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abstrakt | abstract ▷

The socially purposeful museum is a dynamic, vital institution that has rich relationships with diverse audiences; that nurtures participatory and co-creative practice and is part of people's everyday lives; that seeks to foster progressive social values and, at the same time, is widely recognised as a site for dialogue and debate; that works collaboratively with a range of institutions within and beyond the cultural sector to engender vibrant, inclusive and more just societies. Drawing on recent research by the Research Centre for Museums and Galleries this session will examine how import the socially purposeful museum to contemporary museum practice.

Společensky přínosné muzeum je dynamickou, živou institucí udržující čilé vztahy s různými typy publika, která zároveň podporuje aktivní účast a spolupráci veřejnosti. Je běžnou součástí života lidí, snaží se pěstovat sociální hodnoty a současně poskytuje místo pro dialog a diskusi. Spolupracuje s mnoha různými institucemi z oblasti kultury i mimo ní, a to za účelem vytváření živé, otevřené a spravedlivé společnosti. Na základě nedávných výsledků bádání Výzkumného centra muzeí a galerií se tento příspěvek věnuje otázce, jak začlenit společensky přínosné muzeum do současné muzejní praxe.

Jocelyn Dodd

The socially purposeful museum

Over the past fifty years, museum practice has changed beyond all recognition. Museums and galleries have changed from introverted, socially disengaged institutions, “ivory towers” of specialist and rarefied knowledge, to dynamic, vital, vibrant and engaging spaces where audiences and communities are made welcome and encouraged to participate in the life of the museum. Instead of focusing on collection, documentation and exhibition ‘for its own sake’, museums are encouraged to have a social role. What does it mean to be a socially purposeful museum? What are its characteristics? How are its values realised in practice? Here we explore the idea of the socially purposeful museum and its impact on contemporary museum practice, drawing on projects from the UK of museums and researchers grappling with issues of representation and identity of disabled people, one of the communities that have long been excluded from the traditional museum. What role might museums and galleries play in challenging prejudice and discrimination against disabled people by informing the ways in which people think about, and understand, disabled peoples’ lives?

Transforming museums: from the ‘socially disengaged’ to the socially purposeful museum

Over the past half century, museum practice and organisation has changed beyond all recognition. The “traditional” museum was an elitist, introverted organisation, catering for the privileged in society, the most educated and affluent individuals. Museums were “temples,” focused on their internal processes of collecting, documenting, exhibiting and interpreting the world from outside it, valuing only specific types of knowledge, that of the expert, the academic

and the curator. It is the ‘essentialist’ museum of O’Neill, whose sole purpose is to preserve, research and display, having no social purpose other than a commitment to knowledge and beauty for its own sake.¹ Museums kept themselves remote from society; as Janes argues, ‘the majority of museums, as social institutions, have largely eschewed, on both moral and practical grounds, a broader commitment to the world in which they operate’;² placing them in danger of becoming irrelevant.

Recipients of public money, museums could no longer justify keeping themselves apart from society and only reflecting the concerns of a narrow group. Museums did not reflect the richness and diversity of the communities outside its doors, did not reflect their identities, interests and concerns. Realisation of the power of culture to transform lives, to transform society, to create more inclusive and equal societies, has been one of the driving forces behind this transformation of the museum. Other factors include global human rights movements, social activism, changing populations in the West and demands for accountability in public institutions.³ In the UK, notable museum professionals working in this area included Mark O’Neill of Glasgow Museum and (now) Glasgow Life, David Fleming, of Tyne and Wear Museums and currently Director of National Museums Liverpool and David Anderson, formerly of the Victoria and Albert Museum but now Director of National Museums Wales / Amgueddfa Cymru. Their work has transformed the vision and values of these museums, providing a template for the socially responsible museum in practice. For instance, under Fleming, National Museums Liverpool’s

¹ O’NEILL, Mark. Essentialism, adaptation and justice: Towards a new epistemology of museums. *Museum Management and Curatorship*, 2006, vol. 21, no. 2, p. 96.

² JANES, Robert R. *Museums in a Troubled World: Renewal, Irrelevance or Collapse?*. London, New York: Routledge, 2009, p. 13.

