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A matter of degree : mid-career professional training for museum workers in the United States & Great Britain

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**A MATTER OF DEGREE: MID-CAREER PROFESSIONAL TRAINING FOR
MUSEUM WORKERS IN THE UNITED STATES & GREAT BRITAIN**

The College of William and Mary in Virginia

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A MATTER OF DEGREE: MID-CAREER
PROFESSIONAL TRAINING FOR MUSEUM WORKERS
IN THE UNITED STATES & GREAT BRITAIN

A Dissertation
Presented to
The Faculty of the School of Education
The College of William and Mary in Virginia

In Partial Fulfillment
of the Requirement for the Degree of
Doctor of Education

by
William Joseph Tramposch
December 1985

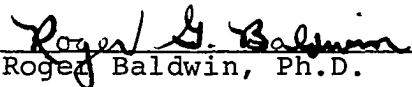
This dissertation is submitted in partial fulfillment of
the requirements for the degree of

Doctor of Education




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Approved, December 1985



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Dedication

With gratitude to and admiration for Ms. Margie Weiler, and to my wife, Peggy, who has put up with me and the monk music throughout the process.

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The writer wishes to express his appreciation to James Bateman, Chief Examiner for the Museums Association of Great Britain and Director of Museum Services of the Oxfordshire County Council; and Geoffrey Lewis, Director of the Museum Studies Program, University of Leicester, England. Also, to those in the West, Drs. Roger Baldwin, Barbara H. Butler, and John R. Thelin (Chair of my dissertation committee), I offer my sincerest gratitude for your guidance and encouragement throughout this project.

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I.

INTRODUCTION

The notion for the following study began during a conversation among some colleagues at an annual meeting of the American Association for State and Local History in 1981. As with most questions, the impetus to study mid-career training options emerged from a variety of nagging frustrations. First, there was the dissatisfaction with how little the museum profession seemed concerned with the issue of standards among mid-career training schemes. This disinterest was particularly ironic, since this general area of mid-career professional training is one which has grown logarithmically in the museum field over the past twenty years.

Secondly, there was a more specific concern about the topic of certification. A growing number of leaders in the museum field subscribe to the notion that within the next 10-15 years the museum "profession" will have an individual certification program.¹ Talk of certification should not seem shocking. What is astonishing, however, is how little those within the profession investigate the advantages and disadvantages of such a system before initiating it. Let me recall that annual meeting conversation:

John, a director of an historical society in upstate New York, complained because he wasn't getting the recognition that he deserved from his board of trustees. Bob, who represented a larger

history museum empathized with John's concern, but not to the extent that he could agree with John's solution: "We should have a program which certifies individuals," said John. "Then we would gain the respect of our boards and our publics," he continued. "We would be just like C.P.A.s or librarians then. We would then be a profession." Others seemed to side with John in theory, but all eventually agreed that they were surprisingly ignorant of just what certification meant. The conversation ended on a titillating note and one from which this following work has emanated. In short, an introspective member of the group suggested that before we "jump into" certification, we would do well to study the British system, which has encouraged individual certification of one sort or another for approximately 50 years. "The British," he said, "have had a museum studies program since the 1930s. We could learn a great deal from their experiences." This person's suggestion was admirable in that it suggested that museum professionals in America should look outside of their own culture of professionalism for answers to problems they confront. It seemed to me so appropriate to learn from the experience of another country, and this suggestion began to appeal to me greatly.

Yet, suddenly a naysayer among us responded, "The British culture is so different from ours. We have nothing really to learn from them." This could be, I thought. But, somehow, the retort only made the idea more interesting. I wondered, is the British system so very different from ours, after all? And, what is a "museum worker" in the U.K.? How can the British succeed at certifying individuals when the mere mention of such a word in the United States often engenders active debate?

The conversation at this annual meeting came to a somewhat heated, and characteristically inconclusive halt. But, my desire to answer the questions about the British system has only grown since that discussion. As a consequence, I have read every known article that has been written about professionalization of museum workers and the mid-career training schemes available in each country. And, in April of 1985, I had the privilege of attending a one and one half week program at Oxford University sponsored by the American Association of Museums (AAM) and the International Council of Museums (ICOM), focussing on mid-career training for museum professionals in Great Britain.

The following dissertation will investigate this question: What will a comparative analysis of continuing professional education schemes in the United States and the United Kingdom reveal about each country's perception of the museum worker? This is an important first question to ask, because only then can those in the museum field proceed rationally to other such questions as: Can the certification program in Great Britain be transplanted in the United States? And, more generally, What aspects of the British training scheme can we apply to our situation here?

Was the naysayer correct when he said that the British are so very different from the Americans as regards the role of the museum worker? Is a study of this time-tested system of no value whatsoever to our interest in increasing professional accountability? I think not. Thus, it is with a constructive spirit that I have undertaken this study. In the end, I hope it will be of some assistance to those who endeavor to develop more effective training schemes for future museum colleagues. At the very least, however, a study such as this can help to diffuse some of the unnecessary and uninformed emotionalism that accompanies conversations about ways in which we can raise professional standards in the museum field.

The reader will understand that this discourse will not directly concern the complex topic of individual certification; nor will it be a comparative study of continuing learning in the professions; nor - finally - will

it pretend to be an extensive cross-cultural study of the United Kingdom and the United States. Rather, it is a more modest first step which aspires to understand how two cultures perceive the role of the museum worker through a general comparison of mid-career training programs and a more specific analysis of two particularly comparable training schemes: the Seminar for Historical Administration at Williamsburg and the Diploma Scheme of the Museums Association. The results of such an analysis may be extremely revealing and will, I trust, be most helpful to those who initiate discussions about such topics as certification and the development of more effective mid-career training programs in the United States.

An interest in such topics as this is brought about by a variety of trends: a gradual change in public perception of museums in our society; a subsequent, increasing interest in the raising of professional standards among those who are entrusted with the oversight of museums and historical agencies; a consequent, rapid proliferation of mid-career training schemes; and finally, a growing concern among colleagues that there are few, if any, standards or groundrules governing this meteoric growth.

In both the United States and the United Kingdom, museums have undergone a transition from privacy and exclusiveness to increasingly public exposure and scrutiny. Kenneth Hudson, noted English author, describes in his Social History of Museums that this transition has been one from

"entry as privilege" to "entry as right."² With public access to museums increasing, there has come a growing interest among museologists in the raising of professional standards. These concerns were more than slightly prompted by the need to become more accountable to the museum's publics. Addressing this issue, Dr. William Alderson of the Strong Museum said, "Federal funding also brought with it new regulations to complicate our lives and a trend towards greater accountability. There are enough new laws and regulations each year to fill a two and one half day American Bar Association seminar program."³

Regardless of the reasons prompting it, the concern for raising standards is, and has been, a worldwide one. In 1947, the International Council of Museums appointed a committee to evaluate professional standards through improved training programs.⁴ Even before this date, the United States and United Kingdom had their own training schemes. And, it will be seen that each country had already asserted itself as a leader in the area of museum studies, especially the United Kingdom, which had begun its Diploma Scheme in the 1930s.

Raising professional standards through training, therefore, has been a chief concern among museum colleagues for years, and this concern has focussed primarily on museum studies programs (intent on training of entry level personnel in a university setting). But, there is this new frontier, one which has barely been investigated until recently: mid-career training. And, it is particularly ironic that it

has been a relatively unexplored area, especially in light of the fact that mid-career training programs throughout the United States have grown tremendously over the past 10 years. In the field of education, mid-career training is one of the fastest growing areas.⁵ This proliferation of such training programs not only reflects general interest among professions to raise their standards, but also is a manifestation of the demographic shifts among learners.

In both the United States and United Kingdom, the birthrate has fallen and the population has matured. Consequently, a better educated and older work force is supporting fewer dependents. In the United States, for example, by "1990 the largest part of the population will be between the years 25 and 45."⁶ As "babyboomers" age and become responsible for fewer dependents, mid-career training options have proliferated. Patricia McDonnell of the Art Museum Association explains:

In 1978, the U.S. Department of Education reported that 31 was the mean age of what it classified as 'independent students' or 'adult learners' of whom 78% were between the ages of 22 and 40 and 15% were over 40. In response to this changing student profile, universities have developed divisions, offices, and departments that they call special programs, conferences and institutes, and

continuing education. These departments are entirely devoted to program development for adult, mature, and to a large extent, professional student populations.

The acceleration of professionally-oriented education programs is not occurring in the university environment. Training programs are now offered by professional associations, educational and cultural organizations, and a variety of management and consulting firms in all disciplines and fields.⁷

With changing public perceptions of museums and the consequent raising of standards of museum workers, the programs which train these professionals have become an increasingly important topic of study. At the last meeting of the Museum Studies Committee (1985) of the American Association of Museums, "Criteria for Museum Studies Programs" underwent its final editing. With this self-study document, the Museum Studies Committee has reached a plateau in its concern for the university-based museum studies programs. It is fitting that the meeting concluded with the discussion of this next important topic of study: standards among mid-career training options.⁸ No doubt many more studies of these options will be undertaken during the next

few years. Already it is encouraging to note that the National Endowment for the Humanities, the Getty Foundation, and the American Association for State and Local History, have each respectively launched efforts to strengthen standards in mid-career professional training programs.⁹

A. The Cafeteria & the High Table. Through an investigation of mid-career training programs in the United States and the United Kingdom, this study will contribute to a better understanding of the different perceptions each country has of the role of the museum worker. To begin, this paper shall review the entire scope of mid-career training options in each country. Then, it will focus upon two programs: the Seminar for Historical Administration and the Diploma Scheme of the University of Leicester and the Museums Association. The comparison of these programs will address such matters as curriculum, program history, students, faculty, and finally, the influence of each option on the field. We are what we eat, we learned in Alice. This study, in a sense, is a look at nutrition. What are the diets of museum workers? And, from a study of them, what can one learn about those respective systems into which these museum workers are nurtured? Here is a preview of what will be found.

The British training scheme is an enclosed one when compared to that of the United States. It is based on the assumption that a standard "body" of knowledge, once mastered, will enable one to become a museum professional.

So standardized is this knowledge, in fact, that one may become a "certified" museum worker through a rigorous series of tutorials, classes, and examinations.

In Great Britain, extensive bibliographies, standard texts, and approved tutors are the constant companions of the British novitiate. And, when compared to the system in the United States, the British program seems almost monastic. Dr. Harry Judge, Director of the Educational Studies Department at Oxford University, once compared graduate schools of education in the United States and the United Kingdom:

The generalization I now wish to test is that the puzzle about American graduate schools of education is, in large measure, explained by the fact that they operate within the laws of the market . . . the British university behaves like a monastery; while the American university operates as, and within a market.¹⁰

The U.S. mid-career programs are far more numerous and of varying quality when compared to the few Museums Association approved programs of the United Kingdom. The comparison can also be likened to that between the American college cafeteria and a high table at a collegiate university in Great Britain. When queuing up for a meal the American student is confronted with what William Bennett has called a

"cafeteria-style menu."¹¹ Whereas, on the eastern side of the Atlantic, the menu has already been set and the students sit at the foot of the "high" table, where they are served in the more traditional ways. To continue, in the American college cafeteria, students sit at any one of a hundred Formica tables all looking alike. They all sit at the same level. In England, only the initiated can sit at the oak "high" table. Status abounds in the latter setting and mobility is much less apparent, and dependent greatly upon one's degree.

A Matter of Degree discusses each country's approach to its respective mid-career training schemes. The leaders of the British museum profession are intent upon the refinement of a few labor intensive programs which stress accountability, respectability, and credibility; while in the U.S., the coordinators of our programs tend to offer students of varying backgrounds what they think the students will want in order to get to where they want to go. Furthermore, the British programs prepare people to work primarily in public museums, whether they be the great national museums or, more likely, the numerous local authority museums scattered about the country; while the American programs tend to relate to the predominance of private institutions, which rely heavily on "the gate" for survival.

