

Įvadas

Ši monografija pateikia būdingus Lietuvos muzeologijos raidos bruožus XVIII a. antroje pusėje–XXI a. Autorė Lietuvos muzeologijos raidos objektą analizuoja remdamasi šiuolaikinio austrų muzeologo Friedricho Waidacherio istorinės muzeologijos samprata, t. y. muzeologijos bei muzealumo raiškos istoriją: muzeologijos istorija priklauso mokslo istorijai, muzealumo istorija – idėjų istorijai (Waidacher, 2007, 53–117). Pagal tokią sampratą ir sudaryta šios knygos turinio dviejų skyrių struktūra, atskleidžianti muzeologijos bei muzealumo istorijos charakteringus aspektus, bruožus, raišką. Knygos pirmas skyrius ir jo dalys skirtos charakterizuoti pagrindiniams muzeologijos formavimo Lietuvoje aspektams: muzeologijos terminijos, mokslo objekto, tarpdiscipliniškumo ir statuso mokslų struktūroje, tyrimų, publikacijų ir studijų pobūdžių, – taip pat šio mokslo ištakoms, raidos periodizavimui, svarbiems formavimo faktoriams. Čia pabrėžiamas muzeologijos ir muziejinkystės sampratų diskursas, kuris padeda suvokti muzeologijos ir muziejinkystės istorijų laukus – pasak F. Waidacherio, muziejinkystės istorija – institucijų istorija (F. Waidacher, 2007, 100). Antrame monografijos skyriuje siekiama atskleisti muzealumo raiškos Lietuvoje istorijos esmines tendencijas, apibrėžti svarbius tikrovės, tapatumo muzealizacijos ir muziejų poreikio bruožus. Manoma, kad tikrovės, tapatumo muzealizacijos pagrindinės linkmės: muziejinių Lietuvos istorijos, etninės kultūros, nacionalinio ir *kito* tapatumo įprasminimų bei reiškimosi muziejinių tarp mokslo ir ideologijos, – atspindi bendrąsias muzealumo raiškos turinio tendencijas. Jas papildo ir muziejų misijų, pasiūlos ir poreikio, veiklos rėmimo, prieinamumo ir pasaulinės integracijos, tipų, tinklo valdymo pobūdžių atskleidimas. Muzealizacijos ir muziejų poreikio vertinimai paaiškina, kodėl ir kokių muziejų norima, kaip muziejai organizuoja tapatumo reprezentacijas savo kraštui ir pasauliui bei kaip dalyvauja kultūrų mainų procesuose.

Knygos autorės pateikiamos išvalgos apie Lietuvos muzeologijos ir muzealumo raidą pagrindžiamos analitiniais, palyginamaisiais tyrinėjimų metodais, šios problematikos istoriografijos ir praktikos raiškų bei naujų šaltinių informacijos vertinimais, muzeologijos pasiekimų pasaulyje palyginimais. Pasinaudojama atminties kultūros, kultūrologijos, idėjų ir politinės, kultūros, mokslo istorijų teorijomis, probleminio pobūdžio publikacijų pateikiamais situacijų, kontekstų, kurie gali turėti ir įtakos muzeologijos, muzealumo raiškos raidai, vertinimais. Pabrėžiama, kad Lietuvos muzeologijos raidai būdingi bendrieji pasauliniai muzeologijos formavimosi bruožai bei saviti, lemti vietos politinių, ideologinių bei mentalitetinių veiksnių, bruožai. Lietuvoje vyrauja istorinės ir taikomosios / praktinės

muzeologijų aktualinimo tradicijos, nuo XX a. pabaigos taip pat stiprėja ir socialinės muzeologijos poreikio tendencija. Muzeologijos Lietuvoje taikomojo mokslo charakteris turi tradicines sąsajas su istorijos, archeologijos, paveldo, meno, o nuo XXI a. – ir su komunikacijos mokslais.

Tikimasi, kad ši monografija, kaip Lietuvos muzeologijos istorijos šaltinis, padės studentams, muziejininkams, kitiems besidomintiems paveldu, atminimo kultūra suprasti muziejinio tapatumo įprasminimo poreikius bei muzeologijos indėlį į Lietuvos mokslo plėtrą.

