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STUDIE/ARTICLES

REMARKS ON THE ROLE OF Z. Z. STRÁNSKÝ IN CONCEPTUAL DEVELOPMENT OF THE CURRICULUM OF BRNO MUSEOLOGY

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ABSTRACT/ABSTRAKT:

It is beyond doubt that besides Jan Jelínek, Zbyněk Z. Stránský was another key person decisive for the development of Brno museology. His theoretical system still today forms the basic pillar of the curriculum of professional museology studies in Brno. The analysis of gradual forming of museology studies at the Brno university attests not only to Z. Z. Stránský's enthusiasm for the museological field, but mainly to thoroughness with which he approached the creation of curriculum with regard to its functionality, laying the focus on continuous updating of the educational system established. The history of Brno museology is already quite well-documented, so that the primary purpose of this text is not to supplement the factual account but rather turn attention to individual crucial moments in the course of formation of its educational system as anchored in the approach by Z. Z. Stránský.

Poznámky k roli osobnosti

Z. Z. Stránského ve vývoji obsahové koncepce brněnské muzeologie

Není pochyb o tom, že Zbyněk Z. Stránský byl, vedle Jana Jelínka, klíčovou a ve vývoji brněnské muzeologie určující osobností. Jeho teoretický systém dodnes tvoří základní pilíř obsahu odborného studia muzeologie v Brně. Analýza postupného formování muzeologických studií na brněnské univerzitě

svědčí nejen o vlastním zápalu Z. Z. Stránského pro obor muzeologie, ale zejména o důkladnosti, s jakou přistupoval k tvorbě kurikula ve vztahu k jeho funkčnosti a s důrazem na neustálou aktualizaci nastaveného vzdělávacího systému. Historie brněnské muzeologie je již poměrně dobře zpracována, záměrem předkládaného textu tak primárně není doplnit faktografickou linii jako spíše upozornit na zásadní dílčí momenty k formování jejího výukového schématu v přístupu Z. Z. Stránského.

KEYWORDS/KLÍČOVÁ SLOVA:

Z. Z. Stránský – curriculum – museology – museum work

Z. Z. Stránský – kurikulum – muzeologie – muzejnictví

“Our Chair was established after 1962 and it had to overcome many obstacles of its own crystallisation and programme maturation process. We had no possibility to adopt experiences or follow an already verified organisational and educational model. We were among the first ones in Europe and had therefore to search for our own, original way. This was demanding both from a pedagogical and from a professional point of view, because museology itself was until then a too insufficiently funded and constituted discipline to be able to serve in this condition as an immediate base for teaching. This is why the realisation of the educational programme was only possible on the basis of an intensive scientific, research

and documentation work. Thereby we created a system of knowledge, which eventually became the expression of our conception of museology and determined the overall character of our Chair as well.”

Jan Jelínek¹

The opening citation foreshadows very well the way, which from the point of view of the authors of the first curriculum of Brno museology had to be passed in the course of formation of the Chair as an original scientific department. Our main aim is to draw attention to this aspect of professional work of both of the founding personalities and remember some moments in the personal and philosophic approach by Zbyněk Z. Stránský, which were decisive for the appearance of the Brno museology studies.²

¹ JELÍNEK, Jan. Předmluva. In STRÁNSKÝ, Z. *Z. Úvod do muzeologie*. Brno: Filosofická fakulta University Jana Evangelisty Purkyně v Brně, 1972, p. 3.

² The Brno museological department started its activity in 1963, initially as an external chair of the then Jan Evangelista Purkyně University (present-day Masaryk University) working at the Moravian Museum. Postgraduate studies were opened in the academic year 1965/1966. This external chair was then affiliated to the Chair of Prehistory in the early 1970s. Subsequently, in 1977, after emergence of the Chair of Archaeology and Museology, predecessor of what is now the Department of Archaeology and Museology, Faculty of Arts, it became an internal university department. Within the scope of the Department of Archaeology and Museology currently works a separate Centre of Museology, whose integral part also became the UNESCO Chair of Museology and World Heritage, which was founded with Stránský's support in 1994. In the 1990s, together with social changes and new legal regulations of university studies, postgraduate studies gradually changed into specialization studies and the museology studies were subsequently extended by full-time and combined modes of study.