Consequently, the British system strives to "certify" the individual for work within institutions which are chiefly governmentally supported; while the American

museum profession has been intent upon "accrediting" the institution, thus assuring that museums are deserving of the public's attention. With this, one discerns that the American system is, at the mid-career level, more market-oriented, while the British museum system is a more enclosed one (a bit like our national park system, in fact).

B. How the Study has been Developed and Major Questions It Will Raise. Characteristic of any dissertation, the chief questions instigate many others ranging from what are the important contextual issues surrounding the study at hand, to how do the curricula of the two specific seminars compare?; questions ranging from, what writings are available on these contextual issues, to what implications can we draw from the comparative study of seminars which would shed light on how each country perceives the role of the museum worker?

What are the important issues? Moving from the general to the specific, the first issue is professionalism, or more appropriately, "professionalization." Next, the study of continued learning for the professions is important (though somewhat peripheral to my research question). Also peripheral, but providing for context, is the issue of how the museum studies options of each country compare. Much more germane, of course, is the issue of how mid-career training options compare. Finally, the literature pertaining to the Seminar and the Diploma Program will be thoroughly explored. This literature will be discussed later in the

"Review of the Literature."

Once the literary context has been explored, the next question to be addressed is: what is the larger museological context in which questions rest? That is, what must be known of the characteristics of the British and American systems of museums before launching into an investigation of the specific topic at hand? This issue is addressed in Chapter III.

II.

THE RESEARCH CONTEXT: A REVIEW OF THE LITERATURE

Literature on these following topics has been consulted: professionalism and the sociology of professions; trends in museum professionalization; continued learning in the professions; museum studies programs for the entry level student; and specifically, mid-career museum training options. Finally, of course, all of the available literature on both the Seminar for Historical Administration and the Diploma Program has been thoroughly examined. This part of the discussion will review the sources consulted and conclude with a comment about two particular resources which helped with the conceptualization of this work, as well as with the format: Harry Judge's American Graduate Schools of Education and Theodore Sizer's Horace's Compromise.¹²

A. Professionalization. This is a field of study which is replete with reference materials written largely during the last 15 years. It is an example of sociology's "coming of age." So, without the help of advisors, one could easily be set adrift in the sea of ratings concerning this topic. Most helpful to the following study have been the works of Kenneth Lynn, Everett C. Hughes, Philip Elliott, and Burton J. Bledstein.

1. General Works: Kenneth Lynn's collection of essays entitled, The Professions in America features two introductory chapters by Everett Hughes and Bernard Barber,

respectively. The first, "The Professions," discusses the emergence of the "new" professions and how they contrast with the older ones, such as divinity, law and medicine. The earliest meaning is from the adjective, "professed" meaning to have "taken the vows of a religious order." From there it grew to contain an "occupation which one professes to be skilled in."¹³ It also describes the characteristics of a profession. Mr. Barber's chapter concentrates on the so-called "emerging" professions (of which museum work is one) and he describes the characteristics of them, especially as it relates to the curricula of university vocational training courses. Schools and colleges contributed greatly to the rise of these "emerging" professions (or sometimes called "marginal" professions) such as library work, social work, pharmacy or accountancy represent.

A more thorough historical survey appears in Philip Elliott's monograph entitled, The Sociology of Professions.¹⁴ This book is particularly helpful because it studies the British roots of professionalism, tracing the emerging professions back to the Victorian era. Numerous comparisons are made with professional development in the United States and a good deal of attention is paid to recruitment and professional education.

The Victorian English roots of professionalism are also explained in Bledstein's The Culture of Professionalism,¹⁵ and especially within a chapter by the same name. Therein, Bledstein focuses on the middle class of

the late 19th century, and provides a context for the emergence of so many "new" professions. From this study, it is easy to understand how the conditions were set for the beginning of a museum profession, especially as we consider that the Museums Association of Great Britain emerged during the same time period, the late 19th century.

Finally, Kenneth Clarke's Civilisation: A Personal View, contains a chapter entitled, "The Smile of Reason." In it Clarke expatiates on the exciting balance that existed during the age of Voltaire and Jefferson, when in so many ways the amateur was becoming a professional. This is a provocative chapter, which causes one to wonder about the risk one takes in becoming too professionalized. The following is one of Clark's caveats:

Wren began as a brilliant amateur. And, although he made himself into a professional, he retained the amateur's freedom of approach to every problem.

Such thoughts as these will reappear again in the last chapter of this study.

2. Museums and Professionalization. A substantial corpus of literature has been written in the United States on the topic of professionalization among museum workers. But, a characteristic of these writings is that it is written by museum workers, and it tries to convince other colleagues that this field is a "profession." Curiously, almost every

article on the topic pays little attention to the fact that one of the chief requirements of a profession is that it be respected as such by those outside of it. Museum workers tend to talk most to themselves, and these sources generally indicate that propensity.

By contrast, there is a lot less information on this topic in Great Britain, thus illustrating Shakespeare's adage, "That which is wished until it were." By this I mean that the museum workers in the United States, fixating on the notion of aspiring to professional status, tend to concentrate their writings excessively on this very topic; while their British counterparts, having already identified a certification program, already have therefore achieved a larger degree of professional stature. "Things won are done," says the Bard in another source, "Joy so lies in doing." In the U.S. museum workers are still "doing" professionalization. Consequently, they write more often about it.

Writing about the museum profession falls into four categories: a. professional trends; b. the measuring of our professionalization; c. internal measuring systems, such as certification and accreditation; and finally, d. some seminal works, which although they deal with the first category mentioned, are important enough to stand alone for discussion.

a. Professional Trends: A most illuminating study is Kenneth Hudson's A Social History of Museums. One of

Hudson's chief concerns is the public image of museums, and his thesis is that such institutions have moved from exclusive clubs to public attractions. As mentioned earlier, he describes this progression as one from "entry as a privilege" to "entry as a right." Along with this changing image of the museum there also came also an increased professionalization among museum curators. Similarly, in a shorter piece entitled, "Measuring the Good Museum," Hudson expands on his thesis and stresses yet another theme: the increasing need of all museums to become more sensitive to the publics they serve.¹⁷ This notion is important and both English and American museums are demonstrating a greater awareness of evaluation techniques, educational programs, as well as marketing skills in order to attract more visitors and educate more effectively. Such trends will be discussed in this dissertation's final chapter.

This increasing emphasis on education and public learning at museums is illustrated well in an unpublished Ph.D. dissertation by Karen Rawlins, The Educational Metamorphosis of the American Art Museum.¹⁸ Her thesis is that the public art museums that were established in the U.S. in the late 19th century, differed from the predecessors in their emphasis on education. Earlier types of English and American museums, Rawlins suggests, were cabinets of curiosities and galleries in which art, collection, preservation, and exhibition were emphasized. Her study illustrates this evolution from cabinets of curiosities to

learning centers.

Edward Alexander's Museums in Motion expatiates on this evolution of museums.¹⁹ This book is an introduction to the history and function of museums. It discusses art, natural history museums, museums of technology and science, history museums, botanical gardens, and zoos. Then he analyzes the various functions of these institutions and concludes with a chiefly descriptive chapter concerning the rise of the museum profession. This final chapter does not convince one that museum work is a profession; but rather, it stresses the aspects of this "emerging" profession, such as the development of professional organizations, the growth of learned literature, and through codes of ethics, to name a few.

Ellis Burcaw's Introduction to Museum Work is one example of this learned literature about which Alexander is writing. Burcaw calls his work a "textbook of museology."²⁰ Developed from a correspondence course in museology that he taught, this book discusses the various aspects of museums from their history to their educational offerings. It stresses theory, but does not avoid techniques. Although Burcaw's book was written in 1975, it is still enjoys fairly wide use throughout the museum field.

A similar attempt to chart out the topography of this field of museology was made by Jiri Neustupny in England's Museums Journal.²¹ Neustupny explains that "museology is an aggregate of scientific disciplines bound

together by the needs and requirements of museums . . . it is a methodology for museum work." He believes that there are five categories of this museological discipline: theory of collecting; theory of communication; theory of function of museums in society; the history of museums; and finally, technological aspects of museums, such as finance and buildings. Neustupny emphasizes that museology is a field in which many disciplines meet. This issue of profession vs. plurality of professions is a recurring topic of discussion in the writings about professionalism.

Especially among our European colleagues (who are more likely to call this business "museology" than "museum work") discussions about the "nature" and "science" of museum work abound. Museological Working Papers, No. 1 offers a revealing look into various definitions of museology.²² MUWOP, as it is known, is a series of theme working papers written by contributors throughout the international museum community and sponsored by the International Council of Museums Committee on Museology. This collection of essays also provides interesting insights into various culture's perceptions of museum work. For example, the question posed to the many contributors to this journal's first issue was, "Is museology a science or just practical museum work?" Some replies were very practical. Others were esoteric and extremely philosophical, thus proving (by answer and by example) that varying opinions prevail. Particularly contrasting are the answers given by Geoffrey Lewis of the

University of Leicester's graduate programs in museum studies and Daniel Porter from America's Cooperstown Graduate Program.

Lewis defines museology and museography and then discusses that the problem isn't in a definition, as much as it is in the failure of the museum world to identify a scientific, theoretical base for museum work. Certainly, he insists, there is a body of knowledge that qualifies as such a basis for study. Lewis' piece is quite technical and etymologically-oriented.²³

Mr. Porter's response, on the other hand, simply describes the Cooperstown Graduate Program and the reasons behind its success. Porter says that the program's ability to cooperate with the academy and museums at the same time has been crucial to its effectiveness. He points out that certain basic questions need to be answered before we can expect top flight training programs anywhere. Those questions are: what is museology; and what form of preparation is best? Porter continues by saying that universities must be willing to cooperate with museums before progress can be made on jointly-sponsored program, (such as the successful Cooperstown program represents). But, the museological question is never really answered by Mr. Porter. Rather, in exchange for that question, he asks several others while providing a very clear, practical answer to some other question which was never asked.

Although the difference of approach and the answers

of the two men was unintentional, it conveniently reveals a major training-related difference in perceptions of museum work between the United States and the United Kingdom: the British mid-career training programs emphasize theory a great deal more than the American programs. The emphasis in American programs tends to be on practicality and practice. Later these distinctions will be illustrated through a comparison of curricula and textual resources.

b. The measuring of professional growth is the second category or topic of concern among the numerous articles concerning professionalization in museum work. Not surprisingly and for reasons mentioned above, most of the articles are by Americans who are concerned with how well museum work measures up to the continuum of professional growth identified by sociologists. Below is a review of the pertinent literature, chiefly presented in chronological order and focusing initially on American writings.

The discussion about professionalism in museums emerged in the late 50s with articles by Albert Parr, Jerome Donson, Wilbur Glover, and Wilcolm Washburn, to name a few. In "Policies and Salaries for Museum Faculties," Albert E. Parr suggests that museums must be classified as institutions of higher learning, but that this in no way should reduce the museum's responsibility to other learners.²⁴ Museums should have a professionally recognized pay scale which takes into consideration all of the diverse job tracks that contribute

to it. This diversity of professions contributing to museum work is a theme consistent throughout Parr's writing.

In "Is There A Museum Profession?" Parr continues by saying that museum work is primarily a "plurality of professions" which come together for the sake of the whole collection and its interpretation.²⁵ We need clear definitions, he says, of what this "new" profession of museum work intends to do. Yet, he continues to say that a good case can be made for the belief that a combination of many different professional skills into one individual job can constitute this new profession of museum work.

He continues this line of reasoning in an article which appeared in an article which appeared in 1964 entitled, "A Plurality of Professions," in which he says that museologists must be better at defining what their museums do.²⁶ It follows that only then can training programs be defined. But, this will be very difficult because a museum is made up of many different professionals. Again, he suggests that it is quite possible that museum administration will become a separate profession altogether. He warns, however, that we should not try to "homogenize" our careers and "force us into the role of a single profession" but should recognize and take advantage of the rich diversity of professions which contribute to our success. In this warning there are implied some of the concerns that Kenneth Clark advanced in his chapter, "The Smile of Reason."