Knyga parengta remiantis N. Keršytės atlikto 2012–2014 m. mokslinio tyrimo projekto „Lietuvos muziejininkystės raida 1752–2012 metais“, kurį finansavo Lietuvos mokslo taryba (sutartis LIT-5-16), medžiaga. Šią monografiją rašyti paskatino ir pabrėžta Lietuvos muziejininkystės tyrimų svarba 2012 m. skelbtoje valstybinėje programoje, kuri buvo skirta minėti ir garsinti Lietuvos muziejų keliui 1812–2012 metais. Knygos autorė nuoširdžiai dėkoja padėjusiems rengti ir išleisti šią monografiją. Ji viliasi, kad ši mokslinė knyga bus naudinga norintiems pažinti muzeologijos, muzealumo raiškos Lietuvoje pobūdį, jo savitumus ir pasaulinius bendrumus, padės įvertinti muzealumo raišką, tikrovės, tapatumo muzealizacijos poreikį ir pobūdį, kaip selektyvios atminties kultūros konstruojamą muziejinę projekciją bei muzeologijos istoriją – reikšmingą mokslo istorijos Lietuvoje aspektą.

NASTAZIJA KERŠYTĖ

LITHUANIAN MUSEOLOGY

Development of Lithuanian Museology from the Latter Half of
the 18th Century to the 21st Century

SUMMARY

This is the first book to analyze and evaluate the development of Lithuanian museology (museum studies) from the latter half of the 18th century into the 21st century. It is based on the extensive research materials, many of them archival, gathered by the author Dr. Nastazija Keršytė during 2012–2014 while doing the research project “Development of Lithuanian Museology in 1752–2012”, sponsored by the Research Council of Lithuania (contract LIT-5-16). A stimulus for the writing of this monograph was the opportunity afforded by the government program *Lithuanian Museums in 1812–2012 (Lietuvos muziejų kelias 1812–2012 m.)*, one of the initiatives undertaken in the Year of the Museum in 2012. Unfortunately, Dr. Keršytė died before completing this monograph on 18 May 2016, International Museum Day. As a long-time friend and colleague, I had promised to write an English-language summary of her book.

The monograph is divided into two major parts: the first deals with the formative aspects of museum studies (museology), while the second with the expressive aspects of the museum field. Each part is divided into a number of sections. Keršytė’s work is based on the concept of museology developed by the Austrian museologist Friedrich Waidacher (*Handbuch der Allgemeinen Museologie*, 1999). Terms such as museography and museology are rarely used in the English-speaking world, where the terms museum practice and museum studies are preferred. Thus I will be using primarily the more usual English terms in this summary.

Since the field of museology encompasses its history and role in society, Keršytė begins with a brief description of the origins of museums in Lithuania, specifically those at the University of Vilnius. The first was the Mathematics Museum (called by contemporaries *Museum Mathematicum*, *Musaeo Mathematico* and *musaeo experimentalī*), which was established in 1752 by the Jesuit mathematician, astronomer and architect Tomas Žebrauskas to demonstrate various scientific instruments and to perform experiments for students as well as for “learned people”. Other “cabinets”, as these early museums or study collections were called, were established in the fields of physics, anatomy, pathology, chemistry, mineralogy and zoology

in the late 18th and early 19th centuries. They were similar to those at other European universities, and were established or enriched by such famous scientists as the naturalist George Foster and physician Johann Peter Frank. Some of the palaces, large estates and manors in Lithuania had rich cabinets of curiosities – natural history and art collections – but they did not evolve into public museums. The beginnings of what might be called a public museum was the Baublys Museum (actually called a cabinet), an alcove gouged out in the trunk of a thousand-year-old oak named Baublys and filled with the finds of local archaeological excavations (mainly military objects and clothing accessories). This first ethnographic museum in Lithuania, established by the Samogitian nobleman, lawyer and man of letters Dionizas Poška in 1812, was open to the public, but only until Poška's death in 1830. The first real public museum, with admission charges, membership dues and private support, was the Vilnius Antiquities Museum established in 1855 on the initiative of the Vilnius Temporary Archaeological Commission and Count Eustachy Tyszkiewicz, whose collections formed the basis of the new museum. Alas, the museum in its original form existed for only a decade. After the Polish-Lithuanian uprising of 1863–1864 against the Russian Empire, the museum was restructured and made state property (1865). The larger part of its collections was taken to Moscow, and the museum was renamed the Russian Museum of Antiquities.

