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THE 21st-CENTURY MUSEUM - IN SEARCH OF A SPACE FOR THE INTEGRATION OF IMAGE AND WORD

Abstract: Contemporary museums are institutions in which the word "integration" is embodied in a multitude of ways, and this concept is realised through various exhibitions and educational initiatives. The multitude of tools, solutions and curatorial concepts related to the presentation of both ancient and contemporary art can thus lead to the question: Is today's museum a space which allows the viewer to have comprehensive, independent and unconstrained contact with a work of art, or rather a place which distracts and disintegrates the viewer's experience and aesthetic experience? This multiple-aspect problem has been discussed mainly within the context of linguistic messages accompanying objects and exhibitions on display in a museum. By analysing the results of a survey conducted among visitors to the Museum of the City of Łódź, various strategies of constructing texts on display at the museum's exhibitions were described in detail, along with an assessment of their suitability with regard to the preferences and needs of contemporary recipients.

Keywords: museum, exhibition, text, viewer, aesthetic experience

Introduction

Museums – as institutions that predominantly base their activity on collections – are places of pre-eminence of an object. It is its image, its presence, its content that is made available to the public as part of one of the main aims of museums, which is the dissemination of cultural heritage and making it accessible.¹ Contact with a museum exhibit – regardless of whether it is an

¹ Polish Journal of Laws, 1997, No. 5, item 24, the Act of 21 November 1996 on Museums.

artefact of historical or cultural nature, or constructed in terms of its aesthetic values – is based directly on its direct presence. Nonetheless, its perception, reception and interpretation encompass a far wider area than a simple act of perception at the sensory level. It is because its placement in a specific exhibition space, in a setting chosen by the curator and in the vicinity of other objects, as well as linguistic and visual messages, are indicative of a multitude of additional meanings and contexts that complement its physical presence.

For this reason, text in a museum is an area of special interest and concern, for its form and scope are among the most important elements providing context for a work on display. At the same time, it becomes a field of many tensions and challenges which result from the need to adapt it to the needs and preferences of various audiences. In view of the above, beginning with October 2018, an implementation-oriented study has been carried out at the Museum of the City of Łódź. Its main aim was an attempt to develop and introduce an optimum scheme of linguistic messages used in exhibition spaces (both in terms of content and forms of presentation) as well as procedures related to their design and implementation.² The following article presents an analysis of final stage implementation study results. The data obtained has contributed to a discussion on the issue of image (work or exhibit) integrity and the verbal message within the framework of museum exhibitions.

The origin of text in museums

The contemporary recipient is used to exhibitions in which museum objects are accompanied by a range of solutions that support their exploration and understanding – in accordance with the curator's intention – of the designated method of categorisation and arrangement. This, however, is a relatively new situation, as the origins of museum and exhibition practice date back to the tradition of modern cabinets of curiosities in which the way objects were presented was often accidental or determined by their external characteristics (size, type, category). It was only later that the concept of arranging objects within an exhibition according to different schools and artistic groups or chronology was born. The chosen exhibition strategy was most often not communicated directly and the extent of the information available to the public was

² This study is part of a research project entitled „Evaluation and Verification of Contemporary Methods of Translating the Visual Code of an Art Object and a Historical Object into Descriptive Language in the Educational Space of a Museum Exhibition”, carried out within the framework of doctoral studies under the 2nd edition of the „Implementation Doctorate” grant programme of the Minister of Science and Higher Education (Agreement No. 0083/DW/2018/02 dated 28.11.2018).

limited to labels under the exhibits or an exhibition catalogue, if such was published.³ Although, as early as at the turn of 20th century, some museums established separate departments dealing with education, it was understood in the traditional meaning of the word: in terms of the exhibition building, research and collection activity.⁴ If there were any popularisation events for the visitors, they were usually in the form of a conference or a single lecture by a specialist on a presented work or a section of the collection. It was only later that these kinds of meetings evolved into regular guided tours as well as more activating workshop or museum lesson formats.⁵

