

ENGLISH SUMMARY

Nowadays, when European museology, and museology in general, sees novel approaches and reshaping, Romanian museums are trying, if not to progress per se, at least to catch up with the new restructuring in the field. After the 1970-1980 period, museology has been subjected to a number of major impulses that have led to a visible renewal and revival of museological reflection, particularly in France, which will lay the bases for a new movement, the so-called “new museology”, built upon Georges Henri Rivi re’s ideas, which will later be imported by other countries as well. Ever since its advent, it has been the focus of a heated debate on the definition and the field, which is indicative of the increasing interest of specialists in museology and the museum as an institution as well as in its ever increasing social, cultural and educational role.

Museology has constantly been involved in the changes that have occurred in various fields of society and science, which, in time, has led to its ambition to be counted as a science and to a reconsideration of the museal field both theoretically and practically, in particular.

Thus, the progress that has occurred in technology, which has become more and more sophisticated, has made museum specialists become increasingly interested in the new technologies and the new trends in psychological, sociological, linguistic, epistemological, artistic, anthropological, philosophical, historical or educational research. And this is reflected in the reinterpretation of the museum exhibit, of its spatialization in a new context, the museal one, of its interpretation as a vehicle carrying information to the visitor, as a vehicle carrying education and instruction; or in the exhibition space that invents and reinvents itself with each and every exhibition where new concepts are illustrated, such as discursive, ludic, rhetorical space, where scenography and expography appear in a new light and new relationships, where knowledge and education combine harmoniously, and the visitors are elegantly invited to immerse themselves in a new world that is unfolding before their eyes. To help visitors come as close as possible to the vision of the creator, they are offered sophisticated devices meant to assist them understand. Thus, in the last years, the museum has become a real medium, a space where the visitor interacts with the exhibits, interacts with the other visitors and with himself/herself and, most importantly, communicates. In this way, the museum has been transformed into a medium where communication happens between the receptor, the visitor, and the issuer, the museum; thus, communication is a priority.

Within the museum, a particular emphasis is placed upon cultural mediation, the dissemination of specialist information that has to be presented in such a way so as to attract

the visitor, who must leave the museum space not only enchanted but enriched as well. To this end, not only do cultural mediators offer the visitors various means to help them interpret what they see, but they also offer their own skills and experience.

In the case of new museology, the interest in the exhibit has been replaced with the interest in the visitor, who becomes the nucleus of almost the entire museum activity. The visitor is the beneficiary of the educational and exhibitional activities, it is for him/her that the doors of museum collections are wide open, it is to him/her that museum specialists dedicate their knowledge. And this is because the number and quality of the visitors represent the measure of the museum's activity. These days, when a bitter battle is being fought on the cultural market to capture and secure the loyalty of newer and larger categories of the public, the museum enters this competition with the elegance of times gone by but wearing the coat of modernity, nonchalantly employing new technologies, new teaching methods, new media or various means to assist with interpretation.

However, in this battle, the museum must preserve its scientific stature. Everything is subordinated to this principle, which has always guided the work of the museographer, from the amateur one in pioneering times to today's expert. The museum uses both the original item, seen as a bridge over time, and the virtual item or perfectly executed replicas, all of which carry profound meanings and invaluable information for the visitor.

Thus, the educational work of disseminating historical, artistic, ethnographical, etc. information and knowledge among visitors is a priority for museographers, who try to constantly surprise the public with new educational methods and means, in correlation with those used in schools, therefore being an alternative way of learning and educating. The ultimate purpose of any activity of a museum specialist must be to facilitate learning and the development of intellectual competences, to supplement visitors' knowledge so that when they leave the museum, they are enriched both cognitively and emotionally.

Finally, we must consider the theorization of the new or old museum concepts. From museology to museologization to patrimonialization, the road has been long and winding, but fruitful because the best ideas have won in the "battle" of ideas, and the greatest benefit belongs to the museum as an old cultural institution, which, throughout the centuries, has defended the products of human creativity and inventiveness as much as possible.

We have not neglected the law related to museal and patrimonial fields and the efforts made worldwide to reestablish the importance of humanity's historic and artistic monuments, which are essential for a large part of museum activity, such as keeping, preserving and restoring cultural goods.