Jerome Donson, in "Current Trends in Professional

Standards for Museums" sides with Parr when he urges the identification of common body of knowledge of museology.²⁷ Donson's piece is a summarization of that which has been done to establish standards for museums. In addition to this, he urges for the establishment of a museum accreditation committee. He also suggests that education within museums ought to be more clearly recognized. In short, he places the responsibility for professionalization squarely on the shoulders of those who work in museums by urging them to "work and strive by themselves to raise standards." "At the moment," he says, "there is a potpourri of non-standard, uncoordinated, almost haphazard museum training courses given by universities and museums." This article calls for standardization, especially among museum training programs. And, he urges that the American Association of Museums oversee this effort.

In the mid-1960s, William Glover, then Director of the Hancock Shaker Village in Pittsfield, Massachusetts, speaks of recruiting for this new profession.²⁸ Recruitment was an important concern at that time, as we shall see through the study of the Seminar for Historical Administration. Glover believes that many of the moves toward professionalism were already being made in the mid-60s. The field must continue to move, he suggests, from a collector-centered mindset to a more of an educational posture. We must have standards, but we also must be flexible and recruit broadly. "Perhaps" he says, "we should

be more concerned about identifying the minimum learning necessary to become a museum professional." Glover's article "Toward A Profession," is characteristic of most of these early pieces in that it tends to identify the landscape of this new museum field. It discusses minimum standards as well as the need for higher standards, yet it remains sensitive to the need to retain a great deal of flexibility because of the varied nature of this work.

A professional and critically sharp look at our work appeared in 1967 when Wilcomb E. Washburn wrote "Grandmotherology and Museology."²⁹ In this piece, which appeared in Curator, Washburn says that "museum science" programs will clearly raise the standards of the profession. "But, what do we mean by science?" he asks. He complains that we use all too freely terms like, "profession," "science," and "techniques." And, he reminds us that we need to define these terms before we use them. Museum administrators are creating another profession, Washburn warns: "above the scholarly professions that are represented in museums." Educational roles of museum workers have expanded with "rapidity, and this is just the opposite trend from universities." Washburn asks, "What happened to the theoretical discussion in museums? Administration is King and theory is going down the drain," he mourns. Administration seems to be the science now, he believes; and, in this belief, he aligns himself with earlier writings by Parr, as well as anticipating some of the findings this paper

makes in studying the curriculum for the Seminar for Historical Administration.

Washburn not only writes about professionalism (or rather, the lack thereof), he illustrates a professional characteristic sorely needed in museum work today: peer review, and a critical academic insight into problems. Fortunately, his works regularly punctuate the writings of museology and professionalism for the next 15 years, and more allusions to them will be made later in this review.

In "Ours A Profession," (1967) Aalbert Heine reminds us that we cannot just agree among ourselves that we are professional, we must also convince our visitors.³⁰ He believes there is no criteria the public can use to judge us, and "it's our fault." Like Donson, he calls for an accreditation program. The public needs to be aware that there are institutions called museums, and not continue to draw distinctions between science, history, art museums, and zoos. (Note: an accreditation program was initiated three years later, in 1970.)

As a number of articles describe how museum work fits into the normal pattern of emerging professions. In an article entitled, "Professionalizing the Museum Worker" Dorothy Mariner asks, "What is a profession?"³¹ And, in answer to that question, she offers six accepted steps to professional status. Like Donson, she decries the poor consistency of training programs, which are "usually relegated to less-rigorously controlled organizations."

Museum workers, she believes, act as if their status has not "been sufficiently validated," and she adds that this action alone is a good sign that it is not. Professional status must be granted by others, she asserts. She concludes by identifying the obstacles to professionalization (e.g. boards predominantly consisting of members of the upper class, while museums are to serve everyone; the increasing distancing between specialists within the museum and the generalists representing the public; and finally, the number of different professions working within the same institution).

This process of comparing the museum field to other professions continues in an article by Michele Kort, entitled "Tenure."³² This article explains tenure in higher education, while exploring the types of tenure that could be offered in museums. But, one of Kort's conclusions is that tenure alone is not enough because behind the tenure issue is larger, a more-difficult-to-satisfy challenge among museum workers for greater professional recognition. One is left wondering whether tenure is really the answer to this need within the museum field.

"In Quest of Professional Status," by Robert Matthai, focuses on a subset within museum work: museum education.³³ Matthai recommends to museum educators that they define what it is that they do and that they take steps to learn more about what they can be learning from the formal educational establishment currently existing in universities, colleges, and schools. He asks for renewed confidence among

museum educators and an increased effort to regard museum education programs in a more important light. Education in America is underrated, he claims. But he sees a bright future in the professionalization of museum education. He cites "Sesame Street" as an example of an endeavor that has been successful primarily because it took early advantage of professional educators. Once such linkages more regularly occur between museums and more traditional education institutions, greater recognition will be bestowed upon museum educators, he believes.

In 1975, Wilcomb Washburn returns with a booklet entitled, Defining A Museum's Purpose, in which he discusses the belief that, although museums might be conscious of what they are not, they are still very uncertain of what they are.³⁴ This piece urges that there be more effective evaluation of programs and surveys of the public. He also invites museum professionals to explore more interactive teaching techniques, thereby extending Matthai's wish that there be an increasing emphasis and confidence placed in education program development.

As recently as the 1985 annual meeting of AAM, Wilcomb Washburn contributed a piece entitled "Professionalizing the Muses" in which he considers the "claims, evolution, validity, and public future of the museum 'profession'."³⁵ In preparation for this session at the AAM meeting, Washburn perused the literature on the museum profession. And, he was frustrated with how little he found.

In his presentation, he cites many "problems" in the quest for professional status, among them: the lack of agreement on a definition of the museum profession; the lack of unity within the museum profession; a lack of self criticism; an overly narrow definition of the museum professional; and a dearth of outside agencies whose role it is to monitor the success of museums. Although a bit hastily prepared and surprisingly redundant, this critical article is still one of the most insightful recent contributions to the literature about the museum profession.

Finally, a letter that was sent in 1983 from Robert Birney, Senior Vice President at Colonial Williamsburg, to Robert MacDonald, then Director of the Louisiana State Museum, is worthy of note.³⁶ In it, Birney is responding to a number of questions which MacDonald raises as a member of the Commission on Museums for A New Century. MacDonald asks: Where is the museum profession headed? What is the museum profession? Is the museum professional being replaced by administrators and bureaucrats? And finally, of course, what should museums do to prepare for the future? Birney's answer is concise, eloquent, and quite revealing in that it tended to review a lot of the themes, which the American writings on professionalization have addressed above:

There is no question that across the museum world today there is a slowly rising professional consciousness, driven by the usual bread and butter concerns.

There is also no question that those concerns are real and must be addressed. Yet, there is no reason to think that professionalism that leads to personal certification, restricted entry opportunities, and that fatal hubris which seems inevitably to invade successful professions and alienate them from their publics represents a major risk in our future. In a field that must always embrace the task of integrating contributions from all quadrants of the specialist's compass, the needs of museum visitors will best be served by people who cannot claim some special right to define what good museum practice is.

One of the most important writings about the museum profession in the United Kingdom was written by Brenda Capstick in 1970. This article is entitled "The Museum Profession in the United Kingdom" and is a very clear explanation of how the profession of curator was developed when the Museum Association was founded in 1884.³⁷ It also identifies important events contributing to the professionalization of the museums association. Finally, like so many of her American colleagues, Ms. Capstick emphasizes the importance of recruitment.

Raymond Singleton was the Director of the University of Leicester programs in museum studies before Geoffrey Lewis. And, in an article entitled "The Future of the Profession," Singleton writes of an increased broadening of the role of museums and predicts developments which perhaps call for subsequent broadening of the definition of the word "museum" itself.³⁸ Increasingly, museums must compete, he says, and they cannot stand aloof anymore -- a theme which is firmly addressed in Hudson's work described earlier. Regardless, substance and status in museum work are required, says Singleton, and museum studies programs will need to become more selective in the future. Singleton also calls for better "marketing" of museums, emphasizing the need to accommodate more diverse publics.

Furthermore, in an article entitled "Recollections" which appeared in Museums Journal, Singleton applauds the fact that professionalism is overtaking amateurism in the field of museum work.³⁹ This evolution, he believes, will help define museums more thoroughly. He also perceives the diversity of purposes of museums as an obstacle in the way of strengthening the profession. Once again, he forecasts that museums will broaden their definitions and uses in the future.

Neil Cossons, director of the National Maritime Museum, calls for a more public-minded professional in an article entitled "A New Professionalism."⁴⁰ This new professionalism, he believes, will be more attuned to the

needs of the public than to regulating the activities of its membership. "But, it will be based, nevertheless, on a firm core of scholarship and sound management." Cossons, also in an address given later at the American Association of Museums' Annual Meeting in Indianapolis, stresses a need for museums to be managed by people who emerged from the curatorial ranks and who have gained (in addition to their scholarly talents) a thorough understanding of business.⁴¹ Only then, he believes, will museums be truly cared for in the future. He cites his staff at the Maritime Museum as an example of one that has grown up through these ranks. Cossons remains one of the most eloquent and insightful writers about the museum profession in Great Britain.

c. Internal systems of measuring is the third category of writing on professionalization within museums, and it is by far the largest. It includes accreditation and certification. Virtually all of the articles written on this topic are descriptive rather than theoretical, so they tend to describe simply how to complete such programs successfully. Nevertheless, some central articles deserve at least a listing and brief description here:

* Patricia Williams in "The Value of Accreditation" offers a brief and convincing invitation to accreditation programs of the AAM. The invitation is accompanied by several testimonials,

followed by a list of the 579 accredited institutions in the country, and the 159 reaccredited ones.⁴²

- * Kenneth Starr in "Defense of Accreditation" takes exception with an article by Thomas Nicholson which stated that accreditation was not worth the effort. ("Why Museum Accreditation Doesn't Work") Starr's response is clear and centers on each one of Nicholson's areas of complaint.⁴³
- * H. J. Swinney, in an article entitled "It Is Ours" emphasizes the corporate responsibility that all museum workers have to the accreditation process. And, he emphasizes the skill of self discipline that this process develops within a museum's staff.⁴⁴ H. J. Swinney is also the author of Professional Standards for Museum Accreditation, the official guide for museums seeking accreditation by the AAM.⁴⁵
- * Randi Glickberg, former Secretary of the Accreditation Committee, says in an article entitled "Museums Appraise the Program" at the results of a questionnaire on the success of the

accreditation process are in, 363 questionnaires sent, there were a startling 293 respondents.⁴⁶ The conclusion is that the program is very successful and Glickberg's article is the central part of a special issue of Museum News in 1976.

- * Ellen Hicks in "Beyond the Beginning: Accreditation After Ten Years" records the comments made during an informal roundtable discussion among leaders of the accreditation movement.⁴⁷ Included at the meeting were Joel Blume, Gerald George, Mildred Compton, Thomas Leavitt, and Dr. William Alderson.
- * Marilyn Hicks in a book entitled Museum Accreditation: A Report to the Profession offers the first official report of the Accreditation Committee.⁴⁸ This piece was written in 1970, the year that the program was initiated and this publication explains the reasons for the program and how it is expected to work and it includes guidelines for "visiting teams" of accreditation reviewers.
- * The late James Short, in a piece entitled "Reaccreditation: The Next Step"

describes the then-nascent (1976) reaccreditation process.⁴⁹

The issue of individual certification is one that has been discussed in a number of museological quarters in America.

