Summary Completion Skill-Building Exercise 1

EVOLUTION OF MUSEUMS

Part A

The very first museums of the world were private collections of objects by wealthy people and institutions. The objects in these museums were displayed in Cabinets of Curiosities, also called Cabinets of Wonder or Wonder Rooms. The word "cabinet" was then used to describe a room and not a piece of furniture. The oldest recorded example of such was the Ennigaldi Nanna's museum that was located in Mesopotamia. It was founded in 530 BC.

Before the 18th century, only elite or respectable members of society, by the standards of that era, could visit museums with permission from the owner and the staff. The first museums to be opened for the general public were the British Museum in London in 1759 and the Uffizi Gallery in Florence in 1765. However, even though they were no longer exclusive places, only people from the middle and upper class were privileged with a written permission request. Also, the visitations were often limited to a few hours. The first public museum in its true sense was the Louvre in Paris which was opened in 1793 to people of any status and age, emerging as an agent of nationalistic fervor.

In the late nineteenth and early twentieth centuries, societies began to regard museums as centers of the production of new knowledge. Historical museums shifted focus to display scientific discoveries and artistic developments with collections that could be useful for research also. Over the twentieth century, as cities increased in size, wealth, and population, more museums developed. These were shaped by the public response to education and entertainment. Greater funding was directed towards the development of modern museums. Study programs dedicated to the field of art and culture were created to promote the growth of museums, and activities such as the collection and preservation of artifacts such as paintings or sculptures had consequently become more organized. Even wealthy industrialists such as Henry Ford and Henry Mercer contributed their collections leading to the development of more privately run museums.

Part B

A breeze of change was once again felt in the early 21st century. Museums were no longer anchored to the national ideal and today's new museums attract intellectuals as well as tourists and students. Attitudes toward museums have become more favorable as people no longer view them as boring, cold places that drag you to the past.

One of the main factors that have contributed to this is technology. Modern museums have embraced technology with considerable use of multimedia, digital displays, touch screens as well as other interactive technologies. Some museums, such as the Metropolitan Museum of Art in New York, use technology that allows visitors to see the objects, hear or read about the collection on their smartphones by scanning the artwork. Other national museums have also followed suit by embracing mobile interactivity. The Smithsonian Institution, which is the world's largest museum and research complex containing 19 museums and galleries, provides cell phone tours, interactive games like Pheon, which is a multimedia scavenger hunt game, multilingual slideshows, and even augmented reality apps such as one from the postal museum showing Owney, the mascot of the Railway Mail Service.

Additionally, there are some museums such as the National Museum of African Art that have the Artists in Dialogue 2 app, which allows for visual calls and responses that cut across physical and political borders. The app facilitates a guided tour of the museum with the curator virtually, and also allows the

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user to experiment with the artistic technique in a virtual art-development game. The user can even communicate with active groups of the museum on social media.

So far, technology has provided modern-day museums with the opportunity to share images and works of art with more people than ever before. However, the conclusion is that technology is enhancing and not replacing the brick and mortar museums since technology cannot replace a live experience for the viewer such as live interaction with the experts, emotional reactions, and the physicality of artworks.

Questions 1 - 5
Complete the summary below.
*Write **ONE WORD ONLY** from **Part A** of the passage for each answer.*

The earliest museums displayed personal **1**_____ belonging to rich people, and until the eighteenth century, only the elite class could visit these places. In the latter half of the century, the British Museum and the Uffizi Gallery opened their doors for the **2** _____, but not without restrictions. Finally, in 1793, the Louvre in Paris allowed access irrespective of class and **3** _____ and became a key factor in promoting nationalistic emotions. By the early twentieth century, museums had started gaining recognition as centers of knowledge. The **4** _____ had moved from history to art and science. During this century, with urbanization and more funds coming in, museums were modified to provide learning as well as **5** _____.

Questions 6 - 9
*Complete the summary based on **Part B** of the passage using the list of words, **A- G**, below.*

Museums of 21st century

Modern museums have become 6 _____ places to visit with the adoption of various interactive technologies. In the Metropolitan Museum of Art in New York, visitors can get 7_____ about any artwork by scanning it through their smartphones. The National Museum of African Art provides the opportunity for a virtual 8 _____ with the curator, artists, and social media groups through an app. Thus, the latest technology is 9 _____ the existing museums by giving an enriched experience to the visitors.

A - dull
B - communication
C - information
D - tour
E - interesting
F - complementing
G - replacing

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