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Museum Studies – Bridging Theory and Practice

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The Genesis of Finnish Museology

Janne Vilkuna

Abstract

My chapter describes the history of Finnish museology. I use an archival approach to show how museology became a university discipline, as well as to show the efforts made to enhance professionalism in this area. Museology is a young science in Finland, and its development stems from a knowledge of collection care. I introduce the role of such terms as museography, museology and heritage as part of the Finnish museology field.

Keywords: museology, heritage, university education, museography, heritage

Introduction

In Sweden, those in the field were very knowledgeable about museum sciences already at the beginning of the 20th century. In Finland, the Archaeological Commission was established in 1883 and the Finnish Museums Association was established, in connection with this commission, in 1923. These two institutions have had a major impact on the development of museum sciences in this country. The Finnish Museums Association organised the first courses for part-time museum directors in the 1920s and the first university-based course on technical aspects of museum work for University of Helsinki students in 1964. Internationally, two organisations have had a strong effect on the development of museology – ICOM’s Personnel Training Committee (ICTOP), established in 1968, and the Committee for Museology (ICOFOM), established in 1976.

In Finland, the Ministry of Education started to develop the museum field in the 1970s. The Regional Museum Committee stated in 1973, “All questions relating to professional training in the field of museums have to be clarified without delay” (Report of the Regional committee of the Museums Branch 1973, p. 92).¹ The Finnish Museums Association concurred with this sentiment, since the number and variety of professions in museums was increasing at the time. The state subsidy system started in Finland in 1979, which required at least two professionally-trained workers to work in all regional cultural and art museums. The Ministry of Education urged the Higher Education Council to ascertain the specific needs for education in the museum field in 1981. They submitted their study in May 1983, which included a recommendation for basic-level studies in museology. The official degree programme of museology, as outlined in the study, started in autumn 1983, with the first post related to it being established

1. All quotations that appear in Finnish in the original sources are translated into English by Nina Robbins.

in 1989. The Museums Decree, adopted in 2005, declared that basic-level studies in museology officially qualify students completing them to work in the field.

When museology first became a university discipline, there was already a division into practical and theoretical lines of thinking. The practical line attempted to answer the question: How is museum work done? It sought various concrete methods to accomplish this. The theoretical line looked for answers to questions such as: Why do we do museum work in first place? Why do individuals collect artefacts? Why do communities establish museums and pass legislation to protect our cultural heritage? The latest development in this line of thinking is known as the concept of heritology. This concept covers all of the various memory organisations, along with their duties, processes and unifying heritological theories.²

The Roots of Finnish Museology

The roots of practical museology, i.e., museography, can be traced back to the time of the Renaissance, the cabinets of curiosities and the great courts of the 17th century. Early thoughts on collecting, documenting, preserving and displaying were recorded and published in the encyclopedias of the time. Through museography, one understood the practical know-how that aims to answer questions such as: How can museum work be done? What are the safest, most efficient and most economical methods to implement it? This is different from modern, theoretical museology, which aims more to find answers to the question: Why is museum work done? Already in 1913, the curator of the Swedish Nordic Museum, Sune Ambrosiani (1874–1950), wrote an article *Museum* in the *Nordisk Familjebok* and distinguished the area of museum science (*museivetenskap*) from that of museum techniques (*museiteknik*).

In Finland they were very knowledgeable of the same developments; this became obvious in the definition of museology made by the curator of the ethnographic collection of the National Museum, U.T. Sirelius³ (1872–1929). This was stated in the Finnish Encyclopedia in 1914 as follows: “Museum science and research aims to discover the best methods for cleaning, preserving, cataloging and displaying, as well as the most practical display structures” (Vilkuna 2003).

The Finnish Museums Association was established in 1923 as an aid organisation to the Archaeological Commission, which name was changed to the National Board of Antiquities (NBA) in 1972 and subsequently to The Finnish Heritage Agency in 2018 (Vilkuna 1998). The regulations of the association confirmed courses and counselling as the best methods for educating new professionals. National Museum Days (educational seminars for museum professionals) were started already in 1923. Furthermore, the Museums Association organised three practical courses for part-time museum directors in the National Museum 1928–

2. See Desvallées & Mairesse 2010 on concepts of museography and museology.

3. Sirelius later became a senior curator and department director. From 1921 onward, he was the first professor of Finno-Ugric ethnography at the University of Helsinki.

1930. The unified programme of the courses strengthened the coherent line of thinking among those working within the field of cultural heritage. This certainly was an asset, which later developed into a unified museum profession in Finland.⁴

The Start of Museology Elsewhere in Europe

After the Second World War, there was a focus on the societal meaning of museums. There was a lecturer post in Czechoslovakia already before the war. In addition, the director of the Brno Moravian Museum, Jan Jelinek (1926–2004), established a museological department in his museum in 1962 and one at Brno University the following year. He was in charge of teaching until Zbynek Stránský (1926–2016) started as a lecturer.⁵ In addition, in 1950 Czech museologist Jiri Neustupný (1905–1981) defended his doctoral thesis on contemporary issues in museology. In 1968, he was the first to write about museological theory in his book *Museum and Research*.

In England, a museum studies programme was started at the University of Leicester in 1966 and extended to a master's level programme in 1975. Around the same time, in 1976, courses on museology started to be organised in the Netherlands by the Reinwardt Academy.

Museums worked actively to become more visitor-, society- and environmentally-oriented institutions; this created a demand for new professional skills.⁶ ICOM's sixth General Assembly, organised in the USA in 1965, was the first to have the theme Training of Museum Personnel. Two years later an expert meeting was organised in Brno. This meeting aimed to achieve museology as a university discipline. Eventually the 1965 General Assembly resulted in the founding of ICTOP in 1968.

Jan Jelinek was selected as the president of ICOM in 1971, and after his term, he worked actively towards the founding of a museological committee. ICOFOM was founded in 1976, and Jelinek was selected as the first chair. During his term he started the discussion about theoretical museology, with the aim of making it a university discipline (van Mensch 1992).

In the 1970s, museum-centred museology advanced in a relatively speedy manner, encompassing the entire cultural environment. Museologists Peter van Mensch, Piet Pouw and Frans Schouten (1983, p. 81), who worked at the Reinwardt Academy, defined museology as follows: "Museology encompasses the whole complex of theory and practice, involving the caring for and the using of cultural and natural heritage." The same development can be seen in relation to museum objects. These were no longer seen as having intrinsic value, but their value was now seen in relation to the contextual information attached to them.

4. In Sweden, these museum courses were first organized only in 1951.

5. Stránský organised the teaching for ICOM's international summer school ISSOM in 1987.

6. These efforts become clear in the theme of the 1971 ICOM General Assembly, *Museum in Service of Man, Today and Tomorrow*.

Following a similar line of thinking, museologist Tomislav Šola formulated a general theory of heritage (Šola 2005, pp. 8–10): “[The concept of] heritage consists of an entirety of principles, theses and theorems used in elucidating the concept of heritage institutions, their practice and their mission, as well as their role in society.” According to him, heritology belongs to the discipline of the information sciences, because it is an inclusive, interdisciplinary and society-focused theory, including both our cultural and natural heritages.⁷

Teaching Starts in the Scandinavian Countries

Umeå University in Sweden started courses on cultural studies, which included studies of museology, in the academic year 1981–1982. This expanded into the Department of Museology in 1988. The department received a full professorship in 2003. In addition to Umeå, there are two universities in Sweden that offer studies in museology, but museology can be studied as a major subject only in Umeå. In Uppsala University, museology started at the Institution of ABM (Arkivvetenskap, Biblioteks- och Informationsvetenskap Samt Musei- och Kulturarvvetenskap) in 1999 and in Göteborg (Gothenburg) University in 2001. In addition to these university courses, there are several institutions in Sweden offering museum studies at lower levels (Smeds 2006; Silvén 2018, pp. 120–122; Ågren 1992, 1993).