* Martha Morales in "Certification" offers an update of the certification program in the American Institute of Conservators of Historic and Artistic Works.⁵⁰

* Finally, Susan Grigg, an active archivist and member of the working group subcommittee on certification for the Society of American Archivists, offers here a simple and concise explanation of a proposed certification program for archivists.⁵¹

This review of literature does not delve into the early articles written about certification of English museum professionals primarily because the results of their early efforts can be seen through their well-established certification program and the training opportunities that prepare people for it. Secondly, English certification related matters and rationales are often contained in the Museum Training literature cited below (c.f. "Continuing Education in Museum Work" later in this review).

d. Several Central Works: The fourth category

sources addressing this topic of professionalization pertains to a number of central works, which have been consulted regularly through the course of this investigation, and which, by their very presence indicate a certain level of professionalism. The American Association of Museums has published a number of crucial studies of its state of affairs. In 1969, America's Museums: The Belmont Report offered the Federal Council on the Arts and Humanities a list of recommendations following the Council's request that a committee be established which would look at the present condition of America's museums, its unmet needs, and the relationship between museums and other cultural institutions in America.⁵²

More recently, in 1984, the American Association of Museums published Museums for A New Century: A Report of the Commission on Museums for A New Century.⁵³ An apt description of this commission's work, according to chairmen Joel Blume and Earl Powell is to "clarify an ever-changing present and to inform the future with wisdom." This report surveys the present state of museums of all types in America and raises some increasingly important issues. Interestingly, this report is entirely institution-oriented and not individual-oriented, thus partially explaining the omission of such topics as professional training and certification schemes for museum workers.

In Great Britain, the Museums Association publishes annually Museums Yearbook.⁵⁴ This annual publication

includes a directory of museums and galleries in the British Isles and a guide to their administering authorities. In addition, it has useful chapters which address the Museums Association, its council and committees, and the financial support for museums and area museums councils, among other topics. This is an extremely valuable book and offers a foreigner clear insights into the structure of the British museum system.

Similarly insightful is a brand-new publication entitled Manual of Curatorship: A Guide to Museum Practice.⁵⁵ It is difficult for this American to believe that there exists a single manual of museum work. The English Journal, in its encyclopedic nature, implies a great deal about how the British perceive the role of the museum worker. This book contains discussions of all aspects of "museum skills for the practicing curator" beginning with an historical approach to museology (worldwide!). This extensive book delves into specific topics ranging from collections care to effective museum administration. The book comprises the work of 50 contributors. John Thompson, Director of the Museums and Galleries Upon Tyne, is editor of this new compendium.

Finally, an anthology of articles entitled British Museums: Some Views and Opinions was assembled by Kate Tiller, Coordinator of the ICOM/AAM Oxford program on museum studies, which was held in England in 1985.⁷⁰ This is a collection of articles designed to provide visiting Americans with "recent views and opinions (often controversial) about

institutions visited by the registrants of the seminar." This collection of articles was very helpful in introducing us to some current issues being debated within the museum community in Great Britain.⁵⁶

B. Continued Learning in the Professions. The next general issue of concern is the building of effective continued learning programs. These programs are also known by many other names, such as mid-career training, mid-professional training, lifelong learning in the professions, and a familiarity with them adds important context to this study. I have relied on works by Randall Collins, Ralph Turner, Milton Stern, Lewis Mayhew, Earl Cheit, and Cyril Houle.

Randall Collins, in The Credential Society describes how America has become such a credentially-oriented population.⁵⁷ He traces the roots of this back to English society and covers various comparable aspects of American professions, while suggesting why these newer "emerging" professions are important. An article which is equally as important as Collins' for its context is Ralph Turner's "Sponsored and Contest Mobility in the School System" which appeared in American Sociological Review.⁵⁸ This article compares the British and American systems of education, contending that the British system is characterized by "sponsored mobility," while the American system is characterized by a contest mobility. What Turner means by this is that early in one's career as a student in Great

Britain, one is selected to enter various fields. From that point on one is usually sponsored throughout the remainder of one's education. Whereas in the United States, a land of many second chances, one is usually left to fend for oneself. Consequently, working one's way through school (an unthinkable proposition in Great Britain) is very common in the United States. Americans are also more likely to change their career paths than are their British counterparts.

Milton Stern in Power and Conflict in Continuing Professional Education presents an anthology of essays on various aspects of continuing professional education, the conclusion of which is written by Cyril Houle, author of at least 10 books on this topic.⁵⁹ Chapters included in this book address such issues as the state of the continuing education market, a survey of current professional education offerings, and a discussion of professional characteristics of training programs in accounting, banking, and real estate, to name a few. Subsequent chapters in this book deal with various forms of regulation which accompany such professional training programs.

One of Stern's major points is that there is a whole universe of professional training opportunities rapidly developing in the United States. He believes that it is one of the fastest growing sectors of education today. Stern, the Director of the University of California extension programs, is in a position to know about this proliferation of programs. The irony appears to be that those in the

business of seminar coordination within the museum profession take such little interest in learning from other professions actively engaged in their own mid-career training programs. One exception is the well-planned Museum Management Institute (in Berkeley, California), which relies heavily on its knowledge of other professional training schemes. In fact, one of the coordinators of this program is Milton Stern.

Lewis B. Mayhew in Changing Practices in Education for the Professions also edits a series of essays on professional education.⁶⁰ These essays include the history of professional education, unresolved issues, and attempted reforms, as well as a discussion of future guidelines for professional educators. Chiefly, the book deals with the most traditional professions, such as law, medicine, and theology. But, Mayhew also attempts to define common problems among all professions, whether old or "emerging," such as overexpanding knowledge, difficulty of accurate recruitment predictions, and the constant emergence of sub-professions, like, for example, his own field of interest, higher education.

Earl Cheit in The Useful Arts and the Liberal Tradition cites through a series of examples, the growth of professional educational training in the United States.⁶¹ As case studies, he relies on the engineering field, forestry, and business administration, to name a few. Cheit reminds us that even Oxford and Cambridge were once professional schools themselves. The theme throughout this piece is how the

liberal and the useful traditions have related to one another over time and how the tensions persist and the emphasis swings from one side of the pendulum to the other.

A most important book is Continuing Learning in the Professions, written by Cyril Houle, one of the most prolific writers on this topic.⁶² Houle's intent in this book is to "present a synthesis of the key ideas that guide the various professions in the continuing education of their members." He discusses the distinction between professionalism and professionalization, delves into the history of professions (including the "emerging" ones), and discusses the various levels of instruction required by all professions claiming that status: inquiry, instruction, and performance. Furthermore, he outlines what he believes to be the goals of lifelong learning in the professions. This book also describes evaluation and design of lifelong learning programs and offers a "program for action" in the end. Learning by comparing ourselves to British colleagues is the intent of this dissertation, but Houle's book is a reminder of how much more can be learned about the development of lifelong learning programs when we look outside of the museum field. This is obviously an attractive topic for future studies.

C. Museum Studies Programs: As we move from the general topic of professionalization to the specific objective of reviewing two particular mid-career programs, along the continuum one encounters the issue of museum studies programs

in general. By "museum studies" I mean those programs that are primarily based at universities, the intent of which is to prepare graduate students for entry level positions in museums and historical agencies. The literature available on this topic can be placed into three categories: international, United Kingdom, and the United States.

1. International: The literature on international training of museum personnel is available primarily through the offices of the International Council of Museums (ICOM). In a piece entitled The Professional Training of Museum Personnel: A Review of the Activities and Policies of ICOM 1947-1980, there is a chronology of events and policies, ranging from ICOM's first interim conference in Mexico in 1947 to an outline of the basic syllabus for professional museum training identified in 1980.⁶³ Also from ICOM comes a transcript entitled Methodology of Museology and Professional Training.⁶⁴ These are the minutes of a joint colloquium between the Committee on Museology and the Committee on Training of Personnel which was held in London in 1983 and attended by museologists from throughout the world. Selected international speakers addressed the following topics: Is there a method to museology? What is the object of museology? Of what field is museological knowledge comprised? And, what is the nature of museological knowledge? Beyond that, unfortunately, few other guidelines for presentations and papers were given. Consequently, responses range from the remarkably clear (Burcaw, The U.S.A.) to the esoteric and

obtuse. At least, an analysis and summary is offered by Judith Spielbauer at the end of this collection of responses.

ICOM News included a number of helpful articles on professional training of museum personnel. For example, David Bethel in an article entitled "The Training of Museum Personnel" stated that the colleges of art in the United Kingdom, which are incorporated into polytechnics are ideally placed to develop transdisciplinary courses.⁶⁵ This article was written from Leicester Polytechnic where an undergraduate course of three years duration was being planned for interior designers, architects, and display designers. An attempt to accommodate these students into the Museums Association should be made, according to Mr. Bethel. In another piece entitled, "International Seminar and the Training of Scientific Personnel for Museums," a program held in Paris in 1969 is discussed.⁶⁶ Interestingly, the emphasis is upon administration and management for mid-career curators. The program helps heighten awareness of international concerns, as well as aiding in "solutions to concrete problems by which curators may be daily confronted." Furthermore, an article entitled "ICOM Committee for Training of Personnel" recommends, as a result of a meeting in Leicester, that museology and museography should be recognized subjects in the academy, and that there should be a general pattern for advanced training of museum personnel.⁶⁷

2. The United Kingdom: England's museum studies

programs are quite well documented in the trade journals and in other publications. The Museums Association and the University of Leicester seem to be the primary sources of such writings. As with the accreditation schemes described earlier, much of the literature about these programs is simply descriptive.

The Museums Association, in "Museums Training in the United Kingdom," offers a description of the training process and the diploma scheme, as well as the certificates available through the University of Leicester.⁶⁸ While the Arts Council of Great Britain, in a piece in a book entitled Training Arts Administrators deals primarily with fine arts programs and advances the notion that the nation's arts associations and other efforts should practice better management through better training programs.⁶⁹ Among its recommendations, it calls for a greater sensitivity for the placement for arts administration trainees. It also suggests that it is "not desirable . . . to merge the Arts Council Polytechnic courses with . . . the Museums Association programs" because of the "specialization" in the Museums Association and within the museum profession. Geoffrey Lewis, in the "Training of Museums Personnel in the United Kingdom," offers an extremely concise history of the training schemes for museum workers.⁷⁰ His piece also graphically illustrates placement and types of positions assumed, as well as it describes all training options based at the University of Leicester and in cooperation with the Museums Association.

Raymond Singleton, in "Education in Professional Training," asks what for him is a rhetorical question, "Is museum work a profession?"⁷¹ Singleton believes that the museum field has many specialists working together in a number of different types of museums. Therefore, he thinks that professional education should emphasize those aspects which all museum workers have in common. Singleton continues on this topic in an article entitled "The Purpose of Museums and Museum Training" wherein he defines "curator" and calls for more directed training programs, based on the basic purposes of the museums: (1) collections, the internal purpose, and (2) people, the external purpose.⁷² He explains how the curator must be a natural historian, scientist, philosopher, educationalist, and administrator and that training should teach a curator how to think about the profession to which he belongs.

In a later article, entitled "Is Training Really Necessary," Singleton describes how museum training has moved from a position of desirability to necessity.⁷³ He also describes the British Diploma Schemes and how they emerged, emphasizing how important knowledge of "a wide range of skills" is. All effective training programs teach how and why to do things, not just "how." One traditional failing of such programs, however, has been their reliance on the museum's own way of doing its work, rather than upon how the profession suggests it be done. Similarly, Singleton

believes the teaching staff in museum studies programs should represent a variety of museums. The future of museums in the United Kingdom, he believes, is necessarily determined very largely by the nature and quality of the instruction which young curators are getting.

At the University of Leicester a number of documents have been very helpful. For example, the Post Graduate Prospectus describes the graduate Certificate in Museum Studies, the Master of Arts, the Master of Science, and the Master of Philosophy, as well as the Doctor of Philosophy degrees. As recently as 1983 the Board of Museum Studies, sponsored jointly by the University and the Museums Association, completed "A Discussion Document on the Academic Development of the Department of Museum Studies."⁷⁴ This self-study covers the programs offered within the Department of Museum Studies. Its entry requirements, length of programs, course content, examination and tutorial information, and placement services are also discussed. In addition, it covers some aspects of the Diploma and Certificate Schemes. Interestingly, it points out a need for more in-service seminars as well as the need for more time for staff research and development. Finally, it projects training progress for the next five years, and concludes with a list of recommendations for the Leicester programs.

