

Staff and training

IN REGIONAL MUSEUMS



INTERNATIONAL COMMITTEE FOR REGIONAL MUSEUMS (ICR)
THE INTERNATIONAL COMMITTEE FOR THE TRAINING OF PERSONNEL (ICTOP)

CIP – Kataložni zapis o publikaciji
Univerzitetna knjižnica Maribor
o69.63:374.7(082)

STAFF and training in regional museums /
[editor-in-chief Jane Legget]. – Paris : ICOM ;
Murska Sobota : Regional Museum, 2011

ISBN 978-961-6579-10-0 (Pokrajinski muzej
Murska Sobota)

1. Legget, Jane

COBISS.SI-ID 66482945

Photo on the cover:
City Museums of Montua – Palazzo San Sebastiano, detail

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CONTENTS

Jane Legget

7 EDITOR'S INTRODUCTION

Foreword: CHAIR OF THE INTERNATIONAL COMMITTEE FOR REGIONAL MUSEUMS (ICR)

Goranka Horjan

13 TOWARDS THE EDUCATION WE REALLY NEED IN REGIONAL MUSEUMS

Foreword: CHAIR OF THE INTERNATIONAL COMMITTEE FOR THE TRAINING OF PERSONNEL (ICTOP)

Angelika Ruge

19 PROFESSORS AND PRACTITIONERS – THEORY AND PRACTICE

I PROFESSIONAL TRAINING AND DEVELOPMENT – INTERNATIONAL DEBATES, INITIATIVES AND REFLECTIONS

Alberto Garlandini

25 NEW PROFESSIONALS AND VOLUNTEERS FOR NEW MUSEUMS. ICOM ITALY'S PROPOSALS

Anna Maria Visser Travagli

33 CURRICULA GUIDELINES FOR PROFESSIONAL DEVELOPMENT: THE IMPACT ON ITALIAN MUSEUMS

Irena Veselko

37 WHAT ARE THE CORE COMPETENCIES NEEDED IN A MUSEUM? A VIEW FROM SLOVENIA

Tijana Palkovljević

44 CONTINUING PROFESSIONAL EDUCATION OF PEOPLE WORKING IN MUSEUMS – A VIEW FROM SERBIA

Marie-Agnès Gainon-Court

51 MUSEUM PROFESSIONALS TRAINING. AFTER US, COME WHAT MAY? CONSIDERATIONS CONCERNING DISCUSSIONS AT THE ICOM SWITZERLAND ANNUAL MEETING

Elena Corradini

57 SPECIFIC COMPETENCES FOR THE DOCUMENT CENTRE MANAGER – A NEW TRAINING PROGRAMME AT THE UNIVERSITY OF MODENA AND REGGIO EMILIA

Susan Hanna, with Cherie Cook

61 StEPs – THE STANDARDS AND EXCELLENCE PROGRAM FOR HISTORY ORGANIZATIONS

CONTENTS

Jane Legget

- 66 SKILL SETS AND TRAINING NEEDS FOR NEW ZEALAND MUSEUMS –
FINDINGS FROM RECENT RESEARCH

Lynne Teather

- 73 MUSEUMS AND CULTURAL HERITAGE PROFESSIONAL EDUCATION:
EVALUATION AND ASSESSMENT

Stefano Benetti

- 87 RESEARCH AND PROFESSIONALS IN MUSEUMS: A DIFFICULT CHALLENGE

II TRAINING CASE STUDIES FROM THE REGIONAL MUSEUM FIELD

Otto Lohr

- 91 CASE STUDY: THE BAVARIAN MUSEUM SERVICE: TRAINING AT VARIOUS
LEVELS

Metka Fujs

Evelyn Kaindl-Ranzinger

- 96 LIFELONG LEARNING PROJECT 'VOLUNTEERS FOR CULTURAL HERITAGE'
AND ITS TRAINING TOOLS – A JOINT CASE STUDY

Christina Chun Hsu

- 100 CASE STUDIES FOR TRAINING TRAINER IN CHINA

Viv Golding

- 107 THEORY AND PRACTICE IN 21ST CENTURY MUSEUMS: UNEASY DIVIDE
OR HAPPY MARRIAGE?

Rashad Bukhash and Eman Assi,

- 116 CULTURAL HERITAGE MUSEUMS AND COMMUNITY – THE DUBAI EXPERIENCE

Darko Babić

- 123 THE BRIDGES PROJECT – OR WHY HERITAGE MATTERS

III SPECIAL FOCUS ON TRAINING FOR VISITOR SERVICES

Elisabeth Caillet

- 137 WHICH COMPETENCIES FOR VISITOR SERVICES SPECIALISTS? A FRENCH
PERSPECTIVE

Chen Jianming and Huang Lei

- 147 VISITOR-ORIENTED STAFF TRAINING – THE MUSEOLOGICAL CONCEPT
AND PRACTICE OF A MUSEUM IN CHINA

Michele Trimarchi and Maria Laura Vergelli

- 154 PROFESSIONS AND PROMOTION IN THE MUSEUM SECTOR –
THE ITALIAN EXPERIENCE

EDITOR'S INTRODUCTION

The conference on *Staff and Training in Regional Museums* was a happy conjunction of two International Committees of the International Council of Museums (ICOM). Staff and volunteers are the most crucial resources of regional and local museums, the specific focus of the International Committee for Regional Museums (ICR), and developing those human resources is the central concern of the International Committee for the Training of Personnel (ICTOP). The warmth and enthusiasm of the welcome from Italian colleagues in Mantua and Val Trompia in 2009 provided the perfect environment for a stimulating exchange of ideas and experiences covering the two Committees' overlapping interests. It was especially fortunate for ICR that its board member Alberto Garlandini had steered the Italian museum sector through the development of the *La Carta nazionale delle professioni museali (the National Chart of Museum professions, 2006)*, a comprehensive document mapping all the various roles and organisational structures within the Italian Museum sector. Having also contributed with his Italian colleagues to ICTOP's *Museum Professions – a European Frame of Reference (2008)*, Alberto Garlandini's invitation to host 2009 ICR's annual conference on the theme of staff training was timely and topical and readily accepted by ICR. As a welcome bonus for all, ICTOP members were able to add a further dimension as partners in the discussions.

Regional museums generally have more modest resources of both staff and finance than national and metropolitan institutions. With few, if any, specialists and often relying on volunteers, individual staff at regional museums frequently carry a wider range of responsibilities, with less opportunity for training but possibly a greater need to keep abreast of new practices. Arguably more closely involved with their communities at both 'grassroots' and local government levels than their national counterparts, regional museum staff also need skills to establish and maintain key external relationships as well as manage stretched budgets and often professionally isolated operations. They mostly have a passion for some subject discipline – history, art, anthropology, dress, agricultural technology, archaeology – as well as for the collections and

communities that they serve. These dedicated multi-talented and versatile museum workers also want to keep learning and developing, and are open to training opportunities that provide exposure to new theory, innovative practice, collegial support and exchange of ideas. New technologies mean that e-learning presents possibilities for including even the most remote museum workers in the family of those committed to continuing professional development.

With conference participants from both the regional museum ‘coal-face’ as well as academe and professional training organizations, the challenge for the editor is to provide some structure in publishing the conference proceedings. The diversity of perspectives, topics and approaches has been fascinating and reflects different historical and political developments in different national jurisdictions. From highly regulated to emerging to improvised, all training discussed has the overall purpose of maximising the value of museums, their heritage resources and the many services that they provide.

Frequent reference to the museum professions – plural rather than singular – underlines the diversity of specialist roles now to be found in some museums. Nonetheless, smaller locally focused museums still depend on flexible and energetic people to manage the whole gamut of museum functions. These are at the community level, where people know “their curator” (the public rarely distinguishes the differentiated roles discussed by some of our contributors) and where developing and maintaining excellent, sensitive and productive relationships among a whole range of external stakeholders is one of the increasingly important skills – a ‘so-called’ soft skill, perhaps, but a demanding one, especially for the sole-charge museum professional. In concert with the cross-pollination of ideas, the papers are not presented rigidly according to the affiliations of participants with ICR or ICTOP or by geography. Instead three foci provide the structure.

PROFESSIONAL TRAINING AND DEVELOPMENT – INTERNATIONAL DEBATES, INITIATIVES AND REFLECTIONS.

We admire and envy the energy and intellectual effort involved in scrutinizing and codifying the differing roles, but few of us operate within nationally regulated systems covering for professional roles/museum roles. While museums have yet to break through the “professional” sta-

tus barrier enjoyed by medicine, law, architecture and engineering – a topic of debate which has often preoccupied the museum sector in the twentieth century – ICR and ICTOP colleagues in some European jurisdictions continue to press for this within their public policy structures. Reports on national developments from Europe contrast with the use of an institutional self-review as an organizing principle for identifying training requirements for history museums in the USA, while the increasing importance of soft-skills in addition to museum-specific training is reported from New Zealand. Reflections from North America remind us that evaluating participants' ability to implement their learning in their museum workplace should be an integral part of any training programme.

TRAINING CASE STUDIES FROM THE REGIONAL MUSEUM FIELD

Case studies of training in the territorial and individual institutional contexts illustrate a variety of formats of delivery and content, from Bavaria in Germany to China and the Emirate of Dubai. Transnational training experiments such as the Volunteers for Cultural Heritage project involving Slovenia and Austria, and the collaborations between colleagues from China and Taiwan exemplify the ethos that ICOM instills in all its members. The case study from Britain reminds us that museum training benefits all generations, while the Bridges Project in Croatia demonstrates that, with a positive approach and strong training element, heritage can bridge the most painful of divides and foster intercultural understanding.

SPECIAL FOCUS ON TRAINING FOR VISITOR SERVICES

Three papers emphasize the fact that museums are no longer internally focused, but exist to serve a range of publics and consider their needs. A French analysis of the training needs required to enable staff to deliver programmes and services that will engage visitors presents an approach to development of the requisite competencies. From China, the Hunan Provincial Museum reports on the development of its new visitor services draws on the experience of the improvements initiated through Total Quality Management. Using the suggestions from those who are the 'human face' of the museum has introduced new practices, training and monitoring systems to ensure that visitors are welcomed, well-informed and well-cared for. In contrast, a report from Italy highlights

the risks to the quality of visitor services, including guided tours, from government policy that requires the contracting out of these services.

BRAVE EXPERIMENTS

I join the Chairs of ICR and ICTOP in thanking our Italian colleagues for creating this opportunity in historic Mantua and beautiful Val Trompia to enhance the professional development of all participants in the Staff and Training in Regional Museums conference. As we face many challenges in developing the training to enable our regional museums to fulfil their potential to serve society, we should be prepared to experiment with, and adapt, approaches tried by our international colleagues and use what we can learn from visitors and others about what succeeds and what does not. Mantua claims the poet Virgil as its son, and we can take heart from the poet's words: *Audentis fortuna iuvat* – Fortune favours the brave.

Foreword:

*Chair of the International
Committee for Regional
Museums*



Mantua

Goranka Horjan

TOWARDS THE EDUCATION WE REALLY NEED IN REGIONAL MUSEUMS

The joint annual conference of ICR and ICTOP *Staff and Training in Regional Museums* held in Italy in October 2009 clearly showed that the theme was the right choice. Education is a key issue that can ensure the prosperity of the profession and therefore determining what path we will follow is of great importance. Numerous questions were tackled at the conference, exploring what kind of education is needed and to what extent universities meet the needs of the museum sector. Both committees worked together trying to find the best examples of how to foster dialogue between museums and universities and to be sure that all requirements are understood, respected and taken into account. Education and professional training are the foundation on which the whole sector stands and the sector has to deliver innovative and creative solutions. In order to achieve this, working methods have to be employed and partnerships among those involved in the process are highly welcomed. The conference participants presented their recommendations based on knowledge and examples they are familiar with. Exchanges of good practice have been encouraged and new proposals for training have been made, together with a joint resolution of the two committees. All these initiatives can assist further capacity building in the museum sector.

Being educated in a particular field of art history, archaeology, or any other scientific field does not satisfy the requirements of the museum work today. Therefore, modern education should support the training of museum workers in a variety of skills that are essential in their everyday work. Some need training in management, entrepreneurship, marketing and administration in order to be successful in accessing different stakeholders in innovative ways and to encourage funding for their institution. The core of museum work is communication and the staff employed are expected to be experienced and skilled in fulfilling this essential role, regardless of what they do. Directors address important stakeholders and talk to authorities; curators have to cooperate with conservation experts and exhibition designers; people employed at the ticket office deal with

visitors and so on. Museum work is highly complex and meeting all the demands is not easy although staff try their best.

There is some evidence, however, as some presenters pointed out, that numerous so-called soft skills are still lacking in the museum sector and some employees feel uncomfortable when they need to do the “other work” besides the tasks they think they should do or have basically been trained for. In other words, sometimes there is a discrepancy between the expectations of the public and museum visitors and of those employed about the scope and features of the work necessary to be undertaken in museums. Regional museums are even more specific in this respect, due to limited staff and finances. Therefore, there is greater pressure on museum workers to employ different skills in order to meet different combinations of duties and tasks.

The conference clearly showed that there are different possibilities and resources for improvement in the process of education for future museum staff. In general, the awareness exists that innovative methodologies must be developed to achieve the desired level of competencies and knowledge required for work in a museum. And that those skills and competencies are not fixed and static, but need to be constantly evolving, as the ‘once learnt’ facts and knowledge are never frozen in universal validity. One of the conclusions reached at the meeting highlighted the necessity to increase motivation for life-long learning among museum staff. People employed in museums should be sensitive to the public’s need to question different themes and issues all the time, taking different points of views and changing perspectives. Generations of new visitors keep coming; they are accustomed to new technologies and have certain expectations when they arrive at a museum. New skills are needed and people should be trained for them. Sometimes it is a willingness to learn other languages; sometimes the staff has to become familiar with contemporary information and communications technologies (ICT) and sometimes they have to take into account the changing social values of the present-day society. Therefore, being broadminded is today more important than ever. Social sensitivity is also an important issue and must become incorporated into training. The General Conference of ICOM 2010 emphasises the role of museums in searching for social harmony and achieving social cohesion. Training will help museums to achieve these goals.

Education should meet the needs of present day society in all sectors and museums are an important piece of the global social mosaic. Museums have to aim at unlocking the full potential of stored knowledge and collective memory held in their collections in order to contribute to the sustainable development of their respective communities. The joint conference gathered different views on various issues concerning education for museum people but all the participants are aware of the impact which education has for the future of the museums. Digitalization and globalization create new demands and new opportunities, but many museums often face difficulties in realising their full potential, as they have limited access to funding and cannot afford new technologies. Regional museums, in particular, are vulnerable, as they often cannot follow the hectic pace of changes that impose a greater burden on the staff and management. Expert guidance and training programmes aimed at fulfilling these demands are valuable tools and the Conference's main objective has been to provide help in reaching the goal. I would like to thank all participants for their contributions and ICTOP President, Ms Angelika Ruge, for this successful collaboration.

Foreword:

*Chair of the International
Committee for the Training
of Personnel*



Mantua, House of Mantegna

Angelika Ruge

PROFESSORS AND PRACTITIONERS – THEORY AND PRACTICE

Staff and Training in Regional Museums was the theme for the 2009 annual meeting of ICTOP and ICR, and it received more attention from the museum side than from ICTOP training members. But for all those present the results have been amazing.

2009 was not the first time that ICTOP has chosen a partner and co-organiser for an annual meeting. But this time in Italy we have not only chosen the right theme, but ICTOP and ICR have enjoyed very much the Italian hospitality, which has made our venue so fruitful and exciting. In ICR, ICTOP has found a partnership, which brings together museums of all types and those responsible for human resource planning. The professors, teachers and trainers had the opportunity to meet the employers and practitioners.

AN ENDURING MISSION

ICTOP, already an old lady in the ICOM community – in 2008 we celebrated our 40th anniversary – has a mission which is much older than the committee. “Because training is, virtually by definition, central to most people’s perceptions of a profession, the International Council of Museums (ICOM), as the key UNESCO non-Governmental organisation, has from its earliest days regarded the study and promotion of all aspects of museum training as a central part of their work.” (Patrick Boylan, 1987)

“Our mission in ICOM is to encourage and promote training programmes at university level in all regions of the world. ICTOP develops and supports training programmes for all museum workers as part of a life long education. In cooperation with other national and international committees, ICTOP wants to develop professional standards, which will prepare museum workers for the future institutional challenges. ICTOP supports the idea that education and training is the precondition of good practice.” (ICTOP Mission Statement)

PRODUCTIVE

ICTOP has created two documents in the last ten years: *The Curricula Guidelines for Museums Professionals* (2001) and the *Museum Professions – a European Frame of Reference* (2008). Both remain and will continue to be useful documents.

The *Curricula Guidelines* provide materials to develop curricula on different levels of museum work. “They are a list of competencies with explanatory notes which cover the skills, knowledge and abilities needed by the personnel of museums to operate successfully. These “competencies” are distinct areas of expertise used in museum work and may be possessed by museum staff, museum volunteers or outside contractors. These people with these skills are collectively managed by senior administrators in order to carry out the work of museums.” (Introduction by Lois Irvine)

The *Frame of Reference* is designed to prompt discussion about professional museum work. The introduction to this document provides the explanation of what they are all about: “Museums are created by people for people. Achievement of this objective is based on the knowledge, awareness and responsibility of each member of staff. We want to take the European discussion on museum professions forward. At the same time, the national museum organisations must be encouraged to create and develop their own guidelines for activities in museums. These new frames of reference could provide guidance.”

Neither of these documents should be used in a dogmatic way; rather they offer a better understanding of what a museum in the service of the public is and why a well- trained staff is the pre-condition for good practice. During the Mantua meeting in October 2009 many people in the audience and several speakers underlined the importance of the documents. They can help to reflect the relation between the academic and the museum world. During the annual ICTOP conference in Lisbon in 2008 Dr. Anwar Tlili, a guest speaker from King’s College London, identified the difficulties of a mutual understanding between the academic and the practitioner, and, in some way, the politicians.

PLURAL PERSPECTIVES, PROFESSIONAL PURPOSE

The contributions of ICTOP members in this collection of papers illustrate the different perspectives that the presenters bring. The circum-

stances, under which training for museum workers is conducted, depend very much on each country's policy environment. The vitality of an International Committee in ICOM creates the ability to accept different approaches. This is why ICTOP is the place, where differences and new opportunities on education and training can readily be discussed. ICTOP cannot solve problems, but can offer ideas and help to find solutions. I now introduce the diversity of approaches offered in the papers by ICTOP members.

Rashad Bukhash and Eman Assi from the Department of Architectural Heritage in Dubai are responsible for the development of staff training and the promotion of museum and heritage studies programmes. The rapid growth of museums of all types is a unique situation in United Arab Emirates (UAE). Their mission is to support and disseminate "activities which raise awareness of cultural heritage programmes and activities." But there is only a limited number of staff that has experience in museum work. Dubai is looking for training programmes and for local trainers.

Tijana Palkovljević, art historian and curator of the Gallery of the Matica Srpska Novi Sad, Serbia, describes the training situation in a different way. Here is a need for training of the technical staff in cultural institutions, but there is a lack of interest in training in the sense of continuing professional development. "It is most obvious that professional advancement is more often seen as the advancement of scientific knowledge, and more rarely as the advancement of museum and conservation skills. Training is mainly the result of personal initiative and enthusiasm." Tijana articulated very clearly the need for the professionalisation of museum work on all levels and she gives examples of how this could be achieved. Elisabeth Caillet from ICOM France, a known specialist in engaging the museum public, argues very strongly for developing modules for training programmes. She also wants to see that the professionals themselves articulate their needs for training. She refers to Campus Cultura, an initiative at the University of Marseilles, where modules have been developed for museum training programmes accessible through the internet. For Elisabeth this way of learning could be a contribution to a cultural democracy.

Viv Golding is a lecturer in communication and education in the Department of Museum Studies at the University of Leicester, UK. She discussed two government-supported projects, which have been devel-

oped under a programme entitled “Renaissance in the Regions”. The projects align with the mission of the University of Leicester to promote the social role of museum issues of access and inclusion through examples of good practice. Firstly she demonstrates the productive relationship between the Research Centre for Museums and Galleries of the University of Leicester and the community. Secondly she described a collaboration between the director of a local museum and school pupils. This “grassroots action” received several awards. The Research Centre of the University of Leicester evaluated the whole working process and did research on the learning impact of the programmes.

Anna Maria Visser, a professor at the University of Ferrara, Italy, described the ICOM Italy discussion process and initiative for developing the museum profession. This process is part of the university reform in Italy and has the objective of establishing museology as an academic subject leading to an academic degree. Anna Maria very strongly emphasised the significance of the *Frame of Reference* and the *Curricula Guidelines* for the whole process.

Lynne Teather, Associate Professor in the Museum Studies Programme of the I-School (Faculty of Information) at the University of Toronto, argued for the development of goals and the evaluation of professional education. Her arguments are the result of long experience in preparing young students for their future workplace.

Lynne’s presentation can be seen in relation to the contribution of Marie Agnès Gainon-Court, museum trainer, Lausanne, Switzerland. She described the training initiatives of ICOM Switzerland. She underlined the necessity to define and build training strategies that have been determined by the museum itself on the basis of an internal evaluation. Training of personnel is part of the human resource planning of a museum.

The papers from ICTOP members confirm how important the discussion about professionalisation is. They clarify that an international committee has the duty to support its members’ training efforts. And that one of the future tasks for ICTOP will not only be to develop new initiatives, but to evaluate the results of the training practice.

P
rofessional Training
and Development - International
Debates, Initiatives and Reflections



Mantua, Palazzo Te

Alberto Garlandini

NEW PROFESSIONALS AND VOLUNTEERS FOR NEW MUSEUMS. ICOM ITALY'S PROPOSALS

KEY QUESTIONS ABOUT THE FUTURE OF MUSEUMS AND MUSEUM PROFESSIONS

Since 2005, ICOM Italy and the other Italian museum associations¹ have organized the annual national conference of Italian museums. In 2005 and 2006, the first and second conferences adopted the Italian chart of museum professions². In 2007, the theme of the third conference was “A New Relationship between Professionals and Volunteers for Better Museum Management”. The 2008 conference focused on “Training and Education for Museum Professionals”, while in 2009, the conference topic was “How the World Economic Crisis Affects Italian Museums”.

At these conferences, Italian museum professionals debated some core questions. How are museums and museum professions changing? Is the ICOM definition of museum functions and goals still current? How can museums face the challenges of globalisation? Has the economic crisis changed museums' life and role? How can the role of museum professionals be improved in contemporary society? How can museums establish an increasingly effective relationship with their territory and communities?

In this paper I present the answers that Italian museum professionals have tried to give these complex questions. I will conclude with three of ICOM Italy's proposals to improve the role of museum professionals and volunteers.

1 The Permanent Conference of the Italian Museum Associations was founded in November 2004 and is composed of ICOM Italy; SIMBDEA Società Italiana per la Museografia e i Beni Demoetnoantropologici; ANMS Associazione Nazionale Musei Scientifici; AMEI Associazione Musei Ecclesiastici Italiani; ANMLI Associazione Nazionale Musei Locali e Istituzionali; AMACI Associazione Musei d'Arte Contemporanea Italiani.

2 See the ICOM Italy's web site www.icom-italia.org and A. GARLANDINI (edited by), *Professioni museali in Italia e in Europa. Il Conferenza nazionale dei musei. Complesso monumentale del San Michele. Ministero per i beni e le attività culturali, 2 ottobre 2006*, Regione Lazio ICOM International Council of Museums Comitato nazionale italiano, Venezia, 2007

THE GLOBAL CRISIS AND THE NEW MUSEUMS' ROLE

Faced with an international crisis, some people think that culture, museums and cultural heritage are a surplus, a luxury that society can no longer afford. On the contrary, they are precious assets that must be preserved and enhanced.

The economic crisis was caused by a chasm between finance and the real economy, but also by some erroneous opinions, such as the illusion that economic growth can be endless and without rules. On the contrary, it must be governed by public bodies and become more sustainable and well-balanced. We should change our traditional beliefs not only about finance and economy, but also about our society and our way of living. We must reshape the cultural values of contemporary society.

Globalisation is a permanent phenomenon and the present crisis is structural. Together they can destroy the social cohesion and the territory (region, province or similar geo-political unit) as a principle of organization. They are rapidly and constantly changing society. They are affecting the life of a growing number of people, in a growing number of countries. These dramatic changes may produce fears and feelings of insecurity, as well as personal crises. This is where the new role of museums comes in. In the last few years, museums have dramatically changed and are now in the front line of serious social transformations. Contemporary museums have larger social responsibilities than in the past, and relevant "political" functions. Contemporary museums should strengthen cultural identities, promote social cohesion, and facilitate cultural mediation and intercultural communication. Facing the global crisis, the established functions of museums are still appropriate, but they must be enhanced and become more effective.

To emerge successfully from the crisis we need better public governance and global policies. But that is not enough. People must cope with the challenges of the crisis in their everyday lives. Museums should help people find creative ways of adjusting to these crises. Museums should help people open their minds, become active members of their communities and update their thinking, living and working. People aware of, and confident in, their cultural roots are more open to different cultures, experiences, habits and can master the constant changes of contemporary life.

NEW RELATIONSHIPS BETWEEN MUSEUMS AND 'TERRITORIES'

Museums conserve and exhibit tangible and intangible evidence of the past in order to understand the present and plan a better future. The conservation of our cultural heritage has always been a museum core business, but contemporary museums have new goals and functions. They produce public services and social activities, as well as culture, knowledge, creativity. They have to attract new publics, use new languages and new media.

Museums should promote not only the collections conserved within their walls, but also the heritage diffused throughout their territory. That is very important for Italian museums. Half of the 5,000 Italian museums are owned by local governments, 15% by foundations and local associations, 10% by universities, 15% by local bodies of the Catholic Church. Only 10% of Italian museums are owned by the national Ministry of Cultural Heritage. A great number of Italian museums are strongly related to local history and environment. Many museums study, preserve and promote local traditions and identities, as well as the local cultural heritage. In contemporary Italian museums, these territorial activities are becoming increasingly important.

MUSEUMS ARE ASSETS OF SUSTAINABLE GROWTH

Museums are 'territorial facilities' and resources for local communities. Museums can generate knowledge, education, creativity and social inclusion, but also income and employment. On the one hand, museums are a bridge between the local and universal heritage, a connection between local and global cultures. On the other hand, museums may strengthen regional assets in the competitive global environment.

Communities should consider museums and cultural heritage as a factor of development rather than expenditure. There is no sustainable growth without cultural development. Territories need highways, high-speed railways, airports, telecommunication services, but also cultural infrastructure. To promote regional growth and improve the quality of citizens' life, we need the cultural heritage, museums, libraries, archives, performing arts, theatres, concert halls, exhibition centres, as well as the cultural industries.