The turn towards visitors and recognition of their role in each update of the meaning of a given work or museum object gave rise to a new attitude of art critics and theorists (including exhibition curators) towards the recipient. This, however, was not a symmetrical relationship. From this perspective, the visitor was in fact treated as a passive and incompetent addressee of the aesthetic message. "As someone flawed who requires special attention, which, however, is not lavished on them out of consideration, but in order to reproduce the social order",⁶ as Marek Krajewski defines it. The sociologist points to clear objectification of the recipient in the described system, who, deprived of their own voice, has to listen to the monologue of the creator (in this case understood as an artist, theoretician or curator) and, like an empty vessel, has to be filled, equipped with knowledge and sensations to become complete.⁷

A farewell to the silent object

A turning point in this relationship came with the "new museology" movement. The birth of this movement was linked to the establishment of the La Nouvelle Muséologie association in Canada and France, and also to the area of discussion within the "Annales" school of the 1950s. Undoubtedly, however, the dissemination and consolidation of the concept that preached a retreat in museums from the attitude of arbitrary transfer of ready-made mes-

³ See: H. Bugajewska, *Wystawy i katalogi wystaw muzealnych jako źródło informacji w muzeum*, "Roczniki Biblioteczne" vol. 65, 2022

⁴ R. Chowaniec, *Rozwój edukacji muzealnej. Od wystawiania przedmiotów na agorach i forach po hologramy i kody QR*, in: *Edukacja muzealna. Konteksty teoretyczne i praktyczne*, eds. U. Wróblewska, K. Radłowska, Muzeum Podlaskie w Białymstoku, Białystok 2013, pp. 21-23.

⁵ J. Skutnik, *Muzeum sztuki współczesnej jako przestrzeń edukacji*, Wydawnictwo Uniwersytetu Śląskiego, Katowice 2008, pp. 59-61.

⁶ M. Krajewski, *Od odbiorcy do uczestnika. Znikający widz i jego współcześni następcy*, in: *Co z tym odbiorcą? Wokół zagadnienia odbioru sztuki*, eds. M. Kędziora, W. Nowak, J. Ryczek, Wydawnictwo Naukowe Wydziału Nauk Społecznych UAM, Poznań 2021, p. 82.

⁷ *Ibid.*, p. 81.

sages and one-sided narrative in favour of presenting problems, questions and encouraging people to pursue their own interpretation, was linked to the publication of the book entitled *The New Museology* edited by Peter Vergo. Texts in the abovementioned publication are an indication of the fact that in the field of museum matters, it is no longer only important who prepares exhibitions and who for, but the way in which exhibits are presented within the framework of the exhibition and whether it meets the needs and potential of the recipients is also of significance. Among them, the now already canonical essay by Peter Vergo entitled *The Silent Object* is particularly important.⁸ In his book, the author analyses various strategies for making objects accessible in an exhibition – both those based solely on an aesthetic form and ones in which, through additional objects (maps, documents, extensive captions), a broad context for the selection of exhibits can be presented.

Other publications in the field of museum literature on the institution-recipient relationship, which to this day are regarded as fundamental, are the works of Eilean Hooper-Greenhill,⁹ including a group work which she edited, entitled *The Educational Role of the Museum*.¹⁰ One article which is particularly noteworthy in this publication, is Helen Coxall's *Museum Text as Mediated Message* which extensively describes the principles of designing an accessible and readable text in a museum.¹¹

Another step on the road to integrating and broadening the experience of museums' recipients have been the increasingly frequent and comprehensive efforts to make the collections of an institution accessible to audiences that previously had difficult access to culture (e.g. people with disabilities, or coming from socially disadvantaged areas or backgrounds). In this context, the UN Convention on the Rights of Persons with Disabilities (CRPD)¹² and the Act of 19 July 2019 on Ensuring Accessibility for Persons with Special Needs in Poland, have become particularly important for museums.¹³ Both indicate a new perspective on accessibility measures which are to be directed not only

⁸ P. Vergo, *The Reticent Object*, in: *The New Museology*, ed. P. Vergo, Reaktion Books, London, pp. 48-53.