Theory vs. empiricism

In the introduction to the first edition of his 1972 textbook *Introduction to Museology*, Zbyněk Z. Stránský speaks about a wider context of emergence of the Chair and emphasizes that its founding is part of the experienced contemporaneous necessity to pass over from mere practical conception of museum work to consolidation of the discipline on the basis of a scientific theory.³ Stránský was very sensitive towards this polemic between the theoretical and the purely empirical approach to the discipline and his argumentation supporting the scientific view of the world and museum work thus represented the beginning of formation of the curriculum of Brno museology as well as the origins of Stránský's theoretical system of museology. The founding of the Chair fluently followed previous theoretical activity in the field of museology, but the discipline itself needed to obtain a more stable foundations both in academic and in museum milieu. The discussion about recognition of the discipline accompanied the whole origins of museology tuition in Brno and Z. Z. Stránský and his co-workers strived to cope actively with this situation. So it came that Brno hosted the first museological symposium in 1965, which offered a platform for professional discussion about the concept of museology as an independent discipline versus a set of "service" techniques for individual disciplines, which find employment in museums with regard to content of the collections treated. The aim of the symposium was not only to make the widest possible community of museum workers familiar with the problems of museology and demonstrate the topicality of these problems in association with contacts established abroad, but also to create a community of engaged

museologists and museum professionals for the purpose of further theoretical and creative work in the given field. The symposium was conceived as a meeting targeted at particular goals and it was expected to yield clear strategic knowledge which would help to support further development of the discipline, as it is evidenced by a thorough preparation of source materials submitted to the attendants registered. Among them was "*introductory material, which was intended for basic orientation. It draw attention to relevant literature, foreshadowed the possible solution and, above all, defined the two fundamental questions of the symposium: A) The essence of museology and B) Museology as a field of university studies.*"⁴ The openness towards a broader interdisciplinary discussion about the formation of museology as an independent discipline, as well as the effort in mutual inspiration and logical interconnection, are also evidenced by invitation of colleagues from another disciplines – archival research and library science, which are closely linked with museology and which underwent successfully an analogous theoretical development of the discipline as well as constitution of university education. The discussion and the effort to capture the attention of a wider professional museum community were successful and, as expected, very stimulating for further work on the development of museology as an independent discipline. The papers presented reflected the confrontation of contradictory points of view, terminological and methodical ambiguity, and pointed to the lack of specialists who are able to solve the problems in wider gno-seological, methodological, philosophical and other aspects, or to the isolation of Czech museum milieu from current development in the world. Herewith we mainly mean

the isolation in the sense of possible knowledge of topical trends and questions solved in association with development of museological theory abroad.⁵ Z. Z. Stránský continued to pay attention to the discussion and defence of scientific character of the discipline, and the need to clarify and explain the relationship between what he termed museology and museography accompanied almost all of the conceptual texts by Stránský dealing with the problems of museology.

Museology in relation to the other disciplines

The discussion about museology as not only a practical, but rightly also a theoretical field, is also associated with Stránský's patiently held polemic about the relationship of museology to the other disciplines, which are present in the museum work by their employment in museum collections. The fact that museology was until then insufficiently anchored in the field of science and education and that its significance has been underrated among the museum workers was usually explained by an insufficient understanding of the content of the discipline. Stránský in his texts mainly drew attention to erroneous assumptions about competences which are necessary to carry out professional museum work. Museum workers were often top experts in their own disciplines, but as regards the professional museum competences, their knowledge and methodology acquired during university studies did not made them prepared for such a work. Professional museum competences were then acquired gradually, non-systematically and only in the empirical sphere. This obtaining of experience directed towards a truly competent museum worker was usually also determined

3 STRÁNSKÝ, Z. Z. Úvod do muzeologie. Brno: Filosofická fakulta University Jana Evangelisty Purkyně v Brně, 1972, p. 4.

4 STRÁNSKÝ, Zbyněk Z. (ed.). *Sborník materiálů prvního muzeologického symposia Brno – 1965*. Brno: Moravské muzeum v Brně, 1966, p. 3.

