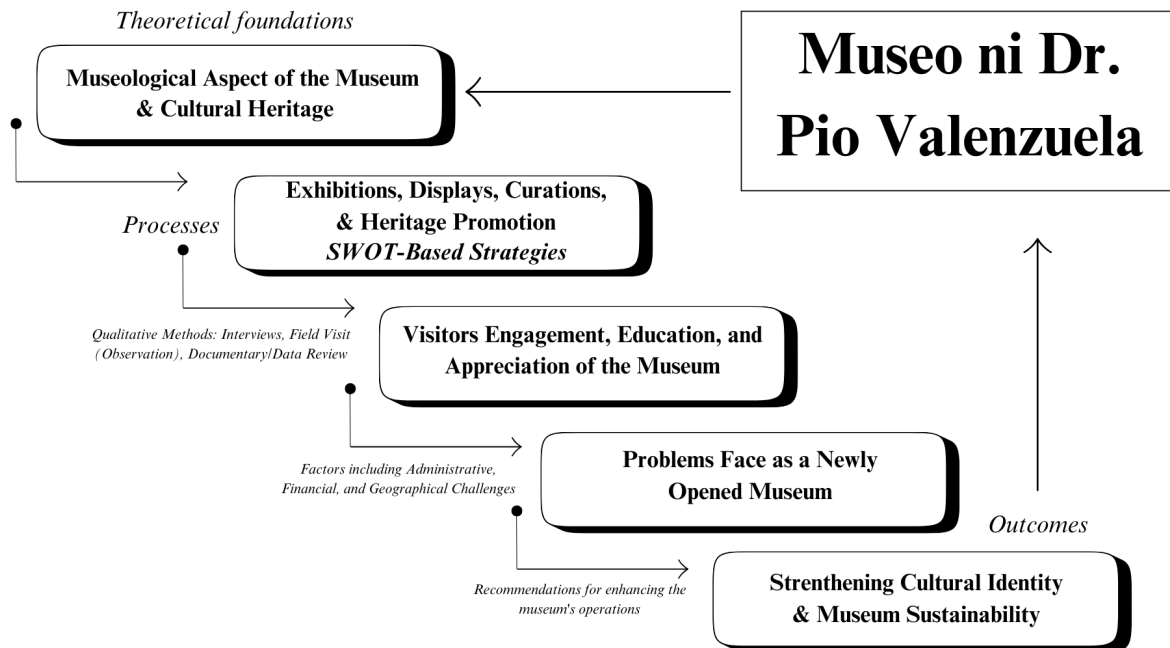


CONCEPTUAL FRAMEWORK



THEORETICAL FRAMEWORK

This thesis leverages on the study of Museology and Cultural Heritage

Cultural Heritage In accordance with the definition of the United Nations Educational, Scientific and Cultural Organization (2009), most commonly known as UNESCO, cultural heritage includes a variety of artifacts, monuments, architectural groups, and museums that hold diverse values, including historical, symbolic, artistic, aesthetic, ethnological, anthropological, scientific, and social importance. Moreover, UNESCO defined ***tangible heritage***, such as movable and immovable objects and underwater sites, as well as intangible cultural heritage (ICH) embedded within cultural and natural landmarks. Even though the UNESCO may not necessarily include the ***intangible***

cultural heritage aspect tied to festivals and celebrations, it includes aspects like industrial heritage and ancient cave art.

Workman (2017) emphasizes that museums serve a crucial function in preserving artifacts and history. They provide a link to the past, offering perspectives on what has been lost, constructed, unearthed, or discovered. By highlighting often overlooked aspects of human history, museums play an educational role, ensuring that this knowledge is safeguarded and transmitted to future generations.

