

Museum Professions – A European Frame of Reference

Edited by
Angelika Ruge, President of ICTOP
2008

Collaborators

Axel Ermert, Institut für Museumsforschung, Berlin
Felix Handschuh, FHTW Berlin *
Eva-Maria Kampmeyer, FHTW Berlin *
Angelika Ruge, ICTOP, Berlin

Elisabeth Caillet, ICOM France, Paris
Geneviève Gallot, INP, Paris
Marie-Clarté O'Neill, INP, Paris

David Vuillaume, ICOM Switzerland, Zurich
Marie Claude Morand, ICOM Switzerland, Sion
Filippo Rampazzi, ICOM Switzerland, Lugano
Margrit Wick-Werder, ICOM Switzerland, Bienne

Luigi Di Corato, ICOM Italia, Milan
Alberto Garlandini, ICOM Italia, Milan
Silvia Mascheroni, ICOM Italia, Milan
Salvatore Sutera, ICOM Italia, Milan
Anna Maria Visser, ICOM Italia, Ferrara

Consultant
Rainer Ruge, Berlin

Translation

Caterina Cafaro, ICOM Italia, Milan
Ida Morisetti, ICOM Italia, Milan
Vaneeda Venchard-Weisgerber, Paris
Rainer Schachner, Paris

Acknowledgements

For financial support

ICOM Paris

Fachhochschule für Technik und Wirtschaft (FHTW), Berlin *

ICOM France, ICOM Italia and ICOM Switzerland

For the hospitality

Institut National du Patrimoine (INP), Paris

Institut für Museumsforschung, Berlin

Museo Nazionale della Scienza e della Tecnologia Leonardo da Vinci, Milan

Musikinstrumentenmuseum, Basle

* The Fachhochschule für Technik und Wirtschaft (FHTW) Berlin is called **Hochschule für Technik und Wirtschaft (HTW) Berlin** as of April 1, 2009.

Table of contents

To the reader	4
Introduction	5
Functional chart	14
Frame of reference	15
Select bibliography	35

To the reader

1. The *Chart* describes functional relationships and not hierarchical structures.
2. The functions of each profession can be organised or assembled in various manners.
3. The designation of each profession can be different according to the country or the institution.
4. For the specific features in your country, please refer to your national ICOM Committee.

Introduction

At the end of a symposium organised by ICOM Italy in March 2005 in Pesaro, representatives from France, Germany and Switzerland, all experienced museum professionals, discussed the definitions of activities within museums with the particular intention of finding out if the terms *registrar* or *régisseur* cover the same functions in every country. This led to the wish to create a European frame of reference for museum professions. On 1st June 2006 a preliminary meeting with Elisabeth Caillet, Dominique Ferriot, Geneviève Gallot, Alberto Garlandini, Daniele Jalla, Marie Claude Morand, Angelika Ruge, Margrit Wick-Werder, took place at the Institut de Patrimoine in Paris. Representatives from ICOM France, Italy and Switzerland placed the project in the hands of the president of ICTOP. The enthusiasm of the first short meeting has continued to energise all subsequent meetings of the working group.

We want to promote professionalism and quality in national and international museum work. Therefore, one of the objectives of this frame of reference is to promote the national and international recognition of museum professions and the mobility of museum professionals. In the current context of the modernisation of museums through eye-catching initiatives and economically profitable activities, it is necessary to reflect critically on the special nature of the museum as an institution. 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.

We decided to meet initially in a restricted group of European countries and to present a frame of reference for museum professions at the last ICOM General Conference in Vienna in August 2007. For purely technical reasons, the working group was limited to three national committees and one international committee. It is up to us to define a second stage to which other national committees will be invited.

French was chosen as the working language. We thus had to learn how strictly the French language rejects all anglicisms, even though the “lingua franca” in the world of museums in Europe tends to be English. We have learned to recognise and respect national differences. The structure and plan of the project were decided at the second meeting in Berlin in November 2006. The first description of museum professions was developed in Milan in March 2007. At the Basle meeting, at the beginning of May 2007, and at the Berlin meeting in November 2007 the final decisions were taken that serve as a basis for the present edition.

Guidance Points

Three national projects from previous years were the point of departure for our deliberations:

- *Les professions du musée*, définis par le directoire de l'ICOM Suisse, Bâle 1994
- *Musées et expositions. Métiers et formations en 2001* par Élisabeth Caillet et Michel Van-Praët avec participation de Jean-Louis Martinot-Lagarde, éd. par Département des Arts Visuels, de l'Architecture et du Patrimoine, Chroniques de l'AFAA, no. 30, Paris 2001
- *Carta nazionale delle professioni museali*, a cura di Alberto Garlandini, Milano 2006.

Finally, *ICOM's Code of Ethics for Museums*, 2006, was a further reference for our work. The Swiss brochure should have been reviewed in 2006. The French version is out of print and the Italian version has just been published. A brief analysis of publications reflects the change in the world of museums.

The Swiss publication of 1994 put together 15 short descriptions of museum professions:

Administrateur/administratrice
Bibliothécaire
Chargé/chargée de l'aménagement des expositions
Chargé/chargée de l'inventaire
Chargé/chargée de médiation culturelle
Chargé/chargée des relations publiques et de la presse
Conservateur/conservatrice
Directeur/directrice
Gardien/gardienne
Photographe
Préparateur/préparatrice
Responsable du service d'entretien et de sécurité.
Restaurateur/restauratrice
Secrétaire
Technicien/technicienne de collection.

The frame of reference serves as a model. The introduction states that a tool should be made available to museum managers to help them justify their recruitment needs. Even if the specifications of the professions do not apply in full in every museum, they can serve as direction for improving the quality of work in museums.¹ Each specification is broken down into four points: brief description, job profile, training/initial training and additional training.

