



ICOM Germany meets ICOM Hungary

WAYS TO THE MUSEUM – WAYS THROUGH THE MUSEUM

New Challenges for New Museum Professionals

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Abstracts



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Detlef Hoffmann

The End of the Educated Middle Classes and the German Museum

The traditional museum of the 19th and the beginning 20th century could rely on the well educated middle class ("Bildungsbürgertum"). Among those people a canon of knowledge, that included not only the humanities but also basics in science, was taken for granted. We find this canon in the illustrated press of this time, in Germany the "Leipziger Illustrierte Zeitung" which was first published in 1843. Museum exhibition curators could depend on this knowledge. If there were still problems in understanding the objects this public was accustomed to researching them in a catalogue.

With the dissolution of these classes and the political aim to make the museum accessible to everyone ("Kultur für Alle") a presumption of knowledge is no longer realistic. Two concepts seem to answer the need to bring the widest public into the museums: 1st: Exhibitions where people learn what they didn't know yet ("Lernausstellungen"). 2nd: The event – people go to the museum because it is a social necessity.

During the last 20 to 30 years influence on the museums by the political powers has become stronger and stronger. Exhibitions criticising the status quo are risky for the organisers – providing they are not private enterprises (ie: the "Wehrmachtsausstellung") or are instigated by the political sovereign, as the exhibition on Enlightenment in China was.

Dr. Detlef Hoffmann: Retired Professor of Art History at the Carl von Ossietzky University. Study of Art History, Archeology and Christian Archeology in Hamburg, West-Berlin, Munich, Frankfurt/Main and Freiburg/Breisgau. Thesis on Alfred Rethel's fresco of Charlemagne (1968). Studies on the cultural history of playing cards (1968–1971). Curator at the Historisches Museum Frankfurt (1971–1981). Scientific adviser at the Playing Card Museum in Leinfelden-Echterdingen (1973–1995). Sabbatical leave for a full-time fellowship at the Kulturwissenschaftliches Institut Essen (1991–1994) and at the Zentrum für Interdisziplinäre Forschung Bielefeld (1994–1995). Research on "Vergegenständlichte Erinnerung", memorials in former concentration camps (1991–1992). Project "Civil Society and Social Change in Auschwitz" lead by Jonathan Webber (1992–1995). Project "Legacy of Absence", a research on traces of traumatic events in art of the 20th century (1995).

Publications on art and cultural history from the 18th to the 20th century, especially on the history of photography, playing cards, comics, industrial archeology and on the theory and practice of museum studies.

László Csorba

The Historical Memories of National Conflicts in the Museums of New Europe

The national traditions of the 27 countries of the European Community have double characters: One of them comes from the memory of one-time historical conflicts of the partners nowadays co-operating better and better – meanwhile the other one originated from the memory of co-operation or are connected to its earlier stages. Both of them preserved officially by the museums will play a greater role in the ceremonies of the co-operation of the Community. The most actual task of our museums is to create a new-kind of “European history” that tries not to equate but to integrate and show in a larger context the historically adversative elements of national traditions in a higher-level consensual synthesis. What are our problems and possibilities working on this field? – what are the main ideas and the most dangerous contradictions? – these are the topics of my lecture.

László Csorba, PhD: Eötvös Loránd Tudományegyetem, Budapest (1979); CSc/PhD (1989). Research Fellow, Institute of Philosophy of the Hungarian Academy of Sciences, Budapest (1979–1990); Associate Professor of Cultural History, Eötvös University, Budapest (since 1990); Visiting Professor of Hungarian Chair, Indiana University, Bloomington (1992–1993); Scientific Director of Hungarian Academy of Rome (1998–2003); Director, Hungarian Academy of Rome (2003–2007); Vicedirector, Institute of History of the Hungarian Academy of Sciences, Budapest (2007–2010); General Director, Hungarian National Museum, Budapest (since 2010).

Main fields of interest: Cultural and modern Hungarian history, ecclesiastical history of Hungary, Italian-Hungarian historical relations and connections.

Publications: 14 books and more than 100 other articles publishing in six languages on the above mention topics.

Gábor Ébli

Museums and Contemporary Art in Eastern Europe in the New Millennium

For almost a quarter-century, museums of contemporary art in Eastern Europe have been suffering from the lost financial background of Communism even though their work is today largely free of ideological constrains. Art enjoyment appears a pastime of the privileged few; contemporary art, with its critical-discursive focus, receives little attention from the media. Yet at closer look, the various museum models in this region, being far from homogenous and hopeless, reveal the potential for a lively contemporary scene.