In Norway, an MA-programme for museology started in the Department of Culture Studies and Oriental Languages at the University of Oslo in 2010. This was changed to an MA programme in Museology and Heritage Studies, which at the moment is the only such MA-programme in Norway (Brenna 2018, pp. 117–118). Brita Brenna was nominated for professor of museology in 2011.⁸ BA-level studies, which also include museology, started in Denmark at the Århus Centre of Museology in 2001.⁹ In addition, there has been the possibility to include studies of museology in a BA degree, but none of the universities offer a full degree (Nørskov 2018, pp. 93–94). BA-level studies of museology have also been offered in Iceland since 2005, and in 2019 it also became possible to conclude MA-level studies and even PhD degrees in museology (Whitehead & Hafsteinsson 2018).

As of 2019, there are no degree programmes of museology in the Baltic countries. Since 2004 there have been summer school activities organised by the Promotional Society of Museology in the Baltics, which is an organisation supported by the Estonian Ministry of Education. These schools have annually invited international lecturers and organised courses on museology.¹⁰

7. Professor of Information Sciences from Zagreb University, Ivo Maroević, shared Šola’s opinion (Maroević 1997).

8. See Gjestrum 1995 for developments before 1995.

9. In 2004–2006 it was also possible to complete an MA degree in conjunction with museum work.

10. Assistant Professor Janne Vilkuina held the first museology courses in Estonia in 1994. At that time, the organizers were the Estonian and Finnish Museums Associations; the course had 73 par-

In the autumn of 1989, the first meeting involving all educational institutions in the field of museology in the Nordic countries was organised in Lillehammer, Norway. By the end of the same year, a study on the educational levels and needs in this area was published by the Norwegian Museums Association (Rosander Aarsland & Rosander 1989). As a result of this study, the Cooperative Committee of Nordic Education was established, which started to organise museology course at Nordic universities. Eventually, and because there was a general need for teaching material and for a discussion forum, the scientific journal *Nordisk Museologi* was established in 1993. This journal was to have two issues yearly and was intended to operate as a cooperative vehicle between the Nordic countries.

The Status of Museology Becoming Established in Finland

The first university-based museographical course for students of ethnology from the University of Helsinki was held in the National Museum of Finland, with the help of the Finnish Museums Association, in 1964. The connection to ethnology was evident, because the professor of ethnology, Niilo Valonen (1913–1983), was also at the time the chair of the Finnish Museums Association (1960–1970). The contact person in the association was Jorma Heinonen (1918–1988), who also held lectures on general museology. This was a subject area that he had familiarised himself with during his various travels to museums and universities abroad, as well as in ICOM's General Assemblies. His one-month excursion to the United States in 1965 was especially important for the development of his museological views. In 1973 and 1974, these museological lectures belonged to the programmes of ethnology, art history and archaeology at the University of Helsinki, and in 1974 they were also held at the University of Jyväskylä.

During the 1970s, the word museology started to appear in the conversations of museum professionals. According to the pioneer of university-based museology in Sweden, Per-Uno Ågren (1919–2008), museology first appeared in a published text in Sweden only in 1976 (Ågren 1992, p.105).¹¹ In relation to this development in Sweden, it is surprising that the word museology appeared relatively early in Finland, even though it had a pre-scientific and pre-Sirelian meaning at the time. The term was used by the state archaeologist, professor Hjalmar Appelgren-Kivalo (1853–1937) in January 1923, when he had the honour of opening the first Museum Days event organised in the National Museum by the Finnish Museums Association. In his opening speech, he stated: "When it comes to all of the questions present these days, it is natural that they will this time focus on special museological issues, but will also focus on such questions, where purely scientific views are determinative."¹² Despite his speech, the term

participants from all over Estonia.

11. The word appeared in a collection of articles called *Museiteknik* in an article named *Museologin i internationellt perspektiv* by Vиноš Sofka (1976), who was the department director at the Historical Museum.

12. The first museum days in Helsinki. Report and presentations 1923, 8.

was subsequently forgotten, and only appeared again almost fifty years later. By that time, the meaning of the term had changed substantially.

The Ministry of Education started to develop the museum field in the 1970s. In addition to a reorganizing of the Archaeological Commission, the important question was how to organize the state subsidy system that was in use for libraries, as well as for private and communal museums. One of the offices responsible for organising this was the Regional Museum Committee, established in 1972. Their report was ready in 1973 (Committee Report 1973, p. 13).¹³ The report outlined the following duties to be accomplished: “Draft a suggestion of the regional governing system connected to the NBA, draft a suggestion of the state subsidy system directed to private museums and, finally, draft a suggestion of the required statutes.” The need for specialty education was well understood. In addition, because the committee report included statutes for the state subsidy system, they also suggested that “All questions relating to professional training in the field of museums have to be clarified without delay” (Committee Report 1973).¹⁴

The Secretary of Museum Affairs of the Finnish Museums Association, Jorma Heinonen, described in the first editorial of the association’s bulletin in 1973 the concept of “museology as a university discipline” and stated:

The goal in the future should be to ensure that a permanent chair be established for general museology that is related to different humanistic disciplines. In addition, the various departments would finance the needed studies in museology in their own areas. ... Based on the great number of museums in our country and general interest towards museum work, it is necessary that we develop the field in the direction of systematic scientific research. This is the only way we can guarantee that museum work is able to keep up with our rapidly-developing and changing society (Heinonen 1973, Editorial).

This current theme was also brought up in a discussion session on educational issues in 1973, when the Finnish Museums Association celebrated its 50th anniversary in Helsinki. Jorma Heinonen was invited as an expert to a committee that aimed to develop the programme for museum studies in 1974. The chair of this committee was Niilo Valonen. All this led to a statement in a museum policy published in 1975 by the Finnish Museums Association, which declared that museological research needs to be considered when drafting any scientific policies, and that it also needs to be included in university programs.

At the University of Turku, students of archaeology organised a Nordic meeting in 1975, where one of the agendas was museum training. Jorma Heinonen drafted a report for the department of cultural studies at the University of Turku of the

13. The chair of the committee was councillor of higher education Markku Linna, from the Ministry of Education.

14. Report of the Regional Committee of the Museums Branch 1973.

content of the training, but matters did not proceed as well as hoped – either in Turku or in Helsinki.

University Studies Commence

A general updating of university curricula started in Finland in the 1970s. This was accelerated by a report made by the University Degree Committee (FYTT 1972). This report aimed for multidisciplinary degrees, which would include general studies and also show connections to the professional and practical needs of society. Previous subjects were now organised into study programmes. This updating took place at University of Jyväskylä in 1980, leading to the establishment of the degree programme of Art and Culture Studies. At the same time, it was noted that many students went on to work in museums, and a committee was established to plan the degree programme for museum studies. This committee included experts from the museum field, as well as from the university.

The short museum courses common to some of the humanities disciplines formed the basis of the planned teaching. These courses covered areas such as collection care, but also introduced historical periods, as well as offering excursions and internships. In addition, the earlier museum courses that had already started in 1974 offered sufficient background information. The continuous expansion of the museum field throughout the 1970s also accelerated the process and ultimately the state subsidy system was implemented in 1979 (State Subsidy 1979).¹⁵ According to this decision, regional museums were granted state subsidies for regional museum work. These museums included both cultural historical museums and art museums. Eventually there were to be 20 regional historical museums and 16 regional art museums. This took place between 1980 and 2008, in the form of 22 regional historical museums and 16 regional art museums.¹⁶ It was required for these museums to have a minimum of two professionals who had completed studies in museology, or who had otherwise gained the required skills. During the term 1980–1981 a museum programme was established, which was connected to the Department of Art and Culture Studies. This programme included general studies (30 cr.), major studies (70 cr.) and two minor subjects (60 cr.), out of which 20 credits could be in museology. A similar option for museology was also offered at the University of Oulu in the Department of History.¹⁷ In Jyväskylä, the major studies and the first minor subject were so-called museum subjects, which included archaeology, ethnology, art history and Finnish history. The first courses based on this new curriculum were held during the summers of 1981 through 1983 in connection with the Jyväskylä Summer University. All participants were either university students or professionals who had been working in the field for a while.