Also out of the University of Leicester is a piece entitled Training and Research in Museum Studies.⁷⁵ This is a program by program explanation of the Leicester offerings

and a description of these programs' affiliation with the Museums Association. Covered here are the Certificate Program, the M.S., the M.Sc. in museum studies, the MPhil, and the Ph.D. Learning Goals for Museum Studies Training cites the course objectives for the Diploma and Certificate Schemes, as well as for the M.A. and M.Sc. programs.⁷⁶ The Ph.D. program, incidentally, is primarily a research degree in which the student sets his own goals. Characteristic of the Leicester course, there are learning goals for virtually every emphasis (or what we in America would call "major") the student chooses: natural history, archaeology, museum education services, to name a few. These learning goals and Bibliography for Museum Studies Training include well-explained learning objectives and a bibliography of pertinent sources. Furthermore, a "general" Bibliography for Museum Studies Training (1984) is available from the offices of the Museum Studies Program. This is a very extensive bibliography which includes contributions from all over the world.

Although it is certainly the largest center, the University of Leicester is not the only setting for museum studies program in Great Britain. Courses are also offered at the University of Manchester. Manchester's post-graduate courses concentrate on art gallery administration. Two sources have been consulted for the purposes of this study: "Post Graduate Courses in Art Gallery and Museum Studies" describes the course structure, accommodation opportunities

and entrance requirements for those interested in the Museums Association approved program at Manchester; "The Post Graduate Course in Gallery and Museum Studies" is also a brief description of the evolution and offerings of the Manchester programs.⁷⁷

3. The United States: The general concern for museum training began fairly early in the United States. In 1936, Edward Robinson discusses the growth of adult education in an article entitled "University Training and the Museum Worker."⁷⁸ He also emphasizes the increase in popularity of museums and thinks that these are the institutions which will accommodate adult learners best in the future, he believes. Yet, he continues, our museums are largely "inert." Training will assist us in developing more vibrant museums in the future. He worries that most careers in museum education are entered into by accident and he suggests that more planning is necessary if we in the field are to increase professional standards in our training programs and, ultimately, within our museums. Finally, he believes that the university is a natural training ground on which to base such training programs because of the emphasis on the liberal arts and the undergraduate programs.

Stephen Borhegyi, in "A Museum Training Programme," advises that museums in the United States need to develop (through the AAM) better training programs.⁷⁹ The best programs, will be part of a college curriculum, he believes. But, for in-service employees, he prophetically adds, there

could be short course options outside of the university. His proposal resembles the British system, especially when he calls for the granting of certificates and diplomas and the examining of students. Not surprisingly, he believes that the best programs should and would be accredited by the AAM.

The topic of university-based training programs continued by Hugo Rodeck, who, in "The Role of the University in Education Toward Museum Careers" calls for a balance between training and education.⁸⁰ Museums cannot "train," but they do "educate," he claims. Teachers train in school, but are educated (guided) in museums. "Museology" is becoming a clearer subject as time goes by, he feels. Yet, he draws a distinction between museology and curatorship. Curatorship is just a small part of the field of museology because museology pulls together the whole of museum work. A university-based training course, therefore, should contain ample amounts of theory and philosophy, and those who complete this will be allowed to go on to practical training (e.g. internships). He concludes that our best museologists have had a sensitivity to theory and practicality, to diversity and teamwork.

Considering the current job market, it seems difficult to imagine the degree of emphasis that was placed on recruitment into the museum world in the 40s, 50s, and 60s. Paul Ilig, for example, in "The Recruitment and Training of Curators for Natural Science Museums" proposes university-based training programs affiliated with

"top-flight" museums.⁸¹ The course would involve faculty from various academic disciplines, as well as offer apprenticeships stressing both theory and practice.

At the same time (1966), Colin Eisler in "Curatorial Training for Today's Art Museum" emphasizes the importance not only of curatorship, but also of communication. "Salesmanship" is an important quality, says Eisler.⁸² Beyond that, administrative skills are important in the making of a curator. Eisler suggests that more programs like those at Harvard and Cooperstown, New York University, and Winterthur be developed for future museum professionals. Then he dwells on the history of training programs.

Ellis Burcaw, who was mentioned earlier, has always been a strong advocate for museum training, especially when it claims university affiliations. The founder and coordinator of an undergraduate museum training program himself (University of Idaho), Burcaw, in an article entitled "Museum Training: The Responsibility of the College and University Museums," suggests that universities should offer museum training programs, and he rues the fact that they are not currently doing their share to introduce students to museum work.⁸³

Throughout the discussion about museum studies programs, the pendulum swings from an emphasis on education to an emphasis on collections management. And, it has done so for such a long time, that one is sometimes led to believe

that we can have one discipline without the other. This is a dangerous and irresponsible conclusion to draw and Sheldon Keck, in an article entitled "A Little Training Can Be A Dangerous Thing," warns us of the consequences by suggesting that more emphasis be placed on collections management. Keck complains that we "woefully neglect" courses in conservation in all of our museum training programs.⁸⁴ He requests two-week seminars the intent of which would be to help students become more sensitive to their deteriorating collections. The article implies the inconsistency of museum training programs in the United States.

Edward Alexander, a pioneer in the museum field and founder of the Seminar for Historical Administration, describes an exception to the loose pattern of museum training in the U.S.: Dr. Paul J. Sach's course on museums at Harvard.⁸⁵ Sachs prepared students for leadership positions in many art museums. He believed that a solid grounding in art history is required and that future administrators should enter museum work through the "curatorial portal," a thought similar to Neil Cossins' thesis discussed earlier. "Today" (1974), Alexander says, "there are now about two dozen graduate programs which prepare students for museum work. The article ends with an explanation of the growing need for administrative training in museum work, a need which has been increasingly met by the curriculum of the Seminar for Historical Administration.

In 1973, the American Association of Museums

published a book entitled Museum Studies: A Curriculum Guide for Universities and Museums.⁸⁶ This book develops a useful definition of museum studies, suggests curricula, and provides descriptions for various museum jobs. It also describes briefly the growth of the museum profession and the proliferation of museum studies programs. This book is an important first step in charting the extent of museum studies programs.

The question of who needs training has been raised by a number of people, Bret Waller being one of them in an article entitled "Museum Training: Who Needs It?" This is the results of a "fairly unscientific survey" done by the Association of Art Museum Directors in 1972. The findings are thus: The M.A. is regarded as a basic degree for curators and educators, but the curatorial experience was the single-most important factor for appointment; and that administrators need previous business experience which demonstrates the ability to supervise others. A college degree was also desirable, but not essential. Therefore, administrators are seen as requiring quite different training than curators. The field, Waller believes, has "expanded too rapidly and programs are being set up without adequate planning and support." Yet, on the other hand, Waller warns that the museum profession should not become too rigid or it could "exclude from the field those whose ideas, aptitudes, and educational experiences are different."⁸⁷

The American Association of Museums' Museum Studies

Committee has published a number of articles since it was established. In "Museum Studies" (1978), it reports that there has been a rapid proliferation of museum studies programs and that this committee was charged with surveying the field and identifying standards for graduate programs and "mid-professional" training.⁸⁸ There is a brief narrative about the rapid growth of training programs between the early 60s and 70s and an emphasis on the need for consistency and standards. Also included are 11 criteria for successful mid-professional programs.

In 1976, Susan Stitt (with the help of an NEH grant) completed a study entitled The Museum Labor Market: A Survey of American Historical Placement Opportunities. It originally began as a survey of museum training, but became much more than that.⁸⁹ This unpublished survey traces such aspects of museum work as education, mobility, and job opportunities among those employed.

Such topics were also the concern of a group of individuals who met in Cooperstown, New York in 1977.⁹⁰ A panel, led by Frank McKelvey of the Hagley Museum discussed current issues in museum studies programming. Among the members of the panel were Richard Ehrlich of Plimoth Plantation, Elizabeth King of Texas Tech, and Donald Friary of Historic Deerfield in Massachusetts. Questions discussed included: Should there be one mode of entry into the field of museum work? Shouldn't there be better standards of scholarship and a balance between theory and practice?

Should there be accreditation of various museum studies programs?

Periodically, there are some helpful training-related advices in Museum News, the journal of the American Association of Museums. Frederick Dockstader, in an article entitled "Graduate Studies Relating to Museums: A Tentative Bibliography 1917-1978" attempts to list the "learned," albeit obscure, literature on the topic of museum work, which now tends to shore up the basements of many of our nation's college and university libraries.⁹¹ On the surface, the list of dissertations and theses seem quite impressive. Yet, when compared to the rest of knowledge in this world of the "information explosion," it only serves to indicate the "regrettable lack of academic interest in museums," according to Dockstader.

"Museum Studies: A Second Report" is the Museum Studies Committee's follow-up of the article which appeared in 1978.⁹² This sequel goes into a great deal more detail about job descriptions, how one might choose a graduate museum studies program, and concludes with a discussion about salary ranges by region and job title. This report is the results of four years of work on the part of the Museum Studies Committee.

In 1983, Barbara Butler, Chair of the Museum Studies Committee, published in Museum News, "Criteria for Examining Professional Museum Studies Programs."⁹³ With the proliferation of graduate programs in museum studies, members

of the Museum Studies Committee felt it necessary to identify these criteria for self-studies. Topics include goals and objectives of programs, curriculum, faculty, students, governance, administration, and physical resources and facilities. This committee does not have the authority, materials or resources to accredit courses in museum studies; so it has aimed its efforts at providing guidance for program self-studies.

Patricia Hall, of the American Association for State and Local History, submitted a grant proposal (rejected) concerning "A Plan to Study the Need for Standards for University-Based Historical Agency Training Programs."⁹⁴ This proposal went to the Comprehensive Program Fund for the Improvement of Post-Secondary Education in March of 1985. It suggested that an examination needs to be made in the wake of so many new programs in museum studies. The proposal expressed and stressed the need for further standards among these training programs and it concerned itself primarily with university-based opportunities. Its intent was to invite 16 professionals to participate in committee deliberations to identify standards and review existing programs.

Standards of museum programs have been written and revised over the years. In 1981, William Alderson completed a pamphlet entitled, Standards for Historical Agency Training Programs.⁹⁵ It summarizes various concerns based on AAM work that had developed over the varying quality which existed

among many historical agency training programs. The committee also hoped to publish a list of the programs that successfully aspired to its standards, but such a list has not yet been compiled.

Later, in 1982, William Alderson gave the keynote address at the AASLH pre-conference meeting in Hartford, Connecticut. The topic of this address was "Professional Development in the 80s: A Necessity, Not a Luxury."⁹⁶ Resembling Singleton's article "Is Training Really Necessary?," Alderson claims that training in the historical agency field is now more important than ever. He predicts that increased needs for public accountability will lead museum workers into a system of individual certification within the next ten years. Alderson, once head of the AASLH, and now director of the Strong Museum in Rochester, New York, has been a central force in the development of professional training opportunities for historical agency administrators.

Finally, the current extent of offerings in museum studies programs and courses is well described in the Smithsonian publication entitled Museum Studies Programs in the United States and Abroad by Margaret Dong.⁹⁷ This is a listing of all of the known courses and degree programs in museum studies and quite a helpful resource. It is updated biennially.

D. Continuing Education in Museum Work: A vast amount of

discussion and writing has been devoted to the topic of museum studies programs. But, comparatively little has been said about continuing education for those already employed in museums. This is ironic, since the museum field is no longer recruiting as actively as it was in the 40s, 50s, and 60s. Rather, it is now peopled by a maturing group of career-oriented individuals who have already entered the field through a variety of portals.