The rest of the section on museology concepts deals with museum terminology and its adaptation in Lithuania, with museology as an object of study and its interdisciplinary nature, and with the periodization of the development of museology in Lithuania. It is interesting to note that the word 'museum' enters into the Lithuanian lexicon only in the 20th century. Keršytė makes the point that there are no original works on museology theory in Lithuanian. Museology as an official discipline was only recognized in Lithuania in 2011, and classified within a block of disciplines including book science and documentation, library and information sciences, archival studies, and others. Museum studies are usually part of history or communication study programs.

As models for museum practice periodization, she uses the schemes of Soichiro Tsuruta, Friedrich Waidacher and Peter van Mensch and divides Lithuanian museum practice history into three periods: (1) museum practice in the late 18th and early 19th centuries; (2) museum practice in the latter half of the 19th and the 20th centuries; and (3) museum practice in the 21st century. The Vilnius University museums and those of the Vilnius Medical and Surgical Academy (1832–1842) belong to the first period. The Vilnius Antiquities Museum as well as the interwar and Soviet period museums belong to the second period. Starting in the 1990s, museum practice development accelerated. ICOM-Lithuania was established in 1994, and the Lithuanian Museum Association was formed in 1995. Lithuania has participated in the Baltic Museology Summer School since its inception in 2004. The first professional museology journals were: *Muziejininkystės biuletenis* [The Bulletin of Museum Practice] (1990–2003), *Lietuvos muziejai* [Lithuanian Museums] (from 2003), and *Acta Museologica Lithuanica* (from 2013). The first doctoral dissertations dealing with museum practice were by: Steponas Gečas (1993), Nastazija Keršytė (1994), Rimvydas Laužikas (2006), Žygintas Būčys (2012), Rasa Pranskūnienė (2013) and Ignas Kapleris (2014).

Institutions play a major role in the formation of the discipline of museology. In Lithuania, they were the Museology Department of Vilnius University (1947–1949 and from 2012) and the Museum Practice Centre of the Ministry of Culture and Education of the Republic of Lithuania (1990–1992). Several Lithuanian universities (Šiauliai, Vytautas Magnus, Mykolas Romeris, Educational Sciences) and the Vilnius Art Academy offer courses in museum studies. The Lithuanian History Institute and the Lithuanian Culture Research Institute support and publish museum research.

Keršytė devotes a large section to museum research and publications. They are arranged chronologically in the following periods: (1) latter half of the 18th and the beginning of the 19th century; (2) latter half of the 19th and the beginning of the 20th century; (3) 1918–1940; (4) the Soviet period (1940–1990); and (5) the period since 1990, when Lithuania regained its independence. For each period, she mentions and describes the major research publications and their authors. The first professional museum publications began to appear in 1858. They were publications of the Vilnius Antiquities Museum, including an inventory catalogue of their valuable and rich archaeological collections compiled by the archaeological commission members Adam H. Kirkor and Jean Kazimir Wilczyński (*Muzeum Archeologiczne w Wilnie/ Musée Archéologique à Wilno*). The most important museum publication during the interwar period (1918–1940) was the periodical journal *Gimtasis kraštas* [Native Land], which was published by the Šiauliai Ethnographic Society and the Šiauliai *Aušra* [Dawn] Museum. Thirty-one issues of the journal appeared between 1934 and 1943. During the Soviet period, the most important museum publication was the periodical *Muziejai ir paminklai* [Museums and Monuments], which began publication in 1966. Articles about museum practice, museum history and the formation of museum collections in this periodical outnumbered those concerning cultural heritage by a ratio of 2:1. The journals related to museum practice and museology which have appeared since 1990 have already been mentioned above. Additional periodicals and monograph series that should be noted are those published by the Lithuanian Museum of Art (*Metraštinis*, since 1996); the annual conference proceedings of the Collections Research Section of the Lithuanian Museum Association (since 1998); the various monograph series by the Lithuanian National Museum dealing with Lithuanian history and ethnography, with their library and archival holdings and with their artefact collections as well as their journal publications: *Etnografija* [Ethnography, since 1991], *Restauravimo metodika* [Restoration Methods, since 1999] and *Numizmatika* [Numismatics, since 2000].