This lecture examines a number of new museums such as the Muzej Suvremene Umjetnosti in Zagreb (priding on its vast building) and the Ludwig Museum in Budapest (located in the

prestigious but secluded Palace of Arts), as well as conversions of historical or industrial monuments into contemporary art museums, e. g. in Ljubljana and Prague. The presentation addresses issues of government funding (for instance, the famous Znaki czasu programme in Poland) as much as the growing influence of private capital (Danubiana Art Museum near Bratislava) and the difficult situation of museums sustained by local governments (City Gallery in Sofia).

Finally, by comparing the strategies of collecting adopted recently by the museums of these countries, the assessment lies at hand that many of the institutions have become each other's rivals on the barely budding market of East European art from the neo-avantgarde of the 1960s till today.

Gábor Ébli, PhD: He holds a PhD in Aesthetics and teaches at the Institute for Theoretical Studies at Moholy-Nagy University of Arts and Design, Budapest. His publications analyse international issues of museology and private collecting, often with an empirical focus on Eastern Europe, particularly Hungary.

MUSEUMS AND TRAINING OF PROFESSIONALS

Angelika Ruge

Education and Training of Museum Professionals in Germany: Achievements, Risks and Hopes

Since the 1970th the museum world in Germany has changed. Museums became an important part of the cultural sector of the German society. The political slogan of the 1970th "culture for everybody" has today its echo in the slogan "museum for everybody". The number of museums has grown. Even the smallest town is proud to host a museum. Architects and politicians have the greatest publicity by building and opening a new museum. The demands of the politicians, the public, and the finance departments are growing. The focus of my presentation will be the question, if the museum professionals are prepared for these demands?

Until the unification of Germany 1990, there existed two different training systems for the museum professionals. In West-Germany the museum curator had to pass a university study program followed by a two years trainee program in a museum. In East-Germany two models existed: the university study program with special courses in museology and a study program for museologist at the technical school in Leipzig. The training of museologists in Leipzig was of high standard and aimed for professional work in museums of middle and small size.

A new museum studies program was installed at the University of Applied Sciences in Berlin in 1993. At the same time the study program in Leipzig continued.

A research done by Dr. Schuck-Wersig, Berlin, in 2005 identified 26 study programs at German universities which have included in their curricula subjects of relevance for the museum work. This is the result of the European University Reform (resolution of Bologna) with the introduction of Bachelor and Master as a professional relevant degree. I shall focus on the study programs in Berlin and Leipzig which are the only which organised their studies on the base the definition of the museum by ICOM: a museum is a non-profit organisation which collects, preserves, exhibits, educates and does research. We shall see if these tasks are still relevant under the "Code of ethics", the new guideline for museums. And we shall discuss, if under the growing diversity of requirements in the museum work, a basic understanding of what is a museum, should be the basement of all museum work. Will lifelong training will become the new way to the professionalisation of museum work?

Dr. Angelika Ruge: She taught at the University of Applied Science Berlin (HTW Berlin) and was the organizer of the museum Studies Program (1993–1994). Until her retirement she was the head of department and since 1994 member of ICTOP (International Committee for the Training of Personnel in ICOM), member of the board (1998) and president of the committee (2004–2010).

A historian by training, she was doing research on contemporary European and German history. She got her PhD from Technische Hochschule Darmstadt. She lectured in Darmstadt and Southampton. After doing research in cultural history during her stay at the Center for European Studies at Harvard University, Cambridge Ma, she became curator for historical exhibitions in the city of Bonn. She joined the staff of the Haus der Geschichte (Museum for Contemporary History of the Federal Republic of Germany) in Bonn, where she became the head of the department for exhibitions. She was responsible for the first exhibition of the museum on contemporary German history from 1945 to 1989.

She has published several articles about contemporary German history, cultural history and the museum studies program in Berlin. She edited "Museum Professions – A European Frame of Reference" (a joint project of ICTOP and ICOM France, Italy and Switzerland, 2008).

Her interests in the museum field are the history of museums and collections, museum management, museum education, evaluation and exhibition planning.