¹ Cf. *Les professions du musée*, publ. by the board of ICOM Switzerland, Basle 1994, p. 4.

In its opening pages, the French publication of 2001 stresses the social, economic and political change against which museum activity has been set since the 1980s. "We could not have managed to construct and renovate all these museums without a profound transformation in the design of the collections worthy of entering the collective memory... The museum is becoming one of the media, and in order to meet the needs of society better it is being internally re-structured around its stocks and its exhibitions, creating new occupations and becoming integrated in global cultural politics."²

Three objectives have been agreed:

- to place the public at the centre of the museum's work;
- to set up the bases for closer co-operation between museums, whatever their legal status;
- to support the process of cultural decentralisation.³

These cultural policy objectives have been completely new for French museums: orientation towards visitors, co-operation between museums of different legal status and decentralisation of cultural policy. Partnerships with organisations outside museums, with associations and administrations is becoming a particular feature of the new work of museums. "In this way, museum occupations can be immediately associated with outside occupations which are in their turn also being transformed in their relationships with museums. Internal transfers in museum occupations have conditioned and have been conditioned by outside occupations: those in education, tourism and local development."⁴

The following fields of activity are involved:

Architecte-Maître d'oeuvre
Programmation
Conservation
Restauration
Conception d'exposition
Conception multimédia
Médiation
Gestion
Communication
Accueil et surveillance
Evaluation
Recherche

² *Musées et exposition. Métiers et formations en 2001*, publ. by AFAA. Paris, 2001, p. 5.

³ Cf. *ibid.*, p. 10.

⁴ Cf. *ibid.*, p. 11.

Librairies, boutiques
Restauration, cafétéria.

The considerable importance of traditional activities in the museum – *Collecting, Conserving, Researching, Exhibiting, Educating* – has been highlighted in order to place the museum at the service of the visitor. The French experience with the modernisation of exhibitions and the use of multimedia has opened the way to new fields of employment, which are explained. Recruitment conditions are presented, and a list of higher education courses is appended. The links between the different fields of activities are specified. The recruitment conditions for the public services at the national and regional level are also described in detail. A list of professional organisations and a detailed presentation of training institutions are attached. On these issues, the French publication is a manual of its time. No account is taken as yet of the restructuring of university training following the Bologna declaration (1998).

The *Carta nazionale delle professioni museali*, drawn up in October 2005 and adopted in October 2006, is the result of co-operation by various Italian museum associations.⁵ It is a response to the fundamental changes in Italian museums, and states: “The professionalism, competence and capacity of the personnel are necessary in order to guarantee that the museum mission produces effectively programmes and actions. It is on these people that the efficacy and the efficiency of any institute depend. In other words, they represent the present and future of our museums.”⁶

In the first five years of this century *Technical-scientific criteria and standards of performance and development of museums* (2001) and a *Code for the cultural assets and landscapes* (2004) were developed. In addition, the setting of standards comes under the authority of the Regions. “In different ways and with different procedures, several Regions - Lombardy, Veneto, Emilia-Romagna, Piedmont, Tuscany, The Marches, Lazio and others - have already established that presence of qualified staff is an essential requisite for the accreditation or qualification of museums.”⁷ “Strategies for the development of regional museum systems satisfy local requirements, but museum professional skills are the same nationwide. The aim is to promote a scientific body for museum and heritage development with shared methods, skills and objectives.”⁸

The Italian museum associations have developed a charter which is meant to serve as a reference and which corresponds to the *Curricula Guidelines for Museum Professional Development* presented by ICTOP in 2001. Starting from the recommendations of the *ICOM Code of*

⁵ *Carta nazionale delle professioni museali*. Conferenza nazionale dei musei, a cura di Alberto Garlandini, Milano 2006, p.130. (The quotes are taken from the English translation of the Italian original.)

⁶ *Ibid.*, p. 127.

⁷ *Ibid.*, p. 131.

⁸ *Ibid.*, p. 135.

Ethics for Museums, four fields of activities have been defined in the *Map of the Main Museum Professions* of the *Carta nazionale* (instead of three in the *ICOM Code of Ethics*):

- Research, care and management of collections,
- Administration, finance, management and communication,
- Services and relations with the public,
- Structures, exhibition design and security.⁹

“Contemporary museums require both highly professional training and specialisation, a marked ability to switch from one subject to another, versatility and an aptitude for team work. For this reason the *Map* subdivides the main professional profiles into interconnected and interacting work areas.”¹⁰ With the director lies the general leadership and he or she therefore has the overall responsibility for the museum.

The *Carta* underlines the importance of museology as fundamental knowledge for museum work. “Firstly, museum workers must be trained in museology, to the extent and in the manner required by their specific professions. Secondly, every museum professional deals with museology both in his daily routine work and each time he contributes, in theory and in practice, to museum study, research and education.”¹¹ Thus it is hoped that university diplomas will be assessed and enhanced, and that possibilities for continuous training can be created.

The *Carta* should serve to provide museum professions with the same recognition as is enjoyed by the professions of librarian and archivist/record keeper. The authors are aware of the fact that the detailed job descriptions have to serve as a reference for all the people who work in the museum. This involves permanent as well as temporary employees and volunteers.

Let us take another brief look at the *ICOM Code of Ethics*. It “represents a minimum standard for museums. It is presented as a series of principles supported by guidelines for desirable professional practice. In some countries, certain minimum standards are defined by law or government regulation. In others, guidance on and assessment of minimum professional standards may be available in the form of ‘Accreditation’, ‘Registration’, or similar evaluative schemes.”¹² In the first chapter, three obligations are spelled out for museums: “to preserve, interpret and promote the natural and cultural inheritance of humanity”.¹³ With this aim in view, trained staff are necessary who can enable the museum “to acquire, preserve and promote their collections as a contribution to safeguarding the natural, cultural and scientific heritage”¹⁴. In addition, the Code of Ethics forbids to accept gifts, favours and loans.¹⁵ In order to

⁹ Cf. *ibid.*, p. 133.