The section on the history and development of museum studies in Lithuania is divided into three periods: (1) until 2001, (2) 2001–2011, and (3) since 2012. Museum studies entered into the curricula of Lithuanian universities very late. Vilnius University began contemplating the introduction of museum studies (museology) in 1939, after Lithuania regained the Vilnius region from Poland and the university was being reorganized into a Lithuanian university. Museum courses were to be part of the art history and archaeology programs. They were initiated by professors Paulius Galaunė and Jonas Puzinas, both of whom had studied abroad in the West. P. Galaunė spent a half year interning at the Louvre museum school in Paris in 1921, and J. Puzinas studied prehistory, comparative philology and classical

archaeology at Heidelberg University in Germany from 1930–1934, where he defended his doctoral thesis on “Archaeological Research in Lithuania and the National Awakening.” The museum courses during 1941–1943 were taught by P. Galaunė. They came to an end when the Germans closed the university in 1943. P. Galaunė revived the teaching of museology in 1947, now under Soviet rule, but not for long. For ideological reasons, he was expelled from the university in 1949, and the Department of Museology was reorganized into that of archaeology. From the mid-1950s until the late 1980s, museum studies were part of the history and archaeology programs. In 1990, the whole system of higher education was reorganized in newly independent Lithuania into the tri-level bachelor’s, master’s and doctoral degree programs. At Vilnius University, museum studies became part of the archaeology program, and, in 1993, they also became part of the newly instituted Department of Theoretical History and Cultural History programs in the history faculty. In 1995, the course in museum studies was taught by N. Keršytė. Because of the rather narrow view of museum studies within the history faculty, Keršytė moved her course to the Faculty of Communication starting in 1996. On the initiative of the culture minister Arūnas Bėkšta and others, in 2000, a master’s program in museum studies was started at Vilnius University, and a bachelor’s program in museum studies, together with history and cultural heritage preservation, at the Šiauliai University. During 2001–2008, the master’s program in museum studies at Vilnius University, which was curated by N. Keršytė, was the only specialized museum studies program in Lithuania. Five graduating classes (35 students) finished that program. Most were museum workers. They received communication specialist, not museum specialist, diplomas. The program came to an end because of the decreasing number of applicants, because of the museum qualification programs which began to be offered for free by the Lithuanian Museum Association, and because of the shifting view of museum studies within the Faculty of Communication. Museums, together with libraries and archives, began to be viewed as memory institutions whose main mission was information and heritage communication. Starting in 2008, museum studies became part of the Heritage Communication and Information program at Vilnius University. The Department of Museology was re-established at the Faculty of Communication in 2012. Out of 19 universities in Lithuania in 2012, six offered courses in museum studies in various bachelor’s and master’s programs.

The second part of the book, dealing with the expressive aspects of the museum field, is the largest. The first section is devoted to a description of the content and nature of museum collections and displays. From their beginning in the early 19th century, Lithuanian museums were mostly concerned with the presentation of Lithuanian history and ethnic culture. The number of museums presenting Lithuanian history increased steadily from the mid-19th century. The most popular periods and themes in the history displays today are: pagan Lithuania until the formation of the Lithuanian state under King Mindaugas in the 13th century; the Grand Duchy of Lithuania from the 13th century until the time of Vytautas the Great in the 15th century (“Lithuania of the Grand Dukes”); from Vytautas to the Union of Lublin with Poland in 1569 and to the last partition of the Polish-Lithuanian Commonwealth in 1795; the two uprisings of Poland-Lithuania against the Russian Empire