15. Government decision on the basis of state subsidies (404/79).

16. The system was renewed between 2019–2020.

17. Interview with Pentti Koivunen 21.11.2006.



Figure 1. A joint excursion of students from University of Jyväskylä art history and museology to St. Petersburg April 2000 in front the battleship Aurora. Photo: Janne Vilkkuna.

The Advisory Board of Museums, the Finnish Museums Association and the Higher Education Council of Ministry of Education are Active

The Advisory Board of Museums pointed out in their letter (21.11.1980) to the Ministry of Education that the museum field had remained somewhat unorganised and recommended that this matter should be looked into. The Advisory Board was initially assembled upon request of the Ministry of Education, and Jorma Heinonen, who was the director of the Lahti Museum at the time, was the board chair. It was noted in the letter that the new curriculum had dispersed traditional museum disciplines under various programmes, and that this would endanger the recruitment of professionals with diverse cultural historical backgrounds. In addition, it was stated that advanced studies in museology would start, even though that matter had not been thoroughly studied. The board estimated that the need for museum professionals would increase by from 200 to 250 people in ten years. This estimate proved to be too conservative, as there were around 200 museum professionals in 1980, but around 600 in 1990, around 850 in 2000 and around 1000 in 2010.

The qualification standards, created by the NBA, were also applied to other museum posts. This led to a situation where one needed one to two years of practical experience in museum work before one could apply for any post. As the field grew, this demand was extremely difficult to fulfil. This is why the Finnish Museums Association argued for the need of a university degree programme.

They explained that more relevant and specific internships, as part of museology studies, could replace the former strenuous internships.¹⁸

The Ministry did not hesitate, requesting that its own Higher Education Council (1966–1995) investigate “the overall situation and future plans regarding the education of museum professionals in Finnish universities, the need for museology and internships in museums and finally that it carry out the needed actions regarding such education.” The Higher Education Council was advised to be in contact with the NBA and the Advisory Board of Museums, but not specifically with the Finnish Museums Association.¹⁹

The arts and theology sector of the Higher Education Council addressed the Ministry’s letter in February 1981.²⁰ The Secretary of Scientific Affairs from the Ministry of Education, Kari Poutasuo, was invited as an expert to the meeting. He presented the work done by the Regional Museum Committee and the developing network of regional museums. In his report, he stated that the organising of the nation-wide educational and internship needs of museums is an important step in regard to future investments in museums, as well as to the state subsidy system. It was noted in the meeting that an hourly-paid person from the museum field is needed to conduct the investigation further. Professor Kalevi Pöykkö (1933–2016) and the chair, professor Asko Vilkuna (1929–2014), were appointed to search for the right person. The amanuensis of the Department of Art History, Tellervo Helin, was selected, and she was appointed to the post in September 1981.²¹ It was clear to all of the members that organising the university degree studies of museology was also a very topical issue at the time in Sweden.

Tellervo Helin had anticipated the task at hand and the report was declared ready at the council’s meeting in October 1981. The Finnish Museums Association had worked on their investigation simultaneously, and their report was ready at the

18. In 1986 the Ministry of Education established a working group to study the needed level and scope of internships in museums. Their report was ready the following year, and it stated that museum and museology studies would include a three-month internship and that certain museums would reserve fifty posts for these internships. These internships would be financed by the state and the selected museums. These internships would be included in the study programmes of Helsinki, Turku, Jyväskylä, Oulu, Tampere and Joensuu universities, as well as in the Åbo Akademi. These suggestions did not actualize, and as for now, the financing of these student internships is organized in various ways in Finland.

19. Ministry’s letter to the Higher Education Council 21.1.1981. Higher Education Council archives. Ministry of Education, Helsinki.

20. Professor Asko Vilkuna from the University of Jyväskylä was the chair of the Higher Education Council. The chair of the sector of arts and theology was professor Pentti Karkama from the University of Oulu. The members of the sector were professor Karl-Johan Illman from the Åbo Akademi, professor Kalevi Pöykkö from University of Jyväskylä, professor Viljo Rasila from University of Tampere, professor Kaj Wikström from Jouensuu University, licentiate of philosophy Pekka Pesonen from the University of Helsinki, starting in April 1981 professor Alho Alhoniemi from the University of Turku, docent Eero Huovinen from the University of Helsinki and presenter Matti Hänninen from the Ministry of Education (Hosia 2009, p. 319).

21. Ministry of Education. Archive of the Higher Education Council (proceedings 6/81 24.9.1981).

same time. The analysis of the council's report was left on the table, and more time was allowed in order to compare the two reports.²²

The board of the Finnish Museums Association put together their own working group already in May 1980. The chair of the working group was professor of archaeology Unto Salo from the University of Turku. Other members were director Sven-Erik Krooks from the Pohjanmaa Museum, docent Veijo Saloheimo, Secretary General Jorma Heinonen and Secretary of Museum Affairs Anja-Tuulikki Huovinen from the Finnish Museums Association. Since the association wanted to work in collaboration with the Higher Education Council in such an important matter, they also invited professor Kalevi Pöykkiö as a representative of the art and theology sector in 1982. After investigating the teaching taking place in Finland and abroad, the working group planned a 15-credit basic-level proposal for museology. The proposal was sent in conjunction with a letter to the Higher Education Council. This letter included an invitation to a meeting with the Finnish Museums Association for the art and theology sector to get acquainted with the museum field and museology.²³ After the visit in March, both the sector and the council accepted the report, and it was sent to the Ministry of Education on 26.5.1983.²⁴

The report consisted of nine suggestions for action. The first suggestion was to make museology part of the curriculum: "Studies in museology can be included as part of the degree in those educational programmes that give courses on museum subjects. Museology can be included in these programmes as an individual minor subject. Studies in museology can be also concluded after or outside of bachelor's-level studies." The fifth suggestion included the professorship: "After receiving more information as to the teaching of museology, the possibility for an independent professorship should be introduced in one of our universities. The high-level teaching and research of museology could compensate for any shortcomings that the museum field has experienced due to the previous lack of higher theoretical education." Internships were also addressed, as they had become a practical procedure intended to be used to qualify for permanent positions, and this area was one that needed transformation. It was suggested to partially replace these prior internships with studies in museology.²⁵

At the beginning of 1983 the Secretary General of the Finnish Museums Association, Jorma Heinonen, educated and prepared the museum field for upcoming

22. Ministry of Education. Archive of the Higher Education Council, arts and theology sector (proceedings 4/81 19.10.1981).

23. Ministry of Education. Archive of the Higher Education Council, arts and theology sector (proceedings 1/83 14.2.1983).

24. Ministry of Education. Archive of the Higher Education Council, arts and theology sector (proceedings 3/83 16.5.1983) and proceedings 4/83 26.5.1983 by the Higher Education Council. This important event in the museum field was relatively small in the entire history of the Council's history (Hosia 2009: 143).