MUSEUMS AND THE EUROPEAN SCENARIO

The 2006 European Commission's study about *The Economy of culture in Europe*³ shows how culture and creativity drive economic and social growth, as well as innovation and cohesion. The cultural economy is a growing sector and contributes to 2.6% of the European Gross Product, more than the textile or chemical industries. It is developing faster than the rest of the economy. It employs almost 6 million people, half of them with university degrees. Employment in the cultural sector is increasing, whereas total employment in Europe is decreasing. When we talk about cultural and creative professions, we refer not only to the core art fields – visual arts, performing arts, museums, libraries and the heritage – but also to the cultural industries – such as film, video, television, radio, video games, publishing – and to creative industries – such as industrial design, architecture, advertising.

The cultural economy and the knowledge professions will play crucial roles in the European strategies to climb out of the crisis and deliver sustainable growth. On 11 November 2009 the European Commission published a working document about *The future “EU 2020” strategy*⁴. EU 2020 is being designed as the successor to the current Lisbon Strategy. The Commission considers that the key drivers of EU 2020 should be focused on three priorities: “creating value by basing growth on knowledge; empowering people in inclusive societies; creating a competitive, connected and greener economy”. We should note that the new European strategy considers knowledge as the engine for sustainable growth: “in a fast-changing world, what makes the difference is education and research, innovation and creativity”.

MUSEUM PROFESSIONALS ARE CHANGING

These European studies attest that cultural professionals are increasing in numbers and status. Cultural professionals are independent, innovative, flexible, open to competition and meritocracy. We must take into account that the European cultural employment scenario is complex and has light and shade. The proportion of independent work-

3 *The economy of culture in Europe* is available at http://ec.europa.eu/culture/key-documents/doc873_en.htm

4 Commission of the European Communities, *Commission Working Document. Consultation on the future “EU 2020” Strategy*, Brussels, 24.11.2009, COM(2009)647 final

ers is twice as much as in total employment (28.8% versus 14.1%). The cultural sector records 17% of temporary workers (13.3% in total employment). Part-time workers are in great numbers (25% versus 17.6% in total employment). There are more workers with side-jobs in the cultural sector than in total employment. This is the case, too, of many museum professionals, in Italy as well as in other European countries.

Museum professions are certainly part of the knowledge professions, which are crucial in the information society. Large numbers of people work for the 5,000 Italian museums. Statistics indicate that there are around 40,000 employed plus a great number of volunteers. Until relatively recently, the great majority of Italian museum professionals were permanent public officers, often working all their life in the same museum. But that is no longer so.

Some professionals are still public employees, working on a permanent basis. However, an increasing number of professionals (maybe the majority) is now self-employed and works on a temporary, free-lance or voluntary basis, often for private bodies. The outsourcing of public museum jobs is increasing the number of professionals working for associations, cooperatives, and businesses. Like many other cultural professionals, they are frequently underpaid and have short-term and precarious contracts.

ICOM CALL FOR MORE PROFESSIONALS AND VOLUNTEERS IN MUSEUMS

Not only regional and local museums, but also the majority of Italian museums lack professionals. Italian museums have few professionals, sometimes just one, often working on a voluntary basis. They have to manage all museum functions on their own. ICOM's main goal is to call for more professionals and volunteers. ICOM is sending a clear message to administrators: no museum can live without professionals and volunteers.

The changes in the museum world (new activities, the cultural economy, digital technologies, the outsourcing of visitor services, etc) offer a great opportunity of growth. But they must be well managed, so as not to endanger museums' distinctive identity. This is where the new roles of professionals and volunteers come in. Museum personnel must share the same competencies, knowledge and status, no matter wheth-

er they work in public or private museums, in non-profit organisations or in enterprises, on a professional or voluntary basis.

THE MUSEUM PROFESSIONS ARE CHANGING

Managing contemporary museums is an innovative and creative job. New jobs require new skills. Two recent ICOM research projects show how the museum professions are changing: the *Italian Chart of Museums Professions*, adopted in 2005 by ICOM Italy, and the *European Frame of Reference for Museum Professions*⁵, produced in 2008 by ICTOP – ICOM's International Committee for the Training of Personnel with ICOM Italy, ICOM France and ICOM Switzerland.

The *Italian Chart* records the competences, skills and duties of twenty museum professions. Some of these professions – such as directors, curators and conservators – have always been present in Italian museums, and the *Chart* records their evolution. Other professions are new and more thinly dispersed in Italian museums: educational officers and managers; visitor services officers and managers; fundraisers; promoters; marketing managers; registrars; security officers; web masters. In the *Italian Chart*, the director has a core responsibility and cooperates with a number of colleagues. The other professions are grouped in four professional areas: research and collections; visitor services; administration, management and public relations; facilities and security.

The *European Frame of Reference for Museum Professions* was funded by an ICOM grant awarded to a joint working group of ICTOP, ICOM Italy, ICOM France and ICOM Switzerland. As far as museums are concerned, France, Italy and Switzerland have different historical, political, administrative, educational and legal backgrounds. Despite these differences, the international group reached a common approach. It found few major divergences between the three reference documents (*Professions muséales* – ICOM Switzerland; *Musées et expositions. Métiers et formations en 2001* – ICOM France; *Carta nazionale delle professioni museali* – ICOM Italy). Moreover, a common reference to the *ICOM Code of Ethics* and *ICTOP Curricula Guidelines for Museum Professional Development* was established.

5 *Museum Professions – A European Frame of Reference* is available in the ICTOP web site: http://ictop.alfahosting.org/images/pdf/frame_of_reference_2008.pdf

The twenty professions studied by ICOM are: Director; Curator; Inventory Co-ordinator; Registrar; Conservator; Curatorial Assistant; Librarian/Archivist (Documentation Centre); Exhibition & Display Curator; Exhibition Designer; Manager of Education and Visitor Services; Outreach Co-ordinator; Visitor Service Supervisor; Visitor Service Assistant; Librarian (Library/Media Centre); Web Master; Administrator; Facilities and Security Supervisor; Computer Operations Supervisor; Manager of Marketing, Promotion and Fundraising; Press and Media Officer.

We are well aware that in most museums not all these professionals are available. I have already pointed out that most museums have few professionals, sometimes just one, who has to manage all the museum functions on her/his own. The twenty professions studied by ICOM should not be considered the ideal organisational structure of a museum. Each museum has its own organization, based on its own history, mission, nature and resources.

These two ICOM research projects show the complexity of museum management and should be useful to persuade administrators that new personnel must be employed to improve management and operations. They are helpful references to the administration of all museums, both public and private, regardless of their size, ownership, location or type. The ICOM research projects look to the museums of the future rather than to the museums of the past. They record the change in traditional jobs and the emergence of new professions. They prove that museum professionals and volunteers must have disciplinary and interdisciplinary knowledge, but also transversal skills in teamwork and fieldwork.

ICOM ITALY'S THREE PROPOSALS TO IMPROVE THE ROLE OF MUSEUM PROFESSIONALS AND VOLUNTEERS.

I conclude with three proposals arising from our deliberations in Italy. First of all, the official status and recognition of museum professionals should be improved. In Italy, as well as in many other European countries, museum professional roles are not formally recognised and regulated, and there are no quality standards for the professions. The European Commission is developing the *Reform of the intellectual professions* and the European *Lisbon Agenda* also recommends developing the internal market to cover cultural and creative professionals, products and services. ICOM should promote museum professionalism

more effectively, both at a European and a national level, and cooperate with the European Commission programmes.

Secondly, the relationships between museums and universities should be improved. In Italy and in other European countries, education and training programme/s for museum professionals and volunteers are missing or unsatisfactory. Few universities have consolidated courses in museum studies, and they are seldom closely associated with museums. The professional profiles indicated by the *ICOM Italian Chart of Museum Professions* and the *European Frame of Reference of Museum Professions* (but also the *ICOM Code of Ethics for the Museums* and *ICTOP Curricula Guidelines for Museum Professional Development*) should be considered as an international reference to develop training courses and university curricula suited to museum requirements.

Thirdly and finally, permanent training should be guaranteed to all museum professionals and volunteers. It is a duty of the museums' governing bodies to ensure regular training for their personnel. On the one hand, ICOM should support the efforts of universities and training bodies to develop courses suitable for museums' requirements. On the other hand, ICOM itself should promote courses, seminars, meetings for museum professionals and volunteers in order to improve their competencies, experience and knowledge.

Anna Maria Visser Travagli

CURRICULA GUIDELINES FOR PROFESSIONAL DEVELOPMENT: THE IMPACT ON ITALIAN MUSEUMS

INTRODUCTION

In 2009 ICOM Italy created a national working group to address museum personnel, education and training. These issues are very important in Italy.

The working group's first task was translation into Italian of the ICTOP *Curricula Guidelines*, their critical analysis, dissemination and promotion.

This paper deals with the Italian translation of *Curricula Guidelines* and their impact on Italian Museums.

Firstly I explain the Italian museum context by considering the critical points, but also the positive changes that are taking place inside museums. Over the past ten years, Italian museums have had great difficulties, due to reduced resources and the current economic crisis, but at the same time there has been positive development, as a consequence of a new policy for the visitors.

THE CHALLENGES OF LEGAL AND ACADEMIC RECOGNITION

The personnel issue is crucial for the development of Italy's museums, but the legislation for the museum professions is not adequate. Furthermore, the education and training of museum professionals by universities and training centres is incomplete and fragmented.

In Italy most of the distinctive museum professions are not formally recognized. Only the traditional professions protected by the "Ordini" (the formal Italian institutes for Architects, Engineers, and Lawyers, for example) have formal recognition. Recently, in 2006, the Italian law (Code of Cultural Heritage and Landscape) recognized the profession of the Restorer (Conservator).

Moreover, no Italian universities provide a degree in Museology. The degrees related to cultural heritage are: Archaeology, Art History, Cultural Anthropology and Ethnology, Heritage Conservation and Restoration, Librarianship and Archives, Musicology and Musical Property, but

no Museology. In the Italian university system Museology is classed as a humanistic subject, covering the history of collections and museums (L. Art. 04). Scientific museology is incorporated in some courses in science faculties, but it is not an autonomous subject. Museum Studies are present in various postgraduate courses, but none are specifically dedicated to this field of study.

Further training is also inadequate. In Italy, training is under the authority of the regions (local government through territorial authorities) and is organized on a regional basis. Regions organise courses mainly in the areas of conservation / restoration and management / marketing.

IMPACTS OF THE NEW REGULATIONS

As my second theme, I examine the changes resulting from important new rules:

- in 2001, quality standards of museums were issued, which have identified 11 museum job profiles in the Personnel area, from the director to the custodian;
- in 2004, the new Italian law, the Code of Cultural Heritage and Landscape, was enacted, regulating not only the protection but also the promotion of cultural heritage. The Code now formally recognizes the museum with a definition similar to that of ICOM;
- in 2006, Italian museum associations, together with ICOM Italy, have published the *Italian Chart of Museum Professions*. This identifies 20 occupational profiles, coordinated by the Director, and covering four areas of activities: research, care and management of collections; services and relationships with the public; administration, finance, management and communication; buildings, exhibition design, safety and security.

In accordance with the quality standards for personnel, the presence of certain key positions in the museums has been identified as a minimum requirement by several Italian Regions. The Lombardy Region, for example, requires:

- the Director;
- the Conservator/ Curator;
- the Safety Manager
- the Head of Educational Service;
- the Custodian.

The Regions themselves organize the training for these positions.

MUSEUMS AND UNIVERSITIES – WHERE'S THE CONNECTION?

At this point a question arises. What is the relationship between the new museums rules and the current reforms of the Italian university?

Over the last decade the Italian universities have reformed their statutes, according to European standards (the Bologna process), establishing the bachelor and higher degrees (3+2). Along with these reforms, the universities have established many new courses (too many in my opinion), introduced new subjects and proposed training in new competencies by outsourcing lecturers from the professional world.

In 2009, as a consequence of the economic crisis, the universities have been compelled to reduce costs, reorganize their structures, and at the same time, to tailor their courses to the demands of the labour market. So the universities have reduced the number of courses and have merged similar subjects, thus reducing the number of museological classes and eliminating teachers employed through external contracts. In recent years, despite the difficulties and contradictions, universities have introduced positive innovations in the field of museum studies, but unfortunately today they are at risk and could be eliminated, because of the cancellation of the outside contracts.

FUTURE ACTION?

An important question is what can be done in the future to improve the present state of affairs.

The Italian museum profession must do everything in its power to make sure that the documents of ICOM (National and International) become the benchmarks for universities, ministries, regions and governments. Among them particular attention should be paid to the *Italian Chart of Museum Professions*, the *Museum Professions – a European Frame of Reference* (2008) and, of course, to ICTOP's *Curricula Guidelines for Professional Development* (2008).

The Chart and the European Handbook essentially outline the key requirements of each professional role, while the Curricula Guidelines list the knowledge, competencies and skills necessary for managing the museum and promoting its development.

The Curricula Guidelines are divided into five main areas: general skills; museology; management; public programming; management and treatment of data and collections. The Italian translation of the Curricula-

la Guidelines is important for many reasons, particularly for promoting awareness and dissemination of its contents and to provoke a general discussion on education and training of museum professionals.

The aspects of the Curricula Guidelines most significant for the Italian situation, in my opinion, are the following: the general competencies (in particular, the bases for communication, environmental awareness, financial management, information technology) that all workers, at every level, must have, but which, in Italy, are usually neglected. Museology competencies are complex and interdisciplinary, but in Italy museology is normally regarded simply as the history of collections and of museums. Essential management competencies are offered in many university courses but neglected in public administration. However, museum education and the public programming competencies have very recently been advanced in Italy. Finally, information and collections management and care competencies, which have a significant tradition in Italy, have achieved levels of excellence.

CONCLUDING REMARKS

So, in conclusion, ICTOP's Curricula Guidelines are a key document for the development of new museum professionals and for the training of museum staff. In my opinion, they are especially important for small museums, which particularly need to develop general competencies to promote internal flexibility and life long learning for the personnel.

The Italian working group intends to vigorously promote the translated Curricula Guidelines, especially to Ministries, Regions and Local Authorities, Universities and museum associations.

Irena Veselko

WHAT ARE THE CORE COMPETENCIES NEEDED IN A MUSEUM? A VIEW FROM SLOVENIA

INTRODUCTION

In my paper I address three core questions:

- Which core competencies does a museum need?
- How they can be organised?
- What kind of training is needed?

Although my paper concerns modern museums, I believe that some of the difficulties we are facing today have roots in the past, I would like to review briefly the history of museums and see where we started from.



In his book *A Social History of Museums* (1975), Kenneth Hudson clearly indicates that the starting points of modern museums were private collections, which differed greatly in their collecting purpose. Different as they were, they all shared the following characteristics:

- a) they were privately owned
- b) their proprietors were rich (otherwise they could not establish a collection)

- b) they were passionate, with a strong personal attachment to their objects and usually they were scientists or at least great connoisseurs of their subject
- c) they took care of the objects themselves
- e) visitors were allowed only by special appointments with the approval and the guidance of the proprietor and they were restricted to fellow scientists or curious friends

It was only later that some of the greatest collectors employed specialists to manage their collections – the forefathers of modern curators. Later still, the general public was allowed to view the collections on special occasions, but without much appreciation of their significance.

CHANGING SKILLS SETS

Those early curators firstly were very well-educated (unlike ordinary people), with extensive knowledge about the objects that they cared for, – effectively a scientist and researcher, conservator, and (ideally) a writer.

Thus all tasks of modern museums were already part of the work of those first curators, all apart from communication. The curator was responsible to his employer and when communicating with the others, his interlocutors were equally knowledgeable and interested.

Over time many private collections provided the foundations of publicly-owned collections and, as museum functions changed, so did the role of ‘curator’. I characterise the evolutionary stages thus:

1. *Curator = keeper + researcher + conservator*
2. *Curator = keeper + researcher + conservator + exhibitor*
3. *Curator = keeper + researcher + conservator + exhibitor + educator*
4. *Curator = keeper + researcher + conservator + exhibitor + educator + manager*
5. *Curator = keeper + researcher + conservator + exhibitor + educator + manager + marketing officer+ public relations officer*

How could our curator possibly undertake all these tasks? It is easy to caricature our early curator as a solitary, introverted scholar surrounded by his treasures in his ivory tower, totally absorbed by his research, then suddenly finding himself in the spotlight encircled by people each demanding something different from him. It is not hard to conclude that he is no longer where he would like to be. No longer alone with his pre-

cious objects, tête à tête with his colleagues and friends telling him their stories, now he is supposed to explain them to more or less ignorant crowds. We can see how vast the contrast in these two images.



THE CASE FOR CONTINUING PROFESSIONAL DEVELOPMENT

So what are the possible solutions, how can we overcome this incompatibility? One way is to separate these different roles and allocate them to different professions and different professionals. The other is continuing education of existing museum staff.

These two ways are not *either/or* – they are one AND the other.

To define the core competencies needed in a museum today, we have to define the position of the museum in the society. In my preparatory reading for this paper, I noted one common theme in the current museum literature: “Museums are created by people for people”. I happen to believe this strongly – it is the starting point of all my thinking and doing.

So, if “Museums are created by people for people” and we have to separate different professions in museum and we need to add additional knowledge and skills to existing personnel, then the need for continuing education is evident, together with on-going observation of how our museum is organized and what changes are necessary to achieve the most effective operation.

Again, different organizational structures have emerged over time. One possibility was organization by the basic academic disciplines in the museum. So in the 1970s our museum had:

a) Archeological department

- b) History department
- c) Art history department.

Each had its own support for conservation and documentation and exhibition preparation. In the 1980s the museum became more people-oriented, and implemented some changes to the organizational structure. We abandoned the 'basic academic disciplines' orientation and established a more 'museological' structure:

- a) Curatorial department
- b) Documentation
- c) Conservation.

In the 1990's our museum became even more society-oriented, so we added a new department:

- d) Communication department.

And now we are nearly in 2010 and we are starting all over again, asking us the some old questions:

- What are we here for?
- What do we want to achieve?
- How are we going to achieve it?

A SLOVENE MODEL

At the Museum and Galleries of Ljubljana we decided not to abandon our orientation toward 'museum specialisation'. Although there are still many possibilities for improvement, we will (as things seem now) keep a 'museological' structure with the following departments:

Director

- a) administration (including finance and management)
- b) curatorial department
- c) documentation
- d) conservation
- e) communication and
- f) department for exhibitions

I strongly believe that this kind of functional specialisation produces better results. It differs somewhat from the proposals in *Museum Professions – A European Frame of Reference (Frame)* because each of these specialisations is treated as equal to the other. There is no subordination – the conservators must be as competent in their field as the curators are in theirs. The head of curators, head of conservation

and head of documentation together define the policy for conservation, storage and documentation but the head of conservation implements the restoration/conservation storage programme and the head of documentation manages the documentation (cataloging), while the head curator concentrates on development, study, enhancement and popularization of collection.

Miscommunication, misunderstanding and a certain degree of underestimation among different professionals in our museum are constant obstacles in our every day work. I would add a further objective to the three that were agreed upon in the Frame and this is:

to establish closer cooperation within the museum itself.

WHAT ARE THE CORE COMPETENCIES TODAY?

I argue that today's museum employees require three areas of competence:

1. University degree

Formal education is a necessary condition, but it is not a sufficient one. Our museum staff have a sound education in their primary disciplines. They are good, or even, excellent archeologists, historians or art historians, as this is the way that our educational system is oriented.

2. Education in museology

Not only museums directors but *all* the professionals in a museum require a basic knowledge of museology, to know what collections the museum has, how they must be managed, the need for documentation and the role of communication with all kinds of publics. Each specialist will have profound knowledge of his or her own field but s/he must also be aware of the importance of the other roles. Colleagues can consult other professionals about topics regarding their respective specialty, but also be prepared to ask for details in domains beyond their own expertise.

3. Soft skills

This leads us to the third important area of competence. In the last decade the importance of 'soft skills' has increased considerably. Soft skills are personal attributes that enhance an individual's interactions, job performance and career prospects. Unlike the 'hard skills' mentioned above, which tend to be specific to a certain type of task or activity, soft skills are broadly applicable. Soft skills are sometimes broken down into interpersonal abilities, such as:

- empathy
- leadership
- communication
- good manners
- sociability
- the ability to teach

and personal attributes, such as:

- optimism
- common sense
- responsibility
- a sense of humour
- integrity
- time-management
- motivation.

It is often said that hard skills will secure you an interview, but you need soft skills to get (and keep) the job.

WHAT KIND OF TRAINING IS NEEDED?

Here I review the same three areas.

1. University degree

A degree gives us hard skills, and I am neither competent nor knowledgeable enough to evaluate their programmes and will not attempt to do so.

2. Education in museology

In this field I see the opportunities for major improvements. As far as I know, in Slovenia we have no undergraduate degree in museology; there is just one class dedicated to the subject. There is one attempt to start postgraduate museology but it is still in preparation. However, we do have an obligatory examination, which you have to pass after working in a museum for a minimum of one year to gain recognition as a 'museum professional'. Its contents were radically changed last year so I believe it will contribute to better results.

It is still too early to assess the impact of the changes to the professional examination programme, but they are going in right directions. I would recommend museum managers to encourage their professionals to pursue postgraduate museum studies. In addition national museums associations could include in their annual activities special mu-

seology courses for different types of museum professionals. Of course individual museums can organize its own courses, workshops or lectures for its staff. These are only some possibilities and together we can consider many more.

3. Soft skills

You cannot teach soft skills. You can only create an environment that encourages their development in each individual. Museums managers can offer different kinds of training that help people to realize what kind of person they are, where their strengths and weaknesses lie, and what kind of people their coworkers are. There are many different methods and workshops addressing these subjects, and expert consultants available.

Communication training is also very useful and has many aspects – how to listen, how to argue, how to negotiate, how to tell an unpleasant truth, how to praise, how to berate, how to deliver a speech, etc. etc. All this training is valuable, but do not expect miracles. Changes in this field happen slowly and painfully, but each step is worth the effort.

CONCLUSION

Finally I believe strongly that staff development and human resource planning are necessities in modern museum work. In my paper I was mostly concerned with permanent staff but my views are equally applicable to project staff, volunteers and all other temporary museum staff. With the ever-changing role of the museums in society, museum staff are subjected to the constant challenges of educating and improving themselves.

Tijana Palkovljević

CONTINUING PROFESSIONAL EDUCATION OF PEOPLE WORKING IN MUSEUMS – A VIEW FROM SERBIA

THE NEED FOR CONTINUING PROFESSIONAL DEVELOPMENT

Continuing professional development (CPD) for employees is one of the main preconditions for starting the transformation process of cultural institutions. Following trends in the profession and acquiring new knowledge and skills complementary to those acquired through formal academic education are necessary if one wants museums to function more successfully.

The protection of cultural heritage involves the need to acquire knowledge from a very wide spectrum of fields, from “traditional” fields like the history of art, archaeology and the like, mostly belonging to the social sciences or arts, to esoteric professional knowledge and industry-specific and technical ideas. Heritage professions are complex because they encompass the knowledge about the heritage as well as about its protection.

In order to gain insight into the situation in museums more clearly, the Ministry of Culture of the Republic of Serbia sent to museums a comprehensive questionnaire, one part of which related to the issues of CPD. Questionnaire analysis showed that, from a list of ten workplace issues, CPD came in the sixth place in relative importance. No one rated it at the top or bottom of the scale indicating that it is seen neither as the most nor least important issue. However, its mid-scale position can be seen as a problem, which is not so urgent to cope with but nonetheless it should not be overlooked. It seems that everybody is aware of the importance of constant knowledge improvement, but, given the struggle with other important matters, this problem is not a priority.

According to the questionnaire responses, professional advancement is potentially available in almost all institutions. Fewer than 10% of museums offer no CPD to the employees. Lack of funding was the most frequent explanation given. Only one response mentioned that the director does not understand the need for continuous training. This raises

the following questions: do museum directors have high awareness of the importance of CPD or were the questionnaires completed by directors? Similarly, it is interesting that no one explained the inadequate CPD opportunities by the lack of interest among employees. Optimistically this implies that people working in cultural institutions, just like directors, are aware of the importance of CPD.

Based on analysis of the questionnaire responses, it can be concluded that CPD is available, that people are interested in it, but that it is still seen as a non priority issue. Does this mean that both the need and the opportunity exist for advancing in this field? Or, do we perhaps not see CPD in the same way? It appears that CPD is more often seen as a pursuit of scientific knowledge, and more rarely as the improvement of museum and conservation skills.

Does CPD just mean getting books, attending foreign language courses and computer literacy courses, as well as postgraduate and doctoral studies? Or, does it actually mean equipping museologists and conservators with the skills which they need in order to accomplish tasks competently in accordance with contemporary trends within the profession? Do art historians, ethnologists and archaeologists with degrees have the skills and the knowledge to organize successful exhibitions? Do our university studies provide enough knowledge and skill to perform the tasks in museums? What types of training do we need to make museums function more successfully?

Formal and legal preconditions for working in the specialized domain of museums in Serbia are completed academic education with the required degree in the traditional educational fields. Most often graduates come from different departments within philosophy faculties, architecture faculties, academies of art with preservation modules, or the studies of natural and technical sciences. It depends on institutions and the need for staff of particular profiles. In addition to highly specialized staff, museums also employ a significant percentage of staff with lower educational qualifications and no special orientation for working in cultural institutions (technical staff and security guards). It is also important to mention crafts practitioners, especially the traditional crafts. Big changes happening in times of social and technological progress are also reflected in institutions involved in the preservation of cultural heritage. The ICOM definition of museums as 'non-profit institutions in

the service of the society and its development' points to new tasks for museums, and at the same time new professions are needed for accomplishing these tasks. Professionalization through continuing professional education is a goal to be achieved if one wants to transform institutions. European recommendations for the museum profession formulated by ISTAR, show that museums need new professions and adequate training of people in order to enable them to complete their new tasks successfully.

POSSIBILITIES FOR CONTINUING PROFESSIONAL DEVELOPMENT IN THE FIELD OF THE PRESERVATION OF THE CULTURAL HERITAGE OF SERBIA

During their careers employees are encouraged to pursue professional qualifications, which they obtain on the basis of their work experience and contribution to their profession, as regulated by the appropriate by-law. Less commonly they opt to pursue further scientific qualifications at universities. Due to the economic and political situation their participation in national and international professional conferences, lectures and workshops is reduced to a minimum which limits the exchange of information. In consequence, continuous acquisition of new knowledge and skills mainly results from personal initiative and enthusiasm, and, to a lesser extent, organized activities designed as CPD. The education of the technical staff, in particular, is neglected.

Some CPD activities have existed for a long time; they are even defined by the law; for example, the regular training in fire-fighting in museums. Also, employees are required to pass examinations in defined fields as part of the state examination for curators and conservators. There are rarely lectures organized prior to these examinations; instead candidates use study materials, often seriously out of date.

There are other levels and models of education, tailored to suit the contemporary needs of heritage institutions in the rapidly changing social environment, but they do not cover all the required fields. There is no coordinated system of CPD, and the existing possibilities result from the initiatives of individual educational institutions, cultural institutions and professional organizations.