³ SANDELL, Richard. *Museums, Prejudice and the Reframing of Difference*. London, New York: Routledge, 2007, p. 227.

mission to “change lives” and commitment to social justice have made it a unique national museum.⁴

The socially purposeful museum could not be more different to the traditional museum. It actively embraces its social role, working towards the creation of a vibrant, inclusive and more just society. It works collaboratively and in partnership with a range of organisations to achieve its aims, both within and, more importantly, beyond the cultural sector. Values driven, it seeks to promote progressive social values including social wellbeing, equity and fairness.⁵ It identifies and confronts discrimination and intolerance of all kinds, working with communities to understand and challenge negative and prejudicial ways of thinking. It is accepting of difference – whether cultural, sexual, disability, or ethnicity – it is somewhere to explore human life and culture in all its richness, past, present and future.

The museum is a forum – vibrant, animated, engaging and lively – a far cry from the hushed, sombre museum galleries of the past. It is a site for dialogue and debate, where ideas are permeable rather than eternal, a place to develop and explore ideas about the world.⁶ Knowledge is not something that can only be created by experts, academics and curators. Lifelong and holistic approaches to learning are valued. It nurtures participatory and co-creative practice, inviting communities to share in the process of making something new in the museum. It is a hands-on, shared experience between the museum and its communities, which is informed by in-depth consultation. The museum is open to learning from the communities it works with, open to new ways of thinking, doing, being and seeing.

The relationship with audiences is one of the key differences between the socially responsible museum and its predecessor. Audiences are not passive “sponges,” soaking up the knowledge and information bestowed by the museum, but are active agents in their own learning, ‘capable of constructing their own meanings that may radically differ from those intended at the point of production’.⁷ They are engaged with what they see, hear,

and feel in the museum. Audiences bring their own ideas, opinions and attitudes to the museum – as well as emotions – and these are actively sought as part of the museum experience. It is a mutual relationship, one of sharing and exploration on both sides, not a relationship shaped solely by the museum. The museum appeals to a wide range of people, not a narrow selection of the community. Audiences reflect the rich diversity of society, people of different ages, sexes, educational background, life experience, cultures, religions, sexuality and disability. The museum is no longer remote from society but is part of people’s everyday lives. It is not a distant place, rarely visited, but is part of everyday encounters.

The socially responsible museum, then, plays a full and vital role in society. It still collects, documents, exhibits and interprets but it is done with a purpose that directly relates to its position within society. Its relationship with individuals and communities outside its walls is central to its approach.

The Research Centre for Museums and Galleries (RCMG), based in the School of Museum Studies, University of Leicester, has been conducting research into the social value of museums for over a decade. Established in 1999, RCMG’s vision is to carry out research that can inform and enrich creative museum thinking, policy and practice, supporting museums to become more dynamic, inclusive and socially purposeful institutions. We undertake team-based externally funded research, both independent research but also commissioned by museums and other strategic cultural organisations. This research is framed by socially progressive values and we work in partnership with academic colleagues, people with lived experience, social organisations, arts organisations and disability organisations. Integral to this research is the role that museums can play in the challenging of prejudice and discrimination against disabled people, also known as Disabilism. Drawing on RCMG’s research, we will explore the socially purposeful museum in practice.

Tackling Disabilism: the role of the museum

In the Summer of 2012, the eyes of the world were on London and the Olympic Games. The incredible success of the Games was followed by an equally incredible Paralympics. With high profile television coverage and record attendances, disabled people had never been so visible in the UK. However, the UK still has far to go to accepting disabled people as equal

members of society. As the euphoria of the Games and Paralympics died down, it became shockingly evident that Disabilism – the ‘discriminatory, oppressive or abusive behaviour arising from the belief that disabled people are inferior to others’⁸ – is still very much embedded into society. Increasing numbers of hate crimes and cuts to welfare and benefits deny many disabled people the opportunity to live an active, independent life. The number of cases of hate crime targeting disabled people has risen steadily since 2008, with 1,942 hate crimes recorded in 2011, a 14 per cent rise since 2010.⁹ With the devastating closure of the Independent Living Fund¹⁰ and cuts to Access to Work grants¹¹ in the climate of austerity following the Games, ‘the mechanisms that seemed to provide a semblance of equality have been whipped away.’¹²

What role can museums play in tackling Disabilism? Disabilism describes the negative attitudes, behaviours, practices and environmental factors that discriminate, intentionally or unintentionally, against disabled people. Disabilism creates a barrier to the equal and active participation of disabled people within mainstream society. Museums have done much to improve physical access for disabled people, but what role might museums and galleries play in challenging Disabilism by informing the ways in which the public think about, and understand, disabled people’s lives? This research question is one that RCMG has been grappling with for the past decade through a series of interrelated research projects.

