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STUDIE/ARTICLES

ZBYNĚK ZBYSLAV STRÁNSKÝ AND SPANISH MUSEOLOGY

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ABSTRACT/ABSTRAKT

Z. Z. Stránský's commitment to the scientific character of museology as an established discipline should be specially highlighted as his greatest intellectual legacy, in as much as his contributions have influenced many museum thinkers from other countries. Spanish museologists entered in contact with Stránský's ideas through the debates in ICOFOM, his courses in ISSOM and some museological publications. His example as an academic and his own conception of metamuseology or other personal outputs served as a stimulus for the development of museology in Spain.

Zbyněk Zbyslav Stránský a španělská muzeologie

Za největší ideologický odkaz Z. Z. Stránského je možné považovat jeho úsilí o etablování muzeologie jako vědního oboru, stejně tak jako jeho vliv na rozvoj muzeologického myšlení doma i v zahraničí. Španělští muzeologové se měli možnost seznámit se Stránského myšlenkami prostřednictvím diskusí na půdě ICOFOM, vzdělávacích kurzů v rámci ISSOM a některých muzeologických publikací. Jeho zkušenosti jako akademického pracovníka a také jeho vlastní koncepce metamuzeologie či jiné tvůrčí výstupy skýtaly dostatek podnětů pro rozvoj muzeologie ve Španělsku.

KEYWORDS/KLÍČOVÁ SLOVA

Z. Z. Stránský – museological theory – scientific discipline – Spanish museologists – museology training – museum studies
Z. Z. Stránský, teorie muzeologie, vědní obor, španělská muzeologie, muzeologická příprava, studium muzeologie

The death of Professor Z. Z. Stránský on 21 January 2016, after a long life devoted to studies, research and teaching, combining his knowledge of history, philosophy, archaeology, music theory and museology, has produced a great void in international academia. He not only was the leading figure of Czech museology during the second half of the twentieth century, but also a fundamental agent in developing the humanistic values of European society.[1] We intend to highlight here some of his influential contributions to the field of museology, to which he devoted much of his time and efforts; more specifically, this paper shows part of his impact, mostly through ICOFOM and ISSOM, in Spanish museologists.

1. Stránský and his concept of Museology

The Museology flourishing in Eastern European countries during the difficult years of the Cold War produced concepts that, until then, had not been used, but soon began to be familiar for museum curators all over the world: museality, musealia, the museal condition, metamuseology, etc. Their universal spread reached momentum when ICOFOM started an international debate on such topics in 1980 discussing in the first issue of *Museological Working Papers* a difficult dilemma: "Museology – science or just practical museum work?" There were answers by museum thinkers from a variety of countries like France, Sweden, Canada, Great Britain, USSR, USA, the German Democratic Republic, Japan, Syria and, most of all, Czechoslovakia, whose Brno School of Museology was well represented with a paper by Z. Z. Stránský,[2] no Spaniard participated. Yet, the Spanish presence in the International Council of Museums was then gaining prominence at that time, since Luis Monreal Tejada was Secretary General of ICOM and actively organising museological meetings in his own city, Barcelona.[3] Thus, it was no coincidence that the 2nd issue of *MuWoP* in 1981, devoted to "Interdisciplinarity in museology" included some papers by members of the so-called "Grup Tècnic de Museologia", just created within the Associació de Treballadors de Museus de Catalunya: notably, Domènec Miquel i Serra, a member of the Advisory Service Commission of Catalan Museums and Eulàlia Morral i Romeu, director of the Textile Museum of Ter-

1 DOLÁK, Jan a Jana VAVŘÍKOVÁ. *Muzeolog Z. Z. Stránský: Život a dílo.* Brno: Masarykova univerzita, 2006.

2 STRÁNSKÝ, Zbyněk Z. Museology – science or just practical museum work? *Museological Working Papers (MuWoP)*, 1980, no. 1, pp. 42–44.