5 STRÁNSKÝ, Zbyněk Z. (ed.). *Sborník materiálů prvního muzeologického symposia Brno – 1965*. Brno: Moravské muzeum v Brně, 1966, p. 4.

by personal interest of the one or another individual. Systematic museum work, according to Stránský, was also hindered by a mix of professional scientific systems applied to museum practice without any unifying museological base.⁶ This polemic about the relationship of museology to the other disciplines employed in museums, however, is not only related to the defence of necessity of theoretical perception of museum processes, but is also tightly associated with the original form of the curriculum of Brno museology. During elaboration of the curriculum it was necessary to take into account that the museological theory in Czech milieu is rather regarded as museography. Maybe the most distinctive advocate of this approach, the Prague archaeologist and museologist Jiří Neustupný, regarded the museum institution itself as the focal point of interest of museological theory. For him, museology was not a science but theory and technique derived from professional scientific work in museums, that is, from the so-called special museologies of individual disciplines employed in museums. General museology, according to Neustupný, directly emerges from generalisation of the knowledge of these individual disciplines and from finding a sort of common base in this knowledge.⁷ Despite an evident controversy between the opinions by Neustupný and Stránský (on the one hand museology as a generalisation of special museologies, and on the other hand museology as a specific, entirely independent approach to perception of reality, which should be the basic foundations on which the systems of individual disciplines are resting as

a superstructure), both museologists cooperated in mutual respect, striving to shift the development in the field of museology forward through the medium of university education. The first curriculum of Brno museology, even though it was an effective compilation of opinions by both of the above personalities, reflects to a considerable extent schematically the original system by Neustupný: the curriculum is divided into general museology, which includes topics like the essence of museums, museology, history of documentation theory, thesaurisation and presentation or international and national museum organisations; and into special museologies, that is, museology of geological sciences, museology of biological sciences, museology of prehistory, museology of history, museology of ethnography, museology of history of art, and museology of literary science and musicology (academic year 1964/1965).⁸

Curriculum as a result of scientific organisation of the discipline

A moment which formed in the most significant way the teaching scheme of Brno museology is represented by Stránský's conviction that education in the field of museology must be based on its scientific organisation. His work on the system of Brno museology tuition therefore cannot be separated from the work on his own concept of the system of museology as a science. In this connection we can follow up several another very important formative factors.

Stránský's original professional orientation and multi-spectral education (philosophy, history, musicology) shielded the emerging theory from the point of view of the range of knowledge and academic erudition; **deep knowledge of the development of museums, museum work and museological ideas as well as a complex knowledge of available museological literature** enabled Stránský to analyse the situation in the discipline and name the so far unsolved theoretical problems. In his textbooks and other introductory texts, as well as in his inaugural dissertation, Zbyněk Z. Stránský refers very conceptually to selected milestones in the course of history of museums; the connection between philosophical thinking and the knowledge of history of the discipline together with the ability to extract just those critical moments of museological thinking, which shifted the discipline and the needs of museology teaching gradually closer towards scientific conception, formed the background of Stránský's theory. He also explored the **study requirements** in the opinions by J. Graesse or J. Leisching as well as in the orientation of École du Louvre, and continued the analysis further until the present by parallel mentions of international and Czech development.⁹ Thereafter he refined his opinion on the form of museology teaching by a **critical comparative analysis of the content of contemporaneous forms of museum educational programmes** in the effort to find the optimal form of university studies.¹⁰ Education in any discipline, according to Stránský, is only meaningful when it brings something own and original

6 STRÁNSKÝ, Z. Z. *Úvod do muzeologie*. Brno: Filosofická fakulta University Jana Evangelisty Purkyně v Brně, 1972, p. 6, see also STRÁNSKÝ, Z. Z. *Úvod do muzeologie*. Brno: Filosofická fakulta University Jana Evangelisty Purkyně v Brně, 1979, pp. 7–8 etc.