Milton Stern identified the rapidly-growing field of continued learning in the professions, and that rapidity is characteristic of the museum profession also. The following sources have been most helpful in reviewing the state of mid-career training in the United States and the United Kingdom. The modest length of this list will be a reminder of how much more those museum workers in the United States and the United Kingdom need to think, discuss, and plan in this area of continuing education in museology.

In Britain, "Professional Training" (1973) by David Clarke is an exploration of the need for post-diploma training.⁹⁸ "The Diploma," says Clarke, "is not enough." He proposes a year-long course in museum management. He then urges the support of leaves of absences for professional development reasons. K. J. Barton in "Technical Training" (1973) calls for an updating of technical certificate training in Great Britain and to branching out of the museum studies programs in order to accommodate the technical aspects of museum work, such as photography, interior design,

and model making.⁹⁹ He asks that the examining committee for the diploma program also accommodate those individuals who work actively in these peripheral trades to museum work. In the United States, Ralph Lewis of the National Park Service, offers a description of the NPS program, one which is surprisingly similar to the British diploma system in that it is so centralized and enclosed. In his piece "Museum Training in the National Park Service" (1963) he takes the reader through a step-by-step description of the practical, and entirely technical training that a Park Service Ranger encounters.¹⁰⁰

Similarly, the syllabi of various mid-career training programs have been helpful to this study. The "Syllabus, Faculty, and Participant List" of the Museum Management Institute in Berkeley, California reveals a great deal of attention paid by this program's coordinators to current management concepts and practices.¹⁰¹ It is refreshing and significant to note that this program does not limit its faculty to museum employees, as is the case with so many other seminars and workshops. Also, Museums Collaborative in Gramercy Park, New York, is a highly respected endeavor which offers a number of well-planned and pedagogically sound seminars and workshops.¹⁰² There are scores of other programs, the syllabi of which were also consulted in preparation for this study. Because of space considerations, it is not practical to mention them all here.

Several attempts have been made to identify the

landscape of continuing education programs in museums and historical agencies. One successful effort was made by Patricia McDonnell in "Professional Development and Training in Museums."¹⁰³ This is a very helpful survey of programs for those interested in continuing professional education. A concise introduction addresses the nature of such training, as well as some of its problems such as inconsistency and lack of standards. Following this is a listing of more than 50 "short" and "long" courses available to museum workers across the country. A similar, yet more modest list, was compiled by Patricia Jobling in 1978. In "Continuing Education Programs" she describes current offerings and agencies which develop programs for museum workers.¹⁰⁴ The latest information on prices and curricula is offered in this article also, which appeared in Museum News.

Finally, a thorough look at the British system of continuing education was afforded to the 30 members of the ICOM/AAM Oxford seminar in March of 1985.¹⁰⁵ This week and one half program analyzed the British museums scene and specifically addressed the topic of professional training for museum workers. Among the speakers were Sir Arthur Drew, President of the Museums Association, Neil Cossons of the Maritime Museum, Geoffrey Lewis of Leicester, and James Bateman, the chief examiner for the Museums Association Diploma Scheme. The notes for this program have contributed to this study.

E. Seminar for Historical Administration. The Seminar for Historical Administration has existed now for 28 years. And, in that time, there have been a number of articles written about this program. They are chiefly descriptive in nature, but several have attempted to analyze the significance of this program.

Edward Alexander in "Training Interpreters for America's Heritage" presented a proposal to then President Humelsine of Colonial Williamsburg, asking to initiate a short course for those with intentions of working in museums and historical agencies.¹⁰⁶ Actually, the seminar was first intended to be a recruitment tool, and this is discussed at great length in Chapter IV of this study. This proposal emerged chiefly from a frustration which Dr. Alexander and others were feeling about the lack of professional oversight in our nation's historical agencies. Later, in 1965, Alexander wrote "The Seminar for Historical Administrators" which is the descriptive review which appeared in History News.¹⁰⁷ It includes an update of student and alumni progress since the seminar experience. Curriculum and faculty information, as well as admissions advice are also offered. Several years later Dr. Alexander also wrote a short piece entitled "Seminar at Williamsburg" which had the similar objectives of attempting to assess the seminar's influence.¹⁰⁸ "In the Beginning . . ." is yet another update of the Seminar for Historical Administration written in 1978, the program's 19th year.¹⁰⁹ As usual, statistics pertaining

to placement and curriculum, as well as faculty and admissions are included in this personal account written by Alexander.

Finally, "The Seminar and Its Ties to Higher Education" is the title of a session which Dr. Alexander has led in this program.¹¹⁰ The session includes statistics about graduates, especially those who were recruited from graduate programs throughout the country and who then returned to teach in the academy after the seminar experience. These "returnees" have been very influential in encouraging others to enter the historical agency field, thus realizing Burcaw's hope (stated earlier) that those on the academic campuses would encourage students to investigate opportunities in museums and historical agency work.

The most recent study on the Seminar for Historical Administration is a piece by this author entitled "Companion to Change" which appeared in the Museum Studies Journal in 1984.¹¹¹ In it, I trace the evolution of the seminar from a recruitment tool to a mid-career training option. I view the seminar as a barometer of change in the historical agency field.

F. The Diploma Scheme. Like the seminar, the Diploma Scheme of the Museums Association is also accompanied by a growing body of literature chiefly descriptive in nature. In providing a context to the program, one helpful source has been A Review of Area Museum Councils and

Services.¹¹² In this report by a "working party" (appointed by the Museums and Gallery Commission) the area museums councils throughout Britain are studied and recommendations to the Commission are offered. This piece discusses the backgrounds of various area councils and lists its recommendations. It is the best description of area museums councils available today. Also providing a context is the Northwestern Museum's Art Gallery Services' Area Museum Councils.¹¹³ This text offers background and review of the services of the many councils throughout the United Kingdom. The Diploma Program has graduated many outstanding individuals into responsible positions in the area councils.

The Museums Association has published Museums Diploma: Information, Regulations, and Syllabus 1985.¹¹⁴ This is a long detailed description of the Diploma Scheme which is sent to individuals who express an interest in applying. A host of other memoranda emanate from the Museums Association offices in London, and they aim to describe such things as "Terms of Acceptance for Diploma Students," "Guidelines for Tutors," "Practical Examination Directions of Examiners," "Examination Instructions for Museum Diploma Students," as well as other descriptions and instructions.

G. Other Helpful Works: Aside from the references listed and described above, two important books have helped with the conceptualization, format, and style of this study: Dr. Harry Judge's American Graduate Schools of Education and

Dr. Theodore R. Sizer's Horace's Compromise: The Dilemma of the American High School.

Mr. Judge's book was written for the Ford Foundation in 1982.¹¹⁵ In response to a request that this Englishman review the graduate schools of education in the United States and offer a Tocquevillian kind of observation of their status. Of course, particularly interesting to this writer is Mr. Judge's thesis that the English graduate schools of education "behave like a monastery" and the American university operates as "within a market." This thesis also applies to continuing education programs in museum work in our respective countries.

Sizer's Horace's Compromise illustrates the eroding effects on well-intentioned teachers in today's high school system.¹¹⁶ Bureaucracy, unclear goals, and little reason for incentive combine to frustrate good teaching everywhere. The format of chapter I has been particularly interesting in that it presents otherwise dry facts in a lively way. That is, Sizer develops various student profiles from the data collected. A similar technique will be employed in this study when it compares seminar students in each country (Chapter VI).

H. A note on style: Sizer's and Judge's works have encouraged me to employ a writing style throughout this piece which might at first seem disarmingly informal. Oftentimes, I have departed from a reliance on the impersonal

and passive simply because I have found the above writings so engaging and respectful of the reader. Also, when faced with potentially dull facts about typical students in the Seminar for Historical Administration and the Diploma Scheme, I have followed Sizer's lead and developed case studies which, I believe, make the reading far more interesting and the writing no less accurate. I trust that the final product strikes a healthy balance between dignity and informality.

I. Useful Definitions

*Museums: "A museum is defined as "an organized and permanent non-profit institution, essentially educational or aesthetic in purpose with profession staff which owns and utilizes tangible objects, cares for them and exhibits them to the public on some regular schedule."¹¹⁷

*Museology: The history, philosophy, functions, and management of museums; the whole concept and field of museum work.¹¹⁸

*Museography: The study of the arts, crafts, designs, and techniques that combine to produce effective museum exhibition and interpretations.¹¹⁹

*Continuing Education: Life-long learning which takes place after the expected, traditional formal education schemes "to achieve its greatest potential, continuing education must fulfill the promise of its name and be truly continuing -- not casual, sporadic, or opportunistic. This fact means essentially that it must be self-directed."¹²⁰ Throughout

this study, continuing education will be synonymous with "mid-career" or "mid-professional" training.

*Museum Studies: For the purposes of this report, museum studies will be used in contrast to "continuing education" in the professions. Thus, museum studies takes place in a more formal academic setting and occurs usually at the level of graduate learning (e.g. M.A., M.S.C., or Ph.D.). Although, it can also occur in the forum of undergraduate courses.

*Certification: "When an occupation is certified (either by a governmental agency or by some voluntary organization) the right to use the title is restricted to those who have met the standards of the certifying body. It is not illegal for non-certified individuals to engage in the activities of the occupation, but they may not hold themselves out to the public as 'certified'."121

*Accreditation: The evaluation of organizations in light of a set of defined standards.

*Registration: "Merely the listing of those who pursue an occupation without mention of particulars. Used often in areas of employment, the qualifications of which are not easily assessed."122

*License: "Licensing is always based on a law passed by a legislative body that makes it illegal for a person to engage in the activities of an occupation or profession unless the individual has first been granted permission to do so by the appropriate board or commission."123

*Curator: "A specialist in the academic discipline relevant

to the museum's collection. The curator is directly responsible for the care and academic interpretation of all objects, materials, and specimens belonging or lent to the museum; recommendations for acquisition, deaccession, attribution, and authentication; and research on the collections and the publication of the results of that research. The curator also may have administrative and/or exhibition responsibilities and should be sensitive to sound conservation practices."¹²⁴

*Professionalization: The process of becoming a profession. In effect, all bodies claiming to be professions are more accurately in this process of professionalization.

*Historical Administration: Although it concerns all museums, this examination will primarily address itself to historical agency administrators, those who contribute in some way to the operation of historical agencies and sites, whether they be in houses, preservation efforts, or archives.

*International Council of Museums (ICOM): Formed as part of UNESCO in 1946, it quickly established National committees in 76 countries, as well as a host of international committees. With headquarters in Paris, ICOM has a documentation center, publishes Museums in French and English.

*American Association of Museums (AAM): Established in 1906, the AAM has sought to promote the welfare of museums and museum professionals through continuing development of ethical and professional standards. It publishes a bimonthly publication called Museum News and a monthly newsletter

called, AVISO. With headquarters in Washington, D.C. it plays an increasingly active role in advocacy for the museum field.

*American Association for State and Local History (AASLH):

With its headquarters in Nashville, Tennessee, AASLH is an organization whose activities are directed toward those who work in historical agencies. It publishes History News monthly, and offers an actively growing number of publications. It also sponsors numerous seminars and workshops across the country.

*Museums Association (United Kingdom): This organization was formed in 1889 as an organization consisting of "Curators and those engaged in the active work of museums and of representatives of the Committees or Councils of Management of such museums."¹²⁵ It has a number of publications: Museums Bulletin (monthly), Museums Journal (quarterly), and the Museums Yearbook which is a directory of museums and those practicing in the profession. Last year it published the Manual of Curatorship.

*Area Museum Services: Area regional organizations covering the different areas of the British Isles to provide display, conservation, education, and training services to the museums and their area, and particularly to the smaller museums.

*City and Guild of London Institute: This is the largest technical examining body in Britain and "It sets courses and exams and instructional standards in over 200 subjects ranging from catering to engineering." In 1985, the Museums

Association had contemplated fielding-out the Diploma exams to this organization.