3 BELLIDO BLANCO, Antonio. La renovación museológica en España durante los años setenta. *Museo*, 2005, vol. 10, p. 333.

rassa.[4] For these authors, museums were facing a profound crisis from which a renewal movement should begin questioning their definition, which could evolve from merely collecting policies to new interdisciplinary perspectives.

A little later joined these debates Rosario Carrillo de San Segundo, member of the Higher Council for Scientific Research in Madrid. Assuming that museology was a science in formation, she considered necessary to maintain cross-pollination with different branches of knowledge: for her, the interdisciplinary nature of the methodology used in exhibitions was paramount, taking into account the general theory of systems and analysis, theories of communication and decision-making, semiotic analysis, group dynamics, the theory of networks or aspects of ecology and economy. Hence the existence of a wide disparity of criteria and museological approaches: meanwhile, she saw the need to clarify the evolutionary stages hitherto, either from the point of view of museological historiography or concerning epistemology and history in general.[5]

These discussions highlighted how different participants tried to redefine the concept of museological knowledge from their personal point of view, and it seems that most would agree with Stránský considering that museology was not yet consolidated as a science, because it did not have a unity of criteria, methods or vocabulary. But, most of all, it lacked universally recognized authorities in the field; thus the influence of Stránský or other authors was still scarce. The Spaniards were already assuming the terminological difference between "museology", i.e. theoretical thinking, and "museography" or practical issues. However Stránský was a difficult read for them, not just due to language barriers but also because his theoretical stance, always prone to high epistemological levels. Nevertheless, he would often say that the most important goal was to combine both theoretical knowledge and practical work, serving to modify the reality of the museum and the world around, which certainly opened other doors in the minds of environmentally and socially committed museum people.

2. The role of museums regarding issues of ecology and collections

In a society increasingly aware of the need to protect the environment, it is no wonder that museums were called to participate actively to promote ecological concerns, integrate the values of nature and humankind. Accordingly, Stránský urged to conceive exhibitions constructed on an ecological basis, keeping in mind that any activity of the museum must be geared accordingly.[6] That meant that museums have to face a new methodology on how to collect, document and expose the collections. The Spanish contribution on the subject of ecology and museums was then treated within ICOFOM by Jaume Terradas, professor of ecology at the Faculty of Sciences of the Autonomous University of Barcelona, highlighting the need of scientific studies of the environment.[7] He demanded more ecological and environmental education in order to sensitize individuals and society about environmental issues, following the examples of Anglo-Saxon and French-speaking countries. Like Stránský, he stated that museological methodologies should be focused on direct contact with reality. Later the argument was complemented by three compatriots, Domènec Miquel, Andrea García Sastre and Eulàlia Morral, proclaiming that museum objects were no longer to be considered as mere material items.[8] All natural elements forming the environment in which we live, become tangible and intangible testimonies, regardless of their physical condition. What is required is a subject able to recognize such complex evidences within the museum and to communicate them to the public. During this process three elements should be present: the document read as witness, its elucidation offered by the museum to the public, and the added value that is given through this interpretation. This kind of theoretical elaboration was then further vindicated, in the context of the debate on "Collecting Today for Tomorrow", by Dolors Forrellad, who lamented that collection-oriented museum professionals had little interest in the study of museology, preferring to dump their efforts in the everyday aspects

4 MIQUEL I SERRA, Domènec and Eulalia MORRAL I ROMEU. From pluridisciplinarity to interdisciplinarity: the experience of the local museums in Catalonia. Interdisciplinarity in museology. *Museological Working Papers (MuWoP)*, 1981, no. 2, pp. 43–45.