7 NEUSTUPNÝ, Jiří. *Otázky dnešního muzejnictví. Příspěvky k obecné a speciální muzeologii*. Praha: Orbis, 1950, p. 9.

8 STRÁNSKÝ, Zbyněk Z. (ed.). *Sborník materiálů prvního muzeologického sympozia Brno – 1965*. Brno: Moravské muzeum v Brně, 1966, p. 16, see also MRÁZOVÁ, Lenka and Lucie JAGOŠOVÁ. *Obsahové proměny kurikula brněnské muzeologie v letech 1964–2014*. *Museologica Brunensia*, 2014, no. 3, p. 32, tab. 1, further e.g. SCHNEIDER, Evžen. *Specifické vzdělávání muzejních pracovníků a jeho usoustavnění v ČR*. *Muzeologické sešity: Supplementum* 3, 1985, pp. 85–126.

9 E. g. STRÁNSKÝ, Z. Z. *Úvod do muzeologie*. Brno: Filosofická fakulta University Jana Evangelisty Purkyně v Brně, 1972 or STRÁNSKÝ, Zbyněk Z. *De Museologia. Metateoretická studie k základům muzeologie jako vědy*. Brno: Masarykova univerzita, Filozofická fakulta, 1992, 300 p. Inaugural dissertation, etc.

10 In detail see e. g. STRÁNSKÝ, Z. Z. *Úvod do muzeologie*. Brno: Filosofická fakulta University Jana Evangelisty Purkyně v Brně, 1972 etc.

and enriches our knowledge both practically and theoretically.¹¹ The effort to find reflection of this belief in contemporaneous educational courses in museology made Stránský define the problematic aspects of museology tuition. Most determining in this regard is according to him again the encounter of two approaches to formation of the educational programme, that is, on the one hand the effort to develop the teaching at the level of theoretical application, on the other hand the learning of methods and techniques of museum work. Stránský referred to the persisting fear that the preference of theory would separate the teaching from practice and diminish therewith its benefits for museum work, and he regarded this fear as misapprehension of the difference between the museological and museographic orientation of the approach to museum reality.¹² He noticed very well that the emergency of teaching “showcaseology” is a frequent argument against museology tuition in universities and he pointed out that the existing state of museology education at that time, which rather worked with practical approach where the content of teaching is as good as identical with the profile of museum activity and is focused on providing a basic orientation in museum activities,¹³ is to a certain extent also determined by the present state of the theoretical basis of museology. According to Stránský “*The formation of educational programmes is an equally demanding process as the constitution of museology as a possible discipline.*”

11 STRÁNSKÝ, Z. Z. *Úvod do muzeologie*. Brno: Filozofická fakulta University Jana Evangelisty Purkyně v Brně, 1972, p. 15.

12 STRÁNSKÝ, Z. Z. *Úvod do muzeologie*. Brno: Filozofická fakulta University Jana Evangelisty Purkyně v Brně, 1972, p. 21.

13 The educational programme, which was elaborated in the 1960s by the newly established International Committee for the Training of Personnel (ICTOP) at ICOM, also was blamed by Z. Z. Stránský for its practical orientation and absence of theory, see e.g. STRÁNSKÝ, Z. Z. *Úvod do muzeologie*. Brno: Filozofická fakulta University Jana Evangelisty Purkyně v Brně, 1972, pp. 13 and 21.

Both tasks are interconnected and determine one another.”¹⁴ **The urge to find an own specific range of knowledge as well as adequate forms and methods of museology studies**¹⁵ connected with developmental and methodological level of contemporary science became the focal point of work of the Brno Chair, and Zbyněk Z. Stránský perceived this specific range of knowledge as an indispensable qualitative prerequisite of museum work.¹⁶ Its formulation as well as the build-up of the curriculum of Brno museology were characterised by Stránský’s **meticulous work with terminology**, which gradually resulted in elaboration of professional meta-language.