Diana Balázs-Szécsi

Encouraging Collections Mobility by Training of Museum Professionals

In 2009, nine cultural institutions from eight EU member states set up the project *Collections Mobility 2.0 Lending for Europe 21st century*, with the aim of introducing the most recent

concepts, standards and procedures on lending and borrowing of museum collections into the everyday museum practice. The importance of this topic has been pointed out on several cultural conferences during the last years as well as in the frame of an EU working group dedicated to the dismantling of the (legal and administrative) obstacles for the exchange of cultural moveable heritage. The museum professionals – in most of the cases registrars and collection keepers – face problems and tasks related to insurance of works of art, state indemnity, immunity from seizure, loan agreements and long-term loans day-by-day, however they could not so far benefit from specialised trainings on this field. Therefore, in the frame of the project three workshops have been organised on a 'train the trainer' principle in three countries holding the EU presidency in 2010 and 2011 focusing on the abovementioned topics of collections mobility. These courses, given by highly qualified experts, were open to delegates from all EU member states who undertook to further cascade the training programme in their own countries. For the sake of sustainability a website and a handbook have been published to reinforce the effect of the training sessions. The Artnewspaper in its February issue also heralded the success of the project, as a result of which networks of museum professionals and cultural institutions have been created facilitating the cooperation in the field of lending and borrowing of works of art.

Diána Balázs-Szécsi: She is a lawyer working at the Legal and Registrar's Department of the Museum of Fine Arts, Budapest. She has a degree in general law from the University of Szeged as well as in European Union law from the University of Lyon III. She has been working for the EU's OMC working group on the Mobility of Collections, in the state indemnity/insurance/shared liability sub-group, and she is now member of the current OMC group, taking part in the sub-group dealing with risk assessment. She was member of the Collections Mobility 2.0 project as one the main organisers of the collections mobility training.

Franz Jungbluth

„Wissenschaftliches Volontariat“ in Germany. Idea(I) and Reality

The uniqueness of the German "Volontariat" does not only show when searching for an appropriate translation of this term. Even in the neighbouring German speaking countries, the concept of a traineeship for academic museum staff is hardly known. The same is true for both the development of codified curricula for this programme from the 1990s onwards and for the current boom in Volontariat jobs on the academic labour market.

This boom, however, is at best an ambivalent one. First of all, the increase in Volontariat jobs is accompanied by a decreasing level of academic jobs on the intermediate level. Second, the reality of specialised "Volontariate" for PR, education, exhibition design etc. contradicts the ideal of the broad museum curriculum codified over the last 20 years. These developments raise the question if the "Volontariat" still meets the needs of both museums and young

professionals – or if they would be better off with specialised trainee programmes that reflect the overall development of professionalization and specialisation within the different spheres of museum work as it is today.

Franz Jungbluth: He holds a Magister Artium in Social and Economic History and Political Sciences. He was awarded a full three-year graduate scholarship by the Friedrich-Ebert-Foundation to pursue his doctoral studies (2006-2009). Besides his studies he has participated in different academic and commercial projects in Labour History and Business History.

He has been working as “Wissenschaftlicher Volontär” at TECHNOSEUM Mannheim (since 2009). This “Volontariat” follows a “classical” curriculum including public relations (events and marketing) and organisation of exhibitions (special exhibit on the German labour movement).

Tamás Vásárhelyi

Formal, Informal and Non-formal Education and Training for Museum Professionals in Hungary – How to Manage the Sudden Wealth?

A continuous choice of formal learning opportunities in museology (in the broad sense), accompanied with certain academic branches like history, art history, ethnography, and a few professional training opportunities were offered for museum workers in the last decades in Hungary. Non-formal museum management courses were offered with Dutch initiative, co-operation and support (from 1992) as well as a few other training opportunities by civil organisations, museums and the inspectorates. A new law (2000) ordered vocational training of most museum employees (120 hours in seven years). While a rich and diverse offer of accredited courses were soon developed e. g. for the community culture and library fields, museums failed to develop the necessary trainings or courses (moreover, some influential leaders openly neglected the aim and value of such education).

A change came with establishing MOKK (in English ETCM, the Education and Training Center for Museums) which developed a series of publications and a series of training courses. A few museums developed also their own accredited courses.

What are the topics of these courses? Do these match the most urgent needs of museums? Which areas are lacking? Have the common notion of trainings changed, and do museum employees use the opportunity given to them? These are questions to be answered not only by the presentation, but by the museum society of Hungary.

