

## Proposal for a new book series

# Negotiating Cultural Institutions

Editors

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### Scope and ambition

*Negotiating Cultural Institutions* aims to investigate the nature and structure of culture through its key institutions. In doing so, it interprets its subject matter both literally (museums, theatres, libraries, cinemas, and so on) and metaphorically (art worlds, disciplinarity, cultural icons, national objects). The series intends to have broad reach across higher education and the relevant professions in terms of disciplinary appeal, accessibility of style and international coverage.

The introduction of this series reflects a growing interest in the world's great cultural institutions as biographical subjects, and as structural forms through which culture is negotiated. However, rather than being treated as concrete institutions, which might be the subject of heroic biography, this series will encourage books which see cultural institutions as products of, and actors in, ongoing cultural, political and social negotiations. In doing so, the series will bring a unified approach to a number of closely similar, but segmented, disciplines (museum studies, heritage studies, theatre studies, cultural studies, media studies, communication studies, film studies, and important sub-fields within history, political science and sociology), offering increased comparability and cross-fertilisation of ideas. This multidisciplinary appeal may open the series up to books which can take advantage of the larger market share, in terms of production values and illustration, which take advantage.

The series possesses further ambitions. Perhaps most important, from a publishing perspective, is a desire to forge a strong series style in terms of the focus, writing style and accessibility of each book. A primary goal will be to encourage and promote the writing of monographs but in a style which, whilst not sacrificing the rigorous necessities of leading scholarship, nevertheless offers the reader clear, cogent narrative and analysis. One model we have in mind is Oxford's highly successful *History of Art* series.

Although these are survey volumes covering major topics in art history, they nevertheless have been able to cater for Donald Preziosi's arcane and challenging writing. We believe it is possible to achieve this level of coherence and accessibility in the *Negotiating Cultural Institutions* series; to produce texts for students and researchers alike which are built upon original research. Routledge's Museum Studies volumes have demonstrated the possibilities of reaching students, academics and professionals but we feel more can be achieved.

The series will also seek to breakdown the barrier that exists between Anglophone countries and the rest of the world, by encouraging works that open up to readers in English a broad range of international cultural institutions. Many books in the series will deal with internationally significant institutions. Our *National Museums* book demonstrated that a huge area of research and intellectual debate, such as currently taking place in China and South East Asia, Central and Eastern Europe and Central and South America, remains excluded from an English-language literature focused on the US-UK-Australasia. The future for those fields listed above lies in increasing international engagement and the sourcing of cultural paradigms in institutions beyond the established West. We are well aware of the need to grow this international dimension effectively using existing markets, and also of the extraordinary efforts required to achieve effective linguistic and cultural translation. As Series Editors we shall take firm control of the series, supporting authors and editors so that these challenges can be effectively overcome.

Finally, we are aware that if the series is to achieve a necessary market and acquire cutting edge credentials, the volumes it will support will range in scope and ambition. The primary aim of the series is to encourage a greater number of monographs, though it is hoped that the series might also support the production of survey volumes and smaller monographs which might, for example, offer paradigmatic insights into the understanding of institutions but which focus on lesser institutions. We propose that books of rather different sizes and print runs might arise in order to match topic and market. Illustration is likely to be an important feature of many of these volumes.

### **Target market**

The series will aim to reach academics and students in a range of disciplinary areas: museum studies, cultural studies, film and theatre studies, media and communication studies, business studies, cultural history, history of art, cultural geography, sociology, archaeology, anthropology, STS and so on. Each volume will have its own market focus but it is intended that nearly all will have cross-disciplinary appeal. The series will address the needs of Routledge's traditional Anglophone markets but also contribute to the extension of this literature into those countries where English is, or is becoming, a second language.

*Negotiating Cultural Institutions* differs from those series Routledge has in museum studies by its cross-disciplinary focus and its desire to find intellectual connection – and thus a market – at a more general level of engagement whilst not stepping away from established market niches. Its focus is also rather particular, and thus rather different from cultural studies series currently on offer. The specificity and yet cross-disciplinary outlook of this series will open up new topics for publication. Its stylistic intentions also aim to maximise its market reach.

### **Initial volumes**

As the Series Editors are both engaged in Eunamus, the largest European study of national museums yet undertaken, we envisage a number of books developing from this project. We also organised a previous project on national museums (NaMu) from which we have built a network of more than 200 researchers in that field alone. We shall also canvas colleagues internationally, in order to develop a diverse portfolio of volumes, covering a wide range of cultural institutions.