¹⁰ *Ibid.*, p. 132.

¹¹ *Ibid.*, p. 136.

¹² *ICOM Code of Ethics for Museums*, 2006, Preamble.

¹³ Cf. *ibid.*, p. 1.

¹⁴ *Ibid.*, p. 3.

¹⁵ Cf. *ibid.*, p.12.

sustain the qualifications of their staff, museums are advised to make provisions for continuous training and personnel development.¹⁶

Discussion on professionalisation

The discussion on the professionalisation of work in museums is a difficult one which has been going on for a long time. Professional work signifies a specific, autonomous service distinguished from other social services.¹⁷ It is advisable to specifically focus on the preoccupation of the profession in society and to demand recognition for it.¹⁸ The discussion on the subject of professionalisation in the museum which started in the 1980s in the USA¹⁹, England²⁰ and Canada²¹ is in accordance with structural and financial changes in the museums. At the same time, the number, size and types of museums have hugely increased. The democratisation of museums requires a new understanding of the role of the institution in society. New fields of action require general and specific training and continuous training. Awareness of this is becoming more and more widespread. Professionalisation, however, is the driving force that prevents museum work from getting stuck in barren routine. There will always be different routes for implementing professional standards at a museum.

An objective such as this is also followed by new challenges. In countries where the professionalisation of museums is already well advanced, there has been an awareness in the last few years of the substantial shortfalls in recent developments. Thus, among other things, a well organised staff policy is lacking, and salaries are partly too low.²² Gaynor Kavanagh advocates research on museum professions which takes into account the sociological and historical aspects.²³ How this type of research can be carried out has been demonstrated by Eva-Maria Kampmeyer and Felix Handschuh in an unpublished study about Germany. They scrutinized 73 job advertisements between December 2006 and April 2007, and obtained the following provisional results: job advertisements show that museum-specific tasks are relevant in the whole realm of cultural work. Increasingly, short-term employment contracts are being

¹⁶ Cf. *Ibid.*, p 2.

¹⁷ Rainer Kuhlen, Thomas Seeger and Dietmar Strauch eds., *Grundlagen der praktischen Information und Dokumentation*, 5th ed., vol. 1, München 2004, p. 37. Cf. also *International Standard, Information and Documentation – Vocabulary*, ISO 5127, 2001. Verband der Restauratoren, Neue europäische Standards für Restaurierungen, in: *arsproto – Magazin der Kulturstiftung der Länder*, 2/2006, p. 36 f..

¹⁸ Kuhlen, Seeger, Strauch eds. 2004, p. 39.

¹⁹ Gaynor Kavanagh, The museums profession and the articulation of professional self-consciousness, in: *The museums profession. Internal and external relations*, ed. by Gaynor Kavanagh, Leicester 1991, p. 37-57. Victor J. Danilov, *Museum Careers and training. A professional guide*, Westport 1994.

²⁰ Museums & Galleries Commission, ed., *Museum professional training and career structure*. Report by a working party, London 1987.

²¹ Martin Segger, *The new age training for the new age museum. A survey of recent museum personnel studies and initiatives in Canada: the implications for museums, museum professionals, and their communities*, ICTOP Paper, Stavanger 1995, p. 1-10.

²² Maurice Davies, *Staff training and development in UK museums*. Quotation from an unpublished MS.

²³ Cf. Gaynor Kavanagh 1991, p. 44-48.

concluded. The employee needs to be capable of reacting and working in a more flexible and mobile way. Professional experience of several years, a marked ability to deal with difficulties at the job, a penetrating ability to take decisions and a knowledge of foreign languages are also demanded. Basic knowledge regarding finance, marketing and sponsoring are often required. Motivation as well as the capacity to work in a team and independently are essential in all areas of cultural work. "Knowledge which leads to greater understanding of ourselves and our condition is a prerequisite to freedom and the basis for positive change."²⁴ If this assumption holds, training and continuous training and their evaluation will play an especially important role in the development of the work of museums. Staff management and development are essential for the future of the museum.²⁵

Two categories of persons working at museums are becoming more important - project staff and volunteers. If they are being recruited, very high recruitment criteria have to be met. They should all have basic knowledge of museology. The qualification of volunteers is a more recent subject for reflection. They should be trained to approach the qualification and performance of the permanent staff.²⁶ "Anyone interested in short-term gain by bringing in volunteers will be disappointed. For a project working with volunteers requires stamina and tolerance by the museum management and the explicit support of the volunteers."²⁷

Basic remarks concerning the present publication

The results of the very open and enthusiastic co-operation in our working group will, hopefully, contribute to making the professionalisation of museums a hallmark of cultural politics.

The frame of reference we have been developing only sets guidelines which should encourage further discussion. The frame of reference should be the starting point for establishing additional national (or regional, as the case may be) frames of reference. It is vital that cultural diversity be respected.

The working group has drawn up a list of 20 professions, each one contributing to the enhancement of the institution. This number corresponds to the minimum for a large museum. Small and medium-sized institutions make their choices according to their obligations and their financial means. The external and internal conditions and objectives set the framework for their decisions.

²⁴ Ibid., p. 53.

²⁵ Matthias Dreyer and Rolf Wiese eds., *Museum und Personal* (Schriften des Freilichtmuseums am Kiekeberg, vol. 54), Ehestorf 2006, with very interesting contributions on this topic.

²⁶ Hartmut John, Mindeststandards für qualifiziertes Museumspersonal, in: *Museumskunde*, vol. 70, no. 1, 2005, p. 42.