⁹ E. Hooper-Greenhill, *A new communication model for museums*, in: *Museum Languages: Objects and Texts*, ed. G. Kavanagh, Leicester, New York 1996; E. Hooper-Greenhill, *Museums and their Visitors*, Routledge, London 1994.

¹⁰ E. Hooper-Greenhill, *Education, communication and interpretation: towards a critical pedagogy in museum*, in: *The Educational Role of the Museum*, ed. E. Hooper-Greenhill, Routledge, London 1994.

¹¹ H. Coxall, *Museum text as mediated message*, *Ibid.*, pp. 196-199.

¹² The UN Convention on the Rights of Persons with Disabilities (CRPD).

¹³ Ustawa z dnia 19 lipca 2019 r. o zapewnianiu dostępności osobom ze szczególnymi potrzebami, Dz.U. 2019 poz. 1696 (Polish Journal of Laws 2019, item 1696).

towards people with disabilities, but all those in need of support. This is meant to guarantee, among other things, the use of universal design principles as the most important strategy for developing a museum's offer. Recommendations in this area are already being implemented in a systemic way. In Poland, it is primarily related to the implementation of the governmental Accessibility Plus programme. Among other things, recommendations developed in 2021 by specialists working with the National Institute of Museology and Collections Protection are used for this purpose. They typify practical ways of implementing the statutory guidelines.¹⁴

Language messages at exhibitions - exploring viewers' needs and preferences

In view of the new concepts and museum exhibition strategies of the 21st century, outlined above, the need to develop modern ways of communication with the visitor has emerged. Because of this, a survey was conducted at the Museum of the City of Łódź, the main aim of which was to verify visitors' needs and preferences with respect to language messages accompanying their visit to the museum. Its central research problem, however, was the question of whether the solutions envisaged within the framework of statutory information and those related to communication accessibility meet the requirements of people with special needs only, or whether they meet the expectations and provide a satisfactory offer for a vast majority of museum visitors.

As the concept of the study involved the desire to combine scientific analysis with the need to solve a specific problem of the institution and, in the long term, also to introduce a new scheme of measures related to the design and preparation of linguistic messages in museum spaces, it was decided to use the *action research*¹⁵ method. It assumed close cooperation with the museum staff, from exhibition supervisors to exhibition curators, as well as combining techniques characteristic of both qualitative and quantitative research. What is more, these type of measures are also useful during repeated cycles of identifying problems, analyses of undertaken actions and while planning subsequent stages of research, which also took place at the Museum of the City of Łódź.¹⁶

¹⁴ A. Sztajerwald, A. Knappek, *Teksty w przestrzeni muzealnej, Rekomendacje dla muzeów dotyczące programu Dostępność Plus*, in: <https://nimosz.pl/files//articles/277/Teksty%20w%20przestrzeni%20muzealnej.pdf> (accessed: 15.07.2022).

¹⁵ J. McKernan, *Curriculum Action research. A Handbook of Methods and Resources of the Reflective Practitioner*, Taylor & Francis Ltd, London 1996.

¹⁶ E. Ferrance, *Themes in education: Action Research*, Brown University, Providence 2000 <https://repository.library.brown.edu/studio/item/bdr:qbjs2293/> (accessed: 15.07.2022).

The research group consisted of visitors coming to the museum's headquarters when the study was being conducted. However, non-probabilistic selection of the sample included purposeful elements, as only those visiting the institution individually (or with family or friends) participated in the study. Thus, participants of cultural events and visitors in larger groups were excluded. This was due to the fact that, during an organised group tour, completely different factors than in the case of an individual tour have impact on visitors' reactions and interactions with exhibitions. In such circumstances, visitors are usually accompanied by a guide who almost entirely adopts the role of an intermediary (mediator) between the world of artistic practice and its recipients.¹⁷ The tour length and route are also subject to the requirements of the entire group, rarely covering all the available exhibitions.¹⁸

The survey consisted of several stages.¹⁹ During each of them, partial implementations were made in relation to the accessibility of the content and the form of the language messages presented at new (permanent and temporary) exhibitions. They were then subjected to evaluation and the conclusions drawn became guidelines for the planning of subsequent activities. During the study, as part of non-standardized techniques, the uncategorised interview was used – conducted according to the general interview predisposition, individually and collectively (thus, it was important also to acquire information characterising the particular research group and reflections stemming from the discussion undertaken). Of standardised techniques, controlled observation and the questionnaire technique were used.