Gradual integration of Stránský’s theory into the educational system of Brno museology can be followed up in continuous changes of the curriculum.¹⁷ The educational scheme was thoroughly divided into the museological part and the museographic part. In relation to the original system, whose focal point rested in special museologies, these two parts gradually became balanced. Thanks to presence of a unifying theoretical base in many courses of the museographic part we can gradually even notice a slight prevalence of theory. However, in accordance with the above-mentioned opinion by Stránský about the necessity of a mutual

14 STRÁNSKÝ, Z. Z. *Úvod do muzeologie*. Brno: Filozofická fakulta University Jana Evangelisty Purkyně v Brně, 1972, p. 22.

15 STRÁNSKÝ, Z. Z. *Úvod do muzeologie*. Brno: Filozofická fakulta University Jana Evangelisty Purkyně v Brně, 1972, p. 22.

16 STRÁNSKÝ, Z. Z. *Úvod do muzeologie*. Brno: Filozofická fakulta University Jana Evangelisty Purkyně v Brně, 1972, p. 25.

17 E.g. PERNIČKA, Radko Martin. Proces realizace a zkvalitňování postgraduálního studia muzeologie na filozofické fakultě UJEP v Brně. *Muzeologické sešity: Supplementum* 3, 1985, pp. 71–84 or SCHNEIDER, Evžen. Specifické vzdělávání muzejních pracovníků a jeho usoustavnění v ČSR. *Muzeologické sešity: Supplementum* 3, 1985, pp. 85–126, further also MRÁZOVÁ, Lenka and Lucie JAGOŠOVÁ. Obsahové proměny kurikula brněnské muzeologie v letech 1964–2014. *Museologica Brunensia*, 2014, no. 3, pp. 28–42.

determination of theory and practice, the practical viability of graduates in the museum milieu was in no way harmed. When we turn back to the content of the then Brno educational system (1970s and 1980s), it reflected the development of theory by changes in the structure and strengthening of the theoretical part. The curriculum was divided into A. *profile courses* (museological part) and B. *professional specialisation courses* (museographic part). Profile courses were subdivided into two blocks – a) *courses in general basics* focused on general context of scientific work and cultural policy and the position of museums in this system, and b) *courses in general museology* which included the introduction to museology, history of museums, introduction to museography, as well as courses like Theory of museum selection, Theory of museum thesaurisation or Theory of museum communication. The professional specialisation courses were then subdivided thematically into three blocks – a) *Special issues of general museology*, b) *Special museology* and c) *Related disciplines*. Within the block of special museology, the learners chose lectures according to their professional orientation in disciplines employed in museums (for example geology, botany, history, etc.) and within the block of courses in related disciplines they paid attention to disciplines which are interacting somehow with museology (for example the above-mentioned archival research and library science, but also informatics, statistics, pedagogical psychology or sociological research, etc.). The courses in special issues of general museology, even though dedicated to particular procedures of museum work (such as, for example, the courses Organisation and management of museums, Basics of museum conservation, Description of collection items...but also Museum as an institution, Visual principles of museum presentation, etc.), exhibited at the same time a certain

degree of generalisation in a specific perception of the world through the medium of Stránský's museological theory.¹⁸

In the 1990s, when the previously established postgraduate museology studies were supplemented by the newly opened programme of full-time studies in this field at the Masaryk University, the structure of teaching already bears a clear imprint of Stránský's system. When we take into consideration only the main study areas, we can find in the structure of postgraduate studies following categories of courses: *A. Extended basics of sciences, B. Metamuseology, C. Historical museology, D. Social museology* and *E. General museology*, which is subdivided into courses in *a) theoretical museology* and *b) applied museology (museography)*, as well as *F. Particular museologies* and *G. Accessories*. The full-time studies follow more or less this arrangement, only the names of individual study areas are changed, that is *A. General basics, B. Metamuseology, C. Museology* subdivided into the courses in *a) historical museology, b) social museology* and *c) theoretical museology, D. Museography, E. Special museology, F. Related disciplines* and *G. Tutorials*.¹⁹ The concept of studies created in the 1990s represented the last modification of the museological teaching scheme of the Brno museology school, in which Zbyněk Z. Stránský participated before his departure from the Brno university. Despite some partial updates, Strán-

¹⁸ Cited after MRÁZOVÁ, Lenka and Lucie JAGOŠOVÁ. *Obsahové proměny kurikula brněnské muzeologie v letech 1964–2014. Museologica Brunensia*, 2014, no. 3, p. 33, tab. 2. See also PERNÍČKA, Radko Martin. *Proces realizace a zkvalitňování postgraduálního studia muzeologie na filozofické fakultě UJEP v Brně. Muzeologické sešity: Supplementum 3*, 1985, pp. 71–72 or SCHNEIDER, Evžen. *Specifické vzdělávání muzejních pracovníků a jeho usoustavnění v ČSR. Muzeologické sešity: Supplementum 3*, 1985, pp. 90–91.