²⁷ Stefanie von Knop, *Ehrenamtliche Mitarbeiter - Potentiale und Herausforderungen in der Zusammenarbeit. Ein Erfahrungsbericht aus der Kunstsammlung NRW*, Düsseldorf, in: Dreyer, Wiese eds. 2006, p. 142.

People working at museums should meet the following requirements:

- a university degree for the majority of museum professions;
- competence in museology;²⁸
- practical experience in the respective fields;
- language skills (basic knowledge of at least one foreign language in addition to the native language).

The three-tier classification of university degrees, Bachelor, Master and Doctoral degrees, which will be introduced in Europe by 2009-2010, will make it possible to have an individualised organisation of one's professional career. In principle, with each university degree, the graduate will acquire a new qualification and opportunity on the employment market. Under these circumstances, professional mobility in Europe will be enhanced. As the Bologna process provides guidelines, each European state autonomously decides on the length of the various cycles and their designations. To simplify the present presentation, we speak of the first, second and third cycles. In the national presentations the respective national qualifications will be specified.

The working group would like to stress in particular that it regards high level academic training as well as theoretical and practical training in museology as a necessary prerequisite for all managerial positions in a museum. The recruitment procedure for positions must be transparent and public, particularly where positions of leadership are concerned. In certain countries, a competitive examination (*concours*) is compulsory.

Outreach and visitor services (mediation) have developed enormously and become more professional in recent years. The functions of museum education and mediation clearly need to be distinguished from other functions within a museum, such as documentation and public relations.

Working in a museum means working in a team. The different fields of activities may overlap or leave gaps. It is therefore particularly important to pay attention to the complementarity of functions.

We have defined three major areas so that museum activities are clearly delineated:

- Collections and research
- Visitor services
- Administration, management and logistics.*

²⁸ For ICOM museology comprises both theoretical and practical aspects.

The director has an outstanding responsibility. The *ICOM Code of Ethics* specifically stresses this: “The director or head of the museum is a key position and when making an appointment, governing bodies should have regard for the knowledge and skills required to fill the position effectively. These qualities should include adequate intellectual ability and professional knowledge, complemented by a high standard of ethical conduct.”²⁹

But the Chart explicitly shows that the director is to work with a number of people fulfilling specialist functions with whom he/she should deal in a co-operative manner. The new management style is characterised by increased autonomy in different fields of work. Reliability and trust in the members of staff are also a part of this. “Good leadership has to do with people and thinking about how they are positioned.”³⁰

Every museum should find its own forms of external and internal assessment, allowing a rapid reaction to problems without endangering co-operation within the museum.

The frame of reference for museum professions is structured as follows:

- Description
- Education³¹
- Additional qualification
- Note.

The working group sincerely hopes that this document will be useful and wishes good reading.

Angelika Ruge

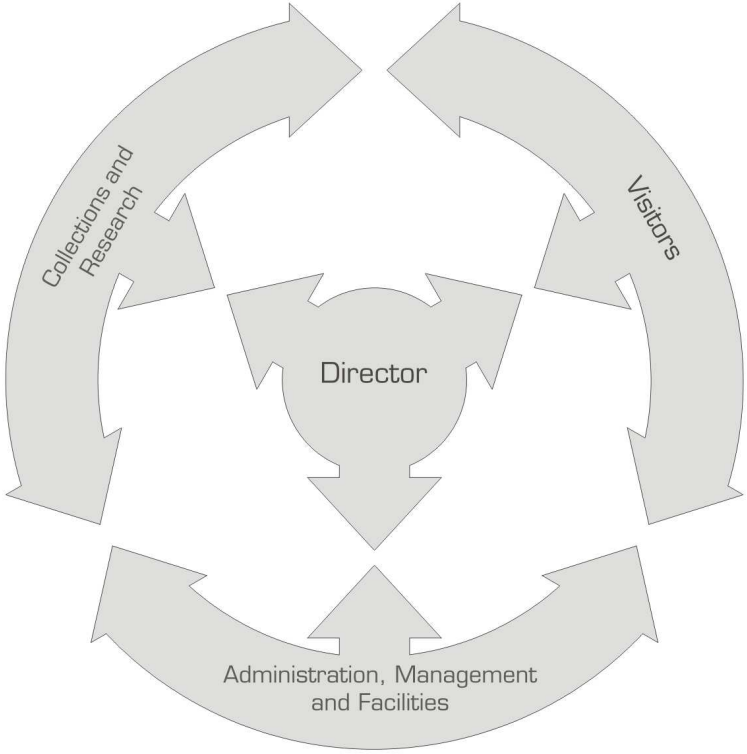
* Cf. Chart on page 14.

²⁹ *ICOM Code of Ethics*, 2006, p. 3.

³⁰ “New models for leadership in museums”, in: *Museum News*, Nov./Dec. 2003, p. 36. This is an interview with Robert Kegan, Professor at the Harvard Graduate School of Education and Victoria Garvin, AAM’s assistant director for professional education.

³¹ Education is understood to mean the basic training necessary to do the job.

Functional Chart*



Collections and Research

- Curator
- Inventory co-ordinator
- Registrar
- Conservator
- Curatorial assistant
- Document centre manager
- Exhibition and display curator
- Exhibition designer

Visitors

- Manager of the education and visitor service
- Education and visitor service officer
- Visitor care and security manager
- Visitor care and security assistant
- Library and media centre manager
- Web master

Administration, Management and Facilities

- Administrator
- Facilities and security manager
- IT manager
- Manager of marketing, promotion and fundraising
- Press and media officer

*The Chart describes functional relationships, and is hence not a hierarchical map of an organization.

Director

Description

The director is in charge of the museum, within the frame defined by its governing authority or board of trustees. He/She must plan and develop the strategic options to increase the museum's profile and visibility. He/She is responsible for the collections and for the quality of the activities and services of the museum.