The possible ways in which the required professional knowledge can be acquired can be classified as follows:

1. Formal education – universities and high schools – offer basic knowledge, but mostly little practical knowledge. They provide general knowledge about the field, but in the unique field of the protection of the cultural heritage, they are not sufficiently diverse. In recent years newly established faculties and departments have broadened the possibilities offered through formal education.
 2. Professional courses – short courses in specialist fields dealing with the protection of the cultural heritage. They offer a kind of expert knowledge and are very practical. They are inevitably interdisciplinary because of the very nature of the field of cultural heritage protection. Master's level studies belong to this group. Advanced specializations last at least one semester, and require practical work in some institution.
 3. Informal education in cultural heritage protection is a very valuable source of knowledge; there are examples of programmes offered over many years developed through the persistence and enthusiasm of a few institutions and individuals. They present opportunities for education in the fields that formal education does not cover, or covers only very sparsely.
 4. International cooperation – when it comes to projects, regional and bilateral exchanges are important sources of new knowledge. These provide a professional with direct insight into how similar institutions in other countries function.
 5. Professional conferences and workshops – are short. Mostly they last from one or several days. They are organized by individual institutions, faculties and professional societies. They are an important model for keeping abreast of the new developments within the profession.
 6. Individual lectures by national and foreign experts on selected topics are a model offering insights into new trends, practice and the experience in other environments.
 7. Publications – Translations of significant professional editions, as well as books by national authors, dealing with topics from museum and preservation practice represent a possible mode of CPD.
- Obviously there are numerous possibilities for acquiring new professional knowledge and keeping abreast of trends in the profession; but it is questionable to what extent they are used and whether they are practiced equally over the whole country. Also, certain topics are prevalent, such as management in the cultural sector, while for certain areas of

professional knowledge in some important fields, there are no opportunities in either the formal or the informal education systems.

Apart from the fact that existing initiatives do not operate within a single system (which would ensure that CPD was available to a broader market, encompassing fields dealing with the protection of the cultural heritage), there is another problem – institutions cannot pay for different courses for the employees. Also, longer courses mean longer absence from work, although this might be solved by organizing courses at weekends or in the evenings. At the same time, it is necessary to organize courses all over the territory and make it possible for more professionals to acquire new knowledge.

RECOMMENDATIONS

Based on this analysis of the current CPD opportunities in Serbia, I make the following recommendations.

1. The advancement of legal regulations

Reform of the system of taking state examinations for obtaining formal recognition of the titles of curators, conservators as well as senior curators/conservators and advisers, could lead to advancing CPD. Higher level examinations, learning from contemporary study materials and insisting on the demonstration of practical knowledge would certainly contribute to more serious CPD beyond undergraduate studies. Also, specialization of certain types of positions is necessary: curator-documentalist, curator of a collection, conservator of paper material, conservator of wood, etc.

The introduction of personal licenses as some kind of authorization for independent work would also contribute to raising awareness of the importance of CPD, being informed about contemporary museum literature and being actively involved in the existing provision of informal education. By prescribing obligatory activities for obtaining and renewing the license, like the number of texts, completed courses, participation in national and international conferences, would motivate people to get engaged and seek out educational possibilities. At the same time, this would lead to an increased number and variety of courses, professional gatherings and workshops.

Introducing a system of institutional accreditation, where one quality criterion would be the level of professionalism of the employees, would oblige directors to facilitate active participation in the educational proc-

esses for their employees. Investing in employees' continuing education would be an investment in the internal resources of institutions, which would in turn yield reciprocal benefits.

2. The definition of the obligatory models of formal education for the professions needed in institutions for preservation in cooperation with the Ministry of Education and the Ministry of Science. Specialist master's level studies in museology, museography and conservation should be introduced, as well as interdisciplinary studies for associated fields within the humanities. Masters graduates could work as designers of exhibitions, education curators, paper conservators, etc.

3. It is necessary to support the practice of CPD by increasing the funding allocations to institutions for professional advancement. Knowledge exchange through workshops should be supported; lectures by individuals who, owing to the financial support from their institution, can advance their knowledge in some field or can participate in some international gathering or conference. In line with the ICOM Code of Ethics, people working in museums are obliged to share their knowledge and experience with other colleagues.

4. It is necessary to designate centres of excellence for certain topics and fields, which then develop a web of informal education by organizing professional gatherings and workshops. The exchange of experience and the introduction of the model of presenting the new knowledge acquired by individuals would be invaluable for the development of the profession, especially in difficult times. It is also necessary to develop a system of accreditation for these alternative educational models, which would be graded through a process of issuing licences and certifying accreditation.

5. To support publishing activity dealing with specialized topics in the fields of preservation, conservation and museums by translating foreign authors and publishing works by national authors, but also by purchasing those editions and distributing them among preservation institutions. Financial support for publishing professional journals would also be important. Establishing continuity and scientific ranking of journals in the field of preservation would ensure quality in published texts, and in that way contribute to the profession's advancement.

6. The establishment of regional centres for the training of museum professionals needs to be addressed at professional conferences like

this one. Holding professional training courses for certain fields, open to staff from various countries, would promote excellent exchange of ideas and experience and the development of regional cooperation. This would certainly contribute to the advancement of the museum profession.

CONCLUSION

In summary, it is necessary to develop in the employees an awareness of the need for continuing education through various forms of formal and informal education. Only a self-aware professional interested in the process of CPD can contribute fully to the successful functioning and transformation of institutions. Only educated and specialized staff can maintain and advance the effective functioning of institutions. It is not just buildings and funds that make an institution – it is the people who work in them.

Marie-Agnès Gainon-Court

MUSEUM PROFESSIONALS TRAINING. AFTER US, COME WHAT MAY?

CONSIDERATIONS CONCERNING DISCUSSIONS AT THE ICOM SWITZERLAND ANNUAL MEETING

INTRODUCTION

Why is continuing education and training so essential for museums? What does the concept employee development mean and what form does it take? Given the increased occurrence of quality standards that affect all organizations nowadays, museums, like many other organizations, face the challenge of raising employee competency. Employee development strategy includes the following key points: implementation of professional standards and setting up training programmes, an adequate recruitment policy, personal employee development plans, and performance reviews. The AMS/ICOM-Switzerland's annual meeting in August 2009 focused on these topics. Many speakers expressed their ideas and provided food for thought. It appears that setting up training programmes is the first step towards a broader approach, making us look at museum employee management overall and, of course, as a priority.

CONTEXT FOR SWISS DISCUSSIONS ON TRAINING ICOM

Switzerland is very much involved in professional training for museums. Under Marie-Claude Morand's leadership, it recently launched a quality label for training in Switzerland. A broad overview of the different museum professions with partners ICOM France, ICOM Austria, ICOM Germany, ICOM Italy was the key activity of the partnership, resulting in the publication of a European reference document. This work led to national issues in Switzerland and we are pleased to welcome this valued new document, published in 2010 in French as *Les professions de musées en Suisse* and German as *Museums Berufe in der Schweiz*.

A new step in our work consists in focusing on training management in museums. Therefore, at our 2009 annual meeting, we invited several speakers to share their vision and concerns or questions. This paper presents some of the relevant findings, and also proposes an across the board reflection on the subject.

Before going further, we must recall some elements regarding museum training in our country. Specific academic study programmes are recent and during the recruitment process, emphasis is generally on experience rather than academic qualifications. There is no national institute for professional museum training in Switzerland, and no recognition of museum professions at the federal level. We truly hope that this will change in the future. Over the years, a training catalogue has been developed by ICOM Switzerland but it does not cover all needs (due to financial and organization reasons). It is interesting to note that in Swiss museums a large part of training is hands-on, on-the-job in the museums themselves and is focused on the needs of the particular institution. We shall present the advantages and disadvantages in this paper. A study done in 2007 by Professor Dr. Markus Gmür, of the *Verbandsmanagement Institut*¹ at Fribourg University, with the title “Further education concept in museums in German-speaking Switzerland.”² reveals that the way training matters develop depends largely on the size of the museum. Training is more prevalent in large museums because of the financial resources available but also due to the time available. Employee specialization is greater than in small museums, where finances are smaller and the staff is overworked, taking on a large number of tasks. While 80% of museums have offered training courses to their staff during the three last years, it appears that the training is mainly informal, such as sharing of experiences between museums, self-training, reading, etc. External programmes are rare (cost being the reason given) and when these do take place, it is the result of a chance situation rather than a real strategy. It is not surprising therefore that participation in training courses is not subject to any agreement with the employees concerned and that no evaluation is made afterwards.

Even if they seem obvious, some findings are pertinent:

1 Organizational Management Institute

2 Weiterbildungskonzepte in der deutsch-schweizerischen Museumlandschaft

Managers who were interviewed said that it is important:

- To share knowledge acquired with other museums.
- To implement cooperation in the museum area, so as to support the work of the training sector of the national museums organization.
- To request official financial participation on the basis of the law on further or on-going education and training (*la loi sur la formation continue*).
- To encourage employees to participate. It is the role of the museum to finance training, for the increase of competency represents a benefit for the museums. This must be accompanied by mutual agreements between managers and staff, as each side has their own expectations.

In order to define and build a training strategy, the institution must first carry out a needs evaluation. This requires three different levels of reflection.

THE STRATEGIC LEVEL

The strategic level concerns training development connected with the future of the museum's development. Which competencies will be required to meet existing and future challenges: renewal of staff, new activities in the museum, etc.?

Training is one of the key elements that enable adjustment of professional competencies to museum development. It can compensate for the loss of competencies, for example, when professionals are about to retire and have to be replaced by others. A prospective strategy is needed that schedules staff mobility and career advancement. Needs evaluation consists in identifying the differences between the existing and the desired future situation. Another method is to list the problems the museum has to face and then decide whether training could resolve them.

As Gail Dexter and Barry Lord point out in *The Manual of Museum Management*³, the training strategy should be updated every year. "It identifies training needs of the museum and includes provision for planned changes in direction. It also focuses on personal development plans for each individual, on the basis of a process of mutual identification of needs and resources". More generally, a quality certification process could be another way leading to the implementation of a coherent training strategy.

3 GAIL, Dexter, and Barry (2000). *The Manual of Museum Management*. London: The Stationery Office.

THE ORGANIZATIONAL LEVEL

At the organizational level, the first relevant factor is the dependence of the museum on the public administration's training offerings. Museums in the public sector usually have access to the training catalogue of the public administration on which they depend and of which they are a part. However, the training offered does not necessarily relate to their specific needs. The suggestion was to recommend that museums request that their administrative supervision structure make it possible to allocate money tagged for training in the ordinary budget.

The second factor is the place and role of human resource management in museums. In her presentation Prof. Petra Klumb⁴, of Fribourg University reminded us that development of staff competency also requires the development of an internal process of staff management. Human resources are precious, and therefore it is essential to establish a training and development strategy. This means that museums need to set up general support policies, relating to the specific needs of each of the employees, from top to bottom.

In Switzerland, only 35% of the 995 museums are operated within a public administration, and hence we might assume they benefit from appropriate human resource management. This is not actually the case, as we can see mainly a competency strategy lacking, even though administrative tasks, such as salaries, holidays and schedule planning are followed up on.

The issue of training emerges when annual budgets are drawn up, or on the spot, in response to an announcement. The risk is that the training does not meet the real needs of the museum. To avoid resources being wasted due to the lack of an overall vision, the first advice we could give would be to improve the competency and skills of the person in charge of human resources (HR), to whom a specific training course in HR should be proposed. In the case of a new museum, recruitment of this key employee should especially focus on these qualities.

The needs evaluation recommends that each museum department match the type of function with the job description and the required skills. Simple tools and easy processes can be used. The Quebec Muse-

4 "Le développement du personnel, pour quoi faire ?" was the title of her speech.

ums Association, *La Société des musées québécois*, has created useful documents on visitor services staff training needs evaluation⁵.

THE PERSONAL LEVEL

On a personal level, the analysis should identify strengths and weaknesses, as well as whom the training programme will involve. Museum employees are made a part of the process and are asked to identify them. The annual interview is the opportunity to evaluate what has been done, and to identify success and difficulties, revealing lacking competencies or competencies that need to be strengthened.

Training programmes are useful to acquire specific knowledge, but also to change behaviours and consequently change the person. This is the case, for example, of training courses of skills for communication with visitors, guided tours, education programmes, etc.

APPROACHES TO TRAINING

Museum managers have huge expectations of training as an immediate and efficient transfer of newly acquired knowledge to the field of the museum. Observation of the different types of training courses helps us to see what appropriate availability could meet the museums' needs.

OFF-THE-JOB

One is off-the-job training that takes place at a site away from the actual work environment. It often involves lectures, case studies, role-playing, simulation, etc.

This kind of training has the advantage of allowing people to get away from work and concentrate more thoroughly on the training itself. It is effective in teaching new concepts and ideas. It is a part of the Culture of Change. In our own experience, trainees should have an interval of at least 2 or 3 weeks between two training days, to facilitate the immediate implantation in the field, based on an "action plan" defined by the trainer.

ON-THE-JOB

On-the-job training takes place in a normal working situation, using the actual tools, equipment, documents or materials that trainees will use

5 "L'accueil et les services aux visiteurs: aide-mémoire à l'usage des gestionnaires de musées", ww.smq.qc.ca,

when fully trained. On-the-job training is generally reputed as being the most effective for vocational work. It is used at the place of work while the individual is doing the actual job. A professional trainer (or sometimes an experienced employee) can serve as the course instructor, and can use learning techniques (participation, repetition, relevance, transfer and feedback) often supported by formal classroom training.

ON DEMAND

Another training concept is the on-demand training, which provides employees with training when needed (just-in-time). This system saves time and money. The NTIC offer new possibilities in this domain. Mini training programmes⁶ could be prepared by training services that could finance the investment. This could be proposed on specific topics on the museum's intranet. This is the direction of the future. We would like to experiment with it in the coming years.

CONTINUING SUPPORT

In the meantime, we should remember that there are simple ways related to staff training, for example, creating a professional library and giving all staff access to documentation, allowing staff to participate in professional meetings (and making the contents available to those who were absent), and organizing working thematic excursions. Recruitment of interns is also a good way to get innovation, as students bring new ideas and new ways of thinking.

CONCLUDING REMARKS

Museum managers have the responsibility⁷ to use all required possibilities to improve the work and human competencies of museums professionals. Financial resources devoted to training are often insufficient, but I noticed that the blocks come from a lack of creativity. Two attitudes are possible: hiding our heads in the sand or rolling up our sleeves, putting our ideas together and experimenting with new tools.

6 Answering to practical questions like: how to archive posters? how to write a press release? how to display a book in a showcase? how to measure UV?

7 "Adequate opportunities for the continuing education and professional development of all museum personnel should be arranged to maintain an effective workforce".

1.15 Training of Personnel. Code of Ethics for Museums, ICOM, 2006.

Elena Corradini

SPECIFIC COMPETENCES FOR THE DOCUMENT CENTRE MANAGER – A NEW TRAINING PROGRAMME AT THE UNIVERSITY OF MODENA AND REGGIO EMILIA

INTRODUCTION

In the academic year 2009 – 2010 the Faculty of Arts and Humanities and the Faculty of Law of the University of Modena and Reggio Emilia, in collaboration with the Central Institute for Cataloguing and Documentation (ICCD) of the Italian Ministry for Cultural Heritage and Activities, is organising the third iteration of the Master's degree in Digital Cataloguing for Enhancing the Cultural Heritage. The purpose of this Master's degree is to design the professional role of the document centre manager, as defined by the *European Frames of Reference for Museums Professions*. The programme gives a particular emphasis on to activities oriented towards enhancing the value of cultural heritage. The document centre manager is in charge of collecting, preparing, processing and circulating, within and outside of the museum, the documentary materials on collections, exhibitions and other activities or events of the museum. Their role includes managing archival and photographic materials in collaboration with the staff of the library/media centre; assisting curators with documentary research to serve the study of artefacts and the preparation of exhibitions; maintaining, processing and updating information.

ORIGINS

The Master's programme offers a response to the need for registering and documenting the material and immaterial cultural heritage, in accordance with the recent law and in particular to the Code for Cultural Heritage and Landscape (legislative decree n.42/2004 and following modifications) with specific reference for museums to Field VI of the "Atto d'indirizzo sui criteri tecnico scientifici e sugli standard di funzionamento e sviluppo dei musei", approved with decree of the Ministry for Cultural Heritage and Activities on May 10th 2001. The programme provides competences for the professional role of the document centre

manager, who will deal with the organizational structure for cataloguing, security, conservation and valuation of cultural heritage. It has the specific aim of improving the accessibility, the visibility and the contents of resources and of on-line cultural services in order to increase interoperability, to promote the use of cultural resources – in particular the digital ones – to promote research and educational activities addressed to citizens.

OBJECTIVES

The Master's programme provides the document centre manager with competences for the acquisition, registration and cataloguing of cultural heritage, for the use of managerial strategies for cultural heritage through cataloguing procedures which respond to the standards defined at national and at international level, in order to achieve the homogeneity of information, the quality of data for their correct use and sharing, in order to contribute at the increasing interoperability among existing networks and services.

Graduates of the programme acquire competences for the activities of promotion and communication of cultural heritage using the computer based management systems. These activities represent strategic functions for cultural valorisation since they serve two purposes: attracting the public and disseminating the knowledge about the cultural resource, and increasing the capacity for self-financing. The promotional activity of a museum, of a foundation, of an institution or cultural association is strictly connected to the destination marketing of the territory (Town, Province, Region, etc) of which it is a fundamental component. Moreover, the master's programme provides competences to interrogate and re-interpret cultural tokens through their computer-based management, in order to share and promote cultural values in light of the present times and everyday experiences, in an authentic dialogue between cultures which is fundamental to strengthening community identity when globalisation and the risk of uniformity threaten the contemporary world.

Through the computer-based networks of cultural goods it is possible to convey cultural and symbolic contents of cultural heritage. These contents allow the planning of a series of actions and events to enact and strengthen the direct relationship between public and cultural heritage,

with specific reference to the significant role played by education to cultural heritage for the re-discovery of the roots of a community.

MANAGER AND MANAGED

The Master's programme provides competences for the collection, elaboration and comparison of information on conservation of cultural heritage in order to enhance, through the digital cataloguing and the digitalisation of data, a punctual monitoring of cultural heritage.

To illustrate the higher level of training required, the two boxes, extracted from the *European Frames of Reference for Museums Professions*, allow comparison between the respective functions and educational attainment expected for firstly the Document Centre Manager, and secondly, the Inventory Co-ordinator, who would report to the Document Centre Manager.

THE DOCUMENT CENTRE MANAGER

Description

The document centre manager is in charge of collecting, preparing, processing and circulating, within and outside of the museum, the documentary materials on collections, exhibitions and other activities or events of the museum.

- He/She manages archival and photographic materials in collaboration with the staff of the library/media centre.
- He/She assists curators with documentary research to serve the study of artefacts and the preparation of exhibitions.
- He/She maintains, processes and updates information.

Education

Postgraduate degree (second cycle; Master) in library and information studies.

THE INVENTORY CO-ORDINATOR

Description

The inventory co-ordinator is in charge of the inventory of collections.

- He/She ensures accurate and consistent recording and documenting of collections, whether on display or in storage.
- He/She takes part in the documentation of the collection and contributes to specialised publications.

Education

Graduate degree (first cycle; Bachelor) in a subject related to the museum collections. Knowledge of the principles and standards of cataloguing and proficiency in computerised inventories.

Susan Hanna, with Cherie Cook

StEPs – THE STANDARDS AND EXCELLENCE PROGRAM FOR HISTORY ORGANIZATIONS

StEPs, “Standards and Excellence Program for History Organizations,” is a new program from the American Association for State and Local History designed to assist small to mid-sized history organizations. The United States views itself as the land of hard-working, self-reliant individuals. Americans love “self-help” books and the “power of positive thinking”, so our approach to improving the quality of museums often involves the first cousin of “self-help,” the institutional self-study.

BACKGROUND

The American Association for State and Local History (AASLH) is a national membership organization consisting of individual and institutional members from across the United States. AASLH provides leadership and support for its members who preserve and interpret state and local history in order to make the past more meaningful to all Americans. Many AASLH members are small museums and/or historic houses with few or no paid staff members. In response to numerous requests for assistance from historic houses and small museums, the American Association for State and Local History (AASLH) applied for a grant from the federally funded Institute for Library and Museum Services (IMLS) to develop a programme specifically for small to mid-sized history organizations that would build upon existing resources to create a framework of assistance for small museums throughout the United States.

The project received grant funds to develop and implement a “standards” programme for small museums based upon the existing national standards developed by the American Association of Museums (AAM). Since AAM’s national standards did not address all of the issues important to history organizations, new standards were added, for example, care of historic structures and landscapes. [Note: The American Association of Museums runs a rigorous accreditation program for museums based upon meeting national standards, but only 5% of American museums are accredited.]

Developed over a three-year period by more than 130 museum and history professionals from across the United States and tested through pilot projects at 47 institutions, the StEPs programme is a voluntary, self-study program for small and mid-sized history museums, but is open to all. Based upon on AAM's national standards but with the addition of standards relevant to history organizations such as historic houses, the programme promotes the awareness of national standards. It encourages small institutions to meet national standards, improve professional practices and increase long-term sustainability. In addition to educating staff and volunteers, the StEPs programme is designed to educate board members regarding basic museum principles. It provides access to resources on a state, regional and national level. StEPs can be used as a foundation for training programmes and services provided by state and regional organizations. Finally, StEPs also provides a way of validating accomplishments.

THE StEPS PROGRAMME

Participants receive a workbook and window sticker, bronze, silver and gold certificates, and discounts on purchases of publications through the American Association for State and Local History as well as access to the StEPs web site. The web site will foster discussion groups among participants. The cost is \$150 for institutional members and \$250 for new members – this includes a one-year institutional membership in the American Association for State and Local History. This is a one-time fee regardless of how long it takes to complete the programme.

THE StEPS WORKBOOK

The StEPs Workbook consists of six sections comprising the basic components of museum work: Mission, Vision and Governance; Audience; Interpretation; Stewardship of Collections; Stewardship of Historic Structures and Landscapes and Museum Management. Based the upon national standards, each section includes self-assessment questions and corresponding performance statements to indicate basic, good or better performance.

The same seven Overarching Statements appear in each of the six sections to remind staff, volunteers and board members of their responsibilities:

- 1) The institution is a good steward of its resources held in the public trust,

- 2) The institution is committed to public accountability and is transparent in its mission and its operations,
- 3) The institution strives to be inclusive and offers opportunities for diverse participation,
- 4) The composition, qualifications, and diversity of the institution's leadership, staff, and volunteers enable it to carry out the institution's mission and goals.
- 5) The governing authority, staff, and volunteers legally, ethically, and effectively carry out their responsibilities.
- 6) The institution is aware that current and innovative technologies can help further its mission, and it employs technology at the level appropriate for its needs and responsibilities.
- 7) The institution is aware of issues associated with environmental sustainability and takes steps to conserve resources and protect the environment at the level appropriate for its capacity.

Each section of the workbook begins with a summary of issues. For example, the Stewardship Section addresses policies, management, planning, institutional archives, collections care and preventive conservation, conservation treatment and documentation, research, public access and emergency preparedness. Next is a short narrative putting the issues into a "real life" context followed by group discussion questions. There is also a list of Unacceptable Practices.

The American Association of Museum's national standards for collections stewardship are: 1) The institution owns, exhibits or uses collections that are appropriate to its mission. 2) The institution legally, ethically and effectively manages, documents, cares for and uses the collections. 3) The institution's collections-related research is conducted according to appropriate scholarly standards. 4) The institution strategically plans for the use and development of its collections. 5) Guided by its mission, the institution provides public access to its collections ensuring their preservation.

Each standard introduces one or more related self-assessment questions, which in turn are followed by corresponding performance indicators. The following example is from the Stewardship of Collections section:

- *Standard:* The museum legally, ethically, and effectively manages, documents, cares for, and uses the collections.

- *Self-assessment question:* Are there written procedures for acquiring, borrowing, and lending collection items?

Performance Indicators

Basic

- a. The institution uses a written donor form for artifacts and archival items accepted into its collections.
- b. The institution uses a written loan agreement for each in-coming and out-going loan transaction that involves collection items.
- c. All loans are for a specified time period.

Good

- a. There are written procedures for acquiring, borrowing, and lending artifacts and archival items included in the collections policy.

Better

- b. The institution reviews and updates its procedures on a regular basis.
- c. The institution requires condition reports for all in-coming and out-going loans.

Each section includes suggested projects “to help your organization move closer to achieving one or more standards.” Collections Stewardship projects include such things as planning to re-house a portion of the collection in proper materials, preparing an emergency preparedness plan, developing a resource library relating to collections preservation and arranging for staff and/or volunteers to read and discuss these materials and developing a housekeeping plan and training programme.

Each section concludes with a listing of print and electronic resources including links to professional organizations and free technical leaflets and handbooks. There will also be a glossary of specialized terms.

IMPLICATIONS FOR TRAINING

One of the challenges of working with volunteer-run museums is teaching the basics that museum professionals take for granted, especially in the area of Collections Stewardship. Sometimes museum volunteers have similar objects in their own homes and have a difficult time understanding why museum objects are treated differently. The idea that museums are in the „forever“ business is central to our approach, but may not be part of their understanding of museums. Others are interested

in the intellectual aspects of museum work, exhibitions and research, but fail to understand the importance of basic housekeeping, security and documentation. Some small museums have elaborate systems to classify objects, but no system to collect basic information and provenance. Ethics, security, documentation, cataloging and collections care are critical to our work and should be included in training.

The StEPs programme is the first national programme aimed at small to mid-sized museums throughout the U.S. The workbook provides an overview of museum work and defines terms specific to our profession. It is designed to allow an organization to progress at its own rate, building upon the strengths and skills of staff and volunteers. Using national standards encourages small museums and their staff and volunteers to see themselves as part of a larger museum community. Improving professional practices improves the long term sustainability of small institutions. StEPs also prepares small to mid-sized museums to take advantage of programs offered by the American Association of Museums including the Museum Assessment Program and accreditation.

On a personal level, The Pennsylvania Historical and Museum Commission is turning the management of several small museums and historic sites over to community-based „friends“ groups. The StEPs program, in combination with hands-on training will provide these enthusiastic, committed and hardworking volunteers with an excellent introduction to professional practices.

Note:

Susan E. Hanna, is Regional Curator of the Bureau of Historic Sites and Museums, Pennsylvania Historical and Museum Commission, USA. She was a member and co-leader of the Stewardship of Collections Team who developed the collections-related standards.

Cherie Cook, Senior Project Manager and StEPs Project Director, American Association for State and Local History was responsible for the overall management and development of StEPs.

Jane Legget

SKILL SETS AND TRAINING NEEDS FOR NEW ZEALAND MUSEUMS – FINDINGS FROM RECENT RESEARCH

STAFF MATTER

Museum stakeholders – both internal and external – care about the quality of the museum workforce, and whether they are well managed, well trained and responsive. A museum’s workforce – whether paid, unpaid or a combination – is one of its most significant assets and, in the case of salaried staff, generally the most expensive item in the museum’s operating budget. An in-depth institutional case study found that community stakeholders rate staff and collections as the two most important factors by which they assess their museum’s performance (Legget, 2009). Regional museums generally are less well funded than national institutions, so they need to make the most of their human resources. Effective staff training helps to maintaining the value of the workforce and ensures that they have capacity to generate more value for the museum and its publics. This paper reports on findings from a recent study investigating skill shortages and training needs and issues relating to museum career paths (NZTRI, 2009).