in the 19th century; book-smuggling and the ban on printing in Lithuanian (1864–1904); the National Awakening at the end of the 19th century and the Republic of Lithuania (1918–1940); the Soviet period – resistance to the occupation and Siberian exile; and current history since 1990. The major history museums are: the National Museum – Palace of the Grand Dukes of Lithuania, the Trakai History Museum, the National Museum of Lithuania, the Museum of the Kernavė Archaeological Site, the Historical Presidential Palace in Kaunas, and the Vytautas the Great War Museum in Kaunas. In Lithuania, there are about 90, mostly small, memorial museums devoted to writers, poets, and social and political activists. About two-thirds of the museums in Lithuania are devoted to the presentation and interpretation of ethnic culture. There are eleven solely devoted to ethnic culture. The most-visited and well-known are the Open-Air Museum of Lithuania in Rumšiškės and the Samogitian village display in Telšiai. The Lithuanian National Museum has the second largest collection of ethnographic artifacts (after the Open-Air Museum) in Lithuania.

There is a section devoted to a discussion of national identity and national museums. National museums are representative institutions of free and independent nations. In Europe, they were formed mostly in the 19th century, when Lithuania was part of the Russian Empire and did not exist as a nation. In the 20th century, before 1990, Lithuania existed as an independent state only during 1918–1940. There was an attempt during this period to establish a national museum in Kaunas, the interwar capital of the Republic of Lithuania, since the capital Vilnius was occupied by Poland (1920–1939). Such a museum, called the Vytautas the Great Museum, was mandated in 1936 by the Lithuanian Parliament. It was to be made up of two independent institutions: the Vytautas the Great War Museum and the Vytautas the Great Cultural Museum, which was to incorporate the collections of the Mikalojus K. Čiurlionis Art Gallery, the Kaunas City Museum and the State Museum. In 1944, the Vytautas the Great Museum lost its name and status. Only the War Museum and the M. K. Čiurlionis Art Gallery survived. After Lithuania regained its independence in 1990, national museum status was bestowed on the Lithuanian National Museum in Vilnius (1997), the M. K. Čiurlionis Art Gallery in Kaunas (1997), the Lithuanian Art Museum in Vilnius (1997), the National Art Gallery in Vilnius (2002), and the National Museum – Palace of the Grand Dukes of Lithuania in Vilnius (2009). Keršytė analyzes the Lithuanian National Museum as a case study of national museum formation in Lithuania.

Another section describes the representation of the “other” – other peoples, other cultures – in Lithuania. Most Lithuanian museums deal solely with Lithuanian history and culture. There are two museums that are devoted to the ethnic and religious minorities of Lithuania: the Vilna Gaon Jewish State Museum and the S. Shapsal Karaite Museum in Trakai. Other museums have exhibitions or parts of exhibitions devoted to the Lithuanian minorities. The M. K. Čiurlionis National Art Museum in Kaunas has a small display of Egyptian relics acquired in the interwar period. Art museums have collections of European, Asian and Australian art – even a small display of American Indian objects at the Kelmė Regional Museum in Samogitia (western Lithuania). Most objects and specimens from outside of Lithuania are found in the scientific collections of university museums, such as

those of Vilnius University, Kaunas University of Technology, and the Lithuanian University of Health Sciences, and of scientific institutes as well as in the botanical gardens of Vilnius University and the Vytautas Magnus University, and the Lithuanian Zoo in Kaunas. There are two specialized science museums: the Tadas Ivanauskas Zoological Museum in Kaunas and the Lithuanian Sea Museum in Klaipėda. There is no general, stand-alone science museum in Lithuania. The first science center in Lithuania is now being planned to open in Kaunas in 2019.

Lithuania at one time had thousands of manors and estates, many with rich art and furnishings collections (mostly European), some with cabinets of curiosities and scientific collections. All were pillaged and many destroyed during World War II and the Soviet occupation. Currently, there are about 580 manors or their remains that are being preserved as cultural heritage by the state. With the help of European Union and private funds, some are being restored and adapted for cultural tourism and education, as cultural and traditional handicraft centers. Twenty of them have museums, mostly devoted to local history, the history of that manor and its owners, ethnic culture or literature, or as memorials to famous people. There are a number of specialty museums, such as those devoted to toys, angels, devils, horses, clocks, minerals, amber, aviation, beekeeping, bicycles, energy, photography, railroads, calendars, smithery, cosmology, mills, radio and television, police and border guards, communication, sports, fishing and others.