The director provides leadership and management:

- Professional: he/she defines and monitors activities related to collections and their development; he/she attends to and contributes to conservation, study and interpretation, security and enhancement of collections. He/She sets the research options of the museum.
- Cultural: he/she defines the general programme of activities related to the presentation of permanent and temporary exhibitions and is committed to improving public access to the museum and its services.
- Managerial: he/she manages the services of the museum, has responsibility for human, technical and financial resources. He/She liaises with the governing authorities and is the representative of the museum to all other institutions and partners, public and private. He/She ensures that museum activities are regularly appraised.

Education

Postgraduate degree (second cycle; Master, or higher) in a speciality related to the museum collections and training as well as demonstrable competence in museology and museum management.

Additional qualifications

Several years' professional experience in a museum or similar private or public institution.

Note

It is essential that the director be highly proficient in academic matters. It is advisable that the person be a former museum curator.

Curator

Description

The curator reports to the director and is responsible for the collections in his/her charge. Duties include the care, development, study, enhancement and management of the collections of the museum.

- Care of collections: he/she plans and implements the programme for storage and cataloguing; he/she supervises conservation procedures and ensures they are properly recorded.
- Development: he/she advises the director on the development strategy of collections.
- Study: he/she studies the collections, defines and conducts research projects, attends to the circulation of information and documentary materials on collections and exhibitions.
- Enhancement: he/she contributes to the designing and organising of permanent and temporary exhibitions, publications and activities for the public.
- Management: he/she manages budget and staff under the supervision of the director.

Education

Postgraduate degree (second cycle; Master) in a speciality related to the museum collections and demonstrable training or experience of museology.

Note

In the absence of the director, the curator is directly responsible for collections.

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.

Registrar

Description

The registrar, working with the curator, organises and manages movement of museum artefacts to and from storage or display, in collaboration with private or public partners, within and outside of the building.

- He/She supervises any movement of the artefacts and attends to their security.
- He/She prepares the loan contracts and the respective insurance conditions.
- He/She keeps track of incoming and outgoing loans and manages travel documentation.

Education

Graduate degree (first cycle; Bachelor) in a subject related to the museum collections.

Additional qualification

Relevant professional experience.

Conservator

Description

The conservator, working with the curator, carries out all operations related to the maintenance, preventive conservation or restoration of museum collections.

- He/She draws up a general conservation plan for the collections and the procedures for any specific conservation work, as appropriate.
- He/She can, if necessary, undertake any conservation or remedial work that has been decided upon.
- He/She monitors the environment of collections, in storage and on display.

Education

Postgraduate degree (second cycle; Master) in conservation studies or equivalent.

Curatorial assistant

Description

The curatorial assistant reports to the curator or conservator, as the case may be, and ensures that the collections, whether in storage or on display, are properly cared for and managed.

- He/She ensures that all artefacts are properly marked and stored, and assists in photography campaigns.
- He/She contributes to the documentation and installation of objects for display.
- He/She prepares, as appropriate, artefacts for conservation, study and public display.

Education

Graduate degree (first cycle; Bachelor) in a subject related to the museum collections.

Note

The role of the curatorial assistant varies according to the nature of the collections of the museum. In science museums, the assistant may be the preparator or the specialist in the preparation of objects and casts in such fields as life sciences, geosciences and anatomy.

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.

Exhibition and display curator

Description

The curator of an exhibition plans and implements projects for temporary exhibitions, under the supervision of the director and in collaboration with other curators. If necessary, he/she may assist with permanent exhibitions.

- He/She draws up the programme for an exhibition and appraises design plans.
- Working with the staff of the education and visitor services, he/she assists in improving communication to support public access to the exhibition.
- He/She contributes to the promotion of these projects and to related publications.

Education

Postgraduate degree (second cycle; Master) in a speciality related to the museum collections.

Note

In most cases, the exhibition and display curator is a museum curator.

Exhibition designer

Description

The exhibition designer plans and implements the design of an exhibition, in collaboration with the exhibition curator and the museum team.

- He/She designs installation plans for the spaces accessible to the public.
- He/She establishes, as necessary, an overall graphic scheme for the exhibition.
- He/She monitors and co-ordinates the work of contractors working on the design plans of the exhibition.

Education

Postgraduate degree (second cycle; Master) in an appropriate field or equivalent.

Additional qualification

Experience in exhibition designing.

Manager of the education and visitor service

Description

The manager of the education and visitor service is in charge of all programmes, activities, studies and research concerning the presentation of museum artefacts to current and prospective visitors.

- Working under the supervision of the director, he/she assists in drawing up an outreach policy for the museum and a programme of activities directed at all target audiences. To this end, he/she sets up a network of exterior contacts to relay information to target audiences.
- He/She calls upon the competence of other specialists of the museum to contribute to activities and provide documents to improve public access to collections and exhibitions.
- He/She is in charge of training plans for outreach assistants and guides. He/She contributes to the training of visitor service assistants.
- He/She assists with the designing of exhibitions.
- He/She sets the principles and standards to evaluate the impact of museum programmes and activities.

Education

Postgraduate degree (second cycle; Master) in a subject related to the museum collections and in museology or education.

Additional qualification

Substantial experience in the education department of a museum (or similar).

Education and visitor service officer

Description

The education and visitor service officer implements all the activities directed at current and prospective visitors.

- He/She assists in planning and implementing activities and events held during permanent and temporary exhibitions.
- He/She helps with the appraisal of programmes and activities.
- He/She informs the head of the department of the needs and expectations of visitors to develop new programmes and activities.

Education

Graduate studies (first cycle; Bachelor) in a subject related to the museum collections and/or education and/or communication.

Visitor care and security manager

Description

The visitor care and security manager organises the welcome of the public, provides customer care to the museum's visitors and attends to the safety and security of visitors and collections.