5 CARRILLO DE SAN SEGUNDO, Rosario. Méthodologie Muséologique et Formation Professionelle. Symposium Methodology of Museology and Professional Training. Stockholm. *ICOFOM Study Series*, 1983, vol. 5, p. 52. A trained painter and art historian with a Museology Diploma from the Louvre School in Paris, Rosario Carrillo founded in 1982 the group DIGMA (Difusión Cultural y Museológica): This group of people devoted to cultural dissemination and museology would be active in Madrid for more than thirty years, arranging weekly reading discussions, organizing lectures and travel visits to museums or cultural institutions. Ms. Carrillo in her forties in the 1980s when she served as elected member of the Board of ICOFOM, where her thinking became marked by the Theory of Systems – probably due to Stránský's influence – according to her own website, where more information can be found about her career and the DIGMA group, which was eventually linked to the staff of the Fábrica Nacional de Moneda y Timbre: *Rosario Carrillo* [online]. 2013 [cit. 2016-10-15]. Available from www: <http://rosariocarrillo.com/>.

6 STRÁNSKÝ, Zbyněk Z. Museum-Territory-Society. Symposium Museum-Territory-Society. New Tendencies/New Practices. London. *ICOFOM Study Series*, 1983, vol. 2, p. 30.

7 TERRADAS, J. A. Écologie, Environnement, Education. Le role des musées. Symposium Museum-Territory-Society. New Tendencies/New Practices. London. *ICOFOM Study Series*, 1983, vol. 2, pp. 8–14.

8 MIQUEL I SERRA, Domènec, Andrea GARCÍA and Eulalia MORRAL I ROMEU. Objects de musée: Criteres de Selection. Quelques reflexions. Symposium Collecting Today for Tomorrow. Leiden. *ICOFOM Study Series,* 1984, vol. 7, p. 6.

of the museum.[9] In a later paper, discussing the issue of substitute museum-items, she pondered about copies serving as replacements for the originals that have disappeared or are in danger of disappearing, or used in museums to didactically explain the objects and processes that are not obvious. In proper museological accuracy, she stated that copies could enhance the collection but should never be confused with originals and the public must be warned, especially when it comes to little-known works.[10] In that same debate, Domènec Miquel and Eulàlia Morral stated that objects in museums can be viewed from different perspectives, either as material items, or as emotional elements that give us a contextualized information.[11] From the moment we see an object, our glance is influenced by a distance factor, be it chronological or cultural, interposed between visitors and the object, always wrapped by that additional intermediation, which may distort the authentic information it offers. In substitutes, however, this value does not exist because we lack that distance: even if the material used can match exactly the original object, its substitute replaces in the museum the physical presence of the original. But could it replace the documentary value of the original?

3. Museology, social identity and people's development

Coinciding with the outburst of the "new museology", the strive of museums for social engagement and development was a recurrent topic in ICOFOM, with different approaches from Spain or from Stránský and his circle. Catalan concerns for cultural identity were somehow inspiring the contribution to the colloquium on "Museology and Identity" by Domènec Miquel and Eulàlia Morral.[12] They pointed out that the problem of cultural uniformity appears when dominant majorities undermine other idiosyncrasies; but the situation of domination does not always mean assimilation. Acculturation is a lack of internal cohesion of the group and, in fact, the lack of a model with which to identify because it is not possible. It can happen to immigrants who create a new mestizo identity. The crisis and acculturation lead to situations of anxiety. Museums play a crucial role in such endeavours, preserving the testimonies of development, the signs of identity and collective memory, offering the elements that allow us to identify ourselves as members of a particular group model. But they can also be used to destroy certain identities, presenting unrealistic models that leave the individual defenceless in the face of aggressive colonizing cultures. Here comes ethics into play. Museums have always been close to the dominant minorities, those with the real and effective power; but they should be useful in other ways, not just for the ideological controls of the population. Miquel and Morral speak of identity as a dynamic concept, always in evolution and transformation, which implies differences, either in conscious and unconscious aspects, composed of different ingredients that can be diverse as a cultural product.[13] The museum had played a crucial role in Western cultural identity during the nineteenth and twentieth centuries as social mechanism of passage and self-affirmation of ourselves, as expansion valves nourishing our need for admiration. Foucault might have agreed with these arguments, based on Marxist theories, yet Stránský ironically dodged this topic in the symposium on "Museology and Museums", commenting that everyone should discover that the museum is not the centre of the social world. Our relationship with the testimonies of the past is something that can be questioned according to the needs of the changing present. The museum, according to Stránský, is a solution to a problem raised in its dual dimension of space and time, but not necessarily the only or the best answer.[14] He wondered if museology was a consequence of the existence of museums or it already existed before they were created. Are museums the subject of museology or, rather, should them be regarded as a means to promote the rapprochement of museology to reality? But Domènec Miquel and Eulàlia Morral as most members of ICOFOM in the 1980s, placed the museum in the centre of the debate: museology exists because there are museums.[15] For her side, Dolors Forrellad stated then that museums are created in the community in