25. Ministry of Education. Archive of the Higher Education Council, arts and theology sector (proceedings 3/83 16.5.1983) and proceedings 4/83 26.5.1983 by the Higher Education Council.

changes in an editorial appearing in the association's journal, *Museology – Is it science or practical skills?* In the text, he emphasised the theoretical nature of museology as follows (Heinonen 1983, Editorial):

Museology is the only science, in addition to library and information sciences, that is so profoundly connected to an institution. If we consider this connection to museums and to their concrete and current tasks as our only basis to design the teaching in this field, the result will be lacking and detrimental to future developments in our field. If we only are trying to solve the current challenges of the museum field and apply them to the current tasks at hand, we are forcing ourselves into a cul-de-sac in a long run. The museum field needs a theoretical distinction based on its character, duties and methodological development in order to progress. This is why we need a professorship under which postgraduate studies and scientific research will be possible.

The successor to Jorma Heinonen as Secretary General, Anja-Tuulikki Huovinen, also strongly advocated for university-level museology studies, with good results.

The Beginning of Basic-level Studies

Professor Unto Salo, who worked as director at the Satakunta Museum, later transferring to professor of Archaeology in University of Turku, started teaching museology during the academic year 1982–1983. This teaching was arranged as an additional programme, in connection with the Department of Cultural Studies. It was upgraded from hourly-based teaching during this time up to approbatory-level (current basic studies), with the help of financial support from the university. The funds were granted by the university's governing board from the general employment funds, because the faculty did not fund the teaching. The teaching became official²⁶ during the academic year 1984–1985. The courses were printed in the teaching guidebook and it became possible to include approbatory-level courses as an additional minor subject of the degree (Salo 1982, p. 38).²⁷

The Faculty of Arts of University of Jyväskylä accepted the framework for museology studies in spring 1982. This framework was drafted by the Departments of Ethnology and Art History. The final curriculum was accepted in December 1982, with teaching starting in autumn 1983. Five study credits were added at the suggestion of the Finnish Museums Association. These were the Museum as a

26. The teaching in Turku was not mentioned in the 16.5.1983 proceedings of the arts and theology sector of the Higher Education Council. In these proceedings teaching at Jyväskylä was mentioned: "Teaching in museology has been started as part of the so-called museology study module." In addition, the University of Turku arranged a course called Museum Branch as part of employment education during the spring and summer of 1984.

27. Interview with Unto Salo 15.10.2009 (Sirrku Pihlman as the interviewer) and the proceedings (12.10.1982) of University of Jyväskylä, Faculty of Art and, the Planning Committee on Education.

Cultural Institution (1 cr.) and Internship in Museology (4 cr.).²⁸ Many students complained about the six-week internship, because it was mainly organised on a pro-bono basis. These complaints eventually ended when students noticed that the internship led to part-time jobs and eventually to more permanent positions. In 1991, a course on contemporary documentation was added. This was realised in co-operation with University of Jyväskylä Museum and the Jyväskylä city museums.²⁹ By the end of September 2019, 827 basic-level modules had been carried out. In addition, 124 had been carried out through the open university and 155 through the courses offered by the Finnish Museums Association.

These were the first steps as to how official degree teaching, according to the suggestions made by the Higher Education Council, started at the Universities of Turku and Jyväskylä. In Turku it was first started in co-operation with Åbo Akademi.³⁰ The major difference was that museology studies could be included as part of MA studies in Jyväskylä, whereas in Turku they were added only as an additional subject.

The Society of Museum Policy arranged a seminar in the National Museum called *Museology – Useless or necessary?* in January 1984. In addition to the opening speech, there were nine commentaries. The official opinion of the NBA was not heard, because the Director-General C.J.Gardberg (1926–2010), could not attend the seminar and the commentary of the Board was given by the director of the National Museum, Osmo Vuoristo (1929–2011). It was surprising that Mr. Vuoristo did not share Jorma Heinonen's enthusiastic attitude towards the possibilities of museology, even though the two had worked together for several years. In contrast, he was concerned that practical working experience would be negatively impacted if more theoretical aspects were introduced into the curriculum (Vuoristo 1984, p. 36): "Many of us who seek conundrums, could raise questions, create theorems and drift in their chamber even further from the everyday, dirty museum work. Fewer and fewer would need to clean their fingernails." Behind this attitude could have been the shift in paradigm that was taking place in ethnography, where there was a concern that the focus toward the teaching of object research and folk traditions would shift towards a more theoretical approach. Apparently, many leading officials from the NBA shared Vuoristo's views, and this line of thinking was common among many older museum professionals. The Museum Union representative at the seminar

28. Proceedings of the University of Jyväskylä, Faculty of Arts, Faculty Council 14.12.1982. At the University of Jyväskylä the study units for museology were as follows: MSL. 001 Introduction to Museology (2 cr.), MSL. 002. Organisation and Administration of Museums (1 cr.), MSL. 003. Museum Building (1 cr.), MSL. 004. Collections (2.5 cr.), MSL. 005. Library and Archives (1 cr.), MSL. 006. Museum and Research (2.5 cr.), MSL. 007. Exhibitions (2.5 cr.), MSL. 008. Museum Pedagogy (2.5 cr.), MSL. 009. Museums as Cultural Institutions (1 cr.) and MSL. 010. Internships (4 cr.).

29. In cultural historical museums, the focus had been in history, especially on the history of agriculture. With the new documentation course, the various contemporary issues were brought into focus. In Sweden, the SAMDOK documentation had been already established in 1977.

30. See also Vilkuina 1993a (Museology in Finland at the beginning of the 1990s) and Vilkuina 2018, pp. 98–100.

was the chair of the union and researcher on the NBA, Leena Söyrinki-Harmo, who demanded more vocational education and internships. She also stated that studies in museology should be concentrated on only one or two universities (Söyrinki-Harmo 1984).

The position of museology became stronger when the first ICOFOM meeting was held in Espoo in September 1987. This was the first international meeting of museology in Finland, and it was attended by many internationally recognised museologists. The following spring the Dutch museologist Peter van Mensch gave a three-day course in Helsinki. Students and museum professionals were encouraged to take part in ICOM's international summer school ISSOM, which took place in Brno.

The experienced museum directors Jouko Heinonen (1946–2010) and Markku Lahti advanced museology by writing a book called *Museologian perusteet* (Basic Museology). The book was published by the Finnish Museums Association in 1988 and functioned as a study book. It was updated in 2007 into the reader-type volume *Museologia tänään* (Museology Today), which was edited by Pauliina Kinanen.

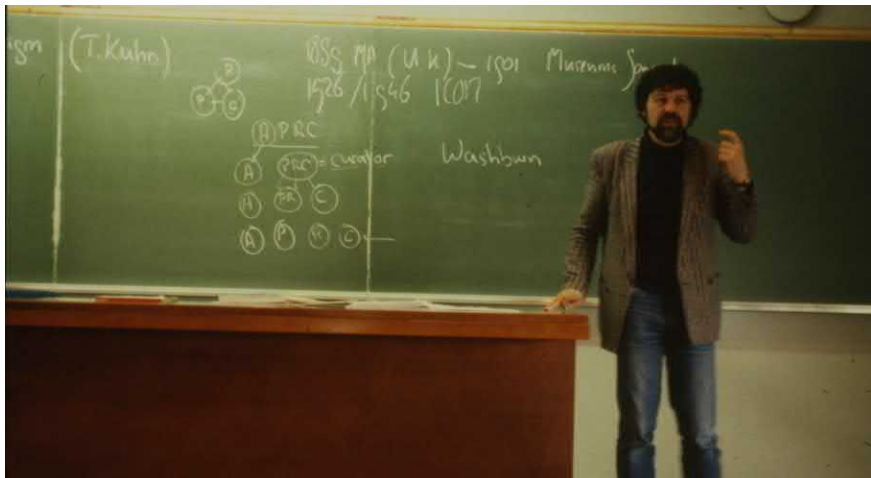


Figure 2. Peter van Mensch lecturing at the University of Jyväskylä 5th March 1992. Photo: Janne Vilkkuna.