III. THE MUSEOLOGICAL CONTEXT

In the article entitled "A Handhold on the Curatorial Ladder," Dr. Alexander remarks:

A few years ago I was discussing with a young art history professor who directed a graduate program preparing students for museum careers the desirability of courses dealing with museum management and interpretation. At one point he confessed 'I always try to see that the students are stuffed with as much art history as they can take and then hope they'll learn the nuts and bolts side of museum work at their first job.'

For a previous generation of American museum workers, this traditional academic emphasis supplemented the on the job experience was almost the only training available. It was uncertain, haphazard, and wasteful. But American museums were too varied in size and purpose, too widely scattered and individualistic to work out a system of reading courses and examinations, such as that devised by the Museums Association of Great Britain to add theoretical principles to on the job training. The

system, doubtless, would not have worked in this country, but it has brought a modicum of professionalism to museum work in Britain.¹²⁶

In these comments Alexander identifies some of the differences between museums in the United States and the United Kingdom. He notes that our museums are too diverse and individualistic and therefore would provide an acid soil for the growth of a standardized program such as the one the British have conceived. Before continuing the discussion of museum training schemes, therefore, it is important to step aside for a moment and exploit this rare, comparative observation that Alexander makes. What are the major differences between American and British museums?

Museum leaders in each country will make a point of emphasizing how large and diverse their respective museum systems are. In so doing, each would be correct. With training, however, it is a matter of degree. Geoffrey Lewis states that "Indeed the museums of Britain represent a diversity of institutions unequalled elsewhere in the world. From the British Museum, maintaining its universal and encyclopedic stance . . . to the smallest museum catering for the interest of its community, all contribute to the fascinatingly variegated, some would say idiosyncratic museum scheme in Great Britain."¹²⁷

The degree of difference between the great national museums, like the Victoria and Albert with its endless

half-lit galleries, and Guernsey's Museum of the Tomato (they say Tomato) is immense -- as extreme, in fact, as the figurative difference between America's Corcoran and the Cowboy Hall of Fame. This paper is not about such size differences, because they would be impossible to analyze. Rather, it is about the character of the programs that prepare people to administer these diverse institutions, a much more measurable and reasonable subject. Whether the British system is more diverse is a matter for debate in another forum. Suffice it to say here, however, that the two countries' definitions of museums differ in many ways.

A. Definitions Compared. This question of definition, in fact, is a propitious point upon which to build the discussion of the differences between American and British museums, because a textual analysis suggests a great deal about the degree of emphasis each country places upon the traditional components of museum work. From this comparison, the study will continue to discuss the types of museums, as well as those authorities which govern them. The Americans define "museum" in the following way:

For the purposes of the accreditation program of the AAM, a museum is defined as an organized and permanent non-profit institution, essentially educational or aesthetic in purpose, with professional staff which owns and utilizes tangible objects, cares for

them, and exhibits them to the public
on some regular schedule.¹²⁸

While the British Museums Association defines museums this way:

A museum is an institution which
collects, documents, preserves,
exhibits, and interprets material
evidence and associated information for
the public.¹²⁹

Notice the differences in emphasis between the two definitions: the British attend to collections first, the Americans to education and aesthetics (e.g. essentially educational or aesthetic in purpose). American museums, by definition, address themselves more immediately to the public. On the other hand, the British definition attends to the collections, documents, and preservational aspects of the facility first.

Museums U.S.A. surveyed directors and asked these individuals what they consider to be the most important aspects of a museum. Ninety-two percent of all directors said that "providing educational experiences for the public" was the most important endeavor for American museums. They also felt that "conserving the cultural and/or scientific heritage was at least 8% less important an activity."¹³⁰

Contrasting sharply with this survey is a revealing statement made by H. Raymond Singleton, past head of the University of Leicester program of museum studies in which he

defines the word "curator" in the "broadest sense" as "anyone who assumes a professional responsibility for museums' collections." The emphasis is collections and responsibility for them. Singleton then continues by saying that museums have two "areas of purpose": The first is internal and "concerned with preservation, use, and study of its collections;" and the second is "external and concerned with the people for whose benefit the collections are maintained."¹³¹

The differing degrees of emphasis which these respective museum professions place upon the public's role and collections role introduces one of the major distinctions between the museum workers in each country, a distinction which will become more apparent as the analysis of mid-career options is undertaken.

The reasons for these distinctions are quite easy to understand when one considers that English museums emerged in an era when "entry as privilege" was common, referring back to Mr. Hudson's thesis. The situation was "exactly the opposite in America," says Hudson.¹³⁰ There the idea of a museum establishment for the benefit of "the whole community had struck very deep roots." The Charleston Museum and the Peale in Philadelphia serve as two examples and they contrast quite well to early accounts of visits to the British Museum when a written request to visit followed by a long wait for a response usually stood in the way of a potential visitor. Hudson recalls these conditions in A Social History of Museums.

Legacies of this exclusive past still appear on occasion. In the newly-published Manual of Curatorship, Michael Compton writes:

The visitor [to British museums] must not be pandered to by labels in noddy language, by colored flashing lights, or any of these caricatures and gimmicks beloved of the educational administrator venturing into the museum field. The museum's client is generally intelligent and able to read or use libraries to look up background . . . A national museum director generally is . . . catering to the intelligent child or intelligent adult . . . good taste and restraint are vital. It is the objects that are important; they must speak for themselves.¹³³

Perhaps Mr. Compton is recalling a recent installation at the British Museum of Natural History consisting of scores of interactive exhibits. This exhibition has attracted almost as much criticism from the traditionalists in the British museum community as it has new (if not less intelligent) visitors to the museum!

Americans, on the other hand, tend to go out of the way to become "accessible" to all types of publics (and if museum workers do not demand it of themselves, laws generally

will). Consequently, interactive exhibits and displays in interpretations prevail, regardless of the size and stature of the museum. Wilcomb Washburn, representing our nation's largest museum, the Smithsonian Institution (with a \$250 million annual budget) encourages us to seek better ways to interact with our public. In a piece entitled Defining A Museums Purpose, Washburn says:

May I suggest that education in a noncoercive preaccess learning environment (which is what a museum exhibit is in contrast to a school) must be organized in a series of carefully-planned steps which precipitate a dialogue between the viewer and the object being viewed, and whose results and acquired information or changed attitudes can be measured.

Almost as if responding directly to Compton's comments, Washburn continues:

Curiously enough, the growing awareness of the necessity of a guide to knowledge marks the retreat from the naive faith that simple exposure to the museum treasures is its sufficient guide to the uninitiated. Rather, it marks the recapturing of the experience of the visitor personally introduced to a

renaissance cabinet of curiosities by the owner himself.¹³⁴

It is not within the province of this paper to elaborate on this cultural distinction between the museums of Britain and the United States. Yet, it is necessary to emphasize that such distinctions are not always as clear as I have made them out to be through the use of Hudson's accounts. That is, American museums have not always embraced the task of education as openly as has been implied; and as a way of tempering Hudson's claim, one would do well to read a study done in 1942 by Theodore C. Low entitled The Museum as a Social Instrument.

In this piece published at the Metropolitan Museum of Art for the American Association of Museums, Mr. Low reminds us that, although American museums did strive to involve visitors from all strata of society, they did instinctively turn to Europe for models and guidance. Thus, along with the art, an aloofness was also imported and imparted into our collections. Curators and formal scholars prevailed among staffs. Only later did departments of education join the administrative structures of many museums, and when they did their members were usually greeted with disdain and/or distrust by the already well-established scholarly departments entrusted with the care of the collections.

A study of the growth of such educational efforts

in America's museums would be quite revealing; and, Low's commentary invites us to investigate these tensions further. Suffice it to say here that (regardless of this caveat) the varying degrees of emphasis our respective countries place upon collections and education remains one of the major distinctions between the systems. What are some of the other differences between American and British museums? Below are some having to do primarily with the various types of museums and their governing authorities.

B. Numbers, Types, & Governing Authorities. It is difficult to estimate the number of museums in Great Britain. During the AAM/ICOM seminar on professional training in 1985, various British museologists who attempted to identify an accurate number, varied by as much as 1,000 institutions. It is commonly agreed, however, that between 2,000 and 3,000 museums exist in the United Kingdom. This figure comprises basically two types of museums: the national and the provincial (although British museologists even disagree with these categorizations). The national museums tend to be located in city centers like London, York, or Edinburgh. They employ civil servants and are funded directly by the Commission on Museums and Galleries and the Arts and Libraries Commission. Members of these commissions are appointed by the Prime Minister. Consequently, the national museums tend to receive the lion's share of funding.

Provincial museums, on the other hand, are smaller

and range in size from the "small local authority" to the "large local authority" museums. They also include university, independent museums, and "miscellaneous historic houses," as one Briton has put it. Early in their history, the local authority museums tended to be monuments to commerce, the intent of which was to educate town workers. Consequently, they also tend to have small staffs. The curators, for example, are unlike their namesakes in the large, national museums in that local authority museum workers are "part administrator, part communicator, part scientist (part box office manager?), and many other things, as well as a scholar in his own field."¹³⁵ In the local authority museums, the curator reports to the Leisure Officer. This individual oversees a variety of concerns, ranging from local pools to parks. Understandably, one of the complaints of curators of local authority museums is that the Leisure Officer tends to be unsympathetic to the museums profession.

Independent museums are products of the 1970s and emerged from an interest in industrial archaeology. One example of a very successful independent museum is Ironbridge Gorge in Shropshire, England at which the Institute of Industrial Archaeology is also housed. One important characteristic of independent museums such as this is that they charge admission (a fact which is consequently forcing upon the entire British museum community a debate about whether or not to charge admission throughout the United

Kingdom, regardless of the type of museum).

Another type of provincial museum is the university museum, represented by such places as the Fitzwilliam at Cambridge and the Ashmolean (Britain's oldest) at Oxford University. Finally, to complicate matters, there are the "miscellaneous" museums, as Neil Cossons calls them. These include company and hospital museums, among others.

With this thumbnail sketch of the British museum community, one sees that it is quite a various one and one anticipates that any discussion about funding sources for such a diverse group of institutions will be a very complicated one. Just how complicated such a discussion is, however, is not fully appreciated until one takes a look at the organizational chart for such funding, which appears in Appendix A. Suffice it to say here that a majority of British museums are funded in some degree or another by the government. This is yet another one of the major differences between British and American museums.

As government funding would suggest, the British museum system is a much more centralized one than America's. Not only financial support, but also consultant and educational services emanate from any of nine Area Museum Councils. These efforts originated with a pilot scheme in 1959 to "promote closer cooperation, to improve technical facilities, and to obtain and distribute financial assistance to museums and galleries within the region."¹³⁶ Conservation laboratories, design studios, travelling exhibitions, and

other specialized services are offered to museums which are members of Area Museums Councils.

There is no universally accepted definition of a "museum council," but essentially it is a membership organization consisting of representatives of museums and the organizations which run them. The objective of the council is to help local museums improve standards of care for their collections and service to the public. "This is done by fostering increasing cooperation, providing common services and information, and distributing government funds to approved projects."¹³⁷ Although Area Councils originated from those local authorities which ran museums, independent museums and some university museums have also sought and gained membership. In fact, today local authorities running museums account for only about 30% of the total membership in fact.

American museums, on the other hand, are predominantly privately run. Museums USA indicates that more than half (56%) of the nation's museums are governed in such a way.¹³⁸ In addition, about one-third of the museums are run either by a municipal, state, or federal government. Only 6% of the museums in the United States are controlled by the federal government. Educational institutions govern the remaining 10% of museums. Also, museums in the United States are divided into the following types: art, history, science, art/history, and others, which includes company museums,

arboreta, etc. American museums tend to be divided into disciplinary categories, while their British counterparts tend to be divided by size and location (e.g. small local authority, large local authority, university, and national).