RCMG’s research around the role of museums and disabled people is based on the premise that the socially responsible museum can effect change. Through exhibitions and displays, activities and programmes, museums can challenge people’s perceptions, expose them to new ways of thinking, provoke debate and

⁸ MILLER, Paul, Sophia PARKER and Sarah GILLINSON. *Disabilism: How to tackle the last prejudice* [online]. London: Demos, 2004, p. 9 [cit. 2015-01-26]. Available from [www: <http://www.demos.co.uk/files/disabilism.pdf>](http://www.demos.co.uk/files/disabilism.pdf).

⁹ RILEY-SMITH, Ben. Hate crimes against disabled people soar to a record level. *The Independent* [online]. 19 June 2012. [cit. 2015-01-26]. Available from [www: <http://www.independent.co.uk/news/uk/crime/hate-crimes-against-disabled-people-soar-to-a-record-level-7858841.html>](http://www.independent.co.uk/news/uk/crime/hate-crimes-against-disabled-people-soar-to-a-record-level-7858841.html).

¹⁰ The Independent Living Fund delivered financial support to help disabled people live in their communities rather than in residential care. (*UK Government. Independent Living Fund* [online]. [cit. 2015-01-26]. Available from [www: <https://www.gov.uk/government/organisations/independent-living-fund>](https://www.gov.uk/government/organisations/independent-living-fund).)

¹¹ Access to Work pays for practical support to help disabled people stay in work, start working or move into self-employment. (*UK Government. Access to Work* [online]. [cit. 2015-01-26]. Available from [www: <https://www.gov.uk/access-to-work/overview>](https://www.gov.uk/access-to-work/overview).)

¹² Jo Verrent cited in CAINES, Matthew. Disability arts: cuts, changes and threats – live webchat. *The Guardian* [online]. 13 November 2014 [cit. 2015-01-26]. Available from [www: <http://www.theguardian.com/culture-professionals-network/2014/nov/13/disability-arts-cuts-changes-threats-webchat>](http://www.theguardian.com/culture-professionals-network/2014/nov/13/disability-arts-cuts-changes-threats-webchat).

⁴ MARSTINE, Janet, Jocelyn DODD and Ceri JONES. Reconceptualizing Museum Ethics for the Twenty-First Century: A View from the Field. In MCCARTHY, Conal (ed.). *The International Handbooks of Museum Studies: Museum Practice*. Chichester, West Sussex: Wiley, 2015.

⁵ SANDELL, Richard. On ethics, activism and human rights. In MARSTINE, Janet (ed.). *The Routledge Companion to Museum Ethics*. London, New York: Routledge, 2011, pp. 129–145.

⁶ e. g. JANES, Robert R. *Museums in a Troubled World: Renewal, Irrelevance or Collapse?* London, New York: Routledge, 2009. 208 p.

⁷ SANDELL, Richard. *Museums, Prejudice and the Reframing of Difference*. London, New York: Routledge, 2007, p. 11.

encourage reflection. As institutions, museums engender very high levels of trust with the public,³³ which puts them in a very privileged and powerful position. This work needs to be undertaken with care, passion, and a clear understanding of the politics of disability. Museums cannot do this work alone. It is essential to work collaboratively with disabled people, whose lived experience of disability brings insights and perspectives that can help to create 'new forms of practice that empower disabled people to determine the ways in which their histories and lived experiences are portrayed'.³⁴

Buried in the Footnotes: finding evidence of disabled people in museums and galleries

The roots of RCMG's research go back twenty years to work initiated at the Castle Museum and Art Gallery in Nottingham, UK. The eighteenth-century building, on the site of a medieval castle, was being redeveloped to improve access. From 1995 to 2000, the museum convened a consultation group of disabled people, Drawbridge, to advise the museum on each stage of the development. A project initiated and co-managed by Jocelyn Dodd (then Access Manager) and Richard Sandell (then Marketing Manager), Drawbridge was a sector-leading initiative in the engagement of disabled people in the decision-making processes of museum development – the experts were the Drawbridge group, not the museum staff. Whilst the focus of the group was creating appropriate access for disabled people, it quickly became obvious that access to the museum was only the starting point for the group. They began to question the representation of disabled people within the museum. There was nothing in the museum's displays which was relevant to the lives or experiences of disabled people. When would they, at last, be able to see themselves within the museum?

