Panel discussion

Disciplinary borders within museology
Borders and responsibilities between museums and universities in regard to education and training in museological competences?

Ane Hejlskov Larsen, Aarhus University
Brita Brenna, University of Oslo
Lise Skytte Jakobsen, Aarhus University

NORDIC MUSEUMS ASSOCIATION 2018 CONFERENCE /
Where are the borders? Challenges in Nordic Museology
Nordic Museums Association 2018 Conference
Museology at Aarhus University.

Ane Hejlskov Larsen, ass. professor in Museology and Art History, Aarhus University
How do we build bridges or qualify the collaboration between Museology and the museums?
Building bridges between different disciplines: Different strategies:

- Multi-disciplinarity: Different disciplines can contribute to understanding a problem
- Cross-disciplinarity: How different disciplines can contribute to an understanding of a given phenomenon and enrich each other
- Inter-disciplinarity: A new discipline arises through the integration of several disciplines
- Trans-disciplinarity: Focus moves from the discipline/s to the problem and practical solution
Crossdisciplinarity, Aarhus University: Students from different disciplines are collaborating.

Crossdisciplinarity between Museology and museums: Museology is working with different museum categories.

Crossdisciplinarity in our Museological Research programme. Researchers from different disciplines are working together.
### Supplementary subject in museology: How is cross-disciplinarity embedded in museology

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To study museology at Aarhus University: The requirements are two years of subject-matter disciplines.
Learning activities: Institutions, Power and Collections

• A three-day trip to Copenhagen: Introduction to governmental and private museums and museum-like organizations (zoo, botanical garden). Afterwards the students have to write an individual review of one of the visited museums.

• Reading articles and books about museology and museum history: Group discussion and oral presentation of their group reflections on topics, e.g. Museums, power and knowledge or Museum economy.

• Workshops, e.g.: The students must find documents and literature on selected local museums and the type of organization and their organizational design (how the museum is organized) : Annual reports, museum publications and catalogues. The students have to reflect on the validity and reliability of their sources.

• Sum up: We are using source criticism – a method used by historians. We are using visual communication theory from Art History, we use organization theory and analysis and other relevant methods and theories from different disciplines.
• In our teaching we introduce the students to the different museologies or museological publications.
Museological concepts in a time perspective

**MUSEOGRAPHY**
- Museum as collecting institution
- How to do museums
- Development of practices

**MUSEOLOGY**
- Museum as knowledge institution
- Collection history
- Individual collectors
- Positivistic research on objects

**NEW MUSEOLOGY**
- Museum as power institution
- Deconstructing museum history
- Sociology, semiotic, feminism etc.
- Post-strukturalistic research into the power of museums
- Postmodernism

**CRITICAL MUSEOLOGY**
- The museum as a service institution
- How to do better museums through user perspective
- Experience economy, identity economy, participatory theory, ...

Vinnie Nørskov, ass. professor, Classical archeology and Center for Museology, Aarhus University 2017
But do we have a problem in our cross-disciplinary museology at Aarhus University?

Who is Kylie Message?

Kylie Message is Senior Fellow in the Humanities Research Centre at Australian National University

Points:

• *The Disobedient Museum: Writing at the Edge* is a protest against disciplinary stagnation in Museum Studies or Museology.
• She is talking about a disciplinary crisis.
Chapter two: Disciplinary crisis

- *The Disobedient Museum: Writing at the Edge* is a protest against disciplinary stagnation in Museum Studies or Museology.
- The issue here is that museum studies has no formal methodological framework ...
- This situation has arisen partly because museum studies has committed itself neither to a set of particular methods or theories nor to particular objectives.
- She wants that museum studies highlight the importance of methodological clarity, engaged research work, and intellectual rigor for the practice of writing about museums.
- In her ‘disobedient’ approach, she is talking about disciplinary borderwork/border trangression as a methodology for interdisciplinarity and engaged research ...
- But she also wants to demonstrate the analogies and connections that exist between politically engaged museum work and politically engaged writing about museums.
- Maybe a good example of politically engaged museum work could be Hackney Museum in London.
Hackney Museum. London.