Teaching Becoming Nationwide

After Jyväskylä and Turku, basic studies in museology started in 1992 at University of Helsinki, 1996 at the University of Oulu and 2002 at the University of Tampere. Teaching was expanded to cover subject studies in 1993 at the University of Jyväskylä, 1997 at the University of Turku and 2005 at the University of Helsinki. At the same time, basic studies of museology were opened to all university students in Jyväskylä, not just those studying museum-related subjects at the Faculty of Arts. This was also the case in Helsinki in 2004. Co-operation

with the Open University started in Jyväskylä in 2001. This co-operation made it possible to receive a degree in basic studies in museology through distance learning.³¹

The first permanent posts in the field were established 1988 at the University of Turku (researcher), 1989 at the University of Jyväskylä (assistant professor, transferring into a full professorship in 1999) and 2003 at the University of Helsinki (lecturer). The critical mass of museology was, and still is, rather small. All the appointed docents are trying to compensate for this³², as are all the postgraduate students and doctorates, as well as the Memornet Research Network (est. 2004), other research schools, activists in the field and various Nordic co-operative projects.

Several Finnish universities reorganised their structures throughout the 2010s, and in many cases, traditional departments were eliminated. In 2019, the study programme of museology at Jyväskylä was transferred to the faculty of Humanities and Social Sciences, belonging to the Department of Music, Art and Culture Studies. In Turku, museology was transferred to the Faculty of Humanities, belonging to the School of History, Culture and Arts Studies. In Helsinki, museology was transferred to the Faculty of Arts, belonging to the Department of Cultures. In Oulu, museology was transferred to the Faculty of Humanities, belonging to the Research Unit of History, Culture and Communications. In Tampere, museology was transferred to the Faculty of Education and Culture, belonging to the Degree Programme in History.

At Pori (part of the University of Turku), the Faculty of Humanities, Degree Programme in Cultural Production and Landscape Studies started giving courses in museology in 2003. These were transferred to the Museology Programme in 2009. As a result, there is only one degree programme at the University of Turku, but two separate locations where the courses are held.

At Jyväskylä, the representative of museology was also appointed as deputy director of the University Museum in 1992 and as director the following year.³³ The University Museum was established in 1900. It houses both cultural historical material and material of natural history. The museum functions as a museological laboratory and one location of many for internships. This relationship has been mutually beneficial, which helps keep new museologists grounded in the everyday challenges of museums, and also helps students explore and experience new innovations in the field.

31. MA Anne-Maija Malmisalo-Lensu was hired as the coordinator of the studies; she also gave lectures on museum pedagogy.

32. Adjunct professors of museology in the University of Jyväskylä are: 1996 Janne Vilkkuna, 2004 Anne Aurasmaa and Solveig Sjöberg-Pietarinen, 2012 Susanna Pettersson, 2013 Ulla Knuutinen and 2021 Nina Robbins.

33. This post was held 1993–2016. In 2017, with the establishment of the Open Science Centre, which joined the library and the museum, the post was transferred to the Centre.



Figure 3. University Museum personnel after the opening of the new permanent exhibition, *Oi kuvatuksia ja mielijohteita* at the University Museum in 2013. Photo: Jyväskylä University Museum.

Rights for Major Studies – First MAs and doctors

Museology could be studied as a minor subject at all universities mentioned in the previous section until the turn of the millennium. In summer 2001, the Ministry of Education granted the right for University of Jyväskylä to give advanced and postgraduate studies in museology. This meant that students could major in museology up to the MA and PhD levels. At the University of Jyväskylä, the Faculty of Humanities accepted the degree requirements for advanced studies at their 12.2.2002 meeting. The new major became available for postgraduate studies at the same time. In order to accomplish this, some degree-technical manoeuvring was needed. This was done by Dr. Ossi Päärnilä, who worked as the Chief Student Counsellor at the Faculty of Humanities, and who had a positive attitude toward the new major. This manoeuvring intended to interpret the appendix of the degree statute in a broader context.³⁴ In general, major-level degrees had been defined in the appendixes of the degree statutes, and new majors could not be established without changing these appendixes. The Ministry of Education was reluctant to change these appendixes in individual cases, but was not opposed to a broader interpretation. This worked in museology's favour, as the 18th clause of the appendix offered a loophole. The appendix was not considered changed if a new major is multidisciplinary, including a major that has already been listed in the appendix. In the appendix all traditional museum branches of the faculty were listed (ethnology, Finnish history, art history) and all these were considered as part of museology. With this interpretation, there

34. Collection of statutes 221/94.

were no hindrances to establishing the new major. These odd divisions into singular or multidisciplinary subjects did not appear in the later degree statutes (Information given by Ossi Päärnilä 5.3.2009).

Despite its status as a major subject, museology remained a minor subject. This was largely due to employment reasons. Only after the turn of the millennium, along with the master's-level programmes, has the subject gained popularity as a major subject.

The popularity of museology in Finland has steadily increased over the years. The Finnish Museums Association has regularly conducted *Museoväki* surveys among museum professionals throughout the first decades of the new millennium.³⁵ These surveys, among other things, ascertained the number of professionals who had studied museology. In 2003, 26% of professionals had completed the basic studies. In 2008 this percentage was 29%, in 2013 35% and in 2018 already 40%. In 2003, 47% of professionals in the field had not studied museology at all; the equivalent percentage in 2018 was 35%.

The first MA in museology was granted at the University of Jyväskylä in 2004³⁶ and the first PhD in 2006. The University of Jyväskylä started a multidisciplinary master's-level programme in the management of archival information (AHMO) in 2008. In this programme, museology was one of the subjects offered. In 2014, the master's-level programme Research of Cultural Environment (KUOMA) was established. By the end of the year 2019, 30 students of museology have graduated, and seven postgraduate students have defended their doctoral theses.³⁷ The unified degree structure and European-wide Bologna Agreement

35. See also Kallio & Väisälö 2006 about the *Museoväki* 2003 survey and Diaario survey of employment after the studies of museology.

36. Lonkila, H 2005. *Peilikäs peilinä*. The University of Jyväskylä.

37. Valtonen, H 2006. *Tavallisesta kuriositeetiksi – Kahden Keski-Suomen Ilmailumuseon Messerschmitt Bf 109-lentokoneen museoarvo* (From Commonplace to Curiosity – The Museum Value of two Messerschmitt Bf 109 Aircraft at the Central Finland Aviation Museum); Kecskeméti, I 2008: *Papyrusesta megabitteihin – Arkisto- ja valokuvakokoelmien konservoinnin prosessin hallinta* (From Papyrus to Megabytes – Conservation management of archival and photographic collections); Knuutinen, U 2009: *Kulttuurihistoriallisten materiaalien menneisyys ja tulevaisuus – Konservoinnin materiaalitutkimuksen heritologiset funktiot* (The Heritological Functions of Materials Research of Conservation); Lonkila, H 2016: *Syvällä sydänmaassa – Yrjö Blomstedtin ja Victor Sucksdorffin Kainuu* (Deep in the Heartland – The Kainuu of Yrjö Blomstedt and Victor Sucksdorff); Robbins, N 2016: *Poisto museokokoelmasta – museologinen arvokeskustelu kokoelmanhallinnan määrittäjänä* (Museum Collection Disposal – Role of museological value discussion in collection management); Laine-Zamojska, M 2017: *The Role of Small, Local History Museums in Creating Digital Heritage: The Finnish Case*; Hannula, L 2019: *Kävijät, kokijat, kokemukset – Museologinen tutkimus Siffin senioriklubista taidemuseon keskiössä* (Visitors and experiences – Museological research concerning the Senior Citizen Club of the Sinebryhoff Art Museum). There are several other dissertations done at other universities where the subject area is close to museology, such as: Auer, T 2000: *Konservointityön professionalisaatio* (Professionalisation of conservation) and Hänninen, K 2010: *Visiosta toimintaan: museoiden ympäristökasvatus sosiokulttuurisena jatkumona, säätelemekanismina ja innovatiivisena viestintänä* (From vision to action: Museum's environmental education as socio-cultural continuum, regulatory mechanism and innovative communication).

was carried out in Finland in 2005. Even though this agreement did not require the so-called pro-seminar thesis to be written as part of one's major studies, the writing of these museologically important theses continued as minor subjects at Jyväskylä and Turku. At the University of Helsinki, museology was granted major status in 2018.