Tamás Vásárhelyi, PhD: Curator of the Rhynchota collection (1978); Deputy director of the Zoological Department (1984); Deputy director general of the Hungarian Natural History Museum (education, exhibitions and marketing, 1991); Senior concillor, head of Education

and Trainings (2009). Active in formal, non-formal and informal education at two university faculties, within ETCM, in HSEE and HNHM.

Studies: Research biologist (1973), CSc (PhD) thesis in entomology (1983), later trainings on managing skills. Collecting and study trips in several European and Asian countries and twice in US museums.

Publications: About 250 scientific or popular papers (15 books) on entomology, nature protection, environmental education, museums, museum education, management.

NEW COMPETENCES FOR MUSEUMS

Miklós Cseri

A National Museum as a Competence Center

In 2007, Hungarian Government brought a decision, accordingly – from logistic point of view – they would outsource certain tasks of great national museums into a firm established by the cultural government. This was a shock for national museums, as they saw their European level outstanding independence to be diminished. So, several museums tried to transform or modify their operational profile according to the new trend, and reposition themselves.

The solution has been determined by the process of undertaking competence roles, resp. operating the museum as a competence center. This could be realized by taking over national-level tasks. Hungarian Open Air Museum had a leading role in this process, and executed four new national tasks between 2008 and 2011, which could be, however, organically adjusted to the original mission statement. MOKK (including education of museum sphere), SZKÖI (protection of cultural heritage), Association of Country Houses (protection of folk heritages) and the rural development project (protection and revival of rural values for the sustainable development) have been established.

Accordingly, Hungarian Open Air Museum has maintained its high social prestige and embeddedness as national museum – on the one hand, and has broadened its social base, reinforced its networking, positioned itself in the palette of cultural institutions – on the other hand. Their example was followed by a number of Hungarian national collections during the past years.

Miklós Cseri, PhD: Acting director Hungarian Open Air Museum, Szentendre (1994–1995). Deputy director, Hungarian Open Air Museum, Szentendre (1993–1994). Scientific secretary, Hungarian Open Air Museum Szentendre (1989–1994). Researcher, Hungarian Open Air

Museum, Szentendre (1987), Ethnographer researcher, Herman Ottó Museum, Miskolc (1981–1987). Director, Hungarian Open Air Museum, Szentendre (since 1996).

Academic qualifications: PhD, Ethnography, Kossuth Lajos University, Debrecen (1995). MA, Ethnography, Kossuth Lajos University, Debrecen, (1984). BA, Ethnography and History, Kossuth Lajos University, Debrecen, Faculty of Arts (1982).

Publications: Three books, 45 collection of articles reduced 87 scientific articles.

Membership of Professional Organizations: ICOM Hungary (1993), Vice-president (1996), President (2002–2008, since 2011). European Open Air Museums' Association (1991), Member of the board (1997), President (2003–2007). Pulszky Society – Hungarian Museums' Association, Vice-president (1996). National Museums' Association, Board member (2005–2009), President (2010).

Main fields of interest: Vernacular architecture, earthen architecture, way of living, protection of earthen and other traditional buildings, museum marketing, museum managing, fund-raising, cultural heritage and tourism, museums and tourism, museums and public organizations (foundations, associations), independence-autonomy of the museums.

University education activity: Cultural heritage and tourism at the Kodolányi-College, Székesfehérvár. Open air museology at the University of Debrecen, Open air museology at Pécs University, Open air museology at Budapest University. History of pitty nobles in Hungary, Pécs University; Honorary professor of Pécs University (since 2010).

Stéphanie Wintzerith

Where to find the Expert – New Competences for Today's Museum

“Là où il reste de la poussière, c'est que le balais ne passe pas.” Where there remains dust, it's because the broom didn't sweep there. Let one of Michel van Praët's favourite sentences introduce the core topic of this contribution: change in the museum. Most museums are not as dusty and old fashioned as they are thought to be: they swept the dust away, let in a wind of change and took up fresh ideas. Their broom is a bunch of new methods, their energy the courage to experiment new ways of doing and explore new paths. Neither did they do it all at the same time, nor all by themselves. They often had expert help from the outside.