9 FORRELLAD I DOMÈNECH, Dolors. Contributions to the symposium. Sub-topic no. 4: Current acquisition policy and its appropriateness for tomorrow needs. Symposium Collecting Today for Tomorrow. Leiden. *ICOFOM Study Series*, 1984, vol. 4, pp. 122–127; FORRELLAD I DOMÈNECH, Dolors. Collecter aujourd´hui pour demain. Quelques reflexions. Symposium Collecting Today for Tomorrow. Leiden. *ICOFOM Study Series*, 1984, vol. 4, p. 27.

10 FORRELLAD I DOMÈNECH, Dolors. Sub-topic no. 4: Substitutes – The implications for the work of museums. Symposium Originals and Substitutes in Museums. Zagreb. *ICOFOM Study Series*, 1985, vol. 8, p. 161ff.

11 MIQUEL I SERRA, Domènec and Eulalia MORRAL I ROMEU. Sub-topic no. 3: Substitutes. Typology of substitutes. Symposium Originals and Museums. Zagreb. *ICOFOM Study Series*, 1985, vol. 3, pp. 127–133.

12 MIQUEL I SERRA, Domènec and Eulalia MORRAL I ROMEU. Contributions to the colloquium on Identity. Symposium Museology and Identity. Buenos Aires. *ICOFOM Study Series*, 1986, vol. 10, pp. 211–218.

13 MIQUEL I SERRA, Domènec and Eulalia MORRAL I ROMEU. Comments and views on basic papers presented in ISS no. 10. Symposium Museology and Identity. Comments and Views. Buenos Aires. *ICOFOM Study Series*, 1986, vol. 11, pp. 41–43.

14 STRÁNSKÝ, Zbyněk Z. Breaking down the topic. What are the right questions? Symposium Museology and Museums. Helsinki-Espoo. *ICOFOM Study Series*, 1987, vol. 12, p. 16.

15 MIQUEL I SERRA, Domènec and Eulalia MORRAL I ROMEU. Contributions au colloque. Symposium Museology and Museums. Helsinki-Espoo. *ICOFOM Study Series*, 1987, vol. 12, pp. 199–209; MIQUEL I SERRA, Domènec and Eulalia MORRAL I ROMEU. Comments and views on basic papers presented in ISS 12. Symposium Museology and Museums. Helsinki-Espoo. *ICOFOM Study Series*, 1987, vol. 13, pp. 53–55.

order to fulfil their duties.[16] The interaction museum-society exists thanks to the efforts of broadcasting professionals. They ensure that museums no longer remain a deposit of material evidence, enjoyed only by some sectors of society, to become a source of information and research for everyone. The history of museums had as a starting point some inherited collections, but they often have nothing to do with the present goals extolled today to serve the community. Museology needs to become better known, more precisely defined, but within a framework based on experiences, methods and systems relating to the people. Summarizing general considerations about museums and development, Eulàlia Morral retorted that no one could doubt about the evolution attained.[17] Museums were under pressure to be transformed, a situation that divided authors: some remained protected behind the official definition of museums and closed to other options, while others were adapting to institutional renewal and new realities.