#### ***Monographs***

Prof. Peter Aronsson (University of Linköping): *Negotiating Cultural Institutions: Nations, Museums and Change*

National cultural institutions provide an example of how the transformation from aristocratic and dynastic monarchies to national and constitutional governments has led to a reinterpretation of cultural capital. The

new elite has seen the power of emphasizing the revolutionary social implications of democratization and modernization. Yet much academic writing has neglected to examine the manner in which these institutions act to stabilise a sense of nationhood, and how tensions, contradictions and conflicts are negotiated and institutionalized. National museums provide a unique and illuminating example of the negotiations required. These negotiations show, rather surprisingly given the national museum's political rhetoric, Enlightenment science, objectifying practices and narrative utopias, that differences in terms of class, gender and ethnicity are shaped into plastic forms capable of surviving political revolution. This social plasticity provides a necessary counterpart to a more politically rigid and procedural aspects of constituting cultural institutions.

Prof. Simon Knell (University of Leicester): *The Art of Europe: The Making of National Galleries and European Identities*.

Beginning with the emergence of national galleries from royal collections of art in the late eighteenth century, this book goes on to explore how national galleries focused on the international art market emerged in the early nineteenth-century. A third wave of national galleries with a new nationalistic intent developed on the wave of Romantic nationalism and imperialism that swept through Europe in the second half of that century. *The Art of Europe* also explores how nations and national museums responded to the rise of Modern Art, and also the more recent national fascination with Contemporary Art. Exploring developments across the whole of Europe from the Atlantic to the Urals (rather than that Western Europe which soon found itself in hegemonic control of the discipline of art history), with a particular focus on galleries in the political capitals of a changing Europe, this monograph also makes connections between the representative practices of artists and those of nations and the new national galleries. A major cultural historical study of the relationships between governments, individuals, art objects and cultural institutions, *The Art of Europe* will explain how European identities – and the notion of Europe itself – have been intentionally and implicitly constructed in national art and national art galleries.

Dr Sheila Watson (University of Leicester): *The Lost Museums of England*

England has no national museum as such; its national story, values and culture are instead present in a range of institutions. This monograph examines how certain supposedly British national museums in London preferentially exhibit aspects of English history and implicitly suggest characteristics of Englishness. *Lost Museums of England* will also investigate how regional and local museums select certain histories, and approaches to representation and narrative, which perform aspects of English identity. These aspects will be set against changing historiographic trends and fashions which have privileged new English national histories, particularly in the last forty years. Lastly this book will examine the role of independent museums and trusts which have developed a peoples' view of history. Built upon case studies of iconic and little known museums, this book will appeal to particularly to academic readers and students interested in the production and representation of the nation at community level.

### ***Thematic edited volumes***

Prof. Simon Knell, Dr Sheila Watson, and Dr Andrew Sawyer (University of Leicester): *Beyond the National Museum: Constructing national identities in distributed and virtual communities*

This thematic edited volume explores the ways in which national identities and new 'nations' are developed in regional cultural institutions and in virtual settings. The book will be divided into a number of thematic sections: 'Nation beyond nation', which will include invited contributions on the performance of national identities in a range of contexts and include work by Prof. Kristin Kuutma and others....; 'The distributed nation' which will include, amongst others, contributions from Prof. Arne Bugge Amundsen on the development of identities in regional museums in Norway - a nation whose unity is challenged by its geography and climate; Prof. Peter Aronsson and Dr Bodil Axelsson will examine Swedish ethnological approaches to identity in contemporary society; Dr Sheila Watson considers the rise of social history as a discourse of Englishness in institutions developed from the 1960s to 1990; Prof. Ilaria Porciani and Dr Simona Troilo will examine national identities that arise from the regional cultural richness of Italy. The third section is entitled 'Virtual nations' will include: Dr Eleni Myrivili on online cultural negotiations at the Prespa border area (Albania, Greece and Macedonia); Dr Andrew Sawyer on Flickr, heritage and identity. A third study will consider the representation of Jewish culture online in Europe.

Prof. Peter Aronsson (University of Linköping) & Gabriella Elgenius (Oxford University): *A History of the National Museum in Europe 1750-2010*

Examining how nations create a utopian sense of themselves, this history will include contributions from, amongst others, Peter Apor, Tony Bennett, Stefan Berger, Ilaria Porciani and Dominique Poulot. Engaged in ongoing processes of nation making, Europe's national museums negotiate conflict and contradiction, and entrain the will of the community sufficiently to win the support of the taxpayer. In what sense, then, is the national museum a manifestation of political desire and necessity, rather than a representation of the historical facts of the nation. This volume will reveal how different kinds of nation state – Empires, republics, old nations, new nations – deploy different kinds of museum in their making. This book will, for the first time, give a comprehensive comparative perspective on the making of national museums and their relationship to the making of nation states.