- Working with the director, he/she provides information to the public.
- He/She is in charge of all visitor service attendants, front desk staff and gallery custodians.
- He/She is responsible for the security of the museum, inside and outside.
- He/She organises the ticketing office, shops and the sale of commercial by-products.
- He/She ensures all public spaces are in proper condition and that visitors are properly cared for.
- He/She ensures that all security (anti-theft, air-conditioning) and safety (of the visitor) installations are up to standard.
- He/She assists with the surveying of audiences by collecting information and organising interviews.

Education

Relevant graduate degree (first cycle; Bachelor) or minimum of three years professional experience in a museum or equivalent cultural institution.

Additional qualification

Substantial experience in customer care and security.

Visitor care and security assistant

Description

The visitor care and security assistant deals with the welcome and the orientation of the public and the surveillance of all accessible spaces of the museum.

- He/She takes proper care and provides light maintenance of the spaces.
- He/She provides essential information to the visitor, monitors access and enforces rules of good behaviour.
- He/She helps members of the public organise their visits and reports any difficulty encountered to the manager.
- He/She monitors the conditions of displays and installations and reports any deterioration or other risk to the manager.
- He/She provides basic information to visitors about the museum, the collections and exhibitions.

Education

Successful secondary schooling.

Additional qualification

Specific internal training compulsory for each exhibition.

Library and media centre manager

Description

The librarian collects, develops and manages publications (all media) relating to the collections, exhibitions and history of the museum.

- He/She is responsible for the organisation, preservation, access and maintenance of all library resources.
- He/She assists with the research and development of the collections of the library/media centre.
- He/She collaborates with the document centre manager to attend to requests for copy and reproduction rights.

Education

Postgraduate qualification (second cycle; Master) in librarianship.

Web master

Description

The web master works with the press and media officer to design and develop the museum's web site.

- He/She updates the site and manages the relation with the internet provider in coordination with the IT manager.
- Reporting to the curator or exhibition curator, he/she creates virtual exhibitions.

Education

Graduate degree (first cycle; Bachelor) or three years experience designing and developing web sites.

Administrator

Description

The administrator, reporting to the director, organises and develops administrative and financial management, human resources, legal procedures and oversees the day to day running of the institution.

- He/She handles tenders and purchases, draws up conventions and contracts needed for the effective running of the museum.
- He/She monitors the operating budget, expenditures and is in charge of management control.
- He/She ensures the museum is run according to the principles of efficiency, effectiveness and transparency.

Education

Postgraduate degree (second cycle; Master) in economics or management.

Additional qualification

Substantial experience managing a museum or similar cultural or educational institution.

Facilities and security manager

Description

The facilities and security manager is responsible for the maintenance of the premises, the technical services of the museum and the installation and maintenance of exhibitions.

- He/She provides all services required to ensure the safety of staff and visitors and the security of collections and facilities.
- He/She implements the measures for the care and preservation of collections.
- He/She prepares a risk prevention plan for the museum and implements it.
- He/She ensures compliance with established safety and health legislation, labour laws, protection of the environment and fire prevention regulations.

Education

Graduate degree (second cycle; Master) in a relevant academic speciality.

Additional qualification

Substantial experience in technology, maintenance, logistics or security.

Note

The positions of facilities manager and security manager may be separate depending on the size of the museum.

IT Manager

Description

The IT manager plans, maintains and manages computers, networks and software as well as digital media systems.

- He/She is committed to developing the computer network to improve in-house data management and external communication.
- He/She enforces security of access and data preservation.

Education

Graduate degree (first cycle; Bachelor) in information and communication technology.

Additional qualification

Relevant experience.

Note

Depending on the size of the museum, this position may be linked to that of facilities manager.

Manager of marketing, promotion and fundraising

Description

The marketing, promotion and fundraising manager reports to the director and is in charge of developing marketing and promotion strategies to increase the visibility of the museum, to augment and improve its audience and to find funds.

- He/She provides activities and information so as to improve public awareness of the institution and of its role in society.
- He/She targets current and prospective audiences and develops adequate promotion strategies.
- He/She encourages broader involvement and engagement of the public (friends, volunteers, etc.).
- He/She contributes to the financial development of the museum through fundraising.

Education

Postgraduate degree (second cycle; Master) in cultural or corporate management or economics.

Additional qualification

Substantial experience in the cultural field.

Press and media officer

Description

The press and media officer develops and implements strategies to make known the mission, targets, contents and activities of the institution through all media.

- He/She co-ordinates and assists the professional staff of the museum in their relations with the media.
- He/She develops and maintains a network of media professionals.

Education

Postgraduate degree (second cycle; Master) in journalism, communication or public relations.

Additional qualification

Substantial experience of cultural communication.

Select Bibliography

Ambrose, Timothy: *New Museums. A start-up guide*, Edinburgh 1987.

Ambrose, Timothy; Runyard, Sue: *Forward Planning. A handbook of business, corporate and development planning for museums and galleries*, London 1991.

Arnold-Foster, Kate; Davies, Stuart: *Collaboration between museums*. A report for the Museums and Galleries Commission, London 1998.

Associazione Ranuccio Bianchi Bandinelli: *Lo storico dell'arte: formazione e professioni. Scuola, università, tutela e mondo del lavoro. Atti del convegno del 15 novembre 2004*, Roma 2005.

Audier, Florence: Modernisation des musées et évolution des qualifications. Journée de l'Étude, 20 et 21 avril 1993, dans: *Les métiers des musées et la filière culturelle territoriale*, éd. par CNFPT, 1993, p. 47-48.

Bagdadli, Silvia: *Il museo come azienda: management e organizzazione al servizio della cultura*, Milano 2003.

Baldin, Luca: *Le professionalità della didattica museale. Oltre la formazione verso il riconoscimento*, Treviso 2002.