Museo ni Dr. Pio Valenzuela serves as an important protector of cultural heritage through preserving artifacts and narratives that incorporate historical, artistic, and social values linked to the life and legacy of Dr. Pio Valenzuela. By exhibiting tangible items (official documents, dioramas, collections) and contextualizing them within the cultural and historical framework of the Philippines, the museum strengthens community identity and promotes awareness of local heritage. Through its exhibitions, it gives us an opportunity to take a look into the past, bringing the past and present, and fostering an appreciation for local history that could promote pride, most especially amongst the Valenzuelanos

In the journal article of Rajan (2024) titled The Role of Museums in Preserving and Displaying Cultural Heritage via Art, it revealed the complex interplay of time, many cultural perspectives, and art's ability to change lives. Moreover, according to Rajan (2024), museums serve as an impactful longlasting lighthouse that sheds light on the

richness of human history. This is also through the preservation of artefacts that link our history to the past and present; whereas from different timeline comes different artworks and from different cultures which are all presented in the museum, shaping our common human history.

Through the study, he highlights that museums play an important role in safeguarding cultural heritage—protecting various priceless cultural artefacts and artworks—which can be appreciated for the future generations and can learn from it. The researcher found that museums house both material and immaterial (tangible and intangible) legacy that we would leave behind. To conclude his study, Rajan (2024) said that museums serve as curators of stories, linking the past and present to enhance our understanding of the human experience. They foster learning, contemplation, and dialogue, bringing diverse communities together while providing platforms for artistic expression across eras. By addressing ethical concerns about cultural artefacts, museums balance preserving heritage for future generations with promoting equity and cultural awareness in a globalised society

Museology, Museography, and New Museology

Museology is broadly used as a term of reference for theoretical inquiry, focusing on the study of museums, their history, underlying philosophy, aims, policies, and their educational or social role (Arguson, 2023). According to Desvallées and Mairesse (2010), museology examines the theoretical aspects of museum studies, providing a framework for understanding museums within various cultural and societal contexts.

Lastly, museology according to Soni (2024), (from museo meaning "museum" and logus meaning "account" or "science") is the scientific and managerial study of museums. Its goal is to train professionals in the effective development and management of these institutions.

On the other hand, museography deals with the practical aspects of museums, such as accessibility, circulation, display of pieces, and environmental factors like lighting and climate control. Desvallées and Mairesse (2010) further explain that museography, or the study of museum practice, is the applied or practical aspect of museology. It involves techniques developed to support museum operations, including the planning and fitting out of museum spaces, conservation, restoration, security, and exhibitions.

Unlike museology, the term museography has traditionally referred to the hands-on, practical activities related to museum operations. While it is commonly used in French-speaking regions, it is less frequently employed in English-speaking contexts, where the phrase "museum practice" is more common. In Central and Eastern Europe, many museologists have adopted the term "applied museology" to describe the practical implementation of techniques derived from the evolving field of museology.

The term museography first appeared in the 18th century (Neikel, 1727, as cited in Desvallées & Mairesse, 2010) and predates the word "museology." Etymologically, museology refers to the "study of the museum" (or museum studies), whereas

museography pertains to its practice. Museology has five distinct meanings, each contributing to the broader understanding of the field:

1. Museology generally refers to anything related to museums, often categorized under the term museal. This includes museum-related departments in other institutions, such as libraries, or topics and questions specifically concerning museums.
2. The second meaning of museology, widely accepted in Western university networks, aligns with the term "museum studies." Georges Henri Rivière defined museology as an applied science that focuses on museums' history, role in society, research, conservation, activities, organization, architecture, sites, typology, and ethics (Rivière, 1981, as cited in Desvallées & Mairesse, 2010).
3. Since the 1960s, museology in Central and Eastern Europe has been recognized as a developing scientific field and an independent discipline. This perspective, which influenced ICOFOM in the 1980s and 1990s, views museology as the study of the relationship between humans and reality. Museums are seen as one manifestation of this relationship, representing human attitudes towards reality and serving as a part of memory systems throughout history.
 - Museology is considered a social science focused on mnemonic and documentary disciplines, contributing to understanding humans within society (Stránský, 1980, as cited in Desvallées & Mairesse, 2010). While this approach has faced criticism for attempting to define museology as a science and encompassing the entire field of heritage, it remains valuable

in its implications. According to this view, museology does not focus on the museum itself, as it is a relatively recent development in human history.