For this discussion, it will be particularly important to analyse the final stage of the study (September – November 2021) which was carried out after the introduction of the main implementation in the permanent exhibition entitled “Lodz in Europe. Europe in Lodz. The Promised Land Then and Now”. It was conducted among visitors who had already visited the museum, and mainly consisted of collecting their opinions on the exhibitions they had seen and their general impressions of the visit. The main task during this stage of the survey was therefore to verify to what extent the museum meets the expectations of the visitors and whether their expressed needs (articulated during the earlier stages

¹⁷ J. Skutnik, *op. cit.*, pp. 62-63.

¹⁸ The only exceptions were people with special needs, with whom group interviews as well as a part of the survey was conducted. This was due to the fact that a visit to a museum most often requires the presence of a carer or an accompanying person, hence such visitors are more likely to come in a larger group (of several persons) to events which are specially organised according to their preferences (e.g. guided tours with audio-guides or PJM interpreters).

¹⁹ A full report on the study and an analysis of its findings will be presented in the final report of the implementation doctorate, once all the stages of the research have been completed. The publication of the report is planned for early 2023.

of the survey) would be reflected in the evaluation of individual exhibitions. In order to do this, an evaluation questionnaire was prepared (using a scale of 1-5) for each of the exhibitions which could be viewed, broken down into different categories,²⁰ including a section containing open questions.

The diversity of both the topics and the nature of the individual exhibitions at the museum proved to be a very interesting field for analysis and research. Visitors were able to evaluate the following exhibitions available in the main building of the Museum of the City of Łódź:

1. Permanent exhibitions presented in the historic interiors (among others, "The History of the Poznanski Family") – rooms of the palace covering part of the ground and first floor. The exhibitions have a scenographic character (the space is filled with works of applied art from the turn of the 20th century). The objects have very few captions, some of the rooms lack any captions (Figure 1).



1. Part of the exhibition presented in the historic interiors of the Museum of the City of Łódź (photo. M. Nadachewicz, Museum of the City of Łódź)

²⁰ These included the following categories: the attractiveness of the exhibition topic, the arrangement and organisation of space, the way in which the exhibits were presented, the amount and readability of information, the accessibility of descriptions, the convenience of sightseeing and the availability of exhibition supervisors.

2. The permanent exhibition "Lodz in Europe. Europe in Lodz. The Promised Land Then and Now", which is an exhibition covering a large open space and is divided thematically into parallel zones. They present the history of Lodz in four domains: People, Metropolis, Progress and Success. Visitors can explore the exhibition following a chronological order, or according to themes. There are no specific paths to follow. In addition to freely available texts (captions, wall charts), some information is displayed with the help of multimedia and other interactive solutions in the form of screens, tablets and information kiosks (Figure 2).



2. Part of the exhibition „Lodz in Europe. Europe in Lodz. The Promised Land Then and Now” at the Museum of the City of Łódź (photo. M. Nadachewicz, Museum of the City of Łódź)

3. The permanent exhibition "In the Common Backyard – Lodz as a Melting Pot of Cultures and Denominations", presenting objects referring to the city's multicultural past, partly making exhibits available in traditional cabinets and partly also in the form of scenographically arranged spaces of the everyday life of Lodz residents (courtyards and tenement houses from the interwar period). The exhibition is located in the palace basement, where curatorial texts have been placed in the form of boards with extensive descriptions providing the context for the exhibition (Figure 3).



3. Part of the exhibition „In the Common Backyard - Lodz as a Melting Pot of Cultures and Denominations” at the Museum of the City of Łódź (photo. M. Nadachewicz, Museum of the City of Łódź)

4. The temporary exhibition "A Lodzermensch Sets off on a Journey", occupying the open space of the temporary exhibition gallery located on the ground floor of the museum. It featured partially scenographic presentations of objects related to the leisure time of Lodz residents, placed against a background of large reproductions of archival photographs supplemented by boards with short introductory texts written in simple Polish.