University-educated museum professionals were by no means the only experts working in the field of cultural or natural heritage. Just as important as these were conservators working in the field, who had received their education in Finland or abroad from conservation institutes, or from working as an apprentice. The Ministry of Education wanted to improve the work done within the heritage sector; as a result, the work of conservators also gained attention. The Ministry established a Committee for Conservation Training, which gave their report in 1974 (Km 1974, p. 122). The governing board for vocational education suggested in their 1979 report that conservation training consists of eight specialised sectors. The courses began at the Vantaa Design Institute in 1984. They started as polytechnic-level courses in 1994. In 2000, the institute merged with Espoo-Vantaa Technical Polytechnic (EVTEK) and eventually EVTEK and another polytechnic, Stadia, merged into Metropolia Polytechnic in 2008. During this time, it became possible to conclude advanced polytechnic studies and the four-year, 240-credit degree programme was expanded, with the possibility for an additional two years of study and 60 credits.

In addition to the educational advancements of conservators, the conservation training of museums of natural history was also established in 1987. These courses were arranged according to suggestions made by the governing board for vocational education, and apprentice-based teaching started in 1988. Building conservators were trained at Seinäjoki Polytechnic from 1995 to 2015. A separate restoration programme for building and furniture conservation started at Kymenlaakso Polytechnic in Kouvola in 2001. After 2007, the restoration programme was transferred to the interior restoration programme (Lemmetinen 2016, p. 24).

The Ministry of Education had interest in developing conservation education towards a university degree programme. This is why the ministry invited the Councillor for Education, Seppo Liljeström, as the investigator. He had to draft an estimate of the development needs of university-level conservation education, research and services. His report was ready in 1993, just when the economic crisis was at its deepest in Finland (Liljeström 1993). Soon it became clear that the suggestions listed in his report as to university degree education for conservators would not be realised. At the same time, the University of Jyväskylä encouraged conservators to start studies in MA-level museology, something that the field welcomed. From the museology perspective, a person who has degrees in both conservation and museology would be a welcomed professional to work with museum collections (Vilkuna 1993b). The first two master's degrees of museology were professionals, trained as conservators. Since conservation cannot be studied at the university level in Finland, and since the field is so tightly connected to

our cultural heritage, by combining the various humanities fields and natural sciences, conservators were encouraged to start postgraduate studies. This is how heritologically-oriented museology studies at the University of Jyväskylä try to create possibilities for a comprehensive heritology, which would also include conservation. Their second and third PhD theses came from the field of conservation and material sciences.

Lucky Start at a Bad Time

The transition of museology into a university degree subject and eventually into a major happened too late from a comprehensive progress point of view. This had a negative impact on timely development regarding the establishment of permanent posts and the planning of research schools.

Before the 1990s, universities in Finland used a budgeting system in which departments suggested new posts for their faculties. These suggestions were evaluated and prioritised, and eventually taken to the Ministry of Education for a decision by the university administration. New posts were granted according to state budget decisions. For a long time, this system worked in favour of such posts. The financial crisis of the 1990s changed all this and led to vast public sector budget cuts. State institutions were given strict fiscal guidelines. During this time, i.e., 1991–1995, universities transferred to a system in which profit and loss were the main considerations. In addition, universities started to more strictly implement various quality systems. At the same time, the old budgeting system changed to one that allowed universities to regulate their own resources and budgets.

The first museology post in Finland was an assistant professorship, which was established at the University of Jyväskylä in 1989, eventually becoming a full professorship in 1999. At the University of Turku a museology researcher post was established in 1998, and a university lecturer position was established in 2003 at the University of Helsinki. These first posts were established at a time when the development of such university posts had already reached somewhat of a plateau. This is why individual universities were left somewhat isolated, with overall too few permanent posts. The poor economic state of the nation did not allow optimum growth at a time when progress was still being made, despite a lack of funding. It was only in 2014 that the University of Jyväskylä got additional teaching resources, with a university lecturer, teaching in the areas of both museology and ethnography.³⁸

The status as a major subject was also granted quite late, only in 2002, because the Ministry of Education and Finnish Academy had already started the financing of research schools with salary-based researcher posts in 1995. In this environment, it was practically impossible for a small subject to establish a new research school, either alone or with other potential partners. This had

38. MA Minna Mäkinen.

two outcomes. Firstly, students sometimes had to provide their own financing in order to complete their postgraduate studies. Secondly, various memory organisations (libraries, archives and museums) established co-operative projects to promote postgraduate studies.

The Treasury of Finland produced the first National Information Strategy in 1995. The Ministry of Education added a co-operative project called MUISTI (Memory) to the strategy from 1995 to 1998. The purpose of this was to utilize new technology in order to increase accessibility to cultural heritage. At the same time the Committee of Information Services from the Ministry of Education appointed a working group to investigate and present concrete outcomes, in order to advance joint projects done in the various memory organisations, i.e., libraries, archives and museums. Their report was issued in 1996, and it led to the published report *Kamut-tietorakenne: Kirjastojen, arkistojen ja taide- sekä kulttuurihistoriallisten museoiden yhteiskäyttöiset luettelointitiedot* (Kamut information structure: The joint registration system for libraries, archives, art and cultural historical museums).

The ongoing discussion about memory organisations at the beginning of the 21st century put the focus on higher education and research in the branch. At the University of Tampere a professorship of Library and Information Science³⁹ had already been established in 1971 and filled in 1977 (Mäkinen 2007a, pp. 36–37, p. 40; 2007b, pp. 157–158, p. 163) and a full professorship of museology in Jyväskylä was granted in 1999. But archival sciences did not have a professorship in Finland, even though memory organisations were aligning theoretical and practical interests at the time. This is why the State Archives, the NBA, the National Library and departments involving higher education in these branches decided at their meeting in the State Archives in 2004 to enhance and advance the establishment of a mutual research school. The Department of Library and Information Science at the University of Tampere took leadership of this initiative.

Various aspects regarding digitalisation were seen as a special challenge, and this is why it became the first theme of the research school. The initiative was named KAMUDI, but later changed to MEMORNET (a research school of the society's memory functions). At the beginning stage the collaborators were the State Archives, the NBA, the University of Helsinki Library, the Universities of Helsinki, Jyväskylä, Tampere, Turku and Oulu, Åbo Akademi and the University of Technology.⁴⁰ In the 2005 application process, it was noted that the goals of MEMORNET were to “strengthen the education of researchers by unifying co-operation between universities and memory organisations. This work would also advance basic research. In the research themes, special attention should be

39. The name of the department changed to Information Studies in the 1990s when the word “library” was dropped. Furthermore, in 2001 the Faculty of Social Sciences was changed to the Faculty of Information Sciences. Tampere Research Center for Information and Media (TRIM) works in connection with this faculty.

40. Professor Janne Vilkkuna functioned as the representative of the University of Jyväskylä from the outset.

given to various fundamental and practical changes that digitalisation brings in the functions of society's memory organisations.”