Management tools, visitor research, communication and information technologies, event management, interactive exhibits, cultural diversity, sustainability, to name but a few new or fast evolving examples, have made their entry in the museum landscape in the last decades, with long lasting effects. It's not fashion that is at stake but the role of museums in their society, their ability to reach audiences with interesting and up-to-date methods/means, their capacity to adapt to changing expectations, or even to initiate them. It sometimes is even a question of survival.

Those and many other topics brought/bring changes and require/d new expertise. Who's the expert, then? It's a well trained (creative) person with experience in this particular field. Where can one find him/her? The main question remains: inside or outside? Integrate these new competencies into the staff or rely on outsourcing? The answer to that question is depending on many factors, the most important being the economic (do we have the budget?) and strategic (is it a core function for our museum?) ones as well as the time frame (is it an occasional action or a long-term activity?).

Take visitor research for example. In the last thirty years, a shift has taken place from the object-centred to the audience-oriented museum. As a consequence, it becomes crucial to know ones visitors and to have information about their expectations, satisfaction, reception of the exhibitions etc. Visitor research and evaluation – as well as their extension audience development – are disciplines that help museums to become really visitor oriented. Academic research and empirical studies bundled to supply new methods and know-how, a solid basis for a field of expertise.

A growing number of museums recognise the importance of visitor research and some lucky few have even dedicated staff, thus extending their own competences. Most museums however acknowledge that they do not have the required skills or the time to do surveys themselves according to professional standards. They rely on the competent help of external experts and commission institutions, research institutes, universities or free-lancers to carry out the surveys, studies and evaluations they need.

Though a niche segment in the broader range of consultancy for museums, visitor research and evaluation give young people interested in museums and their audiences a chance to set a foot in the museum. It is still very hard to make a living out of it. The offer of services nevertheless tends to grow, especially in the freelance sector. The constraints are huge: uncertainty, difficulty to plan in middle or long term, (usually) poor pay, alternation of periods without and with too much work. On the other hand, the content of the work is very rewarding and never dull, there is a large diversity of research and/or exhibition topics and mainly enthusiastic partners to work with. It needs a good sense of organisation, resistance to stress, a faculty to adapt to new situations and new partners, an analytical mind and a very thorough and thoughtful handling with statistics. And it needs experience, of course.

Like visitor research, every museum has a certain number of fields where it needs support. Because you can't be an expert in everything, can you?

Dr. Stéphanie Wintzerith: She is carrying out evaluations and visitor studies for museums and other cultural institutions. She graduated at the European School of Management (Paris-Oxford-Berlin) and holds a master in Ethnology (France). Her PhD topic covered the international cooperation of museums and its intercultural dimension. After completing her doctorate (2006), she took over the Centre of Evaluation and Visitor Research at the Badisches Landesmuseum in Karlsruhe for two years as its scientific director. She is working free lance (since 2008) with a strong focus on international project and is member of the board of ICOM Germany.

Gergely Sallay

Militaria – A Special Field of Interest with a Special Audience. Commitments and Possibilities in the Hungarian Military History Museum

The Hungarian Military History Museum is special in many ways. It is maintained by the Ministry of Defence, but is professionally supervised by the Ministry of National Resources. It is one of the country's national museums, but it is only a part of a complex institution, namely the Military History Institute and Museum, which is Hungary's central institution dealing with military history. (Other parts of the institution include the Military History Archives, the Military History Library, and other public collections.) The abovementioned facts already imply that the Museum's activities include several special tasks. Besides collecting, preserving, researching and publishing the artefacts and documents of Hungarian and Hungarian-related military history, the Museum also takes part in the cultural life of the armed forces, and closely cooperates with the other institutions incorporated by the Military History Institute and Museum. For example, the Museum organises conferences and publishes books together with the historians, archivists and librarians working in the same institution, and researchers too are often "shared".

The Military History Museum is also special considering its audience. Militaria-collecting has become a rather popular hobby in Hungary, and militaria enthusiasts come to the Museum as if they came to a religious place. They come to learn; they come to carry out research; they come to help and to become involved in the various activities of the Museum. The Military History Museum is becoming a competence centre for amateur military historians; for historical re-enactors; for private collectors; for the makers of military-related films, etc. Since military history is a special science, the Museum has special collections and employs experts with special skills: experts dealing with weapons, uniforms, insignia, etc. For that reason, the Museum also acts as a national authority in these fields of competence.