Basting, Barbara: *Kritische Anmerkungen zur Professionalisierung*. Vortrag, gehalten anlässlich des von der Pro Helvetia organisierten Symposiums "Professionalisierung – Fluch oder Segen", in der Kartause Ittingen/Warth, 26./27. Mai 2005.2006, [<http://www.xcult.org/texte/basting/index01.html>]

Bates, G.W.: *Museum Jobs from A-Z. What they are, how to prepare, and where to find them*, Jacksonville, FL 1995.

Bondardo Comunicazione, ed.: *Gestire la cultura. Identikit delle professioni nel settore dei beni culturali*, Milano 2002.

Bonino, Flaminia; Spurrel, Katy: *Registrar di Opere d'Arte. Atti della Terza Conferenza Europea. Approfondimenti sul ruolo e sulle competenze del registrar in Europa*, Roma 2004.

Boylan, Patrick: The training of museum personnel: a major concern of ICOM and of UNESCO for forty years, in: *Museum International*, publ. by UNESCO, XXXIX, 4, no. 156, 1987, p. 225-230.

Boylan, Patrick, ed.: *Museums 2000. Politics, people, professionals and profit*, London 1992.

Boylan, Patrick, ed.: *Running a museum: a practical handbook*, Paris 2004.

Burkhardt, Axel: Ehrenamtliche Museumsarbeit – nach Handbuch? in: *Museumsblatt. Mitteilungen aus den Museen Baden-Württembergs*, H. 35, Sept. 2003, S. 35-39.

Cabasino, Emilio: *I mestieri del patrimonio. Professioni e mercato del lavoro nei beni culturali in Italia*, Milano 2005.

Caillet, Elisabeth, avec la participation d'Evelyne Lehalle: *A l'approche du musée, la médiation culturelle*, PUL, Lyon 1995.

Caillet, Elisabeth, Van-Praët, Michel, avec la participation de Jean-Louis Martinot-Lagarde: *Musées et expositions, métiers et formations en 2001*. Chroniques de l'AFAA, no. 30, Paris 2001.

Canadian Museums Association, ed.: *More than willing hands. A report on voluntarism at museums*, Ottawa 2001.

Caple, Chris: *Conservation skills. Judgement, method and decision making*, London/New York 2000.

Chatelet, Jean: *Droit et administration des musées*. La documentation française, Paris 1993.

Code de déontologie de l'ICOM pour les musées, Paris 2006.

Danilov, Victor J.: *Museum careers and training. A professional guide*, London 1994.

Davies, Maurice: *Formazione del personale e sviluppo nei musei del Regno Unito*, in: La Regina, Adriano; Valentino, Pietro A., eds.: *La Formazione vale un patrimonio*, Firenze, Milano 2007.

Davies, Maurice: *The tomorrow people: entry to the museum workforce. Introduction, summary and possible actions*, extract from a report to the Museums Association and the University of East Anglia, London 2007, [unpublished]

De Biase, Francesco; Garbarini, Aldo: *High Tech High Touch. Professioni culturali emergenti tra nuove tecnologie e relazioni sociali*, Milano 2003.

Delaney, Juliana; Smith, Alan: *Managing with the visitor in mind*, in: *Museum Development*, ed. by Museum Development Company, Sept. 1991, p. 21-26.

Deutscher Museumsbund e.V. gemeinsam mit ICOM Deutschland, Hg.: *Standards für Museen*, 2. korr. Aufl., Juli 2006.

Deutscher Museumsbund e.V., Hg.: *Bürgerschaftliches Engagement im Museum*. Kassel, Berlin 2008.

Dreyer, Matthias; Wiese, Rolf, Hg.: *Museum und Personal*, Schriften des Freilichtmuseums am Kiekeberg, Bd. 54, Ehestorf 2006.

Edson, Gary: *Museum Ethics*, London 1997.

Evelyn, Hugh, ed.: *Training of Museum Personnel*, London 1970.

Favarin, Christian; Ferrari, Cristina; Scaringella, Francesco: *Restauratore di beni culturali: regole, profili di competenza, formazione, lavoro. Strade e dimensioni per uscire dal labirinto*, Milano 2003.

Fopp, Michael A.: *Managing Museums and Galleries*, London 1997.

- Fuchs, Max: *Professionalisierung kulturpädagogischer Praxis*, Remscheid 1991.
- Garlandini, Alberto, ed.: *Carta nazionale delle professioni museali*. Conferenza nazionale dei musei, Milano 2006.
- Garlandini, Alberto, ed.: *Professioni museali in Italia e in Europa*, Venezia 2007.
- Genoways, Hugh H.; Andrei, Mary Anne: Codes of Professional Museum Conduct, in: *Curator*, vol. 40, no. 2, June 1997, p. 86-92.
- Genoways, Hugh H.; Ireland, Lynne M.: *Museums administration. An introduction*, Oxford 2003.
- Glaser, Jane R.; Zentou, Artemis A.: *Museums - A place to work. Planning museum careers*, London 1996.
- Hochlander, Marjorie E.: *Profile of a museum registrar*, Washington D.C. 1979.
- Hudson, Kenneth: *Prayer or promise? The opportunities for Britain's museums and the people who work in them*, London 1992.
- ICOM Code of Ethics for Museums*, Paris 2006.
- ICOM Italia, ed.: *Museo. Formazione e Professionalità*. Formazione del personale direttivo per i beni culturali, Milano 1998.
- ICOM Schweiz in Zusammenarbeit mit ICOM Deutschland und ICOM Österreich, Hg.: *Aufsicht im Museum*, Zürich 2004.
- ICOM Suisse, éd.: *Les professions du musée. 15 profils professionnels pour le travail dans un musée*. Bâle 1994.
- Institut National du Patrimoine (INP), éd.: *Un institut de formation au service des conservateurs et des restaurateurs du patrimoine*, Paris 2006.
- International Standard, Information and Documentation - Vocabulary*, ISO 5127, 2001.
- IRER: *Il profilo di competenze del restauratore di beni culturali*, Milano 2003.
- John, Hartmut: Fortbildungsangebote für Museumspersonal durch Fortbildungsstätten, in: *Museumskunde*, Bd. 59, H. 2-3, 1994, S. 93-96.
- John, Hartmut: Mindeststandards für qualifiziertes Museumspersonal, in: *Museumskunde*, Jg. 70, H. 1, 2005, S. 40-46.
- Kavanagh, Gaynor, ed.: *The museums profession: Internal and external relations*, London/New York 1991.
- Kavanagh, Gaynor, ed.: *Museum provision and professionalism*, London 1994.
- Kawashima, Nobuko: *Museum management in a time of change. Impacts of cultural policy on museums in Britain (1979-1997)*, Warwick 1997.