4. The concept of "new museology" (*la nouvelle muséologie*) emerged in France in the 1980s and had a significant impact on the field of museology, spreading internationally from 1984. This movement, inspired by early pioneers from the 1970s, emphasized the social role of museums and their interdisciplinary nature, as well as new approaches to expression and communication. New museology focused on types of museums that contrasted with the traditional model, where collections are the central focus. These included ecomuseums, social museums, and scientific and cultural centers, all aimed at using local heritage to promote community development. The term "New Museology" became widely used in English literature by the late 1980s (Virgo, 1989, as cited in Desvallées & Mairesse, 2010), highlighting a critical discourse on museums' social and political roles.
5. The fifth meaning of museology, which we prefer as it encompasses all the others, refers to a broader field that includes efforts at theorizing and critically examining the museal domain. In this view, the common thread is the relationship between humans and reality, expressed through the documentation of what is real and can be understood via direct sensory experience.

In addition, according to Fiveable (n.d.), a learning company, the New Museology is a modern approach to contemporary museum practices. It often involves and/or rather

emphasizes on social, cultural, and political aspects and roles of museums in the society.

Moreover, it challenges the predominant traditional views and models of museums' display and management practices, which often prioritized objects or collections over audiences (Museology). Instead, this approach promotes inclusivity, community involvement, and collaboration with various stakeholders. It also emphasizes the significance of narratives and context in how museum objects are displayed, with the aim to make museums more accessible and meaningful to diverse audiences.

In relation to the Museo ni Dr. Pio Valenzuela, these theoretical frameworks of museology, museography, and new museology are important for Museo ni Dr. Pio Valenzuela because they guide how the museum preserves and shares the historical significance of Dr. Pio Valenzuela's contributions. In the idea of museology, it provides a framework for understanding the museum's role in education and cultural heritage. Museography ensures that exhibits are effectively designed to engage and educate visitors while preserving artifacts. New museology encourages community engagement, making the museum a space for local development and inclusivity. By applying these concepts, the museum can offer a more dynamic, inclusive, and accessible experience that resonates with diverse audiences.

To conclude the discussion on the true meaning of museology, the Chair of the International Committee for Museology (ICOFOM), Karen Brown, explains that

museology, in its broadest sense, addresses the theoretical aspects of human activities related to the **preservation, interpretation, and communication of cultural and natural heritage, along with the social context in which the relationship between humans and objects occurs** (ICOM, n.d.). While museology encompasses more than just the study of museums, its primary focus is on the functions, activities, and societal role of museums as custodians of collective memory. ICOFOM also explores the various professions within the museum field. Practical museum work is referred to as museography or expography.

METHODOLOGIES

Research Design

The researcher will utilize a qualitative descriptive approach in the study. Utilizing this approach allows the researcher to provide a rich, detailed understanding of how the museum operates, its programs, and the experiences of visitors. According to Creswell (2009), qualitative research is ideal for exploring complex phenomena in their natural settings and for capturing the perspectives of participants in-depth. Interviews, observations, and document and data analysis will serve as primary tools for data collection in this approach.

Data Collection (Reflected in the Study of Cresswell (2009))

Interview

For the data collection, the researcher will employ a purposive sampling method to interview and identify key informants, such as the head of the Cultural and Tourism

Office of Valenzuela City, museums staff, cultural experts, along with visitors to give insights into the museum's operations and challenges.

Field Visit and Observation

The researcher will observe museum operations, visitor interactions, and exhibit designs to assess their effectiveness in promoting cultural heritage. *Observation* In Creswell's (2009) framework for qualitative research, observation is crucial as it allows researchers to gain a deeper understanding of participants' behaviors, interactions, and environments in their natural settings

Document and Data Review

The researcher will review data such as the museum's record, reports on visitors' engagement (feedback forms), promotional materials, and/or educational programs implemented or planned.

Analysis

A SWOT analysis examines the **Strengths, Weaknesses, Opportunities, and Threats** associated with the museum. This tool will be valuable in identifying internal and external factors that affect the museum's performance and in formulating strategies to overcome challenges. It complements the qualitative descriptive approach by providing an organized framework for evaluating the museum's current situation and potential.

References:

- Creswell, John. (2009). "Part 1. Preliminary Considerations." Research Design: Qualitative, Quantitative, Mixed Methods Approaches. SAGE Publications Inc. 3rd ed.