As yet another aspect of the special nature of the Museum, it should be emphasised that most males in this country had seen military service during the past 150 years, and therefore most families show some kind of interest for the nation's military history and many people also show great respect towards the armed forces. Regardless of their social status, people tend to become "clients" of the Museum at some stage – either as researchers or as visitors. Therefore, working in the Military History Museum provides excellent possibilities to get acquainted with interesting people and exciting stories, and offers the pleasure for the curators to be able to help those interested in their family past. This personal aspect makes this job very appealing.

To fulfil all the commitments mentioned above, the curators of the Museum have to be adaptable; they need a wide range of knowledge concerning both the past and the present of the military; and in addition to all that, they also have to be familiar with the "civilian" world of museums. Consequently, the Military History Museum offers great possibilities for young and adventurous museum professionals.

Gergely Sallay, PhD: He is historian and museum curator with translation skills in English. Hungarian Military History Museum, Head of Documentation Department (since 2009); Hungarian Military History Museum, Head of Medals Collection (since 2001).

Education: PhD in History, MA in English Literature and Linguistics and Historical Museum Studies. Debrecen University, Doctoral Department of History and Ethnography (2008–2009); Eötvös Loránd University Budapest, Department of Historical Museum Studies (1999–2004); Károli Gáspár University Budapest, Department of English Literature and Linguistics (1996–2001); Károli Gáspár University Budapest, Department of History (1996–2001); Baár-Madas Calvinist Secondary School Budapest (1992–1996).

Main fields of interest: History of orders, decorations, medals and badges. Expertise in the organisation and recording of museum collections.

Katrin Hieke

Challenging Conventions: Freelance Museum Professionals and Agencies

As outsourcing and externalisation to freelancers, consultants or agencies is getting more and more common among museums, the field of professions associated with museums broadens and the traditional concept of a museum career is challenged. In my presentation I will focus on some recent developments from different perspectives: as a young curator and scientist, a staff member of an agency working for cultural institutions, and from the standpoint of an university lecturer engaged with the training of prospective museum professionals.

Outsourcing in its broadest sense comes with a lot of different faces: it may be deliberate or inevitable, temporary or longtime; it may involve different legal affiliations and funding and, most important here, it concerns not only “new” professions but also core tasks that until lately were exclusively restricted to museum professionals in museums. Thus, freelancers, consultants or agencies now contribute competences in very diverse fields: e.g. scientific research, marketing, public relations, cultural tourism, graphic and exhibition design and museum education, enriched with fresh external perspectives due to experiences gained through the work with and for different museums. Despite these positive aspects, fruitful collaborations and cooperations with externs are sometimes impaired for different reasons.

The extended and more and more specialized range of modern museum tasks – including the alternatives of working not in, but still for museums – are rarely reflected or incorporated in the conventional training of museum professionals. Important to ICOM is to note, that young museum professionals and hence potential members equally committed to the ethical standards of museum work are not only found within the museums anymore. I suggest that all these developments are worth to be accounted for in the future work and approach of ICOM.

Katrin Hieke: She graduated in 2005 in archaeology, cultural anthropology, pedagogics and sociology at the Universities of Tübingen/Germany and Bergen/Norway (2005). She completed traineeship (Wissenschaftliches Volontariat) as a museum consultant and curator of exhibitions in Germany and Spain at the Rhineland Regional Council (Landschaftsverband Rheinland). She received an advanced certificate in further education from the Institute of Cultural Management of the University of Education Ludwigsburg/Germany (2007).

Katrin Hieke is a PhD student in museum studies at the University of Tübingen as well as a university lecturer and staff member of the project2508 Group Bonn/Berlin/Antwerpen/London, a full service agency for the cultural and tourism sector (since 2008).

Magdolna Vicze

Local Level Networking – A Case Study of Százhalombatta Archaeological Park

The Archaeological Park at Százhalombatta is a local historical museum with extensive archaeological and historical records representing the history of the settlement during the last 4000 years. The Archaeological Park offers a unique opportunity to represent the pre-historic past of the local area through reconstructions of Bronze and Iron Age houses, buildings, and a burial mound. The Park is an excellent area for living history, experimental archaeology and environmental reconstruction.

The 3,5 hectare open air territory of the Archaeological Park has opened new possibilities and opportunities for museum pedagogy. The Park presents both the natural and the constructed prehistoric environment of the area. The prehistoric building and tool reconstructions create exceptional aura and prospects for school children and family activities. Here we are able to use and combine well attested and customary educational and hands-on interactivities with first-person interpretations and several new teaching/activity methods for a unique experience for all ages.