"New museology" bloomed in other continents as well with revolutionary museological returns in Europe. Quoting Stránský, Rosario Carrillo considered the "musealization phenomenon" and its use in and by developing countries.[18] She noted that already in 1982, during the International Seminar on Financing of Culture, a study on "Museums, an investment for development" was presented describing the correlation between the situation of museums and the level of development: while industrial countries had a ratio of one museum for 30,500 inhabitants, in Africa the proportion was 1,500,000 h per museum. For her, museology could be applied to the solution of practical problems but this application should respond naturally to the need to use the specificities of its scientific knowledge within the global context. In European countries we are accustomed to seeing the museum as an element of our history. By contrast, in other continents, museums were founded as a cultural imposition, which played a more or less explicit role in colonization processes and thus epitomized the intrusion of a foreign culture, interfering with autochthonous identities. However, as these countries regained their freedom, they did not put an end to museums because they remained a useful instrument for the new ruling minority, in a process of Westernization that seemed irreversible. Eventually, this legacy was challenged by the proposals emerging from the new concepts of heritage emerging in the Third World after the impact of liberation theories, and that point of view framed postmodern thinking even among European museologists. In that context Domènec Miquel also reflected on museology and museum institutions as active agents of change.[19] He pointed that in 1987 van Mensch had proposed a two-way reflection: on the one hand, the analysis of the basic characteristics of the development of museums and, secondly, the fact that, in the face of this development, there are diverse theoretical positions that try to give different answers. Therefore, it was necessary to overcome Western ethnocentrism and stop considering the museum as an institution of a single culture, which is supposed to be the only valid one, since there are other cultures that have different visions on the museum, which are better suited to their needs. In her contribution to the volume on "Museology's future. Some heterodox thoughts", Eulàlia Morral praised heritage as a social connection, leading us from memory to identity; but, on the one hand, she doubted that heritage could be equated to memory because its preservation was to be considered as the outcome of a contingency or a subjective choice.[20] The emphasis was then put in the processes of differentiation, out of aesthetic and folkloric common canons!

4. Fostering museology in university careers and textbooks

As an academic, Stránský wanted museology to be a recognized scientific field of study that could be taught in universities. This ran counter to what many museum workers assumed as "proper professional training", assuming a certain inertia in "intellectual immaturity".[21] But the University of Brno had pioneered Museology studies from the 1920s until 1951 and, following that precedent, a Department of Museology was created afterwads at the Moravian Museum in Brno, which then became a bridgehead to found the Museology Department within the Faculty of Arts and Philosophy at the University. A further development of major importance was the organization there, in cooperation with UNESCO, of the International Summer School of Museology (ISSOM), directed by Stránský from 1986 to 1996. People

16 FORRELLAD I DOMÈNECH, Dolors. Contributions au colloque. Symposium Museology and Museums. Helsinki-Espoo. *ICOFOM Study Series*, 1987, vol. 12, pp. 105–107.

17 MORRAL I ROMEU, Eulalia. Viewpoint 3: The museum and development – inside and outside. Trends observed and forecasted. Symposium Museology and Museums. Helsinki-Espoo. *ICOFOM Study Series*, 1987, vol. 13, pp. 133–135.

18 CARRILLO DE SAN SEGUNDO, Rosario. Museology and its use or misuse in the world. Symposium Museology and Developing Countries – Help or Manipulation? Hyderabad-Varanasi-New Delhi. *ICOFOM Study Series*, 1988, vol. 14, p. 108.

19 MIQUEL I SERRA, Domènec. Contributions to the symposium. La Museologie et les Institutions Museales comme Agents Actifs de Changement. Symposium Forecasting – A Museological Tool? Museology and Futurology. Den Haag. *ICOFOM Study Series*, 1989, vol. 16, pp. 179–183.

20 MORRAL I ROMEU, Eulalia. Contribution to the symposium. Muséologie, future. Quelques réflexions héterodoxes. Symposium Forecasting – A Museological Tool? Museology and Futurology. Den Haag. *ICOFOM Study Series*, 1989, vol. 16, pp. 185–188.