Despite the societal relevance of this initiative, the research school system, once established, proved to be impenetrable.⁴¹ The application process of 2005 did not lead to funding, nor did it in the following year. This led to a situation where the research school continued as a network for research without outside funding. This network was established in November 2007. Once again, the application process in 2008 did not lead to any funding, but the fourth application process was granted funding for six doctoral candidates for 2012–2015. Out of these six grants, one was awarded to museology, with Magdalena Laine-Zamojska using this to advance her doctoral studies. After this period the Ministry ended the grant system and allocated the funds for universities to use at their discretion. This meant that small subjects had to return to the starting point.

The lack of doctoral schools is one of the reasons why the museology programme at the University of Jyväskylä sought out heritage professionals to start postgraduate studies, and there were other reasons. Firstly, the increase of doctoral schools since the 1990s led to doctoral unemployment at the beginning of the new millennium. To grant heritage professionals the right to start their postgraduate studies minimised this unfortunate situation, both on the individual and societal levels. Secondly, large numbers of heritage professionals were facing retirement at that time, taking a lot of professional know-how with them. It's often the case that there is working life relevance in the doctoral dissertations made by heritage professionals, or even retired professionals. In the best scenario, the knowledge gained throughout decades of working life can be utilized in the fields of these doctoral studies. In addition, there was hope that postgraduate studies and dissertations would lead to a situation where overall appreciation of the field would increase, something that would eventually manifest itself in higher salaries. It is somewhat unusual that the doctoral degree is still not a requirement in museums or at the Finnish Heritage Agency, except at the Natural History Museum, for various permanent posts. Once I, a member of the Museo 2000 Committee, suggested that the doctoral degree be a requirement, at least for director posts, in the various national museums in Finland. One member of the committee was opposed to this suggestion and said: “An experienced MA will always win out over a young PhD.” I responded thus: “How about between a young MA and a young PhD?”

The requirement for a doctoral degree was not included in the report or the Museum Act, when these were updated in 2005, or in the updated Museum Act of 2019. In practice, many of the directors of central museums in Finland have, in fact, been PhDs.

41. The research schools were given their funding according to their results. This meant that established research schools, which already had ongoing results to present, were granted funding easier than newcomers, which did not have this, due to a lack of funding.

It is the central duty for museums, archives and libraries to help both society and individuals build their identities. Focusing on these duties had left the histories of these individual institutions somewhat in the dark, without relevant research having been carried out. This situation was addressed and improved during the first two decades of the new millennium. A new publication was published in the field of libraries in 2009, which reflected, with the help of ten authors, upon the history of Finnish public libraries (Mäkinen 2009). In 1998 the Finnish Museums Association published the 75-year history of the association (Vilkuna 1998). In addition, several individual museum histories were published, but an overall history of Finnish museums was still lacking. This is why museology studies at Helsinki, Jyväskylä and Turku Universities, as well as at some main institutions in the museum field, such as the Finnish Museums Association, the Finnish Heritage Agency, the National Gallery and the Natural History Museum, agreed in 2005 to launch a national history project to research and publish the history of Finnish museums. As a result of this work, the Finnish Literature Society published a collection of articles entitled *Finnish Museum History* in 2010 (Pettersson & Kinanen 2010). The history of the management of Finnish antiquities was published in 1984 (Härö 1984) and a continuation of this was published in 2016 (Immonen 2016). This continuation consisted of the time period up to 1972, when the Archaeological Commission was changed to the NBA, later the Finnish Heritage Agency. The history of the State Archives was also published in 2016 (Nuorteva & Happonen 2016).

Seminars and Publications

Even though personnel resources in museology on the national level were scarce, the communal support of the museum branch, the work done by individual activists, Nordic co-operation and especially the work done by active students helped strengthen museology's identity. At Jyväskylä, students of the secondary subject of museology founded in 1994 a student organisation, which was at first called Diaario; it later merged with another three student organisations from the same department and became Corpus. They arranged thematic two-day open-to-all national Museological Days already in 1996, which eventually developed into an annual event. Students at the University of Turku and the Åbo Akademi founded their joint association Museion in 2002. Museion then started to publish its e-journal, Kuriositeetikabinetti.net (Cabinetofcuriosity.net).

The Finnish museology study book, *Museologian perusteet* was published in 1988 by the Finnish Museums Association. The authors of the volume were museum directors Jouko Heinonen and Markku Lahti. The university programs of museology in Finland agreed already in 1989 that all study material should be jointly published with the help of the Finnish Museums Association. In 1997 the association got the possibility to publish a collection of articles by Croatian museologist Tomislav Šola, *Essays on Museums and Their Theory – Towards a cybernetic museum*. This was due to the approaching crises in the Balkan area. In 2000 the Finnish Association of Ethnologists, Ethnos, published a collection of articles, *Näkökulmia museoihin ja museologiaan* (Perspectives on Museums

and Museology) (Vilkuna 2000a), which functioned as a study book at the time. In 2007 the Finnish Museums Association published the reader *Museologia tänään* (Museology Today), which consisted of 13 articles and updated the former publication *Museologia perusteet* (Kinanen 2007).

Parliament Ratifies Museology

Before the year 1979 there were no institutions that could coordinate the development of Finnish museums with sanctions. The regional museum sector that was based on the state subsidy system and created in 1979 was the first step towards increasing state supervision.

After this government decision Parliament ratified the Museums Act on 29.12.1988, i.e. the Act as to the division of state subsidies (1146/1988). A Decree (625/1989) was incorporated into the Act in 1989, defining the duties of regional and specialty museums. There was also a flexible statement about personnel requirements: “Museums should have a required amount of permanent and full-time museum professionals who meet the qualifications stated in this decree.” The Decree also declared the requirements for museum directors, curators and researchers as follows: “An applicable academic degree is required for the post.”

At this stage the state subsidy system was only applied to regional museums, in both the art and cultural history areas. There were altogether 35 of them. The Museums Act also mentioned national specialty museums, although none had been approved at that time. The entire state subsidy system was renewed in 1992, and the Museums Act and Decree also went through revisions. After this renewal, the state subsidy system covered all museums that had at least one permanent post. This meant that the system expanded to cover over 100 museums, instead of just 35.

The Parliament Committee for the Advancement of Civilization stated in fall 1993, while focusing on the cultural policy report: “The funding of museums has been regulated by the Museums Act, but the law does not regulate the status of museums in society in general, nor does it regulate their partial responsibility for society’s information services, together with such institutions as archives and libraries. The lack of a law that would regulate museum functions hinders co-operation regarding information among these institutions” (Policy Report 1993, p. 2822). The Parliament Committee for the Advancement of Civilization ordered a report in December 1993 from the Ministry of Education, the latter of which established a working group, *Lex Museorum*, to investigate renewal of the Museums Act; their report was ready in 1994. The working group came to the conclusion that the speediest way to expedite matters was to update the current Museums Act and rely on the recently-written Museums Act regarding changes to the Finnish constitution, especially Clause 14a. Parliament ratified this change of the Museums Act, in accordance with the working group’s report. This new Museums Act was implemented at the beginning of the following year. The first clause of the new Act spelled out the societal duties of museums, hoping to

achieve the following: “The aim of museum functions is to sustain and advance people’s understanding of their culture, history and environment. Museums need to practice and advance research in the field, education and the transmission of information by documenting, researching, preserving and displaying objects and other specimens of humans and their environment” (Vilkuna 2010, p. 43). The 1992 Museums Act required at least one permanent post in order to qualify for a state subsidy, but this post was not specifically defined. This is why the new Act defined in its updated Clause Two, Paragraph Four: “There has to be at least one permanent post in a museum, and this post requires a professional background from the field of museums” (Vilkuna 2010, p. 43).

This meant that traditional museum subjects were not by themselves relevant, because the needed professional requirements were up to the research and preservation responsibilities of the individual museum. Museology became *de facto* the unifying subject common to all traditional museum subjects and all professionals in the field, although this was not yet recognised in the Museums Decree.