An analysis of the survey results

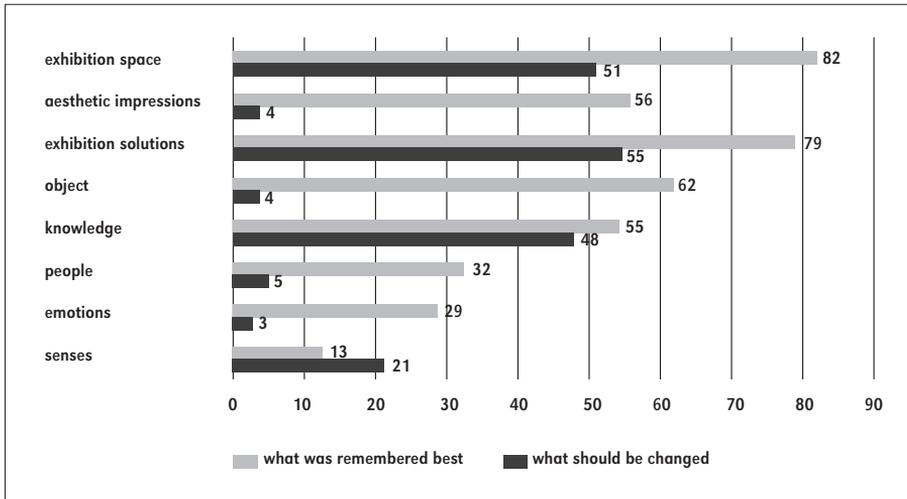
Apart from the information concerning opinions on individual exhibitions and various solutions offered as part of these exhibitions, the analysis of answers to two open questions concerning general impressions of the museum also provide interesting data. One hundred and seventy-one people responded to the first question ('What do you remember best about your visit to the museum?'), and one hundred and thirty-four to the second one ('What should be changed?').²¹ All the answers were divided into eight categories:

²¹ Out of the 400 people who provided an answer to the question „What should be changed?”, 62 visitors answered „nothing” or „everything is alright”. 102 feedback samples were analysed (275 visitors did not provide any answers).

- a. exhibition space: answers related to specific exhibitions or thoughts on architecture and communication within the museum;
- b. aesthetic appeal: comments of judgmental character, using mainly the category of beauty or ugliness;
- c. exhibition solutions: phrases referring to specific facilities or solutions related to the exhibition structure and form;
- d. items: direct references to specific exhibits and works of art;
- e. knowledge: answers related to the possibility of acquiring valuable and/or interesting information, thoughts on the remembered content of exhibitions;
- f. people: evaluation of service, impressions related to interaction with exhibition supervisors;
- g. emotions: phrases marked by personal, emotional considerations, references to one's own memories or sentiments;
- h. senses: comments containing phrases relating to various sensory (mainly non-visual) sensations and general somatic experiences.

A compilation of answers to the question concerning the elements that will most likely be remembered after the visit to the museum (Figure 4) shows that the vast majority of visitors have a general impression of their visit. This is because their recollections are primarily concerned with whole museum spaces as well as specific escapements (136 responses). The visitors most often characterise them by using aesthetically-oriented terms ('beautiful', 'sumptuous', 'original') and by pointing to specific exhibition solutions which they see as particularly apt (interactive elements, games, applications available at given exhibitions) – 79 responses. They are less likely to point to specific objects which they remember and, when they do refer to them, they use phrases that characterise the category as a whole ("decorative ceilings", "classy furniture", "interesting paintings"). To a lesser extent, their recollections focus on the general atmosphere or the extra sensory stimuli, and the responses are limited to phrases such as 'a pleasant tour', or 'unique atmosphere'.

However, in case of the second question (concerning the elements of the museum's offer which should be changed), two categories clearly stand out: knowledge and space (here, in particular, also linked to the category 'exhibition solutions').



4. Respondents' answers to the open questions broken down into categories in the survey questionnaires completed after visiting the Museum of the City of Łódź (n = 400).