¹⁹ Cited after MRÁZOVÁ, Lenka and Lucie JAGOŠOVÁ. *Obsahové proměny kurikula brněnské muzeologie v letech 1964–2014. Museologica Brunensia*, 2014, no. 3, p. 33, tab. 5, in this text it is possible to find a detailed comparison of educational programmes in individual time periods.

ský's theoretical system of museology and his concept of studies in this field still form the base of museological studies in Brno.

Evaluation and discussion

The conceptual and systematic approach by Z. Z. Stránský and his colleagues to the profile of curriculum of Brno museology was also reflected in regular evaluation activities and in permanent effort to spark off professional discussion reflecting the study results, opinions by participating pedagogues, the needs of students for practice (until the 1990s the follow-up postgraduate education of museum workers) and, last but not least, the integration of contemporaneous current development in the field of museology, museums and museology teaching. The study itself and the proposals for its partial modifications were reflected continuously and the study, mainly at the beginning, has been modified on the basis of primary evaluation by pedagogues and students.²⁰ However, this internal university evaluation was not the only activity of the Chair reflecting the Brno studies and the museology education in general. Zbyněk Z. Stránský with his co-workers were very well aware of the necessity to interlink the museology tuition at universities with the widest possible professional discussion among scientific workers, the importance of stimulating their interest, activity and willingness to participate. They were also aware of the necessity to share the knowledge and experience on an international scale, because only a wider professional discussion can help to win general recognition of museology studies as a prereq-

²⁰ See e.g. MRÁZOVÁ, Lenka and Lucie JAGOŠOVÁ. *Obsahové proměny kurikula brněnské muzeologie v letech 1964–2014. Museologica Brunensia*, 2014, no. 3, p. 32.

uisite of an active practising of the museum profession.

The primary activity which reflected the current state of the discipline, mainly in the then Czechoslovakia, and at the same time searched for impulses to an optimal setup of the system of museology tuition in the Brno university, was the above-mentioned first museological symposium organised by the Chair in March 1965. The engagement and interest in searching for a wider and conceptual solution were expressed by the all-European meeting of teachers in museology studies in the autumn of 1967, which was organised by the Chair in Brno under the auspices of ICOM. The meeting followed up the effort to solve the problems of museology tuition, which was presented in the 1965 ICOM general conference in New York and gave an impulse to establish the International Committee for the Training of Personnel at ICOM. This Committee was constituted in the next ICOM general conference in 1968 with the aim to support and pursue museology tuition at universities and other forms of education of museum workers as a prerequisite of professional development of the museum work. The Chair impersonated its share in the activities of this Committee through the medium of Jan Jelínek²¹ and its active participation declared an evident effort of the Chair members to set the system of museology tuition in Brno into the context of general international development and contribute with own professional activity actively to the conceptualisation of museological education. Besides these international activities of the Chair in forming the profile of the general optimal scope of museological education, it is possible to follow up another continuous internal

²¹ E.g. STRÁNSKÝ, Z. Z. *Úvod do muzeologie*. Brno: Filozofická fakulta University Jana Evangelisty Purkyně v Brně, 1972, pp. 13–14 etc.