THE STORY SO FAR...

The majority of New Zealand’s 550 or so museums can be described as regional in that they mostly serve a regional community and collect and display local or regional heritage. While the majority are wholly volunteer-operated and governed, some 125 museums employ at least one staff member to make management decisions. In the New Zealand museum sector we categorise our museums based on paid full-time staff numbers: *micro* (0); *small* (1–5); *medium* (6–20); *large* (over 20). The majority are ‘small’ museums with a regional remit, operated by an overstretched and, necessarily, versatile staff that are vital to keeping the doors open. Where do they learn their trade?

As background I now briefly outline museum training in New Zealand over the last thirty years. Post-graduate museum studies courses were first offered both internally and extramurally by Massey University from

1989. Prior to that people mainly learned on the job, and when senior museum staff volunteered to teach in-service courses akin to the UK's early Museum Diploma, a qualification which some New Zealand museum staff had also earned. In earlier incarnations, the professional body (now called Museums Aotearoa) had offered short workshops, as had regional museum liaison officers located in the four main centres (Auckland, Wellington, Christchurch and Dunedin) until the reorganised Museum of New Zealand Te Papa Tongarewa (Te Papa) offered training through its National Services unit from c. 1997. While two other universities established other museum studies programmes for internal students in the mid 1990s, graduate museum qualifications have never been an absolute prerequisite for museum employment. New Zealand is a very de-regulated country, and we have no equivalents to the public service examinations of some European states, as described by our Italian and Serbian colleagues. While we have a New Zealand Museum Standards Scheme, this is a voluntary programme of self-assessment and optional peer review at an institutional level. It is effectively a resource for creating a sound understanding of the functions and responsibilities of museums for those museums that choose to take part, and can provide a framework for addressing some aspects of training and capacity building.

While most professional roles in New Zealand museums are undertaken by graduates, with or without museum studies qualifications, there was a recognition that other staff were poorly served in terms of training and qualifications. Following an extended development period, in 2006 a Certificate of Museum Practice, aligned with the National Qualifications Framework, was designed specifically for in-service staff and volunteers as a flexible modular training route, with the option for higher education institutions to prepare more structured formal courses. It is accredited through one of the Industry Training Organisations, the Aviation, Travel and Tourism Training Organisation (ATTTO). As yet, the take-up has been sparse and the competency-based approach, which includes recognition of prior learning, is not well-understood, especially by those who have passed through traditional examination-based educational systems.

At the senior level, Te Papa's National Services initiated a partnership with Victoria University in Wellington, the Museum Strategic Leadership

Programme. This short course – eight days followed by a two-day workshop – was offered annually from 2001 to 2006. Given the level of museum employment (estimated to be c. 3,500 paid employees and c. 8,000 volunteers), the demand for this level of training was soon met, so this programme is now being revisited and may be offered in a new form to meet changing needs for the new cohort of potential participants. This training has been viewed as an important step in career progression. However, the route of the career pathway is not well-signposted.

INVESTIGATING CURRENT AND FUTURE SKILLS AND NEEDS

This patchwork of qualifications, the lack of any recognised career paths within the museum sector and the fast-changing nature of the contemporary workplace prompted the ATTO to commission research to investigate current and future skill sets and needs and associated issues. This work was undertaken by a team at the New Zealand Tourism Research Institute (NZTRI), as part of its cultural heritage research programme. Adopting a qualitative approach, the NZTRI team interviewed 31 key informants representing small, medium and larger museums and three museum and heritage sector organisations. The interviews with directors or senior managers covered: the nature and characteristics of the museum sector; museums' requirements for qualifications development; their recruitment processes; informants' perceptions of current skills and future needs; training priorities and future needs; and the supporting systems and processes for museum training. The findings were analysed and a number of key themes emerged.

KEY FINDINGS

The study covered a wide-range of topics, but here I shall report on the key findings relating to skill sets identified as necessary, but noticeably missing, and some issues around training and career development. The operating environment for museums is rapidly changing, and the instability in the macro-economy creates uncertainty in the museum world, as in other fields. In New Zealand, museums are aligning more with the tourism sector, specifically cultural tourism, but this is very reliant on the fluctuating international visitor market. It also means that museums are competing for staff with the tourism industry, especially for customer service staff. Museum visitors now have higher expectations of

front of house staff and of their museum visit as a quality experience. To reach these markets and deliver new museum products and services, museums need staff with marketing and Information and Communications Technology (ICT) competences.

RECRUITMENT

We asked informants, who were mostly directors or senior managers, for their views on recruitment issues. They reported that the main drivers for new recruits seeking museum careers were passion and personal interest. They were very specific in stating that the professional roles were usually filled by graduates, but they would prefer more diversity in the applicants – not just ‘interested graduates’, please! Almost a quarter of informants reported that they were regularly recruiting from the hospitality and tourism industries, and, in the case of many senior roles, from well beyond the museum sector. Those managing small museums find it harder to attract museum-qualified staff, often because of professional and geographic isolation. There is a recognition that graduates, even those with museum studies qualifications, do not always arrive in their first museum workplace “job ready”. Some training is always necessary.

SKILL PRIORITIES

The principal finding about informants’ perceived skill priorities when recruiting new staff was that “*soft skills matter*” – principally attitude, ‘team fit’ or ‘cultural fit’ within the organisation, and creative thinking. Other skill sets identified as priorities were:

- Customer service/interpersonal skills
- ICT skills – vital for every role
- Oral & written communication
- Time management
- Bicultural orientation
- Emerging skill needs for new roles – public relations, marketing, project management

Literacy and numeracy (although very few museums reported actually testing for these as part of the recruitment process).

This strongly suggests that museums need to consider factors other than museum-specific skills and knowledge when developing workplace competencies in their paid staff and volunteers.

SKILL GAPS

When asked about the skills which museums currently lacked, ICT was cited by over two thirds of informants. Nearly half mentioned visitor or customer service skills, while a third cited conservation, curatorial and exhibition design. There are no artefact or art conservation courses offered in New Zealand universities, so students who train overseas often stay there and earn more. It was the smaller museums that found it hard to appoint qualified or experienced curatorial staff. Exhibition designers have skills that are transferable to other sectors, which generally offer higher salaries. A quarter reported a shortage of management, leadership, business and entrepreneurial skills, for which there is also demand in other industries. The other area where a gap was specified was bicultural orientation. This aspect is increasingly important within the New Zealand museum sector. Maori are taking a much more active interest in the stewardship, display and interpretation of their taonga (treasures) which are held in museum collections, and have been working with museums – and also now on the inside as staff, volunteers and board members – to develop culturally appropriate collection management and other practices. This means museum staff needs to be aware of cultural protocols, understand and respect cultural practices and be comfortable on formal Maori occasions.

INDIVIDUAL DEVELOPMENT

As museums adopt personnel management practices common in other industries, museums do give consideration to individuals' continuing development when they are part of the museum staff. However a variety of approaches are used. There is informal, and occasionally some formal, mentoring of staff. Most of those working in professional roles are graduates and already practised independent learners, who may take responsibility for their own learning. Many employees now have expectations of on-going training, often partly as compensation for the low salary levels in the museum sector. Employers do recognise this. However, the training budget is very vulnerable to budget cuts when funding is tight.

There were a number of points noted related to generational issues. Museums have increasingly mixed workforces – different generational and cultural backgrounds, as well as paid and unpaid staff. These all

have different attitudes to maintaining their skill levels, with no consistency among generations or cultural groups.

RETENTION AND LIFE LONG LEARNING

Informants reported that making on-going professional development available helps museums to retain staff. This is important as advertising and recruiting new staff is a significant cost, even without counting the loss of museum-specific knowledge and 'know-how' and the pressure on other staff in intervening periods when a post may be vacant but the work still needs to be done. Informants also recognised that staff who gain advanced training and experience within the museum may not stay long if they then feel capable of taking on new responsibilities. Then it is another institution that benefits from the training provided by the first museum. While benefits may seem to accrue principally to the individual, in the long term the wider museum sector almost certainly benefits. Nonetheless, this can make it hard to justify outlay from a slim budget when the benefits to the individual museum may be short-lived.

SOME CONCLUSIONS AND OUTLOOK FOR THE FUTURE.

It would be very helpful if museums could demonstrate that there are clear career paths to attract young professionals and keep them in the museum sector. This makes it necessary to focus staff training so as to keep existing jobs interesting, challenging, current and relevant. As staff progress, mid-career professionals need access to management and leadership training, especially behavioural aspects. Those recruited to more senior positions from outside the museum sector need some transitional training to ensure that they quickly understand the distinctive ethos, missions and characteristics of museums. This is especially important for those who have been top managers in corporate environments – the differences will be quite stark.

Budget and time constraints are likely to prevent regional staff from attending training workshops delivered in the main centres, but on-line training is not always the answer. However, the availability of developments such as Skype and webinars could compensate for some of the challenges, and provide some of the 'live' professional contact which is one of the important by-products of any gatherings for workshops and training courses.

These findings show that New Zealand museums need to give serious consideration to ways of creating satisfying career paths within the sector to attract and retain a talented, committed and competent workforce. The ATTTO, who commissioned the study on which this paper is based, is now working with representatives from museum sector organisations, training providers and museum staff from across the sector, to address the issues raised. ATTTO is already investing in promoting the uptake of the national Certificate in Museum Practice as a stepping stone for those already working as paid or unpaid staff who want recognition for their current skills and knowledge and the opportunity to acquire qualifications. The museum leadership programme is due to be reviewed in 2010 and possibly revived in a new form. No doubt there will be much healthy discussion, and there will certainly be close scrutiny of developments overseas. That is why this conference provides an excellent opportunity to hear from international colleagues who are involved in providing training as well as those who have identified training is needed in their own countries. As our colleague Goranka Horjan suggests, together we can focus on the training that our museums really need.

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Lynne Teather

MUSEUMS AND CULTURAL HERITAGE PROFESSIONAL EDUCATION: EVALUATION AND ASSESSMENT

INTRODUCTION

Professional museum educators have not yet focused on how their work might be evaluated or assessed, especially in terms of what appropriate museum and cultural education professional preparation comprises. Yet, given increasing competition amongst professional offerings and attempts by bodies such as ICTOP and other associations to articulate knowledge and educational indicators, assessment and what it involves is a subject deserving international professional attention. There are two questions at hand: the one is what should such programmes be providing in curriculum in relation to the field and its evolution; the second is, once a syllabus is decided, how one would measure the outcomes in terms of the learner, the sector and the profession. The former issue is one with which ICTOP has grappled for over 40 years with varying degrees of success; the latter is a topic addressed in a few cases but yet to be engaged with systematically by the sector.

While I was researching this paper, the topic of evaluation was very much on my mind as I considered students' final reports of their Masters of Museum Studies internships and their supervisors' reports. As I was required to submit a final grade, this work brought to the forefront the challenge for all of those involved with museum professional education to evaluate not only our students but also our own programmes and their impacts on the field: organizations, sector, growth and change. These formal 12 week internships are, by most accounts, a huge success,¹ though I am left with the question of how this course, or indeed our whole masters degree, ranks within professional development opportunities on offer for all museum and cultural heritage workers? Our emphasis is on forming curricula reflective of museum studies

¹ A recent survey of Museum Studies graduates going back to 1970 indicates it is the number 1 ranked course for graduates, followed only by the exhibition project. Study by Professors Joan Cherry and Wendy Duff, Faculty of Information, University of Toronto.

and museological content and attempting to keep up with changes in the field as academically comprised and to reflect the highest standards of practice; the outcomes of our work are only measured cyclically and formally by our University and provincial authorities but not by any professional body or system. Of course market forces in the form of admission numbers and job placements are also a measure of an academic programme and its success. What forms of assessment or evaluation, though, could be articulated to effectively answer the question of our impact or that of other professional education forms?

DEVELOPING MUSEUM TRAINING IN NORTH AMERICA

When I read the call for papers for this ICTOP-ICR session, I was keen to bring a North American perspective, given over 60 years of activity in museum professional education that ranges from professional groups to academic institutions, with a great part of their work focused on regional, local or smaller museums, representing more than 60% of the total. Some attention to our history is important, but I also wanted to share recent research and publishing around the analysis of impacts, in curriculum and content, format, and outcomes, looking to various clients, individuals, careers, institutions, the field and the professional state of museum and related cultural heritage work – notably that done by museums associations in Canada, whose work is aimed often at these very regional and local museums. My assumption is that this reflection can offer insight or indeed future direction for other countries contemplating professional education for regional or local museums, but more, it provides a benchmark for ICTOP in reflecting on basic, mid- and advanced museum/cultural heritage curriculum and defines an agenda for discussion for the next years. The aim here is to invite a more systematic way of looking at what professional education or training is appropriate for both individuals and for organizations and how we might assess them through a case study from the Learning Coalition.

First to set some background, in the post-WWII period, various museums associations and government advisors in states and provinces in the US and Canada began professional training workshops, events, and diplomas/certificates to address the “museum problem”- the rapid growth of small and regional museums across both countries and

the growing organizational size and complexity of 'larger' museums. This effort built on top of the early work of museums associations such as the American Association of Museums (AAM, established 1901) and the Canadian Museums Association (CMA, established 1947), which provided an annual conference, journals, writings and publications to help members and a range of local historical societies and museums engaged in history work of the location or region. Many of the museums formed over the last 60 years though have been regional and local museums, devoted to the subject of history. In response new associations were formed, such as the Association for State and Local History (1940), and later the National Council on Public History (1990s) to address this growing type of museum and heritage phenomena. These developments, I would argue, and the concern for improving the museum situation, has driven professional development, whether in North America or abroad, whether in professional groups or formal education.

It is important to appreciate the grass-roots nature of this professionally inspired attempt to raise the level of museum practice; groups of museum and cultural heritage workers came together to share knowledge and principles of practice, so as to raise the level of practice from the bottom-up. Partially a reaction to the high growth rate of local museums in both countries, and an indicator of policy, funding and professionalization of the field, the delivery of 'training' and professional education has become a significant force in museum and cultural work today. Such programmes exist at various levels of operation and amongst different sectors of the field – from national to local groups, by type of institution, such as museums to zoos, and by area of expertise from curatorial to education, to conservation and interpretation. Much of the professional development work of the AAM is delivered through six regional associations, coordinated through the Council of Regional Associations: Association of Midwest Museums; Mid Atlantic Association of Museums; Mountain Plains Museums Association (Current Council Chair); New England Museum Association; Southeastern Museums Conference; Western Museums Association. Each operates as a museums professional group offering an annual themed conference and special workshops and other learning opportunities. In Canada, provincial professional associations have been offering certificates, workshops,

conferences and other opportunities for members and their development since 1972, and earlier ‘training’ from the 1930s.²

At the same time, responding to what was perceived to be a boom in museum growth and the lack of ‘curatorial’ education, post-secondary education developed in the USA; notably with the Masters of History Museum Studies, at Cooperstown (1964),³ Georgetown University (1976), Washington, and JF Kennedy (1978)⁴. In Canada, the Masters of Museum Studies at the University of Toronto (1969), followed years later by the Masters of Museology (UQAM – L’Université du Québec à Montréal – and Université de Montreal 1988) and Laval Diploma 3 (1989), and now a Ph.D. run jointly by UQAM, L’Ecole du Louvre and Avignon in France have set the scene. Other university degrees and courses, however, complicate the scene with offerings in related fields such as curatorial studies or art history, public history or heritage studies, anthropology, archaeology and cultural resource management courses, with others in planning, which can lay claim to professional preparation. The irony is that none of these degrees, certificates/diplomas or qualifications are singularly required to get a job; thus making a clear professional education track very difficult to determine.

PROFESSIONAL AND ACADEMIC LEARNING PROVISION

In this conversation I link university and college education to professional associations; not only do they serve part of the same sector, but they also engage related versions of curriculum and subjects, if delivered in different ways. The territory between the professional and academic learning provision is unclear; though some of us have attempted to have one foot in both camps, this is not always the case.⁵ Both types

2 The provincial museums associations are listed on the Canadian Museums Association web site http://www.museums.ca/en/about_cma/partners/provincial_museum_associations/

3 The Cooperstown Graduate Program’s two-year course of study leads to a Master of Arts degree in History Museum Studies, and began as a partnership begun in 1964 between the State University of New York College at Oneonta and the New York State Historical Association. It emphasizes museum studies with material culture/history to give a History Museum Studies degree.

4 JFK University is a college and graduate school and offers both a Master of Art (2 year) and Certificate in Museum Studies (1 year), with specializations in collections management, public programming and administration.

5 This is a practice that I have lived in my life as both a university professor and member and advisor to CMA, OMA and other associations as we actively tried to keep a dialogue on appropriate roles and provision for each.

of education share important features: balancing intellectual and professional knowledge, theory and practice, abstract and hands-on or applied knowledge, keeping up to the challenge of evolving museum and cultural heritage knowledge and competencies, and staying relevant and known to the field – to employers, to employees and entry-workers– and so on.

The resulting network of training options, rich though it may be, is, however, an uncoordinated system that has not yet received much evaluation. Let me set some context for the importance of this discussion; in some professions, especially those regulated through post-secondary institutions, accreditation and certification are key to continuing operation. In the US and Canada museum studies/museology professional higher education or cultural heritage programmes are not accredited by the profession per se, though they exist within systems of academic review established by provincial and state higher education systems. Professional association programmes operate only with self-evaluation and the pressure of government funders when assisted by cultural heritage government funding (as in Canada). Nevertheless some accountability exists for all forms of education provision in the face of the market in two ways: the number of registrants who take up workshops or degrees and then in the results in client/membership satisfaction and for job placement or career progress. How then could this system be rationalized with appropriate professional education for an entry-level master's student or a worker moving through a provincial museums association training system?

A current study for the UK though offers an important overview for how professional education for museum and the arts, cultural sector works and gives pause for thought. Maurice Davies' report *Tomorrow's People*, developed for the Museums Association (UK), took a hard look at entry-level museum studies offerings and jobs, claiming that there were too many graduates, for too few jobs, at low pay while the graduates do not represent the demographic diversity of the country.⁶ Davies' report reads as a warning for North America and perhaps also for Europe and other regions of the world, which have entered or are entering similar

6 Maurice Davies, *The Tomorrow People: Entry to the Museum Workforce*, A Report to the Museums Association and the University of East Anglia, April 2007.

provision of programmes, and for graduates, in competition with associated offerings for a limited labour force under increasing demand by people with a mix of backgrounds that are often hired over museum or heritage studies, such as tourism, business administration, and so on. Some study of US professional provision has occurred over the years but not of particular programmes and their impacts.⁷ A Report from the AAM's Committee on Museum Professional Training in 2000 started from the premise that more and more universities and colleges have developed museum studies courses and programmes, but that "working museum professionals felt they had little input into these programs and courses," that they were short on "the skills and knowledge that the museum community felt were important for museum professionals," particularly at a time when there was a sense that the field was changing substantially, and some looked to a solution such as setting standards or even certification. Canadian museums and cultural heritage professional education has received some study beginning with my own work in 1978, which resulted in a report and guides to syllabi and museum positions in 1979, and from which emerged the CMA work of the 1990s.⁸

CANADIAN CATALOGUE

Recently I began the task of renewing ICTOP's list of museum training programmes for an eventual web project and, with a research assistant, I started with Canada, the scene I know best and to test what time and resources such a review would take to plan expanding the study to other parts of the world. In so doing, I also began to look at what these offerings signalled in professional human resource development with the result that I discovered some new directions. But first some background. In Canada, as in the U.S., the 1930s highlighted the identification of problems in the museum movement in the Miers and Markham report

7 Terry Reynolds, *Training for Entry-Level Museum Professionals*. A Report Prepared for The Committee on Museum Professional Training, American Association of Museums, April, 2000. Dr. Reynolds is Past Chair of this Committee. This report is based on a questionnaire sent to the chair of each Standing Professional Committee of the AAM in 1997. The college Art Association offers a different perspective with its guidelines for curatorial-studies programs. <http://www.collegeart.org/guidelines/curatorial>.

8 Lynne Teather. Canadian Museums Association, *The Workforce of the Future: Competencies for the Canadian Museum Community: Supplement*. Ottawa: CMA, 1999. (Available from CMA and <http://www.chin.gc.ca>)

(1931), after which Carnegie Corporation funding kick-started pilot programmes in museum training, leading eventually to the formation of the CMA in 1947, and its preoccupation with training matters, running special workshops in the 1950s, and a diploma programme until the early 1970s. After that time the impulse for training provision moved successively to newly emerging museum studies post-graduate programmes at the university level (such as the University of Toronto in 1969), to the provinces, with each establishing its own museums association beginning with the Ontario Museums Association (1972), and now including territories. In the 1980s the Ontario Museums Association began a Basic Certificate programme, representing 8 workshops that a registrant would have to complete to earn a certificate, still running today. This programme has been followed in many of the other provinces, while they have also produced books as basic texts on museum practice and standards. At the same time, since 1969 museum studies and related programmes have emerged in a range of universities and colleges, including the University of Toronto Masters of Museum Studies (the first), which has been undergoing extensive curriculum review in the last couple of years, a process that is probably a permanent necessity in this quickly changing field. Meanwhile at government levels we have a confusion of organizations looking after the study of cultural work, namely Cultural Careers Council (Canada), identifying the cultural sector as Live Performing Arts; Writing and Publishing; Visuals Arts and Crafts; Film, Television and Broadcasting; Digital Media; Music and Sound Recording; and Heritage) and other heritage (library, archives and museums), often leaving museums last on the list and somewhere in between. It makes it difficult to stay on top of what research and indeed what cultural heritage policies and funding are in place that could have an impact on the sector and its professional education.

We have a rich tapestry of professional education on offer from post-secondary institutions and professional associations. This is not a fixed system but fluid, impacted by market forces, the labour force for the cultural heritage sector in general, and perceptions of the impact of these sites of learning and professional education. Evaluation, whether self-critical or independent, seems key to moving forward in an ever increasing competitive labour force, minus any formal professional accreditation.

RECENT REPORTS

There has though been much discussion in Canada about the elements of what might comprise professional education, going back to the 1950s and marked by key reports in the 1970s and 90s. The CMA developed a unique study, *People, Survival, Change and Success – A Human Resource Action Strategy for the Canadian Museum Community*, 1995. This study, which generated a report on the competencies approach to museum performance as a basis for professional development, became an important influence in the creation of the ICOM Guidelines 2000, particularly through the work of Lois Irvine, the former Secretary. But it also provided a point of coalition for another phase of Canadian professional work. Like all of Canada's provinces and territories, the Ontario Museums Association (OMA), with the help of federal support from the Department of Heritage, runs professional training offerings such as its basic certificate and special workshops. Led by the head of Human Resources and Professional Development, Cathy Blackburn, the OMA in 2000 joined with provincial associations in Manitoba, Saskatchewan, and Alberta to form The Learning Coalition, which has engaged in several studies about museum training. Their work followed from the CMA's work of the 1990s, involving workshops, certificate programmes and standards books published in earlier years, to reinterpret the guidelines and competencies for their work. The Coalition developed two reports of note: *Guidelines for Developing Entry-Level Museum Practice Programmes*, (June 2002), and *Improving Performance Through Evaluation: A Resource Guide for Museum Training Providers and Managers* (2004). The first report laid out nine subject areas essential to the operation of a public museum and that "underpin entry-level training", their curriculum or competency areas:

- 1) History/Philosophy/Community;
- 2) Management;
- 3) Collections Management;
- 4) Conservation;
- 5) Exhibitions;
- 6) Public Programming;
- 7) Human Resources;
- 8) Marketing;
- 9) Facilities/Buildings.

In the second report the Learning Coalition moved to evaluation, and specifically to an outcomes- based approach, based on suggestions from participants who had attended training, with indicators and criteria to discuss outcomes. Furthermore the report discussed the process of evaluation that could be used by the training provider, the museum director or board, or even the individual learner.

The innovation of the second report – and what I wanted particularly to emphasise for this readership – exists in the way in which an evaluation framework is laid out that presents two sides of the pictures:

1) How could the training or professional education offering be planned from goals, to outcomes and indicators, framed through participant thought or action?

2) What outcomes and indicators could the organization mark as a result of the training or professional development event?

I might of course have a different way of conceptualizing museology/ museum studies essentials for a Masters programme, with a longer list around history, philosophy and the museological setting, or different conceptual curriculum units, but the important point here is to establish an evaluation framework with outcomes that include both learner and the museum field.

TOWARDS ASSESSMENT AND EVALUATION

Several of the studies conducted by the OMA and the Learning Coalition point to the need for systematic study and reflection on what professional education is being developed by both university/college and professional associations, along with museums and cultural heritage organizations that also have the responsibility of human resource development. The first step falls into the area of needs analysis. What do we know of the workforce and expected changes, of training provision, of hiring and human resource development, than can inform our assessment of the professional development that either exists or is missing? Here I am concerned about two issues. Firstly, what is the appropriate content for the education of a contemporary museum or cultural heritage professional? What is constant and what is shifting in the intellectual bases, the basic concepts, and technical knowledge and skills of the field? How is this different for any one location, country or at the international level? For example, some of us have recognized

certain shifts in the expansion of the subject of museum studies/museology, to accommodate emerging territories of curatorial studies, heritage studies, new media and informatics, community and international development, for example. Although a problematic with us for decades in articulating our field of study, the ambiguous notion of 'museum' seems to be stretched to reflect wider notions of 'heritage' (culture and natural), particularly as being pushed in the UK, or the 'public history' concept in North America.

In discussions, the head of the Saskatchewan Museums Association identified concerns to move their training into new and innovative territories of museum thought and work: notably issues of diversity and sustainability. How were these defined? Not through needs analysis per se, but from observing certain writers and thinkers whom they have brought in to speak or run workshops, they keep their training offerings at the forefront of museum professional work for the sake of their clients and museum community. The staff is reviewing their offerings with these emphases in mind, from their certificate to special sessions. Just as in this case, for me the list forming museum studies/museology is negotiable, according to the situation, but the point for our discussions today is the framework for discussing the training provider, individual learning and organizational outcomes that provide an approach to ground any university/college, professional or institutional programme. In a recent interview with the head of the OMA Professional Development programme (another partner in the Learning Coalition), I asked about how the content and subjects were being reviewed by the OMA, or Learning Coalition members, and found that some 'tweaking' was in progress. My concern had to do with what I viewed to be a changing landscape in the field of museum studies and how the OMA was keeping up with rapid changes in the impacts of new media technologies, emerging fields of curatorial and heritage studies, public history and so on. Ms. Blackbourn, though, was concerned with other matters – the needs of the learners and the variety of learning styles of differing generations that were affecting the programme from registration to participation and how to deliver training sessions most effectively. Thus the so-called Generation Y learners (born since 1980) had different preferences from Generation X (born 1965–1980), and again from Baby Boomers (1946–1964). What is the responsibility of the professional

development workshop for delivering more complex and nuanced problem-solving based intellectual content along side the seemingly more technical instruction? These are the same problems we grapple with in post-secondary education. What relationship exists between generations and learning-style preference and the conception and construction of professional education? Are there different ways to deliver education than are presently being followed?⁹

The second area for study is that of evaluation of training and development and its relation to performance, whether seen through an individual or organizational lens. The OMA and Learning Coalition have developed a guide to evaluating professional education, using their reworking of the CMA guidelines and competencies, and explaining the ‘Language of Evaluation’. The publication focuses on outcomes and indicators and is intended for professional education providers and for museum directors/board; they follow from their ‘nine fundamental themes or subjects’, previously mentioned. Here we turn to examine the structure of how two of the topics are set up for review, first through individual learners outcomes and indicators and then through organizational ones.