Learn about the fascinating stories of people who have moved to Hackney and made it their home, from Anglo-Saxon settlers to early Victorian villas and recent refugees. Discover this diverse and changing history through fascinating interviews, objects and images, listen to personal stories of living, working and moving to Hackney or join in with events and activities and share what Hackney means to you.
Mothers of Hackney

The challenges and triumphs of early motherhood are mostly invisible. Mothers and babies spend time at home, getting used to a new life together.

This exhibition by the Bump Buddies group puts mothers and babies at the centre and invites mums everywhere to join the conversation.

Our lives were very different before we had our babies. Some of us had jobs, some were already caring for other people; we all had social lives and uninterrupted sleep. The arrival of our babies changed everything!

Over eight weeks, we met at Hackney Museum to explore the museum’s collections, share our challenges and our achievements, discover the different and similar ways women mother their babies in Hackney and around the world and offer each other company and support, as our children, and our lives, continue to change.

We now invite you to hear our stories and add your own. Tell us about what motherhood meant to you, share your difficult times and good times, send us pictures of yourself and your babies and add to our archive of mothering photos.

Get in touch with us through facebook and instagram on @mothersofhackney and check the programme for events and activities at the museum.

Mothers of Hackney

An exhibition by Hackney mums exploring their challenges and achievements

Tuesday 29th May 2018 - Saturday 5th January 2019
Free entry

Hackney Museum
Technology and Learning Centre
1 Reading Lane E8 1EQ
020 8356 2505
www.hackney.gov.uk/museum
Kirsty Suttling

I’ve only lived in Hackney for a year and a half, sharing a home with my partner and daughter.

I suffered domestic violence from the age of 17 and making music has always given me the strength to keep going and helped me cope with the depression and anxiety caused by the many struggles I have been through.

Now I am doing my best to teach my daughter Eliza-Rose to be a strong, independent women.

Music is an escape from everyday life but also something that makes me feel powerful and proud. I hope my music will help others to open up and realise they are not alone.

You can pick up the headphones and listen to my song Broken Wings.
Brita Brenna, Centre for Museum Studies

Museums, museologies and the question of disciplining borders
“A fundamental issue for the history of museums is the alignment and later disarticulation of knowledge formations, collections, and institutional arrangements.”

“As the knowledge formations that had created these collections migrated into the university, museums came to preserve the outmoded fields that had materialized themselves in collections and museum arrangements.”

(Barbara Kirshenblatt-Gimblett)
What sort of knowledge formation is museology/museum studies?

- Where is it located, in museums, in academia?
- Is it oriented towards status quo or towards change?
No 1 (2018)

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THE FIRST 25 YEARS
The journal Nordic Museology 1993–2018
Museology and heritage studies at the University of Oslo

Courses optional in BA-programs.

2 year Masters program.

PhD in museology and cultural heritage as part of interdisciplinary humanities PhD program at the Faculty of Humanities.

Staff with varied background and competences
Marzia Varutti
Line Esborg
Chris Whitehead
Bjørn Sverre Hoel Haugen
Brita Brenna
Museologi og kulturarvstudier (master - to år)

En kultur er kjennetegnet av hva den velger å ta vare på og vise fram. Museum og kulturarvsfeltet er i utvikling i Norge og globalt, og det er behov for ny kunnskap og kompetanse. Gjennom to intensive år kan du sammen med studenter og ledende forskere være med på å produsere denne kunnskapen.

- Hvorfor velge dette programmet?
- Hva lærer du?
- Søknadsfrist og opptak
- Oppbygging og gjennomføring
- Studieopphold i utlandet
- Jobb og videre studier

Fakta om programmet
- Studiepoeng: 120
- Studiet varer: 2 år

Kontakt oss
Har du spørsmål om programmet?

Beskjeder
- Kandidat til aspirantordningen i Kulturrådet
  30. apr. 2018 12:20
- Kronikkurs for masterstudenter 5. juni
  27. apr. 2018 09:45
- Invitasjon til forsker- og masterkurs: Cultural Institutions
MA in museology and cultural heritage

- Close collaboration with the heritage sector
- Practice-oriented (for example 3 months placements)

And

- Theoretically ambitious
- Emphasis on critique, history and theory

- Is it possible to combine? And why should we?
Border control between academia and museums?

From critique to activism and care?
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