The Higher Education Council stated already in 1983, in their report to the Ministry of Education, that “Some one- to two-year internships should be replaced by studies in museology. A degree in museology has to be set as the qualification requirement for permanent posts in the museum field, after museology studies have been organised on a national level.” The Ministry of Education established a Committee for Museum Policy in November 1998, which named itself Museum 2000. One of the duties of the committee was (1999, p. 4): “to observe the research relationship between museums and universities and make suggestions as to the organisation of basic and advanced studies in the field.” Their report from 1999 stated the following (1999, p. 72):

The qualification requirements demand a specialised education in the museum field. The Museums Decree should reflect this and demand that, in the future and after a transition period, studies in museology, as well as in other related subjects, are a basic requirement in the field. Those chosen for posts such as museum director, senior curator, researcher, curator or pedagogue should have accomplished basic studies in museology. Others should have studies in museology, if applicable.

The Museums Act was updated in 2005 and requirements regarding state subsidies on education in the decree of the Museums Act were updated as well:

1§ Requirements for State Subsidy: In addition to what has been stated in the Museums Act (729/1992), section 2§, the requirements for state subsidy are as follows: ... 2) Every Museum needs to have a director and at least one full-time employee. One of these two has to have a higher academic degree, and one an academic degree, a polytechnic degree or the equivalent of the previous vocational-college level degrees. In addition, both the director and the employee are required to have an adequate level of knowledge in the field that the museum represents, as well as basic studies in museology or working experience in museums.

The new Museums Act and Museums Decree came into effect on 1.1.2006, and Finland became one of the first countries where museology was given official status as a professionally qualified subject. Rarely do university subjects have such a mandate from the state. Tomislav Šola had stated already in 1997 the following: “The museological profession is probably one of the last to be recognised by legislation.” (Šola 1997, p. 290). This was not the case in Finland. The Museums Decree was further revised in 2013, and this time the entire basic studies of museology were set as the requirement. The vague expression referring to just some studies of museology was taken out the decree.

Museum director Kalle Kallio wrote in the Finnish Museums Association’s blog post about the status of museology being standardised:

The status and future of museology were analysed when the new museum policy and Museums Act were under consideration. The strengthening of professional knowledge and the growing popularity of museology have been acknowledged as factors behind the success of museums. In the proposed new Museums Act, it is written that in order for museums to receive state subsidies they have to have at least two employees who have done basic studies in museology. These studies could no longer be replaced with working experience, but such studies would not be required for the museum director. ... Museology has become the new normal, a basic requirement for our profession. (Kallio 2018)

His post *More Educated than Ever* was published on 18.9.2018 under the featured section. In his post he was reflecting on the new museum policy *Mahdollisuuksien museo – Opetus- ja kulttuuriministeriön museopoliittinen ohjelma 2030* (Museum of Possibilities – Museum Policy 2030 by the Ministry of Education) that had been published that spring.

From a museological point of view a backlash was experienced with the new Museum Act 2019, since it did not demand any more basic studies in museology of the museum director.

The Finnish Museums Association also wanted to ensure a path to museological thinking for those professionals who had not studied museology. This was done by establishing the web-course *Verso* in 2005. The Association produced and administered the course; it consisted of ten credits that were also accepted by universities. The *Verso 2.0* course was started in 2007. This added another 15 credits, in order to advance the basic studies up to the universities’ 25 credit level. The last *Verso* courses were held in 2016, by which time 155 museum professionals had passed the course.

The effect of museology in the field of cultural heritage has happened and will continue to happen in four ways. These are classified as follows:

1. research done by the representatives of the study branch
2. basic, post and supplementary education, based on research outcomes

3. professionals conducting expert and entrusted duties⁴²
4. raising discussion about important and current matters.
(Vilkuna 2000b, 2000c).

Toward Heritology

In order for museology to be granted status as a major subject at the University of Jyväskylä, a definition of museology was required, and I was asked to rely on internationally accepted definitions. Luckily, no official definition of museology existed then, nor is there one now. Other disciplines do not favour these kinds of official definitions either, because they would only produce consensus, and therefore hinder the dialogue and debate that is necessary for research. This is why I, as a professor of museology, wrote a heritological definition according to the principles of new museology, as follows: “Museology (heritology) is a science that explores the way the individual and the community perceive and control the temporal and regional environment, by taking into possession pieces of evidence from the past and the present.” The concept of environment includes both the tangible and intangible, i.e., spiritual environment. These pieces of evidence are taken into possession by selecting and demarcating areas of reality and incorporating them as cultural reality.

This definition was left on the table at the faculty meeting in August 1999, because the representatives of other, more traditional museum disciplines did not understand such a heritologically-oriented and museumless perspective. The professor did not change the definition, and it was eventually accepted at the next faculty meeting.

The museological views that were incorporated into the teaching of the University of Jyväskylä were influenced by four museologists: the Czech Zbynek Stránský, the Swede Per-Uno Ågren, the Croat Tomislav Šola and the Dutch Peter van Mensch. Museologists from Leicester University, Susan Pearce and Eilean Hooper-Greenhill, had an influence through their literature. In addition, Kenneth Hudson’s concept of the Great Museum had a large impact.

The heritological aspect of the University of Jyväskylä museology was strengthened in 1993 when the discipline’s representative took part in the international symposium *Till museets genealogi* in Copenhagen, which was organised by the National Museum of Denmark and Umeå University. One of the speakers was the British museologist Kenneth Hudson, who in his presentation *The Great*

42. Professor Janne Vilkuna has been elected twice to the board of the Museums Association (1988–1994 and 2009–2014). In addition, he served for one year as the temporary chair in 2015. Professor Vilkuna has held memberships in various committees organised by the Ministry of Education: Lex Museorum (1993), Museo 2000 (1998), the Finnish representative in the EU expert group in Strasbourg for preparation of the Faro Agreement (Faro 2005), the Development Committee for Local Museums (2014–2018), the Expert Group of Intangible Heritage (2015–2017) and the Working Group for Museum Policy (2015–2017). He is also since 2013 the chair of the Finnish Local Heritage Federation, which, e.g., promotes the non-professionally run local history museums.

European Museum presented a comprehensive pedagogical view called the Great Museum. According to this view, the entire cultural and natural environment is seen as a great museum. The duty of museums is to look outward, not inward, and to explain the traces of time that are present in our environment.⁴³

The basis for this new, museumless museology was that the museum is just a tool with which we observe our environment. Museology is interested in this process. This means that the so-called end-product of the museum is not the museum itself, but rather using the museum as a tool for expression by individuals and society regarding their views about heritage. The old or practical museology, i.e., museography, aimed to answer the question How? The new theoretical museology aims to answer the question Why? This attempts to ascertain the following: Why do we collect? Why do we establish museums and other heritage institutions? Why do we legislate our heritage? As a starting point, there is an assumption that the selection process in the field of heritage is based on a cultural interpretation of the object, and not on the object itself. Because we cannot preserve or remember everything, we must relegate some things to oblivion, and even allow some of them to be destroyed. This is why our conception of our past, and the heritage that we have created, are both results of our own choices. The interpretation that is the result of this selection can be called museality. It is only after such a selection that, in accepted cases, the musealisation process will take place. To analyse these processes that accumulate our heritage is one of the main research focuses of theoretical museology.

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43. Vilkuna 2010, p. 73: "Europe is one large museum, where every building, every field and every river and railway contains clues to the past and present of the country concerned, provided the onlooker has the information to understand what he is looking at. Scattered across the Great Museum are the institutions, which we call museums. Their main function is to help people to understand the Great Museum. They justify themselves by looking outwards, not inwards."

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