The last third of the book deals with various aspects of museum practice and function, such as the mission and goals of museums, the public and private support of museums, what museums can offer the public, the changing nature of museums and their functions, the global integration of museums, museum types, and museum management.

The mission and goals of museums in Lithuania, as elsewhere, revolve around acquiring, conserving, researching, communicating and exhibiting the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. The means of educating and serving the public have increased over time. When museums in Lithuania began forming in the late 18th century, the educational ideals of the Enlightenment predominated. Museums were cabinets of curiosity, study and wonder. During czarist rule in the 19th and early 20th centuries, museums were repositories of treasures to be used for promoting ideological purposes in research and education. During the First Republic of Lithuania (1918–1940), museums began to orient their mission and practices towards the West, especially Germany and the Scandinavian countries. The emphasis was on museums as local cultural and educational centers – “folk schools”. During the Soviet occupation, museums again became ideological to educate the people in the spirit of communism, to be “people’s museums”. Now their mission is consistent with the defined purposes in the Statutes of the International Council of Museums (ICOM). Since 2001, the highest priority has been on museum education and integrating museums into the whole educational process. Another emphasis has been on integrating museums, especially in the regions, into the tourism industry and the creative industries.

The funding and sponsorship of museums has changed over time. The early Vilnius

University museums and collections were formed by scientists and professors who taught there. But they also received rich gifts from noble families and the rulers of Lithuania. The Vilnius Antiquities Museum was supported by private funds and membership dues from the members of the Vilnius Temporary Archaeological Commission. The museums in interwar Lithuania were primarily supported by the state and private donations, mostly from community organizations. During the Soviet period, the museums were exclusively funded by the state. Since 1990, museums in Lithuania are still mostly funded by the state, but private and business sponsorship is also being encouraged.

Most large donations have been of art collections. The first two were during the Soviet era. During the 1970s and 80s, the collector Mykolas Žilinskas (1904–1992), who lived in West Berlin, donated nearly 2,000 pieces of art work (mostly Western European) and a valuable library and archive of Lithuanian materials to Soviet Lithuania. A special gallery was built in Kaunas to house it. Now it is part of the M. K. Čiurlionis National Art Museum. Vytautas K. Jonynas (1907–1997), one of the most renowned Lithuanian artists of the 20th century, who spent the post-war years in the United States, donated a large number of graphics, stained glass works, sculptures, and book illustrations to Soviet Lithuania and a special gallery was built in Druskininkai in 1989 to house and display them. Now, it is also part of the M. K. Čiurlionis National Art Museum. The house-museum in Kaunas of Adelė and Paulius Galaunė (1890–1988), noted Lithuanian art historian, museum curator and graphic artist, was donated to the M. K. Čiurlionis National Art Museum in 1992 by his daughter Dalia Kaupienė-Augunienė, who lives in the United States, and his second wife Kazimiera. The Galaunė Family Museum opened in 1995, and contains Galaunė's library, photo archive, letters, *ex libris* collection, personal belongings and his graphic works. The Marija and Jurgis Šlapeliai House-Museum in Vilnius was donated to the city in 1991 by their daughter Gražutė Šlapelytė-Sirutienė, who lived in the United States. The abstract artist Kazys Varnelis (1917–2010), who spent the post-war years in the United States, returned to Lithuania in 1998 and brought with him his large collection of books (7,000) and maps (150) dating from the 16th century, paintings, sculptures, Renaissance and modern furniture, Oriental art and his own works. A house-museum was established in his name in Vilnius Old Town in 1998, and is now a branch of the National Museum of Lithuania. In 2010, the widow and son of the painter Vytautas Kasiulis (1918–1995), who spent the post-war years in Freiburg, Germany and Paris, donated 950 of his paintings and personal archive to the Lithuanian Art Museum, which established a special branch museum – the Vytautas Kasiulis Art Museum – to house and display them. The newly established National Museum – Palace of the Grand Dukes of Lithuania is primarily being built with state funds, but it also has a private support foundation which has raised around two million dollars, mostly from Lithuanian-Americans, and has received as gifts about 200 valuable artifacts from 40 donors.