The distinctions between British and American museums are sizeable. In conclusion, although each country has many diverse museums, Britain's are chiefly government run and identified by size. Those who are entrusted with their care traditionally have placed their loyalty in the curatorial and preservational aspects of their work. Americans, while overseeing a galaxy of private (independent) institutions, tend to regard the public service aspects of their enterprises more highly. It shows in their definition of museums and it shows in the active interest Americans display in the educational programs they launch.

Throughout this section, the emphasis has been upon the "traditional" distinctions. Kenneth Hudson emphasizes that museums the world round are leaving the "entry as privilege" past behind and embracing a philosophy of "entry as right." This continuum can be witnessed vividly in Great Britain, especially with the rise of the so-called independent museums like Ironbridge Gorge in Shropshire. But the intensive interest in the "gate" has been an American characteristic since before Barnum's "brick man" tried to entice people into the circus, and this has remained a major distinction between the two systems.

IV.

PROFESSIONAL TRAINING OPPORTUNITIES

A. Mid-Career Training in the United States. As one might expect, of mid-career museum training options in the United States are extremely diverse and extensive. While Great Britain offers mid-career students the Diploma course, today there are over 50 short courses and seminars available to American museum workers, and the number of these opportunities burgeons every year. This trend was emerging as early as 1936, when Edward Robinson of Yale University said, "In the years immediately ahead, we are destined to see educational growth which will be especially marked in those less-conventional enterprises that together make up the multifarious movement known as adult education."¹³⁹ Here is a brief survey of the current offerings, the intent of which is to emphasize the diversity of program options not their extent:

The American Association for State and Local History has been a leader in the development of seminars and workshops. Traditionally, they have offered programs on such topics as "Designing Effective Interpretive Exhibits," "Interpreting Decorative Arts for Historical Agencies," "Introduction to Historical Agency Work," "Management Techniques for Historical Agency Professionals," "Successful Interpretive Planning," and "Volunteerism," to name but a few. The cost to the participant of these programs has generally been very inexpensive because of the funding AASLH

has customarily received from the National Museum Act or National Endowment for Humanities chiefly. The faculty have tended to be historical agency professionals. The format of the programs has ranged from two-day to six-day workshops.

A particularly attractive aspect of the AASLH programs is that they are peripatetic. For example, "Successful Interpretive Planning" has met in numerous sites across the United States in an effort to go to the small historical site personnel who are in most need of such training. In addition, these have been strong programs, primarily because they have tried to aim at various levels of historical agency administrators. Perhaps because a growth of other mid-career training options, the number of applicants to AASLH seminars has dropped slowly during the past ten years. Continued revitalization of these AASLH programs is currently a topic of discussion within the association's Education Committee.

The American Law Institute and American Bar Association and the Committee on Continuing Education offers the ALI-ABA seminars on legal problems of museum administration. This is a two and one-half day program planned by lawyers and taught by attorneys and museum administrators with legal expertise. It is open to administrators from middle to executive management levels. It is not grant supported and is relatively inexpensive.

The Art Museum Association, in conjunction with the University of California (Berkeley) University Extension,

offers the Museum Management Institute for one month every summer. As the title suggests, this program very heavily offers advice in management, leadership theory, policy formulation, strategic long-range planning, legal considerations, marketing, and public relations areas, among others. It is a very intensive program and costs in excess of \$2,000 to attend. Lately, the Getty Foundation has become very supportive of this well-planned and well-conceived management program, which is planned by museum professionals and education specialists (as well as leaders in the business world) and taught by equally-diverse faculty.

Although the Banff Centre for Continuing Education is not in the United States (but rather in Alberta, Canada), an increasing number of American museum professionals are attracted to this option. Thus, it is worth describing this program briefly. Seminars and cultural resource and management programs are offered here, and they are entitled "Management Development for Arts Administrators," and "Museum Art Gallery Management." In each case, the principles of management, organizational behavior, marketing, and human resource development are discussed. The program is quite expensive, ranging from \$2,000 - \$3,000 per student, and the program lengths range from ten days to three weeks.

The Bank Street College of Education offers a seminar in "Leadership in Museum Education" which includes studies in curriculum development, supervision, administration, museum management, and other museum

education-related topics. Tuition is quite inexpensive and the programs are taught by museum education specialists. The program has various components and a unique format in that it is offered over a two-year period one weekend a month, with a week institute in June. It only accepts ten individuals a year.

The University of Delaware offers one to three day programs, which focus on art law, museum security, marketing, and finance. These programs are sponsored by the Division of Continuing Education Museum Studies Program and the College of Business Administration. The combination is oftentimes a very difficult one to form in a university setting. The program is taught by museum and business professionals and is rather inexpensive, \$150 - \$300. It is not grant supported.

George Washington University in their Division of Continuing Education and Summer Sessions offers courses in "Conservation for Natural History Museums," "Design and Production of Exhibits," "Developing, Managing, and Maintaining Collections," "Fumigation," "Museum Outreach" to name a few. These programs are usually of two-day duration and developed and taught by museum professionals. Tuition is very inexpensive. Similar programs are offered by the Smithsonian Institution in its Office of Museum Programs. Courses range from "Computerization for Museum Collections" to "Museum Lighting" and from "Managing the Museum Shop" to "Freeze Dry Techniques." Faculty are all members of the Smithsonian Institution staff. The cost is very inexpensive.

The Southern Arts Federation, in conjunction with the Smithsonian Institution, offers two to three day workshops in developing, managing, and maintaining collections, as well as in public information and publications. Courses are taught by Smithsonian Institution staff and other museum professionals. Once again, the cost for such programs is very inexpensive. These programs, by the way, are usually open to entry to mid-level professionals.

On the west coast, John F. Kennedy University Center for Museum Studies, offers in conjunction with the Western Museums Conference, two and one-half day sessions on long-range planning, the use of computers in collections management, among others. Once again, these are taught by museum professionals and open generally to mid-level to senior staff members in museums. Tuition ranges from \$200 - \$300, including room and board.

Museums Collaborative has offered cultural institution management programs, one on human resource management and the other one on museum education. These programs are among the nation's most innovative pedagogically in that they have an intensive three-day institute followed by a two-month practicum and concluding with a one-day final seminar during which participants present their projects to the rest of their classmates. Tuition is reasonable -- between \$500 - \$700, and the faculty tend to come from Columbia University's Graduate School of Business. The

program is planned by members of the Museums Collaborative staff and attracts middle to senior level staff members as its students.

The National Trust for Historic Preservation offers a series of workshops which have become increasingly tax oriented. Their Office of Preservation Studies is urged more each year to make money on seminar efforts. Fortunately, the National Trust continues to be one of the four sponsors of the Seminar for Historical Administration. Beyond that, however, the complexion of National Trust seminars and workshops has changed sizeably in the last 10 - 15 years, now focusing on contractors and builders from the private sector who can, through a brief period of training, lend more sympathy and save more money in the preservation of America's past.¹⁴⁰

The American Council for the Arts offers a series of short conferences for those involved in arts agencies. Participants are primarily middle and upper level managers. Conferences are normally one to two and one-half days. Topics included: "Arts & City Planning," "Arts & Local Government," "United Fund Raising," "Community Arts," "Planning & the Arts," "Marketing & the Arts." Tuition is reasonable and faculty are composed of art professionals.

The Association of Science Technology Centers offers topical workshops in two to three day formats. These programs attract people from all over the world. Registration is open to professionals from all types of

museums, zoos, and botanical gardens. The enrollment varies greatly -- from 60-120 per session. Topics have included "Long Range Planning," "The Handicapped," and "Medicine and Human Biology." Tuition is reasonable, especially if one has a membership in the ASTC.

Finally, the Texas Historical Commission offers a series of 15-20 one or two-day seminars on subjects such as security, archival management, community relations, collections management. Seminars are open to participants from all over the United States and the average enrollment is 75-100. In addition, the Winedale Seminar offers 18 beginning professionals from Arkansas, Louisiana, Oklahoma, New Mexico, and Texas an opportunity to study such topics as museum planning, exhibitions, trustee relations, among others. The faculty is primarily made up of museum professionals, but there are about 20% drawn from other occupations. Tuition is reasonable. Funding comes from the National Endowment for Humanities.

The New England Museums Association of the AAM has a very active (as does the Mid-Atlantic Association of Museums - MAAM) workshop and seminar series open to members of the NEMA primarily, but people from other regions are welcome to attend if they are willing to become NEMA members. Enrollment averages between 25-75 and topics included have been "The Handicapped," "Continuing Education for Museum Education Programs," and "Exhibition Design." Faculty are composed primarily of museum professionals in New England,

and tuition is reasonable.

The New York State Historical Association offers a summer program on early American culture, which is open to all interested parties, but tends to attract a good number of museum professionals. Also offered are workshops and seminars on curatorial practices and crafts. Tuition is about \$150 for the week program.¹⁴¹

The field of adult education has grown tremendously -- especially in the museum field, where it combines with a need for professional development. Yet, this rapid growth is not without its challenges. Along with this meteoric increase of opportunities has also come an element of chaos marked by a vagueness of standards. For example, few agencies have attempted yet to measure thoroughly the effects of their training programs on the learners. And, without the efforts of government funding agencies which require more and more accountability, little effort would be made to evaluate learning. Patricia McDonnell said that,

unless the museum profession establishes a formal mechanism for on-going assessment and accreditation of professional training programs, assertive consumer research is necessary. All organizations sponsoring adult learning opportunities should willingly provide information regarding their programs, sponsoring organizations, focus, format,

cost, scholarship, opportunities, credentials of the program planners, as well as faculty and administration; the level of instruction or of targeted participants, and enrollment limits and criteria.¹⁴²

This lack of consistency and accountability is characteristic of mid-career museum training programs in the United States and it stands in sharp contrast to the programs of the United Kingdom.

B. Mid-Career Training in the United Kingdom. The United Kingdom offers very few workshops and seminars for museum professionals outside of the Diploma Scheme (explained in full in Chapter V). A great deal of the British effort has necessarily gone into the development of this industrious diploma opportunity. Also, in the United Kingdom, the annual meetings tend to serve as intensive workshops in their own right (customarily, all speakers at annual meetings write their presentations and many of these pieces are entered in subsequent issues of the Museums Journal, if not published in other trade literature).

Americans are generally impressed with the amount of preparation that goes into presentations at Museums Association annual meetings. But meetings alone do not suffice, and a topic of increasing concern in the United Kingdom is the dearth of mid-career training opportunities. The area of museum services and the Museums Councils are

beginning to address this need through a growing series of regional workshops of their own.

Various other agencies relating to museum work offer workshops and seminars. The Oxford University Department for External Studies, for example, employs several history tutors who run a very active outreach program for those interested in local history and historical archaeology, among other topics. In addition, the central government's Department of the Environment also offers a number of courses. But, most of these course options tend to be historical in focus and relate very little to administrative or managerial concerns of running historical agencies.

Therefore, in the realm of continuing professional education, the British system provides quite a contrast to the American one. In a two-page chapter in Museum Yearbook entitled "Museum Training: Fellowship, Diploma Courses, and Certificates" only the Diploma Program (along with a couple of technical certificate programs) is outlined. Technical certificates cover topics from conservation to carpentry.

This system appears quite well defined when compared to the smorgasbord of opportunities offered in the United States. While the United Kingdom's offerings are few and strongly regulated (and certifiable), the United States offers a growing number of various unregulated workshops and seminars. Furthermore, while the United Kingdom trains its students to be better curators of its country's artifactual heritage, the United States offers a universe of educational

opportunities which help one develop on one's own terms in areas as diverse as marketing, management, and legal services.

V.

THE SEMINAR FOR HISTORICAL ADMINISTRATION
AND THE DIPLOMA SCHEME

Having explored the mid-career offerings in each country, this study will now investigate two particular programs in particular, one from each culture. The purpose of such a comparison is to help develop an understanding of differences in emphases among curriculums. What does the United States strive to teach in its