evaluation activities of the Chair associated with a wider discussion and subsequent modifications of the system of Brno museology studies. *“The transfer under the auspices of the university is also associated with other reflection of the curriculum, which was discussed in a meeting of all pedagogues in postgraduate museology studies organised on 30 March 1977.”*²² *The aim of this meeting was the assessment of previous development of museological education, the effort to find possibilities of how to publish study texts, and above all a discussion about possible proposals and recommendations for potential modifications of the curriculum. [...] Another modification of the curriculum of postgraduate museology studies, based on reflection and evaluation of previous experiences in accordance with present general development of museological education, was put into practice after a meeting of external pedagogues and cooperating institutions on 12 February 1981.”*²³ The meeting retrospectively assessed the past three runs of postgraduate museology studies with regard to fluent operation of teaching and study achievements of graduates, and above all reflected in a wide discussion the functionality and contentual concept of the 6th and 7th run based on written comments by participating peda-

gogues.²⁴ The interest in opinions of the other participants in museology teaching, including students, and the openness towards discussion were successful activators of museologists and museum workers who declared their interest in the discipline and willingness to participate in the development of the discipline and the study itself, which is also attested by the organising of professional museological seminars for graduates and students since the 1980s. These seminars, requested by graduates from the Brno Chair, already were beyond the scope of normal tuition and were targeted at mediation and processing of topical trends and discussions on the development of museological theory and practice.²⁵ We mention these seminars intentionally among the discussion and evaluation activities, because they reflected the interest of graduates in a continuous supplementing of knowledge, and their openness towards students of Brno museology improved at the same time the quality of museology tuition. All the above-mentioned activities indisputably helped to maintain and enhance the quality of museology studies at the Brno university and they give evidence that the form of studies has been created very thoughtfully, methodically and systematically, not only with regard to own professional scientific results, but under purposeful and active participation of other experts and museum professionals, putting emphasis on international development.

Conclusion

Zbyněk Z. Stránský, as one of the key personalities in the Brno museology school, left an indelible trace in development of its educational scheme. His professional opinions, interdisciplinary overlap, international contacts as well as the ability to work systematically with topical trends significantly modelled not only the external form of this study, but mainly its content. The initial resolution, which was made by the team preparing the constitution of the Chair, that is, the creation of an own scientific system of knowledge which the curriculum of Brno museology should have followed up and which should have been interconnected with a wider museological and museum community as well as with topical development in the discipline on an international scale, was fulfilled. The path to this own system represented a sequence of very concrete and systematic steps, which gradually profiled the study in a unique way. At the beginning was not only the conviction of founding personalities of the discipline at the Brno university that this study is necessary, but also their vision of formation of a theoretical base of museology and the awareness of wider overlaps of the discipline into the museum work. When we sum up the moments, which appear in the works by Zbyněk Z. Stránský in association with the conception of museology studies in Brno, we will get 1) a patient polemic between theoretical and purely empirical approach to the discipline, and the related 2) delimitation of museology towards the other disciplines engaged in museum institutions, as well as a justified conviction that 3) museological education must be based on scientific organisation of this discipline and, last but not least, a continuous and repeated 4) evaluation of the established system of tuition connected with activation of a wider museum

²² Cf. *Archive of DAM, Centre of Museology* (Department of Archaeology and Museology, Faculty of Arts, Masaryk University, Brno, Czech Republic) (unsystematized), folder *Studium muzeologie* (obecně) – evaluace, osnovy přednášek, studijní plány, subfolder *Evaluace, vědecká činnost pracovníků katedry muzeologie. Úpravy studijního plánu postgraduálního studia muzeologie* (with an accompanying letter from 7. 7. 1977).

²³ See *Archive of DAM, Centre of Museology* (Department of Archaeology and Museology, Faculty of Arts, Masaryk University, Brno, Czech Republic) (unsystematized), folder *Dohody 94/95, výkazy + mix*, subfolder *Organizace a učitelé postgraduálního studia muzeologie, Zasedání učitelů PSM 12. 2. 1981*. Cf. *Archive of DAM, Centre of Museology* (Department of Archaeology and Museology, Faculty of Arts, Masaryk University, Brno, Czech Republic) (unsystematized), subfolder *Muzeologický seminář Cikháj 1983. Vývoj výukového programu postgraduálního studia muzeologie (podklad)/ Podkladový materiál pro muzeologický seminář v Cikháji ve dnech 2.–5. V. 1983/*.