Magdolna Vicze, PhD: She finished her university studies as an archaeologist (1986), studying prehistoric societies of the Carpathian Basin, submitted her PhD thesis on the same theme (2000). She is working in the Matrica Museum, Százhalombatta (since 1996). She is director of the museum and Archaeological Park (since 2005).

Edit Bárd

Cooperation and Networking – A Great Opportunity to Improve Skills Together

How is it possible to update my knowledge in the changing world of museum, in a changing society? Where can I improve my skills as a young museum professional? In learning communities I have found the answer – and more: masters and peers, colleagues and friends coping with similar challenges.

Edit Bárd: Public relations and marketing manager, Danube Museum, Esztergom. Regional coordinator of the Museum Education and Training Centre in Komárom-Esztergom County. Member of the Pulszky Társaság – Hungarian Museum Association’s Committee. Lecturer on museum communication and museum education at different universities and museum-courses.

Education: Art manager, teacher of Hungarian language and literature, teacher of Hungarian as a foreign language, teacher of drama in education.

Work experiences: Public relations and marketing manager, Hungarian Open Air Museum, Szentendre (2005–2009); Program organiser, Hungarian Open Air Museum, Szentendre (2001–2004).

MUSEUM VOLUNTEERING

Gabriella Gulyás

Museum Volunteering in Hungary

The presentation will give a survey of volunteering in Hungary in the past decades with special regard to the new developments in cultural and museum volunteering. It will explore the understanding of volunteering including mutual motivations, inherent benefits and difficulties and will also present some examples of good practices in the field and examine the Petőfi Literary Museum’s volunteer programme in detail.

Gabriella Gulyás: She is a teacher and teacher trainer by profession. Graduated from Debrecen University and studied at universities in Budapest, Plymouth and Manchester. Having had 15 years of classroom teaching and school administration experience she joined the British Council in 1994 where she was in charge of managing the teacher training, literature and cultural heritage programmes including a number of long term bilateral and European partnership

projects. She started to work for the Petőfi Literary Museum (2007) as an advisor and coordinator of the *Revival of Hungarian Literary Memorial Houses* programme. Initiated the museum's volunteer programme (2010). Currently she is Head of Exhibitions and Museum Education.

Udo Liebelt

Museum Volunteering in Germany. Concepts, Management, Training

In my statement primarily I'm trying to answer to these questions:

Concepts

How German museum officers understand "Museum Volunteering" (M.V.)?

Which traditions and models we have for it?

Which cultural and political aims M.V. is following in Germany?

Which scientific base the discussion on Volunteering resp. M.V. has in our country?

For which advantage we are charging volunteers?

Management

In which activity-fields of (A) professionally leaded and (B) honorary organized museums volunteers are in charge?

Which forms of management are practiced in our museums?

Which elements of structure are belonging to a professional volunteering program?

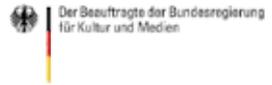
Training

Why and for which advantage we are training volunteering personal?

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Honorary activities: Chairman of the German museum educators within ICOM/CECA; Board member of ICOM Germany; Founder and head of "Initiative Ehrenamt für das Badische Landesmuseum Karlsruhe"; Founder and head of "Netzwerk Bürgerschaftliches; Engagement im Museum" (www.netbem.eu) and editor of *netbem.eu Newsletter* (2006–2011). After his retirement he lives and works honorary as museum adviser in Karlsruhe/Germany.

Gefördert aus Mitteln des



Be it the needs concerning the upkeep and preservation of the collections or meeting the demands and expectations of visitors during the last decades, there has been a rapid change in requirements towards museums. This has created new demands for museum professionals. The scholarly educated curator is not longer the only guarantee for good practice.

Although the collection still forms the core of a museum, in nowadays people with different professional background are needed in the museum. They all influence the direction and the development of the museum. Theoretical and practical approaches towards museums vary considerably, so diverse professionals with their occupational skills complete the museum staff.

The conference reflects the alterations that the museums are undergoing, new approaches to the training of museum professionals, the building of new competences, the needs of networking and the increasing value of volunteering in the museum community in Hungary and Germany.

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