Figure 1

Outcomes are the results or actions, the indicators refer to how you would see the result. So teaching a unit about the history of museums and their role in society would have the outcome of someone making decisions about the roles, purpose and mission of an organization, and an indicator such as the action of an individual being able to discuss their work with this vantage point. The framework moves to the right to look at what the outcomes would be for the organization, the development of relationships with the community, the indicators being policies or programmes enacting such principles.

Next we can turn to another area, Collections Management, as an example where again we can see the evaluation measures in terms of individual outcomes and indicators and of organizational ones.

9 Christine Castle, *Planning for staff & volunteer training*, Ontario Museum Association Tip Sheet, September 2003. <http://www.mccastle.com/UserData/HRDTipsheet.pdf>

Figure 2

In this process the Learning Coalition provides an example of how competencies, such as those developed by the CMA in the 1990s, could be adapted to their professional association work, from which they could not only develop programmes and workshops but also an evaluation tool to measure results for both people and institutions. It is one thing to outline a competency, but another to frame outcomes in terms of what one might know or do in specific situations for the purposes of a curriculum (through a workshop for example) and yet another to look at what your professional training brings to organizations or the field. This approach does two things effectively: it clarifies the professional education /training and its intents, for their programmes and clients/students, as well as for better and more explicit educational design, and it also allows for clearer strategies to gather participation and support, through marketing for those who might take the programmes and to convince organizations to support staff to take them. Given the tendency amongst museums to either not provide or indeed cut staff/professional development training, particularly in times of change or financial trouble, this 'outcomes and indicators' approach could convince institutions to fund their employees, or for individuals to self-fund. Whether individuals building a career, professional educational organization or museum or related institution, the work of professional education can be improved through the development of goals and evaluation and is a topic for further study. For about 15 years we at the University of Toronto have been using the ICTOP and CMA competencies as a career planning tool in the Museum Studies Masters degree programme, and we have created a process of students developing specific learning objectives and outcomes for their internships. This too is a model that could be followed by other professional educational groups, which helps a learner identify their intentions, learning goals and ways of measuring them in any educational format and can be communicated to a host institution for an internship or an employer for support for further development. This approach is beyond this paper, but will be discussed in a future research paper for an ICTOP presentation and discussed in an expanded format.

POSITIVE DIRECTIONS

Evaluation of professional offerings is clearly a way forward for successful education and thus for the profession(s) of museum and cultural heritage work. Evaluation can also be applied to what ICTOP might develop in ongoing programmes and strategies. Some larger overview of professional education is desirable to rationalize what is a confusing scenario of different types and levels of provision and to provide a systematic review and evaluation of this on behalf of the sector. We are, however, missing some information about what is being done in the world, let alone what shifts may be occurring in the professional postulations of the fields of museums and cultural heritage. This begins by bringing to the fore up-to-date lists of professional learning, with best practices and writing about professional education, a task that surely is one that falls within ICTOP's mandate and could make the next 3–6 year plan. What the work of the Learning Coalition points to is that our task as international professional educators is not just one of meeting and exchange – important as that may be – but one of recording or inventorying, of assessment and evaluation, with the aim of providing new insights about how our international conversations can facilitate the world of museum and cultural heritage professional education.

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Stefano Benetti

RESEARCH AND PROFESSIONALS IN MUSEUMS: A DIFFICULT CHALLENGE

Clearly research represents one of the vital, social and cultural activities of any museum. Documentation services are the structure that supports the Director and the Conservatory and enables the museum to become a centre of ongoing research.

As the Centre acts for research and managing collections, it also serves as a constant source for general public. This requires both highly professional training and specialization, and a marked versatility.

The professionals working in this field need to know the great tradition of the Italian Cataloguing Office. This important experience should be adapted to a radical change that has occurred between the museums and the community. Professionals have to develop the experience gained by the Cataloguing Office in line with the needs of museums to provide a range of various services for the general public.

Indeed the *National Chart for Museum Professionals* and the *European Manual for Museum Staff* place the Centre for Documentation clearly in the area of services for the general public.

The need is to create a positive link between university training, the training organisations, and the world of museums so that professionals are trained to be able to respond to two demands. The first one is to have specific skills for cataloguing and the second is to possess the ability to connect research with the various internal and external services.

If the Centre staff is adequately trained, this will ensure the quality of the activities they deliver.

Of course, this training needs to enable full usage of all new technology, which is at disposal and to handle information in a proper way.

Similarly, it is essential to be able to work as a part of the staff and combine various skills to respond fully to all needs that arise.

Here in Mantua, we have tried to put into practice the law passed by the region of Lombardy in December 2002. This law provides the criteria and guidelines for quality of the museums and also the profiles needed for the staff in this region.

In 2003 we introduced a new service into the city museum. This is the Documentation Centre for the Civic Collections in both museums.

The Centre is responding to the requests which are coming from the *National Chart for Museum Professionals*. Therefore, it is a service open and accessible to the general public.

The Centre has gathered together all the archives and photographic material and in particular has made a computerized centre of all the data compiled by the city council of Mantua from 1994. This was possible using the SIRBEC program of the Region of Lombardy. At present we have 6.000 computerised records with relevant photographs. These records are regularly used by the Directors and the Conservatories together with their staff to manage the collections and to organize the activities involving the general public. Indeed, the Centre provides a fundamental support for the Director and the Conservatory in their management of the city museums.

To achieve this, the Centre employs specialised staff for cataloguing who also have an approach to their work which is both interdisciplinary and flexible.

By using information technology the Centre staff works with the Conservatory program and compiles the cataloguing. The staff collaborates with those conserving, restoring and supporting the research into the cultural heritage situated in various places. They also make available information related to research to the general public. At the same time, they provide data for educational programmes, publicity, publishing and organising exhibitions.

At present, the Centre has a person in charge and two assistants. It is clearly difficult for a medium-sized museum like ours to find young graduates with the necessary skills of working in a flexible and interdisciplinary way. It is also problematic for young graduates who need to catalogue and use the latest technology.

In conclusion, I think that ever closer collaboration is needed between university training, other centres of training and the practical experience gained at museums. In this way museums can develop and have the necessary professionals who are able to work well as part of a staff. For our part, we have always welcomed the trainees who have come to us from university.

II

*Training Case Studies
from the Regional
Museum Field*



Revere

Otto Lohr

CASE STUDY: THE BAVARIAN MUSEUM SERVICE: TRAINING AT VARIOUS LEVELS

THE BAVARIAN MUSEUM SCENE

In Bavaria there are more than 1200 museums at different levels. Many of them – about 40% – are run by associations and volunteers, who generally work with great enthusiasm in the museum field, but often lack professional skills.

The Landesstelle for Non-State Museums, the Bavarian Museum Service, was established as a governmental institution in 1976. Its principal mission was to take care of the non-state museums and support their development. Among others, one of the Museum Service's main tasks is to help raise the quality of Bavaria's museums. Therefore for many years the Museum Service has been offering various levels of training to improve the professional skills of voluntary museum staff, but also of professionals. This is not always an easy task. Some of the volunteers, and also some professionals, resist any advice. In these cases a very pragmatic and effective way to influence the work of the museum is to give substantial financial support for hiring a part-time professional e.g. to make an inventory or develop a new concept or plan a new permanent exhibition. But more important for a sustainable museum is the permanent expansion of the knowledge and skills of the numerous volunteers and professionals. To this end, the Bavarian Museum Service offers training at various levels.

THE TRAINING OPTIONS

The most popular are the one-day or two-day-workshops, called "Museumspraxis", available six times a year free of charge. This programme provides basic workshops concerned with the daily work in museum, for example, making an inventory, public relations and preservation. These workshops take place all over Bavaria in different museums under the direction of specialists from outside or from the Landesstelle. The number of participants is limited to 25 persons.

I shall now briefly describe some of the workshops. The workshop for making an inventory of a collection is frequently requested. According

to the ICOM definition of a museum, every museum should have an inventory as one of the basics. In reality many museums, even the larger ones, do not have one. Some have an entry book or an old inventory on handwritten file cards. Only a few of them possess a digitised record of the whole collection. In the workshop the participants learn to register objects, label them with a reversible inscription and store them in suitable storage, further to managing the objects in the magazine and above all to retrieving them there. For those who work on digital documentation systems, information to secure the data-files and about compatibility of programs forms part of the workshop.

A second area of training frequently requested is the public relations workshop, which deals with a good media-related self-presentation in the printed press, broadcasting and television. Museum staff is trained in producing information suitable for media – that means short statements – and news, service hints, also longer reports and, most importantly, how to convince a journalist to take up the information.

Preventive conservation is another very important subject for training. Part of the Museum Service's mission is to avoid expensive preservation work by preventive action. The training enables staff to create a good climate for the objects or to improve the curatorial conditions in the building and the store. One method is monitoring the collection to get a permanent survey of the storage environment and the display rooms of the permanent collection. In case the collection is infested by pests, the participants learn to combat them with environmentally-friendly treatment using nitrogen. They are also instructed in practical methods for pest control.

A particular topic of preservation is dealing with technical objects. Technical objects are not only found in industrial museums but also in regional museums. In one workshop, participants learn that, instead of renovating the object, they should preserve the traces on the surface to safeguard the history of that object. But which traces are worth preserving and what is only dirt and rust? Another topic concerns machines that are intended to be reactivated. What procedures should be observed in this process?

A further workshop covers the needs of particular visitor groups. 'Museum without barriers' for disabled people is the watchword. 'Without barriers' normally means only ramps and wider toilets, but the topic has

a broader scope: how to create exhibitions for blind or deaf and dumb visitors, the use of talking pictures, tactile documents, texts in sign language and a suitable presentation for disabled people. An upcoming subject will be education for senior groups.

PRIME TOPICS

In times of low budgets museums need additional financial support to assist their survival. Sponsorship and donations are essential sources of support for museums. One workshop deals with the complexity of sponsorship. That means creating a professional partnership with sponsors and securing a positive image transfer. Best practice examples show the distinct steps required: planning, valuation, acquisition and implementation.

Most of the museum professionals are unfamiliar with legal questions. A special workshop offers training in dealing with legal questions and problems. Participants are instructed in making and handling contracts professionally. What has to be known when acquiring objects or hiring a designer for an exhibition? Also general information is given concerning contracts encountered in daily museum work.

Education is another important topic. One workshop deals with different educational strategies. A popular and the most commonly used form is still the guided tour. The spectrum of training ranges from orientation on target groups to using appropriate language for the context of an object, from verbal and non-verbal forms of communication, which are used in the dialogue between visitors and objects in the museum, to methods of speaking, making pauses, changing tempi and varying tones and dynamics.

Besides the scientific staff, it is very important to extend the training to security guards and staff at the front desk, who normally have the first contact with the visitor. The first impression often determines how visitors judge a museum, therefore the staff in this area plays a decisive role in creating a positive image of a museum.

Knowledge about organising exhibitions and events is crucial for the daily work of museum. Topics of another workshop are event management, organisation and marketing, forms of cooperation, cost analysis and the advantages of events, legal aspects, embracing sponsors, media partners and local and regional tourist agencies. Participants learn

the basics on budget, costing, controlling, reports and reconciliation of budgets.

These are only a few examples of the regular training programme offered by the Bavarian Museum Service.

SUPPLEMENTARY TRAINING MATERIALS AND ACTIVITIES

Periodical publications, edited by the Museum Service, represent a further instrument for training. This series is called “Museumsbausteine” (Museum Building Blocks). The books are distributed free of charge to all museums. The editions cover topics like photography in the museum, explaining how to archive, present and preserve photographic prints, negatives and glass-plates. To use the right spelling and terminology for the inventory, typologies of all known vessels and shapes and furniture are available. Another book gives basic information about the necessities for designing good storage and shows best practice examples. Dealing with technical objects features in another book. A subject increasingly encountered in the museums is the question of an object’s provenance, to find out objects, which have to be returned according to the Washington principles of 1999. Another book describes concepts and history of open-air-museums. In recent years archaeological museums have grown in numbers. One book summarises key concepts and the particular needs of this type of museum.

Besides the books, on the next level are a series of booklets on the following subjects: creating networks, making an inventory, a short manual to prepare a temporary exhibition, especially the aspects of conservation and design.

Last but not least, the Museum Service distributes a journal twice a year with articles giving instructions on the daily work in museum. The headings include storage, climate control, media, evaluation, pest control, influence of the environmental conditions on various materials in the collection, conservation and storage of textiles and conservation of paper and metal.

On the next level are regular meetings. Since 1989 there is an annual meeting concerning digitisation. The topics are, for example, copyright and security in the net, virtual museums, use of multimedia in general, net portals, data bases for pictures, data bases in general, legal questions, data security and data loss.

The other event is the Bavarian Museum Day which takes place every two years and attracts more than 300 museums workers every time. The event does not compete with International Museums Day, organised every year by ICOM. The topics of this traditional event are always connected to the daily work in museums. In 2009 the subject was “All is quality or what else – Ways towards a good museum”. The topics of former years ranged from a general picture like “museum and community” or “changing society and museums” or “networks” to a practical focus like “education for all visitors”, “aspects of education”, or to the basic questions of the museum work like “dealing with objects” and “museum management”.

For teachers different types of handouts are provided. The subjects concerning to the school curriculum include, for example, surgery in the medieval time, life in a medieval city, a visit to an industrial museum and general information for heritage classes using local and regional collections.

FUTURE PROOFING

A last point is the training of the rising generation. The Museum Service has been providing training for the junior generation, giving lectures and offering workshops at Bavarian universities. Professionals of the Museum Service have been offering lessons, seminars and workshops on themes such as digitising collections, creating an inventory and general introduction into museum praxis.

Metka Fujs
Evelyn Kaindl-Ranzinger

LIFELONG LEARNING PROJECT 'VOLUNTEERS FOR CULTURAL HERITAGE' AND ITS TRAINING TOOLS – A JOINT CASE STUDY

INTRODUCTION

In this paper we present two modules from a recently completed European project, funded by the European Commission in Brussels as part of the Grundtvig lifelong learning programme. The project is referred to as 'Volunteers for Cultural Heritage' (VoCH). Eight partners from four countries (Slovenia, Italy, Austria, UK) cooperated over the last two years in the fields of research, tool development and 'sensitisation' related to the role of volunteering in European cultural heritage and its impact on the society: In addition to a European survey of volunteering in Cultural Heritage, four conferences and the publication of a handbook including guidelines and best practice, two training tools were developed and tested. We describe this work.

THE SLOVENIAN CONTRIBUTION

Within the VoCH project, the Slovenian Museums Association undertook numerous activities, such as providing help in planning project activities, research on and evaluation of volunteering trends in Slovenia, and wide-ranging promotion of volunteering in museums. It also delivered a pilot practitioner qualification preparation workshop, where certain administrative and management models of volunteer recruitment were presented, as well as other useful know-how, such as legal basics, effective communication skills for successful knowledge transfer, typical supervisor roles, motivational skills and conflict management. In conjunction with the handbook, this type of education is likely to become a regular programme.

The training was planned by Janja Rebolj from the City Museum of Ljubljana in cooperation with Glotta Nova and Slovene Philanthropy.

Training topics

- 1. Volunteerism in contemporary society**
 - Why volunteerism in a museum

- Slovene volunteerism
- The legal bases of work with volunteers
- 2. **Effective communication – more successful transfer of knowledge**
 - The communication model and basic principles of communication
 - Sensory channels – perceptual systems
 - Creating rapport
 - Motivational values
- 3. **Adults in the mentoring process**
 - Adults learn differently
 - The roles of a mentor in the museum
 - The brain and communication
 - Learning styles in the museum
 - Effective transfer of information based on the 4MAT system (which addresses different learning styles)
 - Active listening
 - The skill of asking questions
- 4. **Motivation**
 - How to motivate oneself and others
 - The message reciprocated – the “sandwich” as a motivational and (self) evaluatory tool
- 5. **Conflict Management**
 - The conflict sequence and conflict styles
 - Controlling oneself in the conflict phase
 - Reactions to conflicts and inter-personal communication in the conflict phase

THE AUSTRIAN CONTRIBUTION

The Austrian part of the VoCH-project is the design and delivery of a training curriculum for volunteers intended to improve their general competence when working at a museum.

The target group for which we tailored the training programme, was the Styrian museum community. With its 1.2 million inhabitants, Styria has 270 museums or similar institutions. About 75 % of these have volunteer leadership as well as an exclusively volunteer staff. Ten per cent combine both paid and unpaid staff.

The number of hours that are provided by volunteers is estimated to be approximately 550,000 hours per year.

The seminar programme consists of four main segments and one post-processing phase: 14 modular lecture units, each one combined in two-day units. This creates a theoretical basis accompanied by practical exercises and examples. The comprehensive written material supports volunteers in their further work. The contents of the lectures covers a broad spectrum of what it means to work at a museum.

1. General management matters:

- Introduction to the world of museums – job description – work place – mission statement
- General museum management
- Finances: accounting – controlling – benchmarking
- Legal questions
- Managing volunteers
- Conflict management

2. Collection-based matters:

- Basics of collection management and scientific work at the museum
- Preventive conservation
- Introduction to project management and project organization

3. Visitor and presentation related matters

- Visitors
- Perception and learning styles
- Exhibition design
- Public Relations and communication during the age of media

During the evening programme, which always goes along with the topic of the day, the participants gain insight in exemplary museums and can discuss them on site.

The time between modules is used to pass on and implement the newly acquired knowledge in the participant's own museum.

Personal foci of the participants are explored in the course of the final thesis. The papers refer to their own working environment and describe a single project or structural planning process. This should be the basis for their work and used in real situations. In this way both the trainees and the institution benefit from the seminar programme. After one year, all participants meet for a debriefing and an evaluation, reflecting with the benefit of distance.

The professional demands on volunteers should not be underestimated. Meeting these demands is difficult because it can be expected that

the trainees have different levels of previous knowledge and the groups are, therefore, far from homogeneous. When choosing trainers, three factors are especially important: professional expertise, people skills and high didactic competence. And all training units must have a strong practical orientation.

Clear requirements for didactic, approach and teaching materials for trainers are essential with regard to the target group. All materials must be checked (legibility, size, comprehensiveness, usefulness).

Within the next few years the framework of the training course, as well as the main contents will be implemented in other countries. After a joint evaluation we plan to publish the framework in an even more detailed form.

Christina Chun Hsu

CASE STUDIES FOR TRAINING MUSEUM TRAINERS IN CHINA

INTRODUCTION

Our Taiwanese museum workers, whether they agree or disagree, are always ready to work with museums where politics are not our priorities, irrespective of the state of relationships between the two Chinese and Taiwanese regimes. It is not that difficult to make contact with museum workers in China, and I have developed interactive relationships with them since 2002. The result has been many requests for training programmes from directors of individual museums. In this paper, I will not emphasise the philosophy and the importance of professional training for museum development, but instead explain how these training programmes are effectively and efficiently performed in these museums. They differ from my experiences in museums in Taiwan or in the USA. I use three ICOM publications: *Guidelines to Improve Museum Quality and Standards* and *Museum Accreditation: A Quality Proof for Museums* from ICR, and *Running a Museum: A Practical Handbook* and its appendix *Trainer's Manual* from ICOM/UNESCO. I have already used these materials in Taiwan and in China, before the two Chinese case studies discussed here: the Guangdong Science Centre and the Museum of the Mausoleum of King Nanyue in the Western Han Dynasty (206 BC-AD 24). I first used these resources when training my students in projects at small local museums in Taiwan from 2003 to 2008. During this career transition period before and after my retirement from the Graduate Institute of Museology at the Tainan National University of the Arts, I retained my devotion to guiding local cultural groups with these core textbooks. These precious experiences helped me in organizing, running or contributing to various training programmes in China.

CONNECTING WITH CHINA

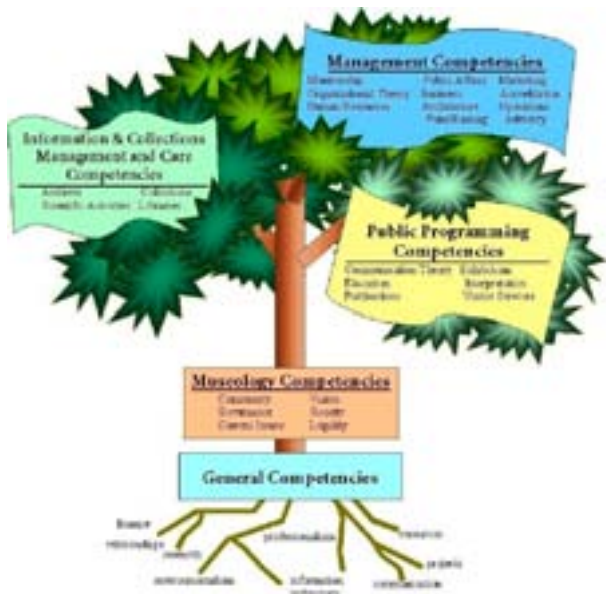
I have made many contacts with museum people in China since 2002, starting with a conference of museum scholars of the “two sides of the Strait” in Dalian, Shandong Province, organized by Vice Director of the Beijing Museum of Natural History, Xiangyi Li. After presenting a paper,

“Whether the Evaluation of Museum Exhibitions and Educational Programmes is Adoptable in Museums of Chinese Culture”, I was invited to talk at museums in Beijing, Tianjin and Shanghai. I realised China’s museum workers needed further information on Western methodology in museum practice.

In April 2003, I was invited to the Museum Studies Department at Fudan University, Shanghai to give lectures in their campus and a museum practices workshop including the staff of the Shanghai Science & Technology Museum. This was the first time they had realized this practice could happen in their gallery. Director Yang also gathered twenty-three directors of Shanghai museums to discuss museum evaluation, a novel topic for the museum community in Shanghai. Subsequently two of my students in Tainan were invited to undertake two-month internships in Shanghai. With their designers and gallery staff we evaluated some exhibitions and children’s activity. We completed full “formative evaluation” procedures and presented our analysis for complete improvement. However their director announced that there was no budget for changing the exhibitions in line with our report. The head of the visitor service department nonetheless improved the exhibits by adding an electronic label explaining how to use the exhibits – this worked well when we double-checked visitors’ reaction to it. This improvement convinced the working group that this evaluation could help their solidarity and establish mutual confidence. We became good partners and they wanted to learn more about this method. My translations of ten exhibition methodological books from ASTEC, AAM and ICOM sold well among museum staff! Seeking further information about exhibition evaluation and visitor study, staff even asked the Museum Studies Department in Fudan University to set up in-service courses for museum staff, but I await further information about this development.

The State Administration of Cultural Heritage in Beijing usually arranges museum training programmes, but only for the directors of provincial museums, not for their staffs who manage visitor services on a daily basis. In 2006 and 2007, I contributed three courses in each series of the directors’ training programmes. When I faced 35 to 40 senior museum leaders in each class, I recalled the picture of a small tree which I copied from the ICOM website. It is a curriculum guideline for different professional developments to produce different functions, and it indicates

what kinds of competencies these museum leaders would need, which is different from my previous experience with students.



In 2005 ICOM announced Shanghai as a candidate to host of its 22nd General Conference. In preparation for selection, I concentrated my 2006 lectures and introduced the international organizations of museum community in them. In 2007, to assist in addressing issues arising from their new policy of free admission to museums, I highlighted visitor research. I was so glad to share the common challenges my Chinese colleagues were facing. During the training period, we all stayed together in the campus hotel, with many occasions to talk outside the lectures. Some directors discussed my lectures, and sought suggestions for managing their problems. These conversations, showed me that they were in need of staff training programmes. There are so many museum workers caring for the world heritage in China, but few can read any foreign languages. This prompted me to translate more materials into Chinese for them. These directors, however, well understood the situation; the responsibility of keeping a museum running everyday and conserving museum collections is heavy enough, so help from outside the museum is the only hope they have.

I asked some of my Taiwanese students to assist me in translating the ICOM materials. This was a key factor in bringing success to training programmes in China. Our translation of the *Trainer's Manual* was first used with some of my students at the Graduate Institute of South Fujian Cultural in National Kinmen Technology College. They helped me in the local Taiwanese project at Lih-Yu Cultural House (Hsu, 2009). They also organized, arranged and ran training programmes to help the Cultural House volunteers in planning exhibition and activities in cooperation with local schools. This demonstrated that by using the *Manual*, trainers can provide a healthy opportunity for enriching the techniques, skills and knowledge of practice in their daily work. Eventually, these trainers can continue the tasks of staff training programmes in using the textbook, *Running a Museum*.

TRAINING FOR THE REAL WORLD

Most of my Chinese museum contacts occurred at Fudan University campus, where I also met their museum studies students – some enrolled in the Ph.D. programme were even my own graduates from Taiwan. We discussed the development of Chinese museology rather than the Western museography explored in my lectures, but these students were busy finishing their dissertations and lacked museum practical experience. What they really needed to understand was the increasing emphasis on decentralizing managerial power and responsibility within all organizations to the lowest practicable level within the hierarchy or staff structure, a principle that is now widely accepted within museums and related bodies. Consequently even those in highly specialized areas of museum work, such as curators or conservators, require a much broader understanding and competence in the management aspects of museum operations. Talking with these students highlighted for me the gap between practical needs and learning content for these future museum professionals. For example, one on-the-job student, Wenjun Fu, emailed me one day:

"I went to visit several museums in Wuxi and Nantong, along with many in Shanghai, Ningbo, Hongzhou, Zhenjiang, Yangzhou and Changzhou, where I realized the lack of training for first-line staff caused by an insufficiency of caring for visitors. Therefore, our museum made a decision that the first training programme will be targeted on the very first-line staff. Usually they belong to the fringe of labour being hired--not having

enough payment, not having enough education and not being taken care of, but they contact visitors everyday, and most of their working time is in a museum. Let's start with them first as soon as possible."

(Wenjun Fu, Researcher in Exhibition Department

Museum of Western Han Dynasty Mausoleum of the Nanyue King)

These simple sentences were the most touching request that I have received since I have been in touch with museum people in China. It encouraged me continuously to do my best in developing on-the-job training programmes for them. I took the example of "peer review" in the Accreditation Process of American Association of Museums (AAM) and promised to visit his museum on my first trip to Guangzhou and undertake a survey. In March 2009 I "tailored" the museum's needs for improvement to form the contents of their personnel training programme. In a three-day stay, I met with the management leaders to identify possible participants, and decided to use the first ten themes in the chapter on "Developing an Effective Visitor Services Team" in the *Trainer's Manual* (pp. 39-45), but instead of following the themes of 11, 13 to 15 (pp. 45-49), I adapted references on exhibition evaluation accumulated over eleven years of teaching, and rearranged them in three separate courses for their formal staff like Wenjun Fu. I delivered the courses in two weeks on my second trip to Guangzhou. Of course, this was not sufficient for their new expansion and renovation project where diversified specialists were working together. The training programmes for a museum renovation project require extraordinary care in planning and implementation, and it should be organized elsewhere with a planning group including internal and external forces (Crimm et al, 2009).