21 STRÁNSKÝ, Zbyněk Z. The Department of Museology, Faculty of Arts, Masaryk University of Brno and the Questions of Defining a Profile of the Museology Curriculum. Symposium Museums, Space and Power. Athens-Thessaloniki. *ICOFOM Study Series*, 1993, vol. 22, pp. 127–131.

from all over the world peregrinated to Brno in order to attend these courses. Thus many museum curators or students from Spain were taught by Stránský there and spread henceforward his museological thinking. These courses had a good reputation and were well publicized in this country.[22]

The new aspiration for formal museology training was gaining support in Spain, and therefore it was no wonder that a Spanish author participated then in the debate devoted in one of the sections of number 22nd of ICOFOM Study Series published in 1993, to the theme "From Theory to Practice: Museum Training in Europe". Well-established courses and masters at the Faculty of Arts of Masaryk University in Brno, the Department of Museums Studies at the University of Leicester, the Reinwardt Academy in Amsterdam, the École Nationale du Patrimoine of Paris, or the University of Basel in Switzerland, were highlighted in monographic articles, and the same honour was given to the Escuela Europea de Patrimonio de Barcelona, in an enthusiastic report signed by its founder, Xavier Ballbé. In fact, that so-called European School of Heritage was a short-lived initiative created by him in 1991 as director of a private cultural foundation receiving support of the European Social Fund and the Municipality of Barcelona. This praiseworthy initiative was based on an integral concept of cultural heritage, taking into account different historical, archaeological, ethnographic and artistic issues, in order to ensure an interdisciplinary training for workers in museums, archives, monuments and natural parks or other interrelated areas of cultural management.[23] While he offered lip praise to new training programs tailored to the specific needs of such cultural professions in universities, cultural organizations and various public authorities, he only mentioned as comparable examples the most prestigious training programs in other countries, with no reference whatsoever to the studies already offered at that time in several Spanish universities. To set things right, it must be said that back in 1989 three Postgraduate courses of Museology had been respectively established already at the University of the Basque Country, the University of Saragossa and the Complutense University of Madrid. Moreover, since 1992 the Antonio Camuñas Foundation in Madrid was offering a Master in Museology and Technical Expography and in 1995 the Faculty of Fine Arts of Madrid had started the Magister in Museology and Exhibitions. Henceforth, many other flourished in numerous universities of the most important cities in the country, such as Barcelona, Gerona, Granada, Valladolid or Santiago de Compostela, offering sometimes broad museological approaches and in some cases more specific training in museum education, conservation or other specialities.[24]

By the end of the 20th century Spanish universities were at last emulating the precedent set in Brno many decades before, although this parallelism went no further, to the point that we still lack Museology Chairs or Departments. Nonetheless, even though Stránský had published both in English and French a booklet synthetizing his lectures at UNESCO's International Summer School of Museology,[25] his essays were rarely mentioned in our handbooks of museology or in academic references, with just some rare exceptions. One was a scholarly manual written by Luis Alonso, lecturer at the Complutense University, who made the effort to review the international origins of museology and its foundations as an established discipline before gloating over the triumphant "new museology", ultimately the main thrust of that textbook.[26] Another example was the doctoral thesis on the history of documentation management in museums, produced in 1999 at the University of Murcia by Maria Teresa Marín Torres, who had been a student of the 1996 Summer School of Museology in Brno, which may explain her references to Stránský, featuring again when that dissertation was published as a book.[27]

The role-model followed in Spain as academic canonical paradigm had always been French, British and North-American universities, whose publications and faculty were eagerly quoted here, while the scientific outputs of Eastern-European museologists or from other international campuses often fell into oblivion. Even the philosophical debates of ICOFOM tended to be disregarded by this developing academe, which might explain our conspicuous absence in that forum all over the golden years of postmodern theories, until the participation in 2002 of Silvia Ventosa Muñoz, curator of the Museum of Decorative Arts Barcelona, followed by those of Francisca Hernandez, lecturer at the Complutense University of Madrid, who decisively incorporated

22 For example, in 1994 the Newsletter of *PH*, the journal published by the Andalusian Institute for Historical Heritage announced in its number 7, page 20, the eight issue of ISSOM courses in Specialized Museology to be held from the 9th to 23rd of September 1994 at Masaryk University, Žerotínovo Square, Brno, and featuring the name of Stránský as their leading figure.