Conversations with curators, and correspondence with selected museums across the UK,³⁵

revealed a different picture. There was material related to the lives and experiences of disabled people but it was hidden in the stores and not on display. As Delin wrote,

*'Disabled history therefore qualifies as hidden history, and there is room for an interrogation of the presence, or absence, of disabled people in museum and gallery collections in Britain, and an evaluation of the impact, on contemporary society, of the way disabled people are portrayed'*³⁶

Before RCMG could think about how museums might be used to tackle Disabilism, we needed to find out what evidence existed in museums that was relevant to the lives and experiences of disabled people. *Buried in the Footnotes: the representation of disabled people in museum and gallery collections* was a year-long project (2003–2004) which sought to find evidence in museum collections across the UK of material that related to the lives of disabled people, historical and contemporary. How had this evidence been interpreted and made accessible to the public? What factors influenced curators' attitudes towards the material? Surveying over one hundred UK museums, as well as selected case studies, *Buried in the Footnotes* found that museum and gallery collections do contain a wealth of evidence attesting to the lives and experiences of disabled people, across a range of museums, collections and themes, including social history, fine art, decorative art and oral history. Examples of objects included: a wheelchair belonging to Eva Lückes, the matron of the Royal London Hospital from 1880–1919, on display in the Royal London Hospital's Museum and Archive, London, UK; sculptures by artist Marc Quinn at the Royal Leamington Spa Art Gallery and Museum; and, in the collections of Birmingham Museum and Art Gallery, costumes supposedly worn by "General Tom Thumb", the stage name of Charles Sherwood Stratton who was exhibited in England by circus owner P. T. Barnum in the 1840s. However, many of these objects were not on display. Where objects and artwork were on display, the connection with disability was not always made explicit. There was a perceived need amongst museum staff for an authoritative voice on the representation of disability, to define what 'disability' is. A series of 'Display dilemmas' emerged from the research – should we tell the difficult stories around disability? How do we avoid the shadow of the freak show and approaches which encourage staring and other inappropriate forms of looking. Most of all, curators were anxious and fearful of 'getting it wrong', and causing offence, distress,

shock or upset. In many instances, this fear had contributed to inertia and further work was needed to develop new ways of representing disabled people which could move museum practice forward.³⁷

Rethinking Disability Representation in Museums and Galleries

Rethinking Disability Representation in Museums and Galleries (RDR) was an action research project that was framed by, and grew out of, *Buried in the Footnotes*. Working with nine UK museums in 2006–2009, varying from national museums (Imperial War Museum, London) to small volunteer-run museums (Whitby Museum), RDR set out to construct a series of interpretive interventions, or Museum Experiments, to frame the ways in which visitors engaged with and participated in disability rights-related debates and to offer them new perspectives and ways of seeing.³⁸ The social model of disability was used to interrogate the museums' collections, this rejects an individualist, medicalised understanding of disability instead it is society which causes the barriers that exclude and oppress disabled people.³⁹ A critical element of the project was the inclusion of a 'Think Tank' comprised of disabled activists, artists and cultural practitioners, including the Director of the Museums Association. The 'trading zones' model was used to create a space where individuals from different backgrounds, lived experiences and specialisms could come together to discuss issues and resolve problems in a collaborative and equitable way. No greater value was given to the voice of the academic or professional to that of the layperson, enabling the voices of disabled people to be heard.⁴⁰

The nine museum experiments shared a common goal, to explore that role that museums and galleries can play in shaping and framing the conversations that visitors have about disability and difference. The Imperial War Museum, London developed

³³ CAMERON, Fiona. Moral lessons and reforming agendas: History museums, science museums, contentious topics and contemporary societies. In KNELL, Simon, Suzanne MACLEOD and Sheila WATSON (eds.), *Museum Revolutions: How museums change and are changed*. London, New York: Routledge, 2007, pp. 330–342.

³⁴ DODD, Jocelyn, Ceri JONES and Richard SANDELL. Trading Zones: Collaborative Ventures in Disability History. In GARDNER, James and Paula HAMILTON (eds.), *Oxford Handbook of Public History*. Oxford: Oxford University Press, forthcoming.