- Kegan, Robert; Garvin, Victoria: Encouraging leaders. New models for leadership in museums, in: *Museum News*, publ. by AAM, November/December 2003, p. 35-39.
- Keil, Günter; Wasilewski, Rainer: *Der Restaurator – ein freier Beruf? Die Entwicklung eines neuen Berufsbildes in den freien Berufen*, Köln 1985.
- Kilgour, Elaine; Martin, Brian: *Managing training and development in museums. A guide*, Edinburgh 1997.
- Klemm, Friederike, Hg.: *Restauratoren Handbuch 2006*, München 2006.
- Kräutler, Hadwig, ed.: *New strategies for communication in museums*. Proceeding of ICOM / CECA 1996, Wien 1997.
- Kuhlen, Rainer; Seeger, Thomas; Strauch, Dietmar, Hg.: *Grundlagen der praktischen Information und Dokumentation. Ein Handbuch zur Einführung in die fachliche Informationsarbeit*, München 2004.
- Lewis, Ralph H.: *Manual for museums*, Washington D.C. 1976.
- Lister, Mary: *Museum job descriptions and organizational charts*, Washington D.C. 1999.
- Lochmann, Hans: Standards für Museumsarbeit, in: *Museumskunde*, Jg. 70, H. 1, 2005, S. 26-28.
- Macdonald, Sharon, ed.: *A companion to museum studies*, Malden (MA), Oxford, Carleton 2006.
- Mandel, Birgit; Prisor, Lothar; Witt, Kirsten, Hg.: *Kulturelle Berufsfelder im Wandel*, Unna 1998.
- Manneby, Hans, ed.: *Guidelines to improve museum quality and standards*. Proceeding of an ICR project 1999-2002, n.p. 2002.
- Mensch, Peter van, ed.: *Professionalising the muses. The museum profession in motion*, Amsterdam 1989.
- Minardi, Everardo: Nuove imprese e nuove professioni nell'organizzazione della cultura, in: *Sociologia del lavoro*, no. 49, 1993, p.77-81.
- Moore, Kevin ed.: *Museum management*, London 1994.
- Museum careers, in: *Museum International*, publ. by UNESCO, XLV, 4, 1993, p. 4-52.
- Museum Training Institute, ed.: *Museum training and development. The final report*, Bradford 1997.
- Museums & Galleries Commission, ed.: *Museum professional training and career structure*. Report by a working party, London 1987.
- Nicholson, Emily G.; Williams, Stephen L.: Professional ethics revisited, in: *Curator*, vol. 45, no. 3, July 2002, p. 173-178.

Prior, Nick: *Museums and modernity. Art galleries and the making of modern culture*, Oxford 2002.

Professions en mutation, dans: *Revue Publics et Musées*, n° 6, juillet-décembre, Lyon 1994.

Regione Lombardia – Iref: *Le professionalità operanti nel settore dei servizi culturali. I musei lombardi*, Milano 2001.

Regione Lombardia, ed.: *I servizi educativi del museo e del territorio: profili professionali e percorsi formativi*, Milano 2002.

Segger, Martin: *The new age training for the new age museum. A survey of recent museum personnel studies and initiatives in Canada: the implications for museums, museum professionals, and their communities*, in: ICTOP Paper, Stavanger 1995, p. 1-10.

Šola, Tomislav: Museum generalists – new professionals in the age of synthesis, in: *Museum Management and Curatorship*, vol. 13, March 1994, p. 61-65.

Springuel, Myriam: Management and Change: Who is invited and who participates? in: *Curator*, vol. 13, January 2001, p. 129-135.

Swinney, H.J., ed.: *Professional standards for museum accreditation*. The handbook of the accreditation program of the American Association of Museums, Washington D.C. 1978.

Teather, Lynne; van Mensch, Peter; Faulkner-Fayle, Sara: *Planning for global museum work shifts. An international experiment in career planning and the development of a community of learners for museums: the Canadian and the Netherlands experience*. Paper presented to the ICTOP 1999 Annual Meeting, London, 1-7 July 1999.

Treff, Hans-Albert, Hg.: *Reif für das Museum? Ausbildung – Fortbildung – Einbildung*. Berichte über ein internationales Symposium; veranstaltet von ICOM Deutschland, Österreich, Schweiz; München, London 1995.

Vaccaro, Wanda: *La formazione per la tutela dei beni culturali: atti del convegno internazionale di studi del 25-26 maggio 2000*, Roma 2001.

Verein Deutscher Archivare, Hg.: *Diplom-Archivarin, Diplom-Archivar heute. Das Berufsbild des gehobenen Archivdienstes*, München 1993.

Walsh, Aidan: Policy and the Profession, in: *Irish Museum Association Journal*, vol. 2, 1992, p. 47-53.

Walz, Markus: *Handbuch der ehrenamtlichen Museumsarbeit. Ein Leitfaden für die Praxis*, Münster 2001.