²⁴ MRÁZOVÁ, Lenka and Lucie JAGOŠOVÁ. *Obsahové proměny kurikula brněnské muzeologie v letech 1964–2014. Museologica Brunensia*, 2014, no. 3, pp. 32–33.

²⁵ For more details on these seminars, whose tradition continued in the form of cooperation between the Centre of Museology of the Department of Archaeology and Museology at the Masaryk University, Museological Commission of the Czech Association of Museums and Galleries, and the Masaryk Museum in Hodonín, see e.g. MRÁZOVÁ, Lenka and Lucie JAGOŠOVÁ. *Obsahové proměny kurikula brněnské muzeologie v letech 1964–2014. Museologica Brunensia*, 2014, no. 3.

community and an open discussion on both national and international scale. These conceptually significant steps were supported by other competences and professional overlaps of Stránský, which gave him a wider insight and a detached view of the contentual range of the discipline, and enabled him to accomplish the intent of establishing the scientific system of museology. It mainly involved his a) original professional orientation and multi-spectral education, b) deep knowledge of previous development of the history of museums, museum work and museological thoughts, c) the knowledge of existing museological literature, d) systematic research into study requirements for museum professionals during the whole development, as well as e) critical comparative analysis of current forms of museum educational programmes, f) the urge to define the specific range of knowledge of museology studies, and g) the need to find forms and methods of teaching adequate to this range of knowledge, which are characterised by Stránský's h) meticulous work with specific professional terminology. Zbyněk Z. Stránský in the first edition of his Introduction to museology mentions at the same time that the way chosen by the team who is responsible for the constitution of the Brno Chair of Museology "might only be one of possible ways to the final goal."²⁶ About the textbook itself, which represents the primary summarisation of Stránský's complete view of the problem treated, he says in the end of the preface "It is the first attempt. I don't know how it will be received. I, however, believe that it fulfils its purpose when it helps to defend the position of museology in the sphere of science and education, and gets another students and professional workers involved in creative work within this discipline."²⁷ The

accomplishment of this mission is evidenced not only by the number of graduates from Brno museology,²⁸ but also by constantly extending activities of the Centre of Museology in Brno and the related UNESCO Chair of Museology and World Heritage, which are regarding the currently more than fifty-year-long tradition of museology at the Masaryk University as wealth but also as responsibility and opportunity to develop further the legacy by Zbyněk Z. Stránský and his colleagues, who were present at the birth of the then Chair of Museology.

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²⁸ At the time of the fiftieth anniversary of founding of the Brno museological department, the sources elaborated by workers of the Centre of Museology declare more than 250 graduates from postgraduate studies and more than 500 graduates from full-time studies. See e.g. MRÁZOVÁ, Lenka and Lucie JAGOŠOVÁ. Obsahové proměny kurikula brněnské muzeologie v letech 1964–2014. *Museologica Brunensia*, 2014, no. 3, ISSN 1805-4722, pp. 32–33 etc.

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²⁶ STRÁNSKÝ, Z. Z. *Úvod do muzeologie*. Brno: Filozofická fakulta University Jana Evangelisty Purkyně v Brně, 1972, p. 5.

²⁷ STRÁNSKÝ, Z. Z. *Úvod do muzeologie*. Brno: Filozofická fakulta University Jana Evangelisty Purkyně v Brně, 1972, p. 5.

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Absolvovala studium historie, muzeologie a sociální pedagogiky a poradenství na Filozofické fakultě Masarykovy univerzity a v letech 2003 až 2004 pracovala jako muzejní pedagog v Muzeu romské kultury o.p.s. v Brně. Od roku 2004 působila jako externí vyučující oddělení muzeologie Ústavu archeologie a muzeologie Filozofické fakulty Masarykovy univerzity, od roku 2015 je interní asistentkou tohoto oddělení. Je lektorkou kurzů dalšího vzdělávání v oblasti muzeologie a muzejní edukace a jako metodik a lektor spolupracuje na vzdělávacích projektech pro základní a střední školy zaměřených na dějepis, výchovu k občanství nebo multikulturní výchovu. Věnuje se muzejní pedagogice, muzejní didaktice a problematice muzejní a didaktické interpretace.