³⁵ DELIN, Annie. Buried in the footnotes: the absence of disabled people in the collective imagery of our past. In SANDELL, Richard (ed.), *Museums, Society, Inequality*. London, New York: Routledge, 2002, pp. 84–97.

³⁶ *Ibidem*, p. 87.

³⁷ *Buried in the Footnotes: The representation of disabled people in museum and gallery collections*. Leicester: Research Centre for Museums and Galleries, 2004, p. 25.

³⁸ SANDELL, Richard and Jocelyn DODD. Activist Practice. In SANDELL, Richard, Jocelyn Dodd and Rosemarie GARLAND-THOMSON (eds.), *Re-presenting Disability: Activism and Agency in the Museum*. London, New York: Routledge, 2010, p. 15.

³⁹ *Rethinking Disability Representation in Museums and Galleries*. Leicester: Research Centre for Museums and Galleries, 2008, p. 169.

⁴⁰ See: DODD, Jocelyn, Ceri JONES and Richard SANDELL. Trading Zones: Collaborative Ventures in Disability History. In GARDNER, James and Paula HAMILTON (eds.), *Oxford Handbook of Public History*. Oxford: Oxford University Press, forthcoming.

a learning programme for secondary schools, using discovered collections relating to lives of disabled servicemen and soldiers that had never been used before. In *Welcome Home*, archive material relating to disabled veterans' experiences returning after the First World War was interrogated through the lens of the social disability model, asking what was their welcome home really like? How did society respond to so many men who returned home disabled? At Birmingham Museum, the fine art collection with paintings from 17th to 20th centuries was the focus for *Talking about... Disability and Art*. Paintings such as "The Blind Girl" by John Everett Millais (1856) – which shows two sisters, one a blind musician, resting by the roadside – were given new interpretations, addressing the painting's links with contemporary disability themes. Listening posts were installed next to the paintings and visitors were given a choice of audio interpretations to listen to; alongside the curator's response were the responses of disabled people, whose lived experience gave very different insights into the issues raised by the selected paintings. Other museum experiments included *Lives in Motion* at Glasgow Museum of Transport, an exhibition which explored transport and disability, *Life Beyond the Label*, a temporary exhibition at Colchester Castle Museum which used objects, personal testimonies, film and artworks to reveal the lives of disabled people in Colchester, past and present, and *Behind the Shadow of Merrick*, a provocative and challenging film for the Royal London Hospital Archives and Museum which used objects, stories and stories related to Joseph Merrick (better known as the Elephant Man) to examine issues and attitudes surrounding disability in the past and present day.

RDR offered visitors alternative, informed and non-prejudiced ways of thinking about disability, to challenge their perceptions about disabled people. As part of the nine museum experiments, response cards – a simple postcard with a single question 'How does this display change the way you think about disability?' – were designed and integrated into the display, film or learning programme to capture visitor reactions, thoughts and attitudes. The cards were intended to prompt conversations and give visitors an opportunity to reflect on what they had experienced.

How did the public respond to the nine experiments? From the analysis of almost 2,000 visitor responses emerged a rich and complex picture, showing that the vast majority of visitors were very positive about the nine projects and were willing to engage with what they had seen and experienced in the museum. The exhibi-

tion *One in Four* at Tyne and Wear Museums enabled Mollie (aged 26–35, non-disabled) to firmly grasp the concept of the social model of disability:

The exhibition was excellent. It reminds you how far society has come – but also still to go – and that it is society that causes disability i.e. not adapting to individuals.

A small minority did not see museums as places to discuss issues around disability representation, revealing their discomfort at seeing the issue discussed so openly. Visitors who identified as disabled were supportive, seeing the lives and experiences of disabled people recognised in a public space, conferring value upon those experiences. Despite its brevity, a comment made by Elaine, a disabled woman at Birmingham Museum and Art Gallery, reflects the views of many disabled people. She wrote, 'At last... I'm here [written in the centre] ... not here [written at the margins]'. Elaine used the response card with skill to demonstrate both in words and visually the political significance of the museum's focus on disability issues.²²

Cabinet of curiosities: How disability was kept in a box

The issue of disability representation becomes even more complex and problematic in medical museums. By necessity, these museums are shaped by a medicalised view of disability, completely at odds with the social model. RCMG realised that if museums were to challenge Disabilism effectively, we would need to confront the challenging terrain of medical museum collections. Medical collections contain thousands of objects which are intimately connected with the lives and experiences of disabled people and disability history. Yet the display and interpretation of these collections often privilege the experience of clinician and medical historians, marginalising or omitting altogether the experiences of disabled people. Would it be possible to reveal the hidden histories of disabled people in these institutions, where disabled people have been dehumanized and scrutinized in the name of research, skeletons have been collected as specific examples of conditions and impairments, and clinical images show nameless examples, not people?