23 BALLBÉ, Xavier. Cultural Assets and the New Professional: The Experience of the Escola Europea in Barcelona. Symposium Museums, Space and Power. Athens-Thessaloniki. *ICOFOM Study Series*, 1993, vol. 22, pp. 125–126.

24 LORENTE, Jesús-Pedro. Los estudios de Museología en las universidades españolas. *Revista de Museología*, 2010, vol. 47, p. 75.

25 STRÁNSKÝ, Zbyněk Z. *Introduction to the Study of Museology, for the Students of the International Summer School of Museology.* Brno: Masaryk University–ISSOM, 1995.

26 ALONSO FERNÁNDEZ, Luis. *Introducción a la nueva museología*. Madrid: Alianza Editorial, 1999, pp. 33, 48, 49, 55, 72, 163, 165, 166.

27 MARÍN TORRES, María Teresa. *Historia de la documentación museológica: La gestión de la memoria artística*. Gijón: Trea, 2002, p. 301 footnote 13, and p. 373.

semiotics and other theories to the museological debate in her regular papers for ICOFOM.[28] More importantly, she disseminated the museological contributions by Stránský or other Eastern-European in Spanish through a best-selling book widely distributed on both sides of the Atlantic.[29]

A few years later, she was seconded by her colleague from Saragossa University, Jesus-Pedro Lorente, in a similar endeavour to synthesize a historical narrative of museological theories – where, of course, Stránský deserves a high-ranking position. Lorente's participation at the international conference "Museology-Museum Studies in the 21st Century: issues of studies and teaching", jointly organized by Saint Petersburg State University and ICOFOM in May 2010, was hence published in Russian,[30] then in an expanded English version,[31] which was the basis of a Spanish handbook on the history of museology.[32] Since then, he and other Spanish museologists have joined other ICOFOM activities that are increasingly appreciated as an international benchmark for the newest theories; but also to reclaim the historical bases of museology, paying homage to pioneers such as Zbyněk Zbyslav Stránský and his colleagues from Eastern-European universities. In fact, the latest trend in this academic field seems to be a broadening of the discipline, which now claims to be called "heritology" in English, "patrimoniologie" in French or "patrimoniología" in Spanish; but that designation was first coined by Tomislav Šola, and it barks back to the broad term "museality" proposed by Stránsky to encompass not just museum items and curatorship but also the museum-like care taken of other cultural treasures out of museum walls. In many ways, we all still keep on building on to Stránský's legacy. Therefore, as a final word, we would like to emphasize our gratitude to his example, dedicating to his memory our sincere tribute, in recognition of his scientific and philosophical works, which showed us the way forward for the future development of museology in Spain and in the rest of the world.

28 Starting from HERNÁNDEZ HERNÁNDEZ, Francisca. The museological discourse and critical interpretation of History. Museology – A field of Knowledge. Museology and History. Córdoba, Argentina. *ICOFOM Study Series*, 2006, vol. 35, pp. 306–312.

29 HERNÁNDEZ HERNÁNDEZ, Francisca. *Planteamientos teóricos de la museología*. Gijón: Trea, 2006, pp. 72, 75–77, 109, 111, 113, 129, 133, 137, 138, 146, 149, 161, 285–286.

30 LORENTE, J. Pedro. Razvitie muzeologii kak universitetskoi distsipliny ot tekhnicheskoi podgotovki k kriticheskoi muzeologii. *Voprosy muzeologii* (The Problems of Museology, Journal of the University of St-Petersburg), 2011, vol. 2, no. 4, pp. 45–64.

31 LORENTE, J. Pedro. The development of museum studies in universities: from technical training to critical museology. *Museum Management and Curatorship*, 2012, vol. 27, no. 3, pp. 237–252.

32 LORENTE, Jesús-Pedro. *Manual de historia de la Museología*. Gijón: Trea, 2012, pp. 51, 61, 111.

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