

Forms and Means of Socialization in the Modern Museum

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Abstract: The study discusses the activities of the museum as an institution of socialization. Communication processes in the world lead to a change of the existing society and the formation of new communities. Contemporary museum as an educational institution has considerable resources to participate in this process. The features of the main stages of aimed socialization undertaken in the museum space are considered. This is the primary (baby) socialization that mostly has game character. The practice of such socialization is most common in the museums of art and ethnography profile. We study the practices of Russian museums in the sphere of secondary socialization that promotes the acquisition of skills of museum behavior, development of social and cultural norms. The new direction of museums activity is identified “adult” or tertiary socialization. Traditional and new segments of museum audience included in the process of socialization and re-socialization are considered. Abilities of museum in preservation of social and cultural continuity are realized by a specific museum language which is the main means of socializing. The various points of view of Russian museologists about the essence and content of the concept “museum language” indicating the lability of the term. Particular attention is paid to changes in respect to museum exhibit that enjoys a commanding position in the iconic museum systems.

Key words: Museum, socialization, secondary socialization, directed socialization, identity, impact, museum object, a social and cultural experience

INTRODUCTION

The processes of globalization, increasingly intrude into people’s lives, contribute to the creation of a new historical society. Within this society various types of social communities develop, operate and transform. Communicative processes lead to the fact that communications, both within the community of a single state and human civilization as a whole, are becoming more complex and diverse.

Positive start of this phenomenon is that it promotes the society forward, enriching the treasury of human culture with new knowledge. But it inevitably gives rise to a number of conflicts that not always easy to resolve. For Russia, this problem is particularly acute. Throughout the 20th century society was undergoing radical transformation twice, after the events of 1917 and 1991. Economic instability, the collapse of the ideals of the past, the lack of a developed civil consciousness, all this has become a serious challenge and led to increased confrontation in Russian Society. As a consequence, modern society is transitive, many of its agents inherent in the loss of clear guidelines and standards, sense of social inferiority. Their previous social experience comes into conflict with the realities of the life around them, not helping but rather interfering with adaptation to new realities.

Search for tools that enable, if not eliminate, or at least mitigate these crises, is carried out in different directions. In recent years, cultural institutions began to play in it an increasingly important role. One of such institutions is a museum. An idea of the museum as a socio-cultural phenomenon is affirmed, which is incorporated into modern life and influences it (Grachev and Mukhanova, 2009).

MATERIALS AND METHODS

The term “socialization”, in relation to the museum’s activities is labile enough. In general, socialization can be defined as the process of becoming a person in a particular society, the adoption of its norms and attitudes, values and patterns of behavior, personality assimilation of social experience. Rozhkov (2000) stresses that the process of socialization is the interaction of society and the individual, in the course of which the latter becomes a full member of this society. A significant outcome of this process is to develop the individual qualities of the particular system which is defined by the concept of “social maturity” and includes intellectual, labor, professional, philosophical, political, moral and other aspects of personal maturity.

Modern researchers distinguish two main stages in the socialization process: primary and secondary socialization.

To form the basic foundations of the personality of the individual primary (baby) socialization is important. In early childhood man is inherent in some internal unity, which is then differentiated and later is replaced by integration processes (Allport, 1938). By its nature, socialization of children is emotional, it has a game character. At this stage, human develops microsociety, his entourage, which includes, first of all, his family, whose members are agents of socialization. But educational institutions including museums may act in this capacity as well.

At the stage of the primary socialization of the child assimilation of basic attitudes happens, skills of collective behavior form. The presence of children in the museum from age of three and sometimes earlier, at least, today is perceived as the norm. The practice is most common in art museums, ethnographic and historical museums. Activities with children are carried out both in the exposition and on designated sites, in studios and clubs. Children museums have significant resources in this area. Medvedeva (2009) learning experience of children's museum "House of fairy tales" "Once upon a time", notes that among the expected results of the museum visit parents name sociogenesis.

Timeframe of secondary socialization period coincide with the period of formal education. Secondary socialization is aimed at changing external behavior, at acquisition of certain skills, development of social and cultural norms. There is a further acquisition and expansion of role knowledge. Harrison (1970) noted the particular importance of visiting museums for the assimilation of socio-cultural practices and the establishment of social standards of behavior. Thoughts arising during the study of individual exhibits develop observation, analysis and evaluation skills, enriching and creating personal experience of the young visitor. Focusing on visual reality helps develop the ability in the individual to identify himself with the past, realizing the connection of times.

With regard to the museum such socialization is usually focused on a specific group of visitors as ways of working with each of these groups having a common methodological framework are unique. In recent publications, the experience of work with not only the traditional segments of the museum audience but also with social groups such as the disabled, ethnic minorities, migrants, prisoners, etc. is presented (Makeeva, 2010).

Expansion of museum audience, search for the most effective forms of work continues in the framework of the "adult" socialization. Desire of sociologists to push the time boundaries of socializing is explained by complex processes taking place in today's society, first of all, a

high level of mobility generated by various causes. Hence, the emergence of concepts such as tertiary or "adult" socialization, covering people who already have a profession and a certain level of education. Sometimes the term "re-socialization" is used, understood as acculturation, addressed to the people, who changed their social status or place of residence.