²² Disability Reframed: Challenging visitor perceptions in the museum. In SANDELL, Richard, Jocelyn DODD and Rosemarie GARLAND-THOMSON (eds.). *Re-presenting Disability: Activism and Agency in the Museum*. London, New York: Routledge, 2010, pp. 92–111.

Stories of a Different Kind (2012–2014) was developed to investigate the collections of medical museums and engage participants in debating the social and political implications through a highly innovative approach. Experts in disability, medical history and public engagement were brought together to develop, shape and present a new narrative of disability in the form of *Cabinet of Curiosities: How Disability was kept in a box*, a provocative live performance by internationally renowned artist, Mat Fraser. Mat Fraser interrogated the collections of three medical museums, drawing on the expertise of curators to create a highly witty, unsettling and profoundly moving performance which blended research, personal testimony, object stories, comedy, film, music hall pastiche and even an inspired rap to explore the relationship between medical thinking and practice, disability rights, culture and identity, and broader negative societal attitudes towards disabled people. As Mat himself writes, 'I want people to leave with a more informed, equitable and respectful way of understanding disabled people, each other, all of us, society'.²³ By presenting a hidden history, Mat, as a disabled performer, was able to take his audience on a journey with him, to show them the real, lived experiences of being marginalised as a disabled person, and give a voice to those disabled people. Most of all, however, as Lyn Gardner wrote in *The Guardian* newspaper, 'In *Cabinet of Curiosities* he is telling a story of a different kind, and one that's long overdue'.²³

Conclusion

The socially purposeful museum has transformed the way in which museums work with their audiences, understand their core values and engage with the outside world. The socially purposeful museum engages with contemporary issues and works with its communities in order to create a fairer, more equitable and just society. The socially purposeful museum does not shy away from tackling challenging and complex issues and knows it must collaborate with others – as the examples here demonstrate, tackling Disabilism, the deeply entrenched negative, discriminatory and pejorative attitudes towards disabled people, could not have been achieved

²² FRASER, Mat. Disability out of the box. *Arts Professional* [online]. 31. 3. 2014 [cit. 2015-01-28]. Available from www: <http://www.artsprofessional.co.uk/magazine/272/article/disability-out-of-the-box?utm_source=Weekly-Good-Reads&utm_medium=email&utm_content=Disability-out-of-the-box&utm_campaign=3rd-April-2014>.

²³ GARDNER, Lyn. Mat Fraser's museum piece challenges us all to bring disability out of the box. *The Guardian* [online]. 22 January 2014 [cit. 2015-01-28]. Available from www: <http://www.theguardian.com/stage/theatreblog/2014/jan/22/disability-mat-fraser-museum-cabinet-curiosities-theatre?CMP=tw_t_gu>.

without the involvement of disabled people and organisations. Giving disabled people a voice, representing their lives and experiences through the lens of the social model, was a critical part of bringing museum audiences into contact with more informed, socially responsible and non-prejudiced ways of thinking about disability. The value of the socially purposeful museum in its desire to challenge public perceptions of disability and difference was made manifest by the *Cabinet of Curiosities* performance winning The Observer's Ethical Award for Art and Culture, a mainstream award which can see the power that museums have in challenging prejudice.

Museums underestimate their potency; they are much more powerful agents of social change than they think. As more museums are driven by a desire to make real social change, momentum gathers and instead of the traditional storehouses of treasure dominating the cultural landscape of museums this new breed of socially focused cultural organisations are set to take an increasingly influential role in society. ■

Keywords:

socially purposeful museum – inclusive museum – museum pedagogy – audiences in museums

Klíčová slova:

společensky přínosné muzeum – inkluzivní muzeum – muzejní pedagogika – návštěvníci v muzeích

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Jocelyn Dodd

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