One of the most common answers given by the respondents was the need for more information, especially in the area of exhibitions occupying the antique historic interiors of the palace (48 responses). What is interesting, many visitors also pointed to specific solutions in this area: audio guides, boards with diagrams of the exhibit layout, captions for the most important objects (55 responses). It should be noted, however, that there were voices mentioning information overload at other exhibitions or pointing to their unsatisfactory level of detail (including errors). In the following category - 'space', however, 51 responses referred to the need for navigation or maps that would enable better orientation not only in terms of the architecture of the museum, but also themes and concepts of the individual exhibitions. It should also be stressed here that some of the comments concerning this aspect pointed not only to the need for wayfinding signs but also for an explanation of the curatorial concept of a particular exhibition layout.

A comparison of the results may lead to several conclusions. The most important one indicates that, despite worried voices of critics predicting a transformation of museums into entertainment centres,²² the most important goal for visitors to a museum is still a search for knowledge and aesthetic

²² K.A. Gajda, *Edukacyjna rola muzeum*, Kraków 2019, pp. 75-76; M. Borusiewicz, *Nauka czy rozrywka? Nowa muzeologia w europejskich definicjach muzeum*, Universitas - Muzeum Pałac w Wilanowie, Warszawa-Kraków 2012.

experiences, and it is in these categories that their assessment of such a visit is formulated. What is important, this need is met not so much by contact with a given object (or a group of objects), but by a comprehensive exploration of a given curatorial proposal. This can thus lead to the conclusion that the visitor treats the exhibition as a work of art in itself; moreover, it is even to some extent superior to the works or artefacts which are part of it. Thus, it should be noted that in order to develop in-depth perception of individual objects at the exhibition, a sense of understanding of the exhibition space and perception of the exhibition as an integrated structured message is essential. This is in line with the suggestion of Miroslav Borusiewicz, who emphasises that 'spatial relations are so important to us that they are part of our mental apparatus, and not an object we think about'.²³ In turn, M. Merleau-Ponty elaborates 'Ultimately, not only is my body not a fragment of space for me, but space would not exist for me if I did not have a body'.²⁴ Thus, despite the primacy of visual sensations in contact with a work of art or a historical artefact, it should be remembered that reactions to messages coming from them are experienced by the whole body, and are therefore somatic and multisensory in character. Thus, the reception of a work of art is not limited to perception (contemplation) and interpretation (assigning meanings), but involves much more complex reactions in which different senses should be engaged (or activated).

Discussion

An encounter with an object (a work of art or a historical artefact) in a museum space always means entering into some kind of a relationship, the quality and depth of which depends on many factors. A curator's assumption is for exhibits on display to tell a story, to constitute a larger concept or a visualisation of an idea together. However, it should be pointed out, along with Justyna Żak, that "if objects 'speak' to us at all, they tell us more about ourselves than about themselves and their history, and mainly in relation to our present".²⁵

Thus, exhibition space is a unique moment of contact with a work of art. Objects presented therein are exposed to looking at, and consequently to a particular kind of cognition, for, as Merleau-Ponty wrote, "One sees only what one

²³ M. Borusiewicz, *Semiotyka w muzeum. Rola i znaczenie języka w pragmatyce muzealnej*, NIMOZ - Muzeum Pałac w Wilanowie, Warszawa 2020, p. 63.

²⁴ M. Merleau-Ponty, *Fenomenologia percepcji*, transl. M. Kowalska, J. Migasiński, Aletheia, Warszawa 2001, p. 121.

²⁵ J. Żak, *W kręgu muzealnych przedmiotów*, Wydawnictwo Uniwersytetu Warszawskiego, Warszawa 2020, p. 8.

looks at".²⁶ On the other hand, following Edward Sapir's words that language and thinking are inseparable, they are actually two sides of the same process,²⁷ this motif should also be further enriched with an additional component related to the concept of cognitive linguistics. To the phrase "I only see what I look at", we should add the phrase "I can only recognise what I can name" and conclude with the question "So, what does this therefore mean (to me)?" The process of interpretation that goes way beyond sensory experience opens up a wide possibility for the integration of text and image in museum space, which can be understood in two ways.