CONSTANT QUEST FOR IMPROVEMENT

Professionalisation has been an important goal of every museum and every museum association, no matter whether they are private or public, local or national, Western or Eastern. In general, training programmes that we have designed always concentrate on research, exhibition, marketing and organisational structure. Rarely do we consider "the fringe of labour being hired--not having enough payment, not having enough education and not being taken care of, but they contact visitors everyday, and most of their working time is in a museum" cited by Fu. It is not a new issue but an essential one in every museum in China. The more

than seventy participants in this programme extended beyond Museum of the Western Han Dynasty Mausoleum of the Nanyue King to include groups from other museums in Guangzhou also earnestly expecting to improve their performance in their own museums. I was invited to visit their museums during my visit, which led to another training programme at the Guangdong Science Centre.

This building in the form of the local flower, kapok, is a brand new “huge” and beautiful museum located in a new developing area, a university city, south of Guangzhou. So far, the exhibition halls are open to the public except for the third floor, where they are planning new ones. There are also interactive exhibits outdoors beside the Zhu River, the busiest route for transporting products from Guangdong Province to the sea. My first impression from this visit was of its potential as a “Promised Land” for science learning. I wrote a three-page report of my critical evaluation, making professional suggestions for their long-term and mid-term planning, including partnership with local universities and international museum organizations. Their management team has discussed my report and figured out what themes they would need in the first short-term training programme. Another two-week training programme covered four topics: children’s and scientific museums of the Western world; terminology of museology; knowing and understanding the visitors and a workshop on formative evaluation in their nine galleries. I requested two staff to work with me throughout the training period. I would like them to lead the participants and learn to be trainers in this museum. The museum management department bought 150 copies of the Chinese translation of *Running a Museum* for every participant, and I offered six copies of *Trainer’s Manual* for management leaders and the two trainers. I gave lectures in the morning and went to galleries in the afternoon to teach them how to evaluate their exhibitions. On the last morning, participants reported on the formative evaluation of each gallery including one of the most popular and one of the least popular features, with an analysis on ways to improve.

At the end, there was an unforgettable expression on the faces of all the scientists who had created these exhibits. They debated with me the importance of principles in these exhibits, that these are the fundamental and greatest experiments in scientific world. I agreed, but it was so difficult to tell them that if it means nothing to a visitor, it is

not a successful museum exhibition. A visitor neither knows nor cares whether an exhibit was designed by a scientist with a doctorate. In the next training programme I will ask curators, whether in a science centre or cultural museum, to join the afternoon workshop on formative evaluation in the gallery. They have to see the visitors' reactions to their exhibits, and try to find better ways for visitors to understand their fundamental and greatest discoveries from their scientific world, because this is the part of their job. Again, all employees need to understand their own role in the museum. It is almost a basic human right that every employee should understand the objectives and nature of the organization and programme that they are helping to implement, and the importance of their own role within this. Information and training on this point is probably especially important for the growing number of specialists in areas such as finance, personnel, marketing, computing and information services and security, who will probably have been recruited directly into middle or senior management positions within a museum because of their special training and skills in the business world or other sectors of the public or volunteer service.

CONCLUDING REMARKS

Dear colleagues, many of you must be curious that I am a quite old and senior museum member from Taiwan--why have I mentioned nothing about any museum personnel training programme in Taiwan? Not even for comparison within Chinese culture? After doing so much in China, did I ever do anything in Taiwan? Actually, I am the first Chair of the Committee for Personnel Training Programmes of the Association of Museums in Taiwan. As I mentioned at the beginning of this paper, while there will always be political issues between the Chinese and Taiwanese governments, whether they agree or disagree, our museum workers are always working with museums where politics are not our priorities. But in Taiwan, politics is always the first priority in any topic, so I should stop here.

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Viv Golding

THEORY AND PRACTICE IN 21ST CENTURY MUSEUMS: UNEASY DIVIDE OR HAPPY MARRIAGE?

INTRODUCTION

In this short paper I shall first reflect on the UK situation with respect to the training of museum professionals where universities have been involved. My general focus will be on work at the University of Leicester's School of Museum Studies where I have been employed since 2002, and particularly on the work of the Research Centre for Museums and Galleries (RCMG). Next I shall consider initiatives and institutions, which may be of most significance for our ICR and ICTOP groups: Renaissance in the Regions (RR) and the Museums, Libraries and Archives Council (MLA). Then I outline one MLA funded project, which is part of *Their Past Your Future 2* (TPYF2). I argue that this project presents a success story of collaborative research and scholarship, not only to counter the charge of 'dumbing down' but also to present a model of very best practice. Finally I hope to draw some conclusions that may be helpful to ICR and ICTOP members, who will find relevant websites listed at the end of the paper.

THE UNIVERSITY OF LEICESTER'S SCHOOL OF MUSEUM STUDIES

The University of Leicester's School of Museum Studies celebrated a '40 years of museum studies' anniversary with an international conference in 2007. This conference is commemorated by the academic publication, *Museum Revolutions*. A major feature of our work at Leicester is the strong relationship between our academic research and our teaching programmes (Knell, S. et al, 2007). Furthermore, just as much of the academic research that we publish is centred in contemporary practice, a vital part of our taught courses is the organisation of study visits to museums and arranging visiting lectures from museum professionals. While it may be argued that there is a tension inherent in University and Museum cooperation, *between* theory and practice, I argue that the very best museum practice is not only cognisant of theory but, contrariwise, may be theory driven. For example, if we consider the museum mission statement and learning policy, to be most fully effective these docu-

ments need to be ones that clearly and concisely articulate overarching key concepts, ones that relate national government agendas to particular local circumstances.

In addition to academic texts, our students who are all working at post-graduate level, study national government policies and international documents that impinge on the profession globally. Access has been a central concern for many of these policies in our UK museums for over a decade now and improving access is an area of funding documents, which our students need to be familiar with and to tackle with confidence when they graduate and take up their roles in the profession. Again, a number of academics at Leicester have been working on issues of access and inclusion – the social role of the museum – in their research projects. It is to RCMG's contribution that I shall turn to next.

THE RESEARCH CENTRE FOR MUSEUMS AND GALLERIES (RCMG)

Professor Eilean Hooper-Greenhill established RCMG in 1999. Working tirelessly together with Jocelyn Dodd, RCMG has become vital to the School's research strategy. At the most recent 'Research Assessment Exercise' (RAE) The University of Leicester's School of Museum Studies achieved 'the highest proportion of world-leading research in any subject in any UK university' (RAE 2008); an achievement that follows the University winning the 'Times Higher Education University of the Year 2008-9' award.

Since its inception RCMG has been responsive to the changing international, political, intellectual and social contexts of museums. The productivity and scholarship of this small research team is phenomenal, as the number of RCMG research reports available at the School website demonstrates. In addition to the intellectual basis of RCMG's work, it seems important to highlight the practical value of RCMG to the professions. Perhaps a brief review of the Generic Learning Outcomes (GLOs), which RCMG developed may best illustrate this point. Five GLOs have been identified and these are:

1. Enjoyment, Inspiration, Creativity (EIC),
2. Knowledge, Understanding (KU)
3. Attitudes, Values (AV)
4. Activity, Behaviour, Progression (ABP), and
5. Skills (S).

The GLOs are increasingly being employed by museums as an aid to measure the learning impact of projects. During the course of three studies (2003, 2004, 2005) more than 3,000 teachers and almost 57,000 pupils contributed data for GLO analysis. Data were collected by means of response cards posing questions such as 'What did you learn at the Museum today?' to which respondents were asked to draw or write their views. The detailed objectivity of RCMG's methodology, their procedures for data collection and analysis here, addresses Sara Selwood's concern that previously 'much of the data produced is methodologically flawed, and says more about policy intentions than about actual impact'. Interested readers can investigate this claim later, with reference to the Measuring Learning Toolkit at the MLA website.

Now I should like to consider some of RCMG's recent project work, specifically the evaluation of *Their Past Your Future* (TPYF) projects 1 and 2, currently being undertaken for MLA. First it may be helpful to outline the context in which these TPYF projects have gained MLA funding. A few words on RR will prove also useful at this point.

RENAISSANCE IN THE REGIONS (RR)

In 2001 *re:source* (subsequently MLA) published an important report, *Renaissance in the Regions: a new vision for England's museums*. The Right Honourable Member of Parliament Chris Smith Secretary of State commissioned the report for the Department of Culture Media and Sport (DCMS). Smith appointed a committee of nine members including leaders from the Museums Association (MA) and Museum Directors to form a Regional Museums Task Force (RMTF) and report on the state of museums in the regions of England.

The Task Force engaged in an extensive consultation process throughout museum services across England, enquiring into the state of regional museums. Their findings on the state of regional museums included: fragmented structures; a lack of regional leadership and strategic decision-making; weak aims and objectives; serious under-funding over a long term and poor deployment of available resources.

A major objective of the Task Force was to enable museums to work not in isolation but together and to share best practice. Government was recommended to establish a strong 'strategic and operational framework based on a philosophy of mutual dependency', to 'encourage and

empower all museums and galleries – the nationals, the regional museums, the university museums – to work together in a creative way for the greater good’ of audiences (RMTF 2001:5). ‘Learning, access and inclusion’ would lie at the heart of this strategy, which recognised the need for ‘major regional museums to be revitalised’ in becoming ‘focal points of excellence’ within the communities served. In other words the committee’s ‘vision’ was for a ‘regional network’ and for ‘joined up’ thinking between museums and other institutions such as schools and government agencies.

Four government agencies were identified: DCMS; the Department for Education and Skills; the Department Transport Local Government and the Regions; and the Cabinet Office as source of funding. The need to draw funds from outside of government, from the National Lottery and the private sector was also recognised. In short the 2001 Report recommended substantial government investment to: create a robust national framework for museums and galleries; secure a long-term sustainable future for museums and galleries; ensure that museums and galleries have a valued social purpose; develop a well-managed national collection; mobilise the resources of the museums and galleries community in the regions so that they would become an important resource and champion for learning and education (RMTF 2001: 21).

It is clear from our discussion of the report that the social role of the museum was a major concern of the committee. They considered local museums held great potential to generate an enhanced sense of civic pride and citizenship amongst lower socio-economic groups through creative uses of their collections. It was recommended that an Area Museum Council (AMC) be established within each region of England –funded by *re:source* – to provide museums with support and advice in delivering five major aims to progress their social purpose:

- to be an important resource and champion for learning and education
 - to promote access and inclusion
 - to contribute to economic regeneration in the regions
 - to use collections to encourage inspiration and creativity
 - to ensure excellence and quality in the delivery of core services
- (RMTF 2001: 8–9)

As I write this paper in 2009 the RR flagship funding programme has been viewed as ‘the most important intervention in English non-nation-

al museums since the Museums Act of 1845'. Barbara Follett, the Culture Minister, commented on the success in terms of visitor figures, with 'around 15 million visits to the hub museums funded by the programme every year', which is a rise of '18.5% since 2002/03'. She highlights the importance of government funding, estimated as 'nearly £300 million' by the end of March 2011, an investment accounting for the high achievement of regional museums in attracting visitors. A breakdown of activity for Renaissance-funded 'Hub museums' in 2008-09 is:

- 15.8 million visits
- more than 770,000 instances of outreach activity
- more than 1.2 million instances of visitors taking part in on site activity
- 900,000 visits by school aged children (5-16)
- 47,000 visits by Pre-5 and school reception classes
- over 3.3 million visits from priority groups (C2DE social groups and/or ethnic groups and/or disabled groups)

These are impressive figures for the period and in my final section of this paper I would like to highlight one particular project funded by MLA during this time.

THEIR PAST YOUR FUTURE 2

Their Past Your Future 2 (TPYF2) is the second phase of an annual grant programme, managed and delivered by MLA but partly funded by Big Lottery. More than one million pounds worth of grant funding was distributed over phases 1 and 2 of the programme, with the final 120 TPYF 2 projects due to be completed in March 2010. TPYF funding was awarded for the innovative use of collections and resources to facilitate community learning in general and young people's knowledge and understanding of the impact and contemporary significance of war and conflict in particular. Participants creatively tackled themes of: remembrance and commemoration, identity and reconciliation, citizenship, diversity, asylum, conflict resolution and peacekeeping, which were encompassed by the programme. Further information is available online at the Culture 24 website.

RCMG is still in the process of evaluating TPYF 2, again by means of GLO responses and interviews, for a full report due to be published on the MLA and RCMG websites in 2010. As all the data need to be analysed I am only able to offer an outline of what I regard as a highly successful

example of a best practice partnership conducted by The Lightbox gallery in Woking Surrey for a TPYF 2 project.

Lightbox

Designed by Marks Barfield Architects (of London Eye fame) and opened to the public on September 15, 2007, The Lightbox comprises two spacious galleries located in the centre of Woking. Lightbox hosts a range of exhibitions that change monthly, based on the principle of continually offering local residents something new. Displays include contemporary art from local and nationally famous artists and loans from major museums and galleries in the UK and overseas.

Lightbox was initiated in 1993, when a group of 70 determined locals campaigned to open a museum and gallery for their town, raising £7,000,000 over the next 15 years to realise their dream, bringing a creative hub and a sense of self-worth to the local community, with a unique mix of local history and the visual arts within such inspiring architecture. Grassroots action continues to inspire the museum and contribute to its exhibitions, notably *Woking's Story*, an interactive display of the town's history from the 19th Century to the present day, where visitors can listen to people's memories of life in Woking and watch historic films.

The Museum has won many prizes for its community links and its hands-on 'family friendly' activities that are a feature of the space designed for maximum accessibility, both intellectual and physical. Lightbox was awarded the Art Fund Prize in 2008, the UK's largest single arts prize.

FRAMES OF REFUGE

Frames of Refuge is the title of a MLA funded (£9,735) TPYF 2 project involving collaboration between the Lightbox Gallery in Woking Surrey with the writer/director Rib Davis acting as Special Projects Manager and pupils aged 13 to 14 years old from Winston Churchill Secondary School. The project, which took place throughout the academic year of 2009, involved volunteers from the English, media, geography and art departments of the school working closely together with Rib to research and produce a small free-standing exhibition, comprising generic factual information and images taken from the global media as well as a unique DVD featuring the voices of six refugee and asylum seekers, interviewed by the pupils.

At the culmination of the project Lightbox provided the school pupils with exhibition space, specifically an exhibition in the Lightbox Gallery. Rib curated the exhibition, which foregrounded the perspective of the refugees and showed the immense suffering that led to displacement from home and family as well as the continuing impact of flight on their lives. Pupils, their families and school teachers visited the exhibition together at the launch event, where they had the opportunity to talk with each other and celebrate their achievements together with Marylyn Scott, the Lightbox Director, and Rib.

Rib, who is a highly experienced writer and oral historian, worked with refugees, school pupils and their teachers throughout the project, successfully co-ordinating the different elements. His efforts were principally directed at increasing knowledge and understanding of the impact of war and contemporary conflict on the lives of refugees and asylum seekers in the UK today through diverse means including: imparting interview techniques, conducting creative workshops, online research activities and the launch event for the exhibition that ran for two weeks at Lightbox in July 2009, before beginning a tour of local venues including schools scheduled throughout 2010.

What I have found most impressive about this project is the extremely high quality of the pupils' work. The written text panels, the artwork and the film of interviews interspersed with statistics taken from pupils' research demonstrate highly sophisticated understandings and achievement, which powerfully counters any charge of the museum 'dumbing down' a complex and difficult subject, as there is no 'turning away from anything difficult and pretending everything can be made easy' (Barr 2005: 108). I shall sum up the critical success factors underpinning this TPF project in my concluding section.

CONCLUSION

It seems to me that a numbers of factors account for the success of *Frames of Refuge*. Firstly the Director, Marilyn Scott, appears to lead the Lightbox with a strong vision and to embed a socially inclusive philosophy throughout the whole institution. There is evidence that the Lightbox activities are not simple box ticking exercises to please government, but thoughtful sustained projects carefully designed to engage the full range of Woking communities, including those most vulnerable and in

danger of disaffection, over the years. In this sustainable collaboration Lightbox is fortunate to work with an excellent and experienced partner, Rib Davis, who is able to continuously build on the strength of earlier projects.

Thinking of the MLA funded TYPF 2 project *Frames of Refuge* at Lightbox, I am reminded of David Anderson's 1999 report, *A Common Wealth*, which the Renaissance Report mentioned earlier referenced. Anderson states:

Museums at their finest are educational institutions of immense expressive power and authority. They communicate with us across boundaries of language, culture and time, and suggest comparisons which illustrate our experience of the present. ... Through museums we have direct contact with people of all ages and cultures, experience the unimaginable variety of the natural world and expand our understanding of what it means to be human (David Anderson 1999:7)

I argue, as the final RCMG report will show, that the pupils working on *Frames of Refuge* were able to look more critically at media reports of refugee and asylum seekers following their researches – to appreciate 'what it means to be human', to quote Anderson. In other words, I suggest that the *Frames of Refuge* project demonstrates the value of museum and university institutions, that share a vital educational (or 'training' for ICTOP) role in progressing critical thought amongst the local museum workforce and audiences, to promote tolerance and empathy in the wider world.

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**CULTURAL HERITAGE MUSEUMS AND COMMUNITY -
THE DUBAI EXPERIENCE**

MUSEUMS IN THE UNITED ARAB EMIRATES

Promotion of cultural heritage is considered to be a vital aspect in sustaining cultural life in the United Arab Emirates (UAE). Many historic buildings have been converted to museums. These museums not only exhibit different aspects of life in the UAE but also act as educational centres dedicated to the study of the culture in the Emirates. The museums are not merely storehouses of the finest example of the wealth of art and archaeology of UAE; they have regained their position within the society as institutions that serve as witness to the national collective memory.

This paper is based on the analysis of a survey of museums in Dubai with a brief comparative view to other museums in the Emirates of Sharja and other emirates in UAE. Table 1 shows the emirates of Sharja and Dubai with the largest numbers of museums, respectively 17 museums and 16 museums. The other five emirates only have one major museum, each in the main fort (hsun) formerly the administrative headquarters and residence for the rulers, e.g. Al Husn in Fujeira, Al Husn in Um Al Quwain and Al Husn in Sharja,

Table 1: Types of museums in UAE

	Name of the Emirates	Governmental	Private	Total
1	Abu Dhabi	8	0	8
2	Dubai	15	1	16
3	Sharja	17	0	17

4	Ajman	1	0	1
5	Al Fujeira	1	0	1
6	Um Al Quwain	1	0	1
7	Ras Al Khaimah	1	0	1
	TOTAL	44	1	45

Al Husn in Dubai, like the other Husn in UAE, is the emirate's principal museum. All museums in Abu Dhabi are managed by Abu Dhabi Authority for Culture and Art , while the Emirate of Sharja, being a city of culture, has 17 museums managed by the Department of Museums, an independent body reporting directly to Sheikh Sultan Al Qasimi.

MUSEUMS IN DUBAI

The Dubai Government has contributed significantly to the well being of its communities, implementing innovative activities to raise awareness of cultural heritage and benefiting children, adults and the elderly. The Department of Architectural Heritage promotes cultural heritage in order to support:

- 1: Cultural activity.
- 2: Cultural organisations
- 3: Activities that raise awareness of cultural heritage programmes and activities.
- 4: Cultural contact points established to ensure effective grassroots dissemination and promote common cultural values, aiming to enhance the cultural heritage.

The government manages most museums in Dubai, almost half by the Department of Tourism and the other half by Dubai Municipality. Only one museum is managed by the private sector. The majority of muse-

ums in Dubai, especially the ones managed by the Government, focus on tangible or intangible culture and are located in Dubai's historic area. The private ones are commercial operations functioning as visitor attractions and sources of income, e.g. the Aquarium in Dubai Mall and the other one in Atlantis on the Palm Island of Jumeira.

1. Dubai Museum:

The mission of Dubai Museum is to enable the local generation of the past and of the present to meet and maintain the customs, traditions and history of the emirate of Dubai. The building, formerly the residence of the ruling family, was constructed in 1799 and is considered to be the oldest building in the Emirate of Dubai. It is also represents a unique Emirati example of defensive architecture. Visitors to Museum of Dubai can learn about the historical development of Emirate life in its rural, maritime and desert contexts through the exhibits, collections and creative design.

2. The House of Sheikh Saeed Al Maktoum Museum

This museum's mission is to introduce this fine example of houses in Dubai. The building's rich architectural features date back to 1896 when it was the Ruler's headquarters, representing an important era in the Emirate's history, Its strategic location overlooking Dubai Creek commercial area adds to its value and significance.

3. Traditional Architecture House Museum

This neighbouring museum was built in 1928 as a residence for Sheikh Jum'a Bin Maktoum in the Al-Shindagha area on the banks of Dubai Creek. The mission of the Museum of Traditional Architecture House is to reflect the history and story of traditional building.

The house introduces the traditional architecture of Dubai and the other Emirates, with additional galleries displaying: traditional architecture features, various decorations, construction tools and materials and the methods used in the traditional construction and architectural conservation. So the house becomes an educational, cultural, aesthetic, and historic landmark, explaining the built heritage.

4. Al Ahmadiya School Museum

Al Ahmadiya School Museum is housed in a former school. It brings together the past and the present to maintain Emirati customs and traditions associated with the Arabic language, religion and Islamic education. Established in 1912, it was the first formal educational institute to

be opened in Dubai. Visitors experience school life as it was 100 years ago, while sitting at the wooden desks in the classrooms and imagine attending Islamic classrooms. Images present pioneering teachers and students. The museum also includes sections introducing the public to the past teaching methods and displays of teaching materials. Today, this museum is managed by Dubai's Department of Tourism.

5. Heritage House Museum

The Heritage House Museum aims to disseminate knowledge of the social life in Dubai in the old days. Located in Deira, the building dates back to 1890, and its importance emanates from its distinctive architecture and rich artistic decorations that exemplify professionalism, good taste and sophisticated construction systems and methods. Visitors to the museum experience an authentic tent and enjoy traditional food and coffee in tents installed in its open court. This museum is also managed by the Department of Tourism.

6. Hatta Heritage village

The Hatta Museum introduces the visitor to Emirati village life. Located on the Hajar mountain chain, it is considered to be among the oldest archaeological sites in Dubai dating back 2000-3000 years. The heritage village comprises 17 heritage buildings of various sizes and functions around a fortress used as a special centre for general meetings and forums. There is also a special house for the Wali (Governor), and a historic 200-year-old mosque. The Hatta village museum is one of the main tourist attractions for people interested in learning about the local culture.

7. Philately House

Visitors to this specialist museum discover the history of postage stamps and their use in the UAE and the wider Gulf and Arab Regions. The Philately Museum is located in the Al-Bastakia area. The building was originally constructed with palm fronds in 1905, until it was rebuilt in 1930 using maritime stones and gypsum. The building houses a good collection of original historical stamps.

8. Camel Museum

The Camel Museum explains all aspects of the camel such as its physical characteristics and its role in Arab life. The House, known as "Beit Al-Rekkab" (House of the Camels), was built in the 1940s in Al-Shindagha. The museum includes information about the history of camels,

their prestige to the Arab world, their names in the Arabic literature, camel anatomy and camel racing.

9. Horse Museum

The Horse Museum focuses on the nature and culture of the horse. The building was founded in the 1940s in Al-Shindagha as a home for the late Sheikha Moza bint Saeed Al-Maktoum, of the well-known horseracing dynasty. It was refurbished and specially designed to house the “Horse Museum” to explain equine history, the Arab love of horse, their names and associated classical Arabic literature.

10. Coin Museum

The mission of Coin Museum is to introduce visitors to the different coinage in the Gulf and the Arab region across time and across cultures. The museum is located in the Al Bastakia historic area beside Al Farooq Mosque. It covers an area of 240 s.m. and houses contains 470 rare collections.

11. Dubai Municipality Museum

The municipal museum aims to educate people about the history of Dubai Municipality. Established in 1950, this building was formerly the headquarters of Dubai Municipality offices. The museum includes halls, exhibits and documents interpreting the history of the Municipality, its establishment and its managers with documents and pictures presenting their orders and regulations, municipal projects, services and other achievements which have been displayed in an artistic manner. An audio-visual show uses modern technologies to tell the story of the Municipality.

TRAINING NEEDS FOR MUSEUMS IN TRANSITION

The Dubai Museums cover Islamic culture and history, the heritage and history of Dubai and its region, and archaeology. Because of their recent openings, museums that are managed by Government of Dubai are still evolving and in the process of developing more specific long-term policies for the presentation and promotion of cultural heritage. Currently either the Architectural Heritage Department (AHD) or the Department of Tourism identifies their missions and long-term policies. The majority of these museums are relatively small in area, with limited space allocated for display. Seventy per cent of these museums are run by small numbers of staff with no experience in museum management but

holding first degrees in a subject related to cultural heritage. As a result, the main challenge is the lack of expert staff in museums and absence of marketing policies; this has major implications for the development of Museums in Dubai.

All museums open five days a week, including Friday for some museums to allow more access for the community. Since community awareness is one of the main objectives of museums, the AHD constantly addresses this through its public lecture programmes and school visits, which target children and the young generation. More work is needed to develop these newly established museums.

The significance of educational and community awareness activities lies in its role of valorising cultural heritage as public assets. The value of cultural heritage has to remain relevant to the local population, actively engaging civil society and local communities. These efforts target young people as well as the general public, carried out by the AHD through organizing lectures, workshops, and site visits, training programmes, competitions and conferences. Public lectures are considered a cornerstone in any community outreach activities where raising awareness can foster and enrich interaction between public and heritage. AHD considered this issue in its activities. The monthly lectures focused on exploring and discussing a wide range of topics related to culture. The AHD also organized site visits and field trips to historic sites in the UAE, attended by architecture students from local universities. Writing competitions for school children were unique examples of pioneering projects to foster rich interaction between the public and their heritage.

CONCLUSION

Museums foster an integrated approach to cultural heritage strengthening continuity between invention and heritage. They also enable various publics to rediscover their roots. Nevertheless, many museum staff lack adequate technical knowledge to meet international professional standards. For museums to work effectively, the number and structure of available staff providing the public services (management, technical services, and specialist service) must be suitable. In Dubai, there is a need for training programmes, aimed at improving and enhancing the knowledge and competencies of museum personnel in the UAE. One step is to try to establish a group of local trainers who can work on

professional development. These trainers should have their own professional development opportunities, which include international experiences in the museum field to provide cross-learning and updating professional expertise from the best leaders and educators in the global community involved in professional education and training for museum workers. They must use their expertise to help UAE clearly understand both their cultural and natural heritage and their effective management. There should be also a determination to develop some kind of national and regional cooperation among museums, which will allow the sharing and exchange knowledge on how to develop the museum profession. After all, museum development is also achieved through strengthening professional networks and partnerships. Museums in Dubai should seek more ways to be as inclusive as possible to target a wide variety of visitors whether they are local or tourist, through making the best of its resources (whether human or materials) and educational programmes.