Museum communication and the ways that museums relate to people have also changed a great deal. Keršytė uses the Museum 1.0, 2.0 and 3.0 characterization of the stages of development of museums, as is popular now in museum literature, and as applied by her colleague I. Kapleris to Lithuanian museums. The first generation museum (Museum 1.0)

was the “Cabinet of Curiosity”, the 19th century organization of museums to ‘improve’ and educate the public, consisting of collection cases, static displays, dioramas; it was very object-centric. These kinds of museums and display methods, where the relationship with the user was passive, predominated well into the late 20th century. During the 1990s and 2000s, the emphasis became more on visitor and community involvement, on participation, on encouraging conversations and being open-ended, and on the use of social media. This was the emergence of Museum 2.0. In Lithuania, this type of museum interactivity is being encouraged. Various music and dance ensembles are now associated with museums, especially ethnographic and folk life museums. The National Museum – Palace of the Grand Dukes of Lithuania has its own chamber orchestra, the *Camerata Palatina Vilnensis*. There is a museum-restaurant *Ida Basar* in Vilnius. The confectionery factory *Rūta* has a chocolate museum and cafe in Šiauliai, where in addition to traditional displays on the history of chocolate, there are chocolate workshops for children and adults. Museum 3.0, a concept which is now in development, closely follows the web 3.0 or the “Semantic Web” concept. The museum is without walls. The museum visitor’s experience is customized prior to the museum visit based on the visitor’s level of engagement, interest and knowledge, and continues after the visit to the museum. There are not yet any such museums in Lithuania.

In a separate section Keršytė describes the services and products that Lithuanian museums offer, their use and accessibility, and the increase in the number of museum visitors. Keršytė begins with the number of museums in Lithuania compared to the world, and the difficulty in determining the exact number of museums in Lithuania. Most museums in Lithuania operate under the auspices of the Ministry of Culture, but if they do not send annual reports they are not counted. University museums and museums belonging to state or private enterprises are not registered separately in the State Enterprise Centre of Registers, and so are difficult to count. Doubts are raised whether all of the museums listed on the website *Lietuvos muziejai* [Lithuanian Museums] are really museums according to the ICOM definition of museums. According to the Ministry of Culture, in 2012, there were 102 museums in Lithuania with 3,055 museum workers; collections numbering 6,677,212 objects; and visitors numbering 2,716,404. They produced 2,019 exhibitions and 1,768 museum publications. According to the website *Lietuvos muziejai* [Lithuanian Museums], there were 450 museums in Lithuania that year.

Like most museums in the world, Lithuanian museums can only display a small percentage of their holdings at any one time – about 5-13%. The LIMIS [Lithuanian Integral Museum Information System] electronic database for collections in Lithuanian museums was initiated in 2010, but data entry has been slow. In two years, about 8% of museum holdings have been digitized. Inventorying of museum holdings is also proceeding slowly – about two-thirds have been inventoried. During 2003–2011, only 1.5% of objects needing restoration were restored. The good news is that museum visitation is increasing steadily, mainly due to the emphasis on educational programs (and their coordination with the Ministry of Education and Science), community involvement, and more innovative and interesting exhibitions.

The section on the global integration of museums deals primarily with outreach and international ties: the number of international and virtual exhibitions, membership in international organizations, international partnerships, professional exchanges, and internships. During the interwar period, the M. K. Čiurlionis Gallery in Kaunas was the most active in creating international exhibitions. For example, in 1931, their exhibition of Lithuanian folk art (wooden sculptures) traveled to Denmark, Sweden and Norway. From 2009–2012, the number of exhibitions that traveled abroad from Lithuanian museums was 163, while the number received was 320. Outreach can be improved through virtual exhibitions, but Lithuanian museums have been slow in taking advantage of this opportunity. In 2012, forty-two museums created virtual exhibitions and in 2014, fifty-eight museums. The total number of virtual exhibitions is 242. One reason for this rather low number is the slow pace of digitization.