Firstly - by treating integration literally - it can be thought of as a postulate to combine linguistic content with graphical content, within the framework supporting the tour of the museum (texts, plates, applications). An example of this is visitors' desire to use maps or diagrams in exhibitions, showing sequences of issues and exhibition themes, described above and clearly indicated in the survey. Such solutions are often used as accessibility elements (significantly supporting contact with what is displayed, e.g. for people with intellectual disabilities or those who are not proficient in written language). At the same time, they also prove to be an apt response to the universal need to reduce cognitive load on the viewer, required to read and understand the given visual information.²⁸ It is not, however, about stripping the visitor of the need (or effort) for intellectual challenge altogether. The intention is to leave sufficient resources in this regard for the visitor to use when confronted with a work of art, rather than to be distracted by additional difficulties connected with orientation in space or the overall narrative of the exhibition.

Secondly - during further stages of deepening the artwork-recipient relationship, integration of the image and word can be a means of acquiring important competences in the field of visual literacy. A proper and carefully balanced use of the strategy of saturating a museum's exhibition space with linguistic messages - taking into account the principles of universal design and the concepts of sensory and spatial integration in a viewer's perception - will shape visitors' ability to identify and interpret visual measures, objects and symbols, and also to take a conscious and critical look at the work.²⁹

²⁶ M. Merleau-Ponty, *Oko i umysł. Szkice o malarstwie*, transl. E. Bieńkowska, *Słowa/ Obraz Terytoria*, Gdańsk 1996, p. 21.

²⁷ M. Guz, *Językowy obraz świata u wybranych przedstawicieli lingwistyki niemieckiej, amerykańskiej i polskiej*, *Rys*, Poznań 2012, pp. 143-144.

²⁸ See: M. Leszkowicz, *Czytanie informacyjne. Infografiki w procesach poznawczych*, Wydawnictwo Naukowe UAM, Poznań 2020, pp.18-20.

²⁹ S. Dylak, *Alfabetyzacja wizualna jako kompetencja współczesnego człowieka*, in: *Media - Edukacja - Kultura*, eds. W. Skrzydlewski, S. Dylak, Wydawnictwo Naukowe UAM, Poznań-Rzeszów.

To conclude, however, echoing the critical statements made by some of those interviewed regarding the excess of text messages within the exhibitions, it is important to bear in mind balance in the area of language and image coexistence. An excess of text messages can obscure the presence of a work (exhibit) and replace its impact with its own narrative. When such an exhibition format becomes commonplace (and not specific to one exhibition or the strategy of a particular museum), viewers may become numb to any linguistic messages and, at a later stage, also discouraged by the very contact with a work of art.

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MUZEUM XXI WIEKU – W POSZUKIWANIU PRZESTRZENI INTEGRACJI OBRAZU I SŁOWA (streszczenie)

Współczesne muzea to instytucje, w których słowo „integracja” odmieniane jest na różnorodne sposoby, a jej idea realizowana jest poprzez wielorakie inicjatywy wystawiennicze i edukacyjne. Mnogość narzędzi, rozwiązań i koncepcji kuratorskich związanych z prezentacją sztuki – zarówno dawnej jak i współczesnej – prowadzić może tym samym do pytania: czy dzisiejsze muzeum to przestrzeń, która pozwala odbiorcy na pełny, samodzielny i nieograniczonego żadnymi barierami kontakt z dziełem, czy raczej miejsce, które rozprasza i dezintegruje jego doświadczenie i przeżycie estetyczne. Ten wieloaspektowy problem omówiony został przede wszystkim w kontekście komunikatów językowych towarzyszących prezentowanym w muzeum obiektom i ekspozycjom. Poprzez analizę wyników badań prowadzonych z publicznością Muzeum Miasta Łodzi szcze-

głowej charakterystyce zostały poddane różne strategie konstruowania tekstów dostępnych na muzealnych ekspozycjach, wraz z oceną ich przystawalności do preferencji i potrzeb współczesnego odbiorcy.

Słowa klucze: muzeum, wystawa, tekst, odbiorca, przeżycie estetyczne

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