Currently, the first steps to study the experience of museums in the "adult" socialization have been taken. From this position, we review the activities of museums in the development of new social spaces. In particular, the experience of ecomuseums, centers of contemporary art as a tool of self-identification of the population, its inclusion in the life of the region, with its pressing social, cultural, ethnic and environmental problems is generalized (Chuvorkina, 2014).

To characterize the processes taking place in museums, such concepts as directed and undirected (spontaneous) forms of socialization are used. Directional form of socialization is a specially designed by a certain society system of means of human influence created to form it in accordance with the purposes and interests of the society. Non-directional or natural form of socialization is the automatic generation of specific social skills due to the constant presence of the individual in social environment (Bocharova, 2004). One of the important ways of directional socialization is education the process of consciously organized, systematic and targeted impact on the consciousness and behavior of the developing personality to form its certain concepts, values, principles, attitudes and prepare it for an active industrial, social and cultural activities.

RESULTS AND DISCUSSION

The term "socialization" many researchers, in fact, simulate to social adaptation, which implies a change of the individual under the influence of a particular environment, without any reverse impact. Meanwhile, according to Giddens (1979), socialization is not a simple process of incorporation of a child into society. It defines socialization as a basic mechanism for the succession of generations where children an active partner in the process of bilateral cooperation, creatively adapting segment of society accessible to them. It should be noted that there is "feedback" and on the subsequent stages of socialization. Exposure of both individuals and various social groups on the society as a whole and its individual institutions accumulates and leads to qualitative changes of the latter.

It is appropriate to talk about the impact of visitors on the processes that take place in the museum and the

museum medium itself. It manifests itself in changes of the approaches to museum display, an effort to enhance the abilities of a museum. In practice, this translates into a noticeable increase in “recreational” part, the tendency to turn the museum into a center of recreation and entertainment. Thus, the museum serves as a kind of object of socialization, changing under the influence of requests of new segments of the audience.

The question of the means of socialization of the museum remains open. The analysis of publications shows that the number of authors calls a museum itself a means of socialization (Osno, 2014). Such an excessively extended treatment allows to attribute all areas of museum activity to the means of socialization that gives grounds to conduct their substantive analysis.

Socializing influence of the museum is in the process of museum communication. Established by D. Cameron theory sees the museum as a special communicative system based on a process of dialogue of visitors with the exhibits. Exposition in this case acts as a spatial nonverbal “statement” as the visitor must be able to understand the “language of things”, i.e., possess the specific language of the museum, that is the principal means of socialization.

In its turn, the museum language is defined as a complex entity, a set of different sign systems (Mastenitsa, 2009). The main place in the hierarchy of characters occupies the museum object (monument), the phenomenon of which lies in its authenticity and “materiality”. However, the current assessment of the significance of the fundamental properties of the subject of the museum, informativeness and attractiveness, in the eyes of visitors has undergone a marked change.

Firstly, most importantly, what once the museum was proud of a demonstration of artifacts and communication of information, according to the part of the audience loses its former value. Carol (2007) rightly points out the benefits of network information paradigm in comparison with the information presented in the museum. Remote connections can extend the museum audience, but they can deprive the museum of the possibility of “feedback”, the recognition of the reaction of the audience on their activities, the extent of its effectiveness.

Second, emphases in “personal” perception of the visitor of the museum original are changing. The results of sociological research “museum in your life”, held in the Volgograd Museum of Fine Arts, have shown that interest in students was caused in the first place by what the artist felt when he created a work, what was happening to him. Least of all high school students expressed a desire to learn about the historical period of creation, its stylistic features (Gafar, 2012). The need for reflection, thus is coming to the fore and the absolute

advantage of the museum is its potential to cause emotional and aesthetic response, value-generating experience.

In essence, it is about the perception of visitors, primarily young people, not as much information as much of the spirit of the museum as a kind of “genius loci”, the possibility of awareness of their own identity including themselves in the flow of time. The value of museum objects is in the possibility of symbolic constructing a shared history which in its turn creates a sense of national or local identity. The importance of the museum subject to preserve the national identity, its role to clarify socio-historical coordinates for their visitors are noted by many researchers (Carol, 2007).

Summary: Thus, the museum can be considered as a full subject of socialization, which has significant capabilities in the field of aimed socialization at all its stages. The potential of the museum lies primarily in its ability to bring people together, to develop in them a sense of social and cultural continuity, based on the feeling of cultural diversity in general and the uniqueness of their own ethno-cultural and social environment.

CONCLUSION

Contemporary museum has a significant potential for socializing. Museum environment provides a platform for the development of the individual at key stages of the process of socialization, primary and secondary. Within the primary socialization assimilation of basic social attitudes by the child happens. At the stage of secondary socialization social and cultural experience assimilation, development of value orientation and formation of personal maturity happens. The mobility of modern society poses new challenges to the museum. Expansion of the museum audience requires new methods and programs aimed at both private individuals and various social groups. The needs of new segments of the audience, in turn, affect the museum, carrying out “feedback” and turning it into a kind of object of socialization.

Communication processes taking place in the museum require possession of specific “language of the museum”. The basic element of the language is a museum object around which museum drama develops, connecting information and reflexive parts.

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