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THE BRIDGES PROJECT – OR WHY HERITAGE MATTERS

INTRODUCTION – OR TOWARDS THE RAVNI KOTARI REGION

Croatia has attracted the attention of the international tourist market in recent years, regularly featuring in leisure and vacation articles in newspapers and magazines, as well as top tourist destination lists. Tourism is not a new phenomenon for Croatians – this year the City of Opatija, celebrates 165 years of tourism. During the second half of the 19th century many cities on the Adriatic coast became spas or resort destinations because of their pleasant climate, with further development of tourism activities in the 1920's and 1930's. After the decline caused by the Second World War, tourism developed in socialist Yugoslavia with the expansion of mass tourism beginning in the 1970's, especially from Germany, Italy and Austria. This continued until 1991, when the war started in former Yugoslavia. Although the war in Croatia officially ended in 1995, tourism revived only slowly - in 2000 the region was still unstable. This gap of ten years had multiple impacts; in this case, a loss of income for the local people relying on tourism and for the Croatian economy in general. People were unprepared for the change, including new trends among tourists and global tourism industry, a situation echoed in the museum and heritage sector.

After five years, some of these obstacles were overcome and by 2005 tourism again contributed significantly to the Croatian economy contributing - almost 20% to national GDP, and slightly over 20% in 2007. Over 62% of tourism income is generated during the summer season, demonstrating that Croatian tourism today relies predominantly on the 'sea and sun' vacation concept in the coastal regions (Adriatic Sea) with tentative extension of the season and attempts to develop tourism in inland regions. Many visitors have already discovered Croatia's regional diversity and increasing numbers choose to start their journey to the coast at the capital, Zagreb. In less than three hours of driving on this route, passengers experience the central European climate and its corresponding way of life, pass through mountain woods and the Gorski

Kotar region's alpine scenery, and then traverse a mountainous Lika region of central Croatia with its thrilling landscapes and the UNESCO accredited Plitvice Lakes. This is the birthplace of world-renowned physicist and entrepreneur Nikola Tesla, where an interesting open-air centre commemorating the man and his work opened in 2006. Despite these qualities, the majority of 'summer' tourists prefer the main highways leading them from Zagreb in approximately two hours to a 5.6 kilometres long tunnel through the Velebit massif directly to the seaside, where the temperature difference is sometimes more than 20°C. Other than stopping at petrol stations, it is only then that they start to perceive Croatia, looking around for expected images. The next 300 kilometres of the highway takes them towards recognised seaside destinations: numerous small villages on the coastline or the islands or bigger cities like Zadar, Šibenik, Trogir, Split and ultimately Dubrovnik. But before their final destination, only twenty kilometres after the tunnel, the next 50 kilometres of highway passes through the Ravni Kotari region. From a car or a bus window this hinterland looks idyllic at first sight, creating an image so distant from the reality of life there.

THE SITUATION IN RAVNI KOTARI

Situated inland from the northern Dalmatian coast, Ravni Kotari forms the largest agricultural area in Dalmatia. This very fertile landscape comprises numerous valleys and Karst fields covered by bushes or planted pine forests. The main natural resources are underground water reservoirs, the Krka and Zrmanja rivers, as well as the fresh-water lake Vransko and the bay called the Sea of Novigrad. Until 1991 most of the area was cultivated farmland and towns supporting small industry or handicrafts. The focus of the Bridge Project, the villages of Islam Grčki and Islam Latinski lie in the northern part of Ravni Kotari, near the city of Zadar. Islam Latinski is only 3 kilometres from the highway exit. The houses of Islam Latinski appear standing in one continuous line practically joining the houses of Islam Grčki.

Before the recent war Islam Latinski had around 950 and Islam Grčki around 1,100 inhabitants. The villages' names represent the area's turbulent historical legacy, where borders and frontiers are symbolic of the clashes and mingling of different worlds that existed here. They consist of three toponyms - Islam, Latinski and Grčki. That derives from the 16th

and 17th centuries when the area was the border region between two powerful European entities, the Venetian Republic and the Ottoman Empire. From the 17th century on, the Venetian Republic held power in the area and Islam Grčki and Islam Latinski were populated respectively with Serbian Orthodox and Roman Catholic people. For most of their history these people of different religions and ethnic origins shared common fates and hardships, lived together mostly peacefully and without animosities or atrocities. Like other parts of Ravni Kotari under Yugoslavia, especially after the 1970's, villages were fairly prosperous due to excellent conditions for agricultural production: rich soil, plentiful sunshine and fresh water. The proximity of markets for their products in the nearby coastal towns and substantial involvement in the tourism industry ensured a good quality of life.

The war in Croatia caused a sad, but unfortunately typical, scenario of complete destruction of daily life. From 1991 to 1995 the dividing line between the rebels and the Croatian army ran right between the villages. It shifted back and forth so by the end both villages were heavily damaged and partly demolished. Post-war revitalisation progressed slowly. Although the situation now is much better than in 2004 when the Bridge Project started, the area still has problems with minefields and some parts still endure basic living conditions, without regular electricity and water supplies or telephone connection. There is no financial and professional support for those keen to continue with agricultural production, and no information; administrative and legal obstacles impede financial support for renovating homes. Last, but certainly not least, there are psychological barriers and fear caused by the recent war conflicts. All of these have greatly influenced the very slow progress of repopulation and revitalisation of Ravni Kotari.

A RESPONSE – THE BRIDGES PROJECT

There is no obligation on casual or regular visitors to be sensitive to the destinies of the people living in the regions they visit or only pass through – there is often even a sort of tacit understanding amongst global tourists to ignore such situations, although opposite practices emerge. In our hectic and competitive world, governments, experts and residents very often shift priorities towards easy ways of achieving prosperity - focusing on a country's top attractions, those already recog-

nised. Although there is no doubt that in Croatia coastal resources have great value, including cultural and economic potential for the local and national economy, this is no excuse for leaving the less privileged to their (more brutal) destiny. If ruled only by this ethos, part of our legacy will be lost or remain only a passive asset, with no real chance of being utilized as a mechanism for development.

Pursuing this idea and being aware of an intriguing history and different cultural influences in the area on the one hand and the eco-museum concept on the other prompted a group from the University of Zagreb to become actively involved. This is how the heritage-orientated project, named "The Bridges Project" (In Croatian: "Projekt Mostovi") began. The main idea behind the project is that local heritage could be the main catalyst for regeneration. With this aim in late 2004 Prof. Drago Roksandić formed a multidisciplinary group of experts from researchers and experts from the University of Zagreb's History Department, Sub-department of Museology and Heritage Management and Ethnology Department, together with Croatia's premier scientific institute Ruder Bošković and two non-governmental organisations: the Centre for Peace Studies and the Volunteer Centre. The Project's programme emerged with the importance of the synergy of interdisciplinary research in mind. The result was an overall strategy and plan aimed at regeneration, primarily in Islam Grčki and Islam Latinski, but emphasising the broader context of Ravni Kotari region.

Three important reasons influenced this orientation:

1. the villages represent the region's multiethnic community
2. the war-time border passed right between these villages, meaning that they have been the most affected by war and post-war problems
3. the owners of Janković Castle, who joined the project from the start, were willing to allow the Castle, a national monument, to become a key element of the area's revitalisation process.

THE CASTLE AS CATALYST

The Janković Castle complex stands close to Islam Grčki, in fact at the point where both villages join. It played an important role in the development of the area and undoubtedly has been a point of contact for the villagers - they were always very proud and fond of the Castle and it meant a great deal to them in many different ways. The large com-

plex is an exceptional and rare combination of fortification, residence and farm buildings, some 4500 square metres. Located on a hillside, the complex is surrounded by a beautiful park with rare vegetation and trees, hundreds of years old. It has its own fresh water spring and a fishpond. The entire Janković Castle complex has an irregular rectangular form, partially enclosed by buildings (residential building, storehouses, stables), and high walls. Its early history is unclear, but the Castle was most probably built on the remains of an earlier medieval castle. Several phases of construction from the 17th century to the early 20th century have produced today's spatial arrangement. The main residential building and tower divide the inner space into two courtyards. Just outside the walls there is a Romanesque church, also part of the complex. A dungeon and a secret room with a hidden entrance lie underneath the main tower.



Figure 1. The Janković Castle

In the late 16th century the Castle became extremely important when the borderline between the Venetian Republic and the Ottoman Empire was established, and the Ottomans built a defensive fortress here named *Sed-Islam*. In the next century the Venetian Republic ruled the entire area and Stojan Janković received the Castle as a reward for his

bravery in battles against the Ottomans. Today his descendants, the Desnica family own the Castle. It is associated with historical personalities ranging from 17th century folk hero cavalier Stojan Janković to eminent Croatian novelist Vladan Desnica (1905-1967) who often lived and worked there, choosing it as his final resting place. During Desnica's residence the Castle was intermittently open to the public and Desnica himself turned it into a small, improvised museum. The Castle's collections included important icons, 19th century pictures, religious objects, mediaeval weapons, fine art, ethnography, archaeology, and a library with circa 6,000 books, furniture, geographic maps etc. In 1988 the Institute for the Preservation of Monuments in Zadar began conservation and reconstruction of this monument. The main tower, dungeon, church and one of the buildings were reinforced and reconstructed over three years. The Castle was completely refurbished in 1991. From 1991-1995 the building complex was shelled and suffered arson and vandalism after the war. Fortunately for our Croatian heritage and the Bridges project, a large part of the inventory, including the most important collections was removed from the Castle before the war, thus not destroyed. However, much of the inventory remains scattered in various locations with a real danger of being lost because there is no place to accommodate it properly, or to return it to the Castle for exhibition.

THE RESURRECTION

From 1999 onward the Croatian Ministry of Culture funded the refurbishment of the Castle once again, but the money and effort invested was not adequate to accomplish this task promptly. Moreover the challenge of salvaging the Castle is not solely about its material form; it is intertwined and directly connected with the issue of repopulation and revitalization of the villages and surrounding area. There is undoubtedly a great need for additional financial support, but even more important in this complicated situation is an approach based on a multidisciplinary team of experts able to visualise and respect the entire situation, renovate the monument and at the same time take into consideration the ethnic cohabitation of the people living here. A prerequisite agreed among the project partners at the outset was that all initiatives must strongly rely on collaboration with people from this region, and in cooperation with local and regional experts and entrepreneurs. Accordingly

the project is open to further collaborators - local, regional, national or international. The numbers of partners engaged today after four years is evidence of this partnership. In addition to the; national partners, the Ministry of Culture; the Ministry of Science, Education and Sport; are the County of Zadar; the Municipality of Zadar and the Municipality of Benkovac, with the following international partners: Università di Padova, Italy; University of Tokyo Zokei, Japan and NGOs Rempart from France and Guides d'Horizon from Belgium.

The Bridges Project has created a synergy of interdisciplinary research intended to address the local conditions of the Ravni Kotari region. The programme of activities focuses on two, interconnected levels. The first goal is to research the potential of the traditional way of life and the contemporary needs and aspirations of local people. The research team is scientifically oriented and actively participating in the local revitalisation processes. Besides this, the Project has some inter-related aims designed as an institutional framework for practical initiatives in local daily life. This is foremost related to actions in direction of establishment of:

- The Janković Castle as an integrated eco-cultural complex (i.e. integral museum based on eco-museum concepts)
- A Centre for Interculturalism and Sustainable Development

The project objectives were defined on three interconnected layers:

1. *Revitalisation* of the mixed ethnic communities (mainly in Islam Latin-ski and Islam Grčki with the adjacent village of Kašić)
2. *Sustainable development* of the villages and the Ravni Kotari region through traditional agriculture and tourism based on a re-evaluation of the heritage.
3. *Demonstration* of how heritage could be used both to promote social cohesion and foster economic growth when properly evaluated and adequately utilized

And the specific planned actions included:

- Hasten the clearance of minefields in the area
- Hasten the rebuilding of essential infrastructure (electricity, water etc.)
- Refurbish part of the Janković Castle as the base for any further activities
- Refurbish the arboretum (including its interpretation)

- Organise international volunteer camps in the Castle as well in the whole area
- Organise workshops – on tolerance in ethnically-mixed communities; the usage of renewable energy in individual households (e.g. solar energy in new structures and renovations, water pumping for agricultural irrigation, the greenhouse effect etc.) and international conferences about the region and its developmental possibilities
- Organise an information point within the Janković Castle where local people can find all relevant information regarding their villages, agriculture, craft production etc.
- Establish a heritage centre (based on an eco-museum concept)
- Establish the Centre for Interculturalism and Sustainable Development
- Publish different materials (books, articles, manuals etc.)
- Develop proposals for the area as a protected site of national significance
- Develop a theoretically and practically usable model of reconciliation and community prosperity based on heritage.

ACCOMPLISHMENTS

It must be evident that from the start considerable time was invested in planning, and that the Project has defined many goals achievable only in the long term. Project members also tried to anticipate possible obstacles being aware of the very complex situation in the area and at the site. Accordingly, from the beginning the Project experienced one of the most common difficulties - lack of financial support. However, far more serious was distrust from the local people on both sides - ranging from speculation about which side The Project favoured to an overall distancing because it was an academic group's initiative and a total lack of local government collaboration and support. In other words, complete unwillingness and doubt from one or often both local communities toward the fulfilment of a single planned goal had a negative influence on progress. After the first year, however, there was progress. The local people were more confident after numerous contacts and meetings held at multiple levels people and soon the Project successfully implemented several activities.



Figure 2 and 3: Part of the cleaning work during the 2006 Volunteer camp: before and after

Within two consecutive years landmines clearance around the Castle was undertaken and the surroundings are now safe. In 2006, the first international volunteer camp was organised, with young people from Europe cleaning and refurbishing the Castle's interior and exterior. Camp volunteers heard lectures about the region and local culture as part of the educational programme. The second summer camp in 2007 attracted more participants – from as far as Australia - with further summer camps in 2007 and 2008. With the camp now considered established, this volunteering work's accomplishments have become crucial for organising different activities on the site itself. In 2006 and 2007 University of Zagreb students engaged in historical and ethnological research. The data collected provide much interesting information about the area, contributing precious material, which we plan to publish as a collection of papers shortly.

One very significant move was re-establishing the “Desnica meetings”, annual events dedicated to the novelist who lived at the Castle. For the first time in over fifteen years many local people, including representatives from both sides assembled in Janković Castle in September 2005. This moment marked a new starting point, since both communities began expressing more positive attitudes towards the development's possibilities, based on mutual support; they became more open to the Project, considering it well-planned and promising. The Desnica meetings are now organised annually, focusing on cultural studies topics and Desnica's works, demonstrating increasing interest in the region.

From 2007 onward Croatia's Deputy Vice Minister regularly participates in meetings and in 2009 the President of Croatia, together with the Rector of the University of Zadar and the Vice-Dean of the University of Zagreb visited the Castle and firmly supported the Project. The resulting media attention has raised the region's profile and reassured the Ministry of Culture enough to invest more in conservation work on the Castle. Recent activities include an on-going peace-building project run by the Centre for Peace Studies - "Old Castle - New Bridges" - and finalising an agreement regarding utilisation of the Castle as the Centre for Interculturalism and Sustainable Development (as Interuniversity Centre of the universities of Zagreb and Zadar). Although inadequate financial support still delays achievement of all desired and planned actions, the Bridges Project, despite the initial challenges, appears to be heading in the right direction. We all have good reasons to believe that it will succeed in reaching the majority of its objective as well as the overall goal – to bring prosperity to the region.

CONCLUSIONS OR WHY HERITAGE MATTERS

Some three years ago in a BBC Radio 4 interview with Fiona Reynolds, Director General of the English National Trust, the term 'heritage' was discussed. When the presenter asked about the difference between heritage and history, Reynolds answered: "There isn't one: heritage is the bureaucratic word, if you like", provoking the presenter to comment: "Ah, I thought so: well I think I prefer history". This is, of course only one illustration of the dilemma we have, no matter whether involved more in theory or in practice, when we start to deal with any kind of heritage, or history. The questions always continue: what, where, whose, how ...and why? Without any doubt these are all are crucial and extremely important, but the last, which is apparently the easiest to answer has preoccupied us the most within the Bridges Project. One response to the Reynolds interview was that: "heritage is about yesterday, today and tomorrow, whereas history is, by definition, primarily concerned with interpreting the past." Resolving the heritage issue in our contemporary society was never the goal of this article and a whole library on this subject will leave us with unanswered questions. So in these two almost idiosyncratic quotations, I emphasise the terms 'bureaucratic' and "yesterday, today and tomorrow", only to offer a 'raison d'être' for

our personal engagement. The Bridges Project is much less about precious objects or a perfectly restored monument and significantly more about people, their legacy and destiny. Following the ideas of the inventors of the eco-museums, we are ideal professionals only when acting as mediators capable of catalysing local communities into using their heritage for the benefit of their own future. That by no means decreases our role in society – in fact quite the opposite, since the question why must, at some point, be answered.

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III

Special Focus on Training for Visitor Services



Val Trompia, Tavernole sul Mella

WHICH COMPETENCIES FOR VISITOR SERVICES SPECIALISTS? A FRENCH PERSPECTIVE

INTRODUCTION

Before giving any answer to my question about the basic competencies, it is necessary first to consider some questions relevant to any training project. In France our position is that a training project is a political response to a cultural policy. It depends on what our political goal is. Therefore it is very important to define our policy before designing a training plan. We have to develop a plan for professionals working in a cultural enterprise that has a real focus on local residents and the tourists who visit a museum. Our goal is “cultural democracy”.

We use a recent term, *mediation* (or engagement), when discussing the basic competencies (and related questions), but these competencies do not apply only in the visitor engagement domain; all professions in museum are concerned.

In this paper, I shall attempt to summarise the competencies and practical abilities required for visitor engagement, drawing on collective work involving many partners, professionals and academics.

A DUAL COMPETENCY - TECHNICAL AND MUSEOLOGICAL

Each museum professional must have a speciality chosen from the different domains in which they want to work. Three specialities exist always: curating, engagement/pedagogy and management. For someone wanting to work in a museum, the question is: In which domain do I want to work? My training will depend on this choice. But nevertheless, if I want to work in the cultural sector, in heritage or more specifically in museums, I also have to know about these complementary fields, both in my own country and globally. So the first group of competencies covers the broad field of *cultural studies*. This includes knowing the culture and heritage of my country and of other countries, and the meaning of this designation. The problem is that, often, work in a museum, or in a cultural field is not one's first job. So what do you need to know about cultural studies, if, for example you work as an administrative assistant

or an accountant? And especially if your first university studies were in accountancy or computers?

PROFESSIONAL STATUS IN THE ORGANISATION AND TRAINING

A second question concerns the position I will have within the museum's organisational structure. Three positions are possible:

- I do the job myself and am not required to initiate anything because this has already be done by my supervisor. (Level C)
- I design the activities and programmes, establish my budget, to argue for it, to explain how I have organised my job. (Level B)
- I am in charge of a department of the museum; I have to implement and manage the museum policies relating to my domain. (Level A)

It is thus important to organise different levels of responsibility, aligned with different levels of professional responsibilities and different training. Three levels provide a useful formal arrangement, because it offers the professionals the possibility of a career path:

- For the first stage, Level C, I require only a short training (in France, the bachelor's degree).
- In the second case, Level B, I need a longer training (in France 2 or 3 years after the bachelor's degree)
- In the third stage, Level A, I need 4 or 5 years after the bachelor's degree.

LONG-LIFE LEARNING

Another question concerns defining what should be known before beginning the job and what knowledge must be acquired during the professional lifetime. Frequently the answer is to gain experience through periods of professional activity during university studies: we call this a *stage* (internship). Part of the training involves writing an account of the personal experience gained during the internship.

Another method consists of tutoring or mentoring: the trainee is mentored by a professional, who supports their training and explains what is expected of them.

However, this is not enough, because jobs change throughout a professional career. So organising long-life training is recommended. This involves arranging the training programme in learning *modules* taken throughout the professional's entire working life. These modules are

validated by 'credits' that you can draw on throughout a career and which enable professionals to raise the level of their job.

THE ADVANTAGES OF ON-LINE TRAINING

Many professionals work in towns without a university making local training impossible. This generates interest in distance e-learning. Here is the next question: is it necessary to invest initially in academic programmes by distance e-learning? Let us consider the benefits of a training course developed with Information and Communications Technologies (ICT).

- *Learn when you want:* The main attraction of ICT is that training courses are always available for learners, so they can study when they have time enough.
- *Guaranteed excellence:* Another advantage of e-learning is that the learner can access the best courses devised by the best teachers.
- *Tutoring:* There must be tutoring available on-line, because the learner must have the opportunity to ask things that they do not understand and have dialogue with somebody who knows them and their own situation.
- *Meetings, for mixed-methods:* We also recommend that the learners should meet their tutors, their teachers and have to get their credits themselves. So it becomes necessary to organise group meetings at least twice a year.

THE ROLE OF UNIVERSITIES

For all the training plans, there is still a strong case for developing the training programmes with a university, even if only for what I have called Level C.

Like the learner, the university staff and associated skilled professionals must have dual competency. The university teachers provide some theoretical training, while the associated professionals deliver their field experience. A good training must develop the capacity for critical analysis, and enable participants to apply what they have learnt theoretically. The key question is how to establish a contract with a university that benefits from both good university teachers and coaches from the museum sector. If the university already uses ICT, it is possible to collaborate with distant or foreign universities (in France we work with

Canadian universities through a programme called “Accord France-Canada”). The training courses are partly delivered by ICT media; and the Accord makes possible travel for professionals in each country to meet with the professionals from the other country.

A REPERTOIRE OF COMPETENCES

A museum must have a repertoire of competencies that describes all the basic collective competencies. They are the reference from which the human resources director organises the museum’s training plan. He has to examine which competencies exist and which are to be developed, by training. Some repertoires exist and are available on the ICTOP site. For instance, the repertoire developed by the French Ministry of Culture about the competencies in contemporary art museums for implementing visitors services’ policy.

WHAT ARE THE COMPETENCIES?

A ‘competency’ is an organised list of abilities including knowledge, know-how, and cognitive strategies, in a specific context, with a specific objective, as to address some specific task or challenge. The competency is not visible; the result sought is the only thing that can be described. For example:

Ex.1: How to organise the security cover for the parts of the museum used by visitors.

Ex.2: How to organise a visit for young people in sign language

Ex.3: How to write a label for a new exhibition

It is a *repertoire*, so it can change. It offers the users a clear presentation of the fields of activities that they organise. The users select the combination of competencies they want to have for their organisation, which are unique to their museum, specifically because of the museum’s size and its collections (both tangible and intangible, for instance). The repertoire can be defined using ICTOP’s *Curricula Guidelines for Museum Personnel*.

TRAINING FOR DESIGN AND MANAGEMENT OF CULTURAL PROJECTS: THE EXAMPLE OF **CAMPUS-CULTURA**

Here is a brief description of the basic competencies established for a specific training course. It was defined with professionals and aca-

dem institutions and is used today by the Aix-Marseille University. It was originally developed with the CNED (National Centre for Distance Learning) and Avignon and Lille Universities in the 2000s. The project manager was Odile Coppey, an ICOM France member. Each module is a European credit. The completed training of 10 credits builds a Master's degree. It is possible to get the credits through a career. Five credits equate to a 'licence' degree (or first degree). Each module consists of a course on-line and exercises undertaken with a tutor. The final diploma is defended in person in the presence of the assessors. Some courses (exhibition techniques) are only taught at the group meetings (five days twice a year). The learners come from all over the World (for example, the Ecole du Patrimoine Africain).

The whole training is compounded with the studying of:

- The objects which are interpreted for visitors;
- The institutions, where the objects are found, collected, preserved, exhibited;
- The visitors concerned with the museum's purpose: scholars, residents, tourists, Internet users etc.
- The techniques used to conserve, present or disseminate the resources developed from the objects.
- The methods for guiding the different projects of the museums.

BASIC COMPETENCIES FOR THE TWO MODULES CONCERNING THE *OBJECTS*

The first competency is to identify one's own position towards culture, art and sciences. If we consider more competencies, we can suggest some courses about these topics:

- Knowledge of different aesthetic styles and cultural approaches.
- Identifying the institution's trends toward the culture, the art and the science.
- Deciphering the assumptions in a subject, a discourse, a medium.
- Debating the museum's choices: pieces of art or science, arguments, partnership etc.
- Knowing how to build different 'ways for knowing' the objects for visitor engagement.
- Knowledge of the different techniques and methods of the museum domain.

- Knowing how to identify, analyse and describe the objects in their context (historically and contemporary).
- Close understanding of the objects, in order to be able to demonstrate or replicate if necessary as part of a visitor engagement project.
- Appreciation of the artistic or scientific interest of a project.

We call this basic course *Culture and mediation (engagement)*.

To learn more depends on the participant's specific domain within their museum. Nonetheless we consider that in every museum it is important to know the basics of what are the various categories of objects that may be found in all the different museums. So we ask the learners to choose between at least one of the other modules: Art History, Live Performance (theatre, music, dance...), Visual Arts, European Literature. It is of course possible, given the diverse characteristics of museums, to propose other domains, as Ethnography, Natural Sciences, Pre-history, Archaeology, Modern Art, etc. In each of them we propose knowledge of certain masterpieces, some specific events, and key references.

BASIC COMPETENCIES FOR THE TWO MODULES CONCERNING THE *INSTITUTIONS*

The first competency in the institutional field is to understand the museum environment: geographic, economic, cultural, social, political environment. This is important because professionals must know their institutional context. They must then know the language and different functions of a museum. What is the working environment? Who are the co-workers?

If we want to equip professionals better, we have to help development of deeper competencies relating to:

- Networking and partnerships.
- The actors, the places and the objects and their inter-relationships.
- The resources available and how to obtain them.
- The responsibilities for a project.
- The different status of the museums, of the works in them, of the people who enter museums.
- How to choose the actors and the documents for a project and knowing how to work with them.

This basic course is then *Cultural policies* and *Heritage institutions*.

For a more in-depth understanding, participants need to know the dif-

ferent institutions and their own ways of operating; for example, partnerships with schools (Culture and education), with researchers (Scientific and technical culture), the civic institutions with which museums have to work (associations, businesses, cities, territorial local authorities, Europe...).

BASIC COMPETENCIES FOR THE TWO MODULES CONCERNING THE VISITORS

The first competency in that field concerns the meaning of a target public or audience. How is it possible to work for a large public and how to choose a specific target audience?

If we want to provide our museum staff with more training, we have to teach them how to:

- Identify the demands, needs and behaviours of visitors with reference to the different existing studies.
- Define and undertake data collection about the environment and the different publics (surveys, interviews, research).
- Consult the relevant literature
- Select a consultant from different proposals.
- Integrate visitor engagement within the museum's cultural project.
- Define the potential publics.
- Relate what is already known about a public and its requirements to the resources available.
- Analyse and specify the project's environment: geographic, economic, demographic, social, cultural and political.
- Address the demands and make changes as necessary.

The basic course introduces Visitor Studies and the different methods for observing visitors and evaluating the museum's visitor services. This approach must explain why audience specialists should be involved right from the beginning of all the projects, to keep the visitor experience always at the forefront of the project.