By 2009, almost all Lithuanian museums had their own museum website. Since 2001, the main museum portal has been *Lietuvos muziejai* [Lithuanian Museums]. In 2013, the Lithuanian Art Museum created a mobile application *Lithuanian Museums' E-Guide*. Eight Lithuanian museums can be found in the *Google* virtual museum using *Google Street View*. ICOM is the primary international organization to which Lithuanian museums and individual members belong. Five Lithuanian museums also belong to the Association of Castles and Museums around the Baltic Sea. The Lithuanian National Museum is a member of the Network of Museums in the Baltic. The Vilnius University Museum is also a member of ICOM's UMAC [University Museums and Collections] network and the European Academic Heritage Network (*Universeum*). Several Lithuanian museums belong to the Learning Museum Network, and the Lithuanian Sea Museum in Klaipėda is active in the BalticMuseums 2.0 project. The botanical gardens in Vilnius and Kaunas have very active international ties and exchanges with botanical gardens and botanical institutes around the world. Since 2006, Lithuanian museums have participated in celebrating International Museum Day and in organizing *Museum Nights*. The Vilnius University's architectural ensemble and site of the university museum is in the heart of Vilnius Historic Centre, which was placed on the UNESCO's World Heritage List in 1994. The Kernavė Archaeological Site (Cultural Reserve of Kernavė), which includes a museum, was placed on the UNESCO's World Heritage List in 2004. The Liubavas Manor Watermill – Museum near Vilnius won the European Union's prize for cultural heritage, the *Europa Nostra* award, in 2012. The Money Museum of the Bank of Lithuania was listed in the top five of national bank museums in 2013 by the journal *MintWorld Compendium*.

Keršytė deals with the classification of museums and its history in Lithuania. According to her, the problem of a classification standard for museums in Lithuania has still not been solved. Attempts were begun in the second half of the 20th century to classify museums in order to better manage them, but without success. The first classification of Lithuanian museums was published in the Republic of Lithuania's museum law of 1995. There is a large variety of museum types in Lithuania, as elsewhere in the world. If you go to the *Lietuvos muziejai* [Lithuanian Museums] portal and press "search by type", you will find them.

The last section of the book addresses museum management. The management of Lithuania's museums has always been dependent on the political and social conditions in the country. During the long periods of foreign occupation, first as part of the Russian Empire and then of the Soviet Union, museum management was governed by the laws of those governments. During the interwar years of independence, and since 1990, museum management has been based on Western models. Museum management in Lithuania has always been a state function, either of the education or cultural ministries. During 1919–1990, the main supervisory institutions of museums and cultural heritage were: the State Archaeology Commission (1919–1936); the Vytautas the Great Museum of Culture (1937–1940); the Institution of Cultural Monuments Preservation (1940–1945); the Department of Museums and Antiquity Monuments of the Ministry of Culture of Soviet Lithuania (1945–1963), and the Board of Museums and Protection of Cultural Monuments (1963–1990). From 1990–2015, the supervisory structures have been: the Department of Museums of the Ministry of Culture of the Republic of Lithuania (1990–2001); the Information Society Development Division of the Ministry of Culture of the Republic of Lithuania (2001–2015), and since 2015 the Museums, Libraries and Archives Division of the Ministry of Culture of the Republic of Lithuania. All museums have by-laws and regulations governing their activities. The first such in Lithuania was the 1855 law issued by the Vilnius Temporary Archaeology Commission establishing the Vilnius Antiquities Museum, defining its role as a public museum and establishing its research mission to document and preserve Lithuanian cultural heritage. All of the above-mentioned museum supervisory institutions had similar laws. The management mission of museums since the 19th century has been fairly constant: to form a network of museums balancing the needs of the state, the government and the community; to broaden museum access for education, study, enjoyment, aesthetic and intellectual purposes. The emphasis in Lithuania now is on the “open” museum strategy, on greater access to cultural heritage information, and on greater integration into the global cultural heritage dissemination systems.

Conclusions

The development of museology (museum studies) in Lithuania from the latter half of the 18th century until the 21st century shares the general characteristics of global museology formation, but has very much been influenced by local political, ideological and cultural factors.

The recognition of museology in Lithuania in 2011 as a branch of communication sciences in the Lithuanian education system lags behind ICOM's 1971 recognition of museology as a discipline. Museology is perceived as an applied science. In Lithuania, it is linked with museum studies. However, museum studies topics are also traditionally part of history and cultural heritage study programs. There are no independent museology or museum studies programs in Lithuania.