At greater depth, this specialisation covers, for instance, local residents (*Territory – regional and local – and population*), national and international visitors (*Tourists*), and specific target audiences such as young people, or people with disabilities... (*Urban publics*) if specified policies are established.

BASIC COMPETENCIES FOR THE TWO MODULES CONCERNING THE *SKILLS*

The first competency in this field concerns the uses of communication media (speech, text, photo, dance, drawing, etc).

Advanced competencies must be taught, such as the following:

- Defining the skills and the ways to apply them in developing a visitor engagement activity between objects and an audience.
- Adapting the communication media and methods to different publics.
- Using and applying non-verbal communication tools.
- Organising the relationship between the museum and the public in different spaces (on-site or off-site, real or virtual, etc.)
- Evaluating, step by step, the effectiveness of an activity
- Designing and planning a visitor tour for an exhibition.
- Adapting the pathways through the communication space.
- Developing the public's learning and 'feelings'.
- Stimulating a responsive approach.
- Stimulating interest, curiosity, questioning, and seeking for additional information.
- Developing an evaluation process, selecting appropriate criteria (quantitative and/or qualitative).
- Determining the scheduling and duration of evaluations.
- Understanding, analysing and interpreting the findings
- Incorporating evaluation into museum policies.

The basic course is about learning how to present oneself in a public place (communication skills technique). This is absolutely essential for all professionals who work in a public institution such as a museum. It involves thinking about the recipient of any communication: who do we think he is and what does he wants to gain from the experience, when he enters a museum? If we want to support the learning professional further, we can teach more skills, like *Writing skills*, *Exhibition techniques*, *Evaluation methodology*, *ITC* and *Audiovisual production*.

BASIC COMPETENCIES FOR THE TWO MODULES CONCERNING *PROJECTS*

When tackling a project for the museum or a department or a specific activity, it is necessary to define the project itself. The basic competency

is thus to have a *professional project plan* or at least to have the method for creating one. It is only after clarifying the project purpose that it is possible to determine the different components of a cultural project. To understand project management, training must be offered which explains how to:

- Conduct interviews
- Prepare job descriptions using a competencies repertoire.
- Align a project with the general policies of the museum and relate it to other museum projects.
- Formalise the objectives and the intended results of a visitor engagement project
- Identify and clarify the steps of the project.
- Determine the artistic or cultural position of the project within the museum.
- Organise the logic and logistics of the project.
- Align the project with the development of public programme policy.

The basic course covers professional project management. More advanced courses will cover:

- The preliminary studies for a project (feasibility studies);
- The organisation and the management of a project;
- The evaluation of a project.

CONCLUSION:

All these museum issues need to be assessed by each museum internally with its staff and externally with its board members. The ICTOP website is an appropriate virtual venue for museum professionals to continue conversations on these topics. As this site becomes more collaborative, there is the potential to share different job repertoires in various languages, details of different courses (modules), and examples of lessons, with possibilities also for videoconferences or interactive webinars etc.

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Chen Jianming and Huang Lei

VISITOR-ORIENTED STAFF TRAINING – THE MUSEOLOGICAL CONCEPT AND PRACTICE OF A MUSEUM IN CHINA

INTRODUCTION – CHANGING FOCUS IN CHINA'S MUSEUM

Providing services to visitors is the organizational goal and an important function of a museum's activities. The ICOM's definition clearly states that a museum is an institution "in the service of society and its development". Like many museums in the world, museums in China acquired a gradual understanding of this goal and function. For a long time, the core of traditional museums used to be the material collections. Museum staff indulged in preservation and research activities. They rarely regarded or popularized their collected resources as social educational materials, nor were they particularly concerned about the demands of the publics and society. However, as society developed, such traditional views aroused increasing criticism.

Mary Glass Porter of the Smithsonian Institution observes, "The main function of museums is to go all out to increase the opportunities for every citizen to actively and beneficially visit museums. For this purpose, we must care about and give consideration to every visitor from all sides and in every respect during his or her entire visit." This reflects the managerial focus of contemporary museums: museums are no longer simply institutions collecting, preserving and researching artefacts. Rather, they should be cultural and educational institutions of wider significance that serve the publics and the society. As China's reforms and openness progressed, a rapidly-growing market economy replaced the traditional planned economy. Chinese museums began to understand the importance of high-quality services in attracting and satisfying visitors. They gradually saw provision of visitor services as the core function of modern museum management, shifting from 'collection-orientation' to 'visitor-orientation'. The development of Hunan Provincial Museum in the 21st century reflects this trend.

INTRODUCING HUNAN PROVINCIAL MUSEUM

Hunan Provincial Museum is located in the City of Changsha, capital of Hunan Province, adjoining the picturesque Martyrs Park. Begun in

1951 and opened to public in 1956, it is currently Hunan's largest history and art museum. As one of the Level A museums of China, it is an outstanding patriotic education demonstration base and one of Hunan's best tourist sites. The premises cover 51,000 square metres, including 29,000 square metres of public buildings. Its acknowledged strengths are bronzes of the Shang and Zhou dynasties, cultural relics of the Chu State, ceramics, calligraphy, paintings and stone rubbings, and modern and contemporary artefacts. The cultural relics from the Han tombs at Mawangdui are well known. The museum has 317 staff members and five permanent history and art exhibitions: *Han Tombs at Mawangdui*, *Shang and Zhou Bronzes Found in Hunan*, *Ceramics from Famous Kilns in Hunan*, *The Ten Major Archaeological Discoveries in Hunan*, and *Paintings from the Ming and Qing Dynasties*.

PLANNING TO MANAGE THE VISITOR EXPERIENCE

The new exhibition hall covers an area of 14,000 square meters. Unique in style, rich in content and simple in design, this imposing structure has become a landmark of Changsha – already a famous historical and cultural city. This building is an extension of Hunan Provincial Museum, officially opened to public in 2003, after nine years in development. Taking the construction and opening of the new exhibition hall as the turning point, the leaders and staff members of Hunan Provincial Museum began to reconsider the managerial concept of the museum and reached the following common understandings.

1. The staff members must truly establish “people-oriented” service concept in their minds and understanding.

The relationship between the museum and the visitors is in fact that between a cultural producer and a cultural consumer. Consequently, a museum must face the market, enter and expand it. This involves studying the consumption psyche of the visitors, providing high-quality cultural products and better services so as to attract more visitors and creating a healthy museum market. To achieve this, a museum must embed the “people-oriented” service concept of regarding the visitors as their most important focus, and incorporate the provision of services into the museum agenda. The Hunan Provincial Museum faces the task of upgrading our service quality from “satisfying the visitors” to “making their visits enjoyable”, allowing visitors to communicate with history and art.

2. A museum should provide the reliable organizational guarantee of visitor services in its structural setup.

In addition to providing its products – exhibitions, a museum needs all its related departments to focus their attention on ensuring the visitors have a positive visiting and learning experience. This requires the internal organizational structure must fully ensure that these departments all consider how their own activities impact on the realization of this goal. Hunan Provincial Museum created a completely new ‘opening management’ mode of “centralized management and unified coordination”, with a dedicated department – the Opening Management Department – that guaranteed the provision of quality service for its launch in 2003. This department’s unified and effective management of the visitors’ area included different teams responsible for tour guidance, security, cleaning, ticketing, audio-video education, etc. It works in concert with staff in other departments such as the finance, logistics and security departments. This department’s special team of supervisors monitors the implementation of this management system, and has improved management efficiency, ensured consistent service standards, and lowered operational costs.

3. A museum should establish a system to guarantee the quality of visitor services.

Identifying its service target and expectations, visitors’ behaviour when they accept related services, and also their complaints assists in the design of the content, environment, methods and standards of service elements. Management at Hunan Provincial Museum has progressed through “total quality management” to “lean administration”, establishing procedures and standards for every activity to ensure continual improvement of its service quality.

TOTAL QUALITY MANAGEMENT AND BEYOND

The Opening Management Department developed more than 50 rules and regulations for the tasks of different posts. Although effectively producing improved visitor service quality in a short time, this overstressed the rigidity of executing the system and a lack of standard work procedure. Differences in calibre of staff members had differing understandings of service quality; this led to frequent failure to meet, or divergence from, the quality standards. As a result, implementing total quality management was put on the agenda.

The concept of total quality management (TQM) was developed in 1961 by Feigen Baum, at America's General Electric Company. It is both a management philosophy based on the needs and expectations of the customers and a management method focusing on quality and involving the participation of all staff members. Its purpose is to achieve a successful long-term management method that satisfies the customers and benefits of all members of the organization and the society. TQM has played an important role in the economic development of many countries and is recognised by the International Standards Organisation (ISO), as a complete set of scientific management methods. When applied in our museum, TQM covers the whole process from the moment a visitor enters our museum to the moment s/he leaves as well as every working process of every post. The Opening Management Department has revised the rules to enable staff to understand and follow them easily. Extending this approach to every service procedure, we have designed a *Technical Process and Service Quality Standards of Every Post*, covering, for example, the procedures for booking guided tours, closing the museum for the day, cleaning up, and all job descriptions. TQM has consolidated and strengthened the role of staff members as "museum publicists", who realise that their behaviour directly or indirectly affects the visitor service quality, which reinforces the consciousness of the visitors as paramount. Going beyond TQM, our museum then started to practice "lean administration". This further development requires every manager to be specific and precise about every activity, and every staff member in whatever role to devote themselves wholeheartedly to doing everything well. As an example, a new regulation required the ticket-collector, when checking tickets, to make all punches the same place in the lower right corner to prevent loopholes. We intensified the control of the process of every activity and the supervision of service quality. In another example, "detailed standards of overall quality inspection for cleaners" include standardized operation, proper use of tools, time taken for cleaning and maintenance of tools. These standards are more precise, more scientific and more objective than their predecessors. As a result, our museum officially introduced the ISO9001/ISO14001 quality and environment management system, achieving certification in 2005. In January 2006, our museum passed the appraisal and became a Level AAAA tourist site – the highest level in China.

4. The training of museum staff is the key to ensuring visitor service quality.

A high-quality staff became the key to realising the management objectives. How to train a high-quality staff posed a major challenge for our museum.

Each year, our museum develops an annual staff-training plan. By law, newly employed staff must receive seven days' special training, covering professional mores, management system, service consciousness, working procedures, job standards, etc. Training methods include meeting reports, group discussions, study competitions (e.g. standard gesture demonstrations, standard knowledge quizzes), core member training, demonstration and guidance, etc. This helps the managers to reach a consensus on service goals, content, process and standards and minimise misunderstanding.

All visitors hope to gain knowledge from their museum visit and have a pleasant experience. Apart from their various individual needs, they expect perfect service quality. They detest expressionless professional smiles and rigid professional clichés and empty words. This means that standardized services need the sincere support of the staff. 'Quality services' only refer to those that meet the service standards and are provided by committed staff. More importantly, staff should make the visitors feel that they are getting the best services. The visitors can see sincerity only from genuine smiles. To this end, our museum's TQM has turned from static to dynamic through information feedback, staff training and performance evaluation.

THE VALUE OF FEEDBACK

The information feedback system includes: visitors' book, visitors' survey, staff suggestion box, staff gatherings for free and cordial conversation. This enables timely collection of pertinent criticisms and suggestions from both visitors and staff. Staff-training programmes include different content and methods, catering to the needs of staff at different levels and in different posts. These cover standard oral Chinese, foreign languages, service etiquette and professional skills and greatly enhance the comprehensive staff's personal quality and service quality. The performance evaluation system includes: selection of "excellent staff member" each season and "outstanding worker" each

year, awarding certificates and bonuses to those honoured. Staff attracting favourable feedback from visitors or making good suggestions are praised at the daily meeting and given special consideration in the monthly performance evaluation, to instil enthusiasm and creativity. To optimise the work quality and encourage staff initiative and creativity, the Opening Management Department established the “service quality improvement group”, which provides the managers with information about each working group and post to the management, staff suggestions, and advice, ensuring timely solutions to any problems identified. Group members are enthusiasts from different levels within the Opening Management Department. This enhanced service quality based on real experience. For example, the security team addressed “the evacuation of visitors from the semi-panorama hall”, while the cleaning team investigated “how to change garbage bags”. The “service quality improvement group” produced an effective self-managing team, promoted the steady improvement of work quality and efficiency, and successfully raised staff consciousness and implemented quality controls.

WALKING IN THE VISITORS’ SHOES

Looking at things from the visitors’ point and feeling how the visitor might feel has enabled the Opening Management Department to upgrade our museum’s reception and service level. They developed the “20 key points” for the entire service process from when a visitor buys a ticket to when he leaves the museum. For example, the fifth “key point” concerns visitors listening to the explanations – is the visitor getting relevant information and feeling respected? Should the guide introduce something about the museum while accompanying the visitor to the next gallery, or should the guide remain silent and make the visitor feel bored and embarrassed? These “key points” are the most basic elements of museum services and, cumulatively, they constitute the overall impression a visitor has about the services of a museum. Only by mastery of these “key points” can we offer quality services that are appreciated by the visitors. The supervisory group organises special staff training; each team holds intense discussions as they analyse these “key points” and staff express their opinions based their work experience. The Opening Management Department organizes special tests and meetings for staff to exchange views. Such training enables

the staff to consider the museum from the point of the visitors, and reflect on their own work.

POSITIVE RESULTS

These effective training programmes have ensured the constant improvement of visitors' service quality, which is directly reflected in visitors' satisfaction level. The visitors' satisfaction survey conducted between March and April 2003, showed a satisfaction rate of 88.9%, but a similar survey in 2008 showed a satisfaction rate of 98.9%. The museum's quality products and services have also resulted in a sharp increase of visitor numbers. Before the new hall opened to public in 2003, annual visitation was some 300,000; since the opening, visits increased at an average annual rate of over 30%. Statistics show that our museum received 309,990 visitors in 2003, 496,404 in 2004, 581,890 in 2005, 900,000 in 2006, 1,095,645 in 2007, and a record-breaking 1,590,000 in 2008.

Hunan Provincial Museum has received high praise from both domestic and international visitors. Former prime minister of New Zealand, Jim Bolger, wrote in our visitors' book: "An excellent museum. It tells remarkable stories of the region in a very clear way. It was a good pleasure to visit." A French visitor wrote: "What a pleasure to visit such a beautiful museum! I am really impressed by the good organization of the museum, I really enjoyed my visit.I would like to thank you so much for the quality of the museum of the Hunan Province. I am sure this is the most wonderful museum I have seen in China, and maybe even in my own county, France. I wish many museums in China will follow your example and create environment, so as to make the whole world know how beautiful, rich and smart your culture is." We know that our efforts have achieved positive results.

Michele Trimarchi and Maria Laura Vergelli

PROFESSIONS AND PROMOTION IN THE MUSEUM SECTOR – THE ITALIAN EXPERIENCE

ITALIAN MUSEUMS: AN OVERVIEW

A recent study by ECCOM – European Centre for Cultural Organisation and Management, Roma (Italy), commissioned by a number of Italian Regional governments, analysed the job market in promotional activities relating to cultural heritage. The purpose was to define *job requirements* both in Italian museums and in providers of promotional activities. The results of this study offer a stimulus for reflection about professional employment in the Italian museum sector.

Before proceeding, it is worth noting some general characteristics about this sector. The majority of Italian museums are public¹: 2,267 museums, representing 66% of the national museum heritage. Private museums comprise 22% (758) and the remaining 12% are ecclesiastical museums. In the case of public museums, 20% (461) are owned by state and 80% (1,803) by local governments. In the last group 91% (1,643) are composed of municipal museums, 4.9% (88) are provincial and 3.2% (57) are regional. The majority of public museums are concentrated in Emilia Romagna, Toscana and Lazio, respectively with 268, 263 and 220. These data show that the *job market* in Italian museums is strongly related to the public sector, leading to some charge limitations in the human resources recruiting process and in the selection of promotional activity providers.

The data about the job market in Italian culture sector are not up to date. However, some studies in the late 1990s and another one by the European Commission in 2006² show that this represents a quite

1 Corte dei conti, sezione delle autonomie, *Relazione sul controllo dei musei degli enti locali*, 2005, pag. 29. www.corteconti.it

2 European Commission, Education and Culture DG, *The economy of culture in Europe*, 2006.

consistent amount of general employment³. The cultural *job market* in public institutions consists of 22,000 individuals within the Ministry of Culture and 16,000 for local governments. In the last ten years, museum services companies registered an ever-increasing employment growth. But the prevalence of public sector involvement in Italian museum sectors sometimes represents an obstacle when translating job demand within museums and job supply outside. This situation has brought a separation between the potential workforce graduating from university and professional training in general and the actual workforce hired in the cultural sector. According to the study by Almalaurea in 2007, just 47.7% of humanities graduates are employed within one year after graduating, in contrast to the total average of graduates being 53%. Moreover, the average starting salary of humanities graduates is lower than the general average (772 versus 993 Euro).

In the light of these remarks and to guarantee an ever growing future for Italian museums, it is necessary to balance the relations between job supply and job demand. Before proceeding, it is worth noting some general observations about provisions of museum services in Italian cultural institutions.

THE PROVISION OF MUSEUM SERVICES IN THE ITALIAN EXPERIENCE

Within the Italian museum sector the provision of visitor services, generally, is ruled by private groups of companies. This practice started in 1993 with law n. 4, also known as “Ronchey’s Law”, formulated by the then Culture Minister, Alberto Ronchey. This law conceded to private companies the following services:

- works of art reproduction for catalogues, publications and other information materials;
- reproduction of book images or archival materials and the library lending service;
- management of museum bookstores;
- assistance, reservation and ticketing services;
- children’s entertainment;

3 In the 1990s there were 385,000 employers in the cultural sector, being publishing, radio, television, movies, music, exc., with annual average growth (+2.2%) being more consistent than the economy as a whole (+0.2%). (P. Leon e G. Galli, *Cambiamento strutturale e crescita economica del settore culturale*, in *Rapporto sull’economia della cultura in Italia 1990–2000*, Il Mulino, Bologna 2004).

- audio guides and educational services;
- restaurants and cafés;
- wardrobe;
- exhibitions and cultural events programme;
- safety and security;
- maintenance and cleaning.

Contracting out had two aims: first of all, thanks to the fees and the royalties received from private companies, the museums' income will grow; on the other hand, by dedicating qualified staff to these services, the general quality of them will be improved and the public employers, free from daily management of these services, would finally return to their proper roles. It was originally anticipated that these new rules would foster a virtuous circle: the new human and financial resources would increase the supply of services, in terms of quality and quantity; the number of visitors would multiply; and new funds would improve the museums' cash flow. Unfortunately, not all the original expectations have materialised. It is true that the quality of service has improved. However, in spite of the increased number of qualified staff and expanded range of services and products offered, the financial income received from fees and royalties has proven too meagre compared to ordinary operating costs. Since their introduction, the diffusion of museum visitor services in Italian museums has grown continuously.

It is hard to know exactly the market penetration level of visitor services in Italian museums - state, regional, provincial and municipal. In any case, surely it must be quite high. Definitive data only relate to state museums, thanks to the statistics service of the Ministry of Culture, and to some local museums through their websites. It is necessary to bear in mind that only museums with a minimum of 100,000 visitors, a low threshold to guarantee a return on investment, are able to contract out these services (external management). For the other ones there are different solutions; for instance, managing them by internal employers (internal management) or entrusting them to cultural or voluntary associations such as "Friends of the Museum". It is important to note that direct management is a residual choice. Usually, when the right conditions occur, museums prefer contracting these services to private companies. In other circumstances, a museum

chooses internal management because, for example, its small scale cannot guarantee an economic return for a private company. Generally speaking, the whole range of state museums provides visitor services, and presumably 50% entrust them to outsourcing. Also with local museums, the rate is quite high, and the majority manages visitor services internally with just 20% entrusting them to private companies. This spread is due to the difference between state and local museums. The state museums, usually, are bigger and more famous than the local ones and, therefore, they would be in a position to guarantee visitor numbers meet a low threshold. Moreover, the relevance of local museums is strongly connected to, and sometimes circumscribed by, its own territory and community.

The results between state and local museums differ in their most common kinds of visitor services. In the state museums the most active services are visitor assistance, reservation and tickets sales. This is due to the characteristics of modern tourism, ever more dynamic and planned: the possibility of reserving tickets and/or educational activities has been greatly appreciated by “cultural customers”. These kinds of services have become a necessary asset for Italian museums in order to improve the variety and the quality of their own supply and to satisfy a growing cultural demand. Educational services, indeed, are more common in local museums, representing 97% of total visitor services provision. Educational services have shown an important increase from 2000 until now. This is due also to the Italian school system, which encourages young people to frequent museums, by including guided visits to exhibitions and museums in school programmes. Local museums, in fact, thanks to their strong connection to their territory, can easily make agreements with schools and the local community.

From these remarks it emerges that:

- visitor museum services are very common in Italian museums (state, regional, provincial and municipal museums);
- these kind of services are contracted out. Only when museums cannot permit contracting out do they manage it as internal employers. Anyway this is a residual choice;
- the most common services are assistance, reservation and tickets sales in state museums and guided visits in local ones.

THE RESULTS OF STUDY ABOUT LABOUR DEMAND IN THE ITALIAN MUSEUMS AND IN THE VISITOR SERVICES COMPANIES

The study about job demand in Italian museums highlights that the aspect of the museum sector with larger employer requirements is the visitor services sector⁴. This point offers important remarks.

First of all this study has analysed a wide range of museum employers' contractual forms. The majority are open-ended employers and located especially in management and administration areas. The visitor services sector is characterized by a consistent rate of external employers, through contracting out arrangements.

Thirty per cent of museums disapprove of an insufficiency of workforce only in visitor service areas, especially in assistance and educational services. The findings of the study about visitor services companies are not in line with those of museums. Private groups, in fact, extort an insufficiency of workforce not in staff located on services but in management and administration areas. Cultural institutions, as we said before, are related to public institutions and this leads to some charge limitations in selecting human resources. So, even though they would acquire new employers, they cannot do that. On the other hand, private companies are not interested in investing and providing a workforce in this sector, but they prefer investing in project management activities (such as management of human resources, quality services checks, relationships with customers, development of new customers, etc.).

CONCLUDING REMARKS

The analysis undertaken emphasizes that there is a relevant gap between job demand in Italian cultural institutions and in services provider companies. Probably, the fast evolution of the cultural sector has exerted a strong impact upon the traditional organisation of resources in art museums and this has implied some paradoxical situations. For example, while museum attendants (security staff) are civil servants, with their effort being fungible and measurable, guided tours are provided by external art historians, whose knowledge of the exhibits is limited at least. Such an imperfect organisation of the museum supply as

4 Other museum-specific sub-sectors mentioned in the study are: administration area, conservation, security, safety.

a whole leads to workers' frustration and to a qualitative level of supply that is inevitably perceived as lower than expected.

Since 1993, with Ronchey's law, public museums have adopted a complex and contradictory regulation whereby conservation is performed exclusively by the public owner, while promotion is provided by a private agent under a temporary contract. The contradictory aspect is that museums actually bear the financial burden of many fungible services and activities that could be usefully provided by a private company, and that at the same time delicate services requiring deep knowledge of the exhibitions, such as the guided tours, are among the private company's duties. Such a situation makes it extremely difficult to introduce the necessary changes. The cultural sector is still subject to uses and habits that in this critical period must be reformed.

The solution, by the way, is not easy. Obtaining a re-qualification of museum personnel, at the macro level, will have a slow but deep cultural revolution that will lead to putting high on the agenda's new government measures to invest in and promote the cultural heritage. Italian museums need more consistent regulation that provides more autonomy in managing personnel and, at the same time, could prove able to train young professionals through the provision of museum services.

Publishers

ICOM / The International Committee for Regional Museums (ICR)
and the International Committee for the Training of Personnel
(ICTOP) in cooperation with Regional Museum Murska Sobota

For the publisher

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Draft of the contents

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Proof-read by

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Graphics

ICR archive

Photographs

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Coordination

Metka Fujs

Design

Sandi Červek

Graphic layout and printed

Atelje za črko in sliko

Number of printed copies

200

ACKNOWLEDGEMENT

The Board of the International Committee for Regional Museums gratefully acknowledges the support of the Executive Council of ICOM who have made publication of these papers possible through the award of a grant.

The Boards of the ICR and ICTOP gratefully acknowledge the support of the National Committee ICOM Italy, the Directorate of Cultural Affairs of Lombardy and the Municipality of Mantua in organising the annual conference in 2009.

The publication is available on the websites: www.icr-icom.com
www.ictop-icom.com



Mantua



Opening of the conference in presence of Stefano Benetti, Director of the City Museums of Mantua, Daniele Jalla, President of ICOM Italy, Fiorenza Brioni, Mayor of Comune di Mantova, Paolo Gianoli, Deputy Mayor and Councillor for Cultural Affairs of Comune di Mantova, Alberto Garlandini, General Director's Deputy of Cultures of Regione Lombardia, Goranka Horjan, ICR Chair and Anglekia Ruge, ICTOP Chair.



Alberto Garlandini, Keynote speaker



Participants of the conference in City Museums of Mantua



Irena Veselko, Museums and Galleries of Ljubljana (Slovenia), Elisabeth Cailliet, ICOM France, Keynote speakers



Goranka Horjan (Croatia), ICR Chair



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Maria Laura Vergelli, ECCOM (Italy), Evelyn Kaindl Ranzinger, MUSIS (Austria), Marie- Agnes Gainon-Court , ICOM Switzerland, Speakers; Goranka Horjan, Facilitator



Promotion of the ICR book: Regional Museums and the Development of Communities; Otto Lohr, Susan Hanna, Goranka Horjan, Jane Legget, Editorial board



Opening of the exhibition of Geir Helgen (Norway): Museums – the world inside: Geir Helgen, Author, Goranka Horjan, ICR Chair, Julien Anfruns, Director General of ICOM



Geir Helgen



Irena Žmuc, Metka Fujs (Slovenia), Curators of the exhibition



Groupphoto in presence of Julian Anfruns, Director General of ICOM and Harmut Prasch, Member of the Executive Council of ICOM



In Palazzo Te





Participants of the conference in Palazzo Ducale di Revere



Jane Legget, Auckland University of Technology (New Zealand), Otto Lohr, Landesstelle für die nichtstaatlichen Museen in Bayern (Germany), Darko Babic, Faculty of Philosophy Zagreb (Croatia), Speakers; Angelika Ruge, Facilitator



Stefano Benetti, Elena Coradini, University of Modena (Italy), Viv Golding, University of Leicester (UK), Speakers; Lynne Teather, University of Toronto (Canada), Facilitator



In Tower of Revere



Thanks to the hosts of City Museums of Mantua



In front of the Mining Museum in Val Trompia



Guiding tour in Museo Il Maglio Averoldi in Ome



In front of the Museo il Forno in Tavernole sul Mella



Guiding tour in the Museo il Forno



ICR Annual Meeting



Ferwell from Italy in presence of Graziella Pedreti, Director and Alice Podestini, Sistema Museale della Valle Trompia



Welcome to China – Chen Jianming, Director of Hunan Provincial Museum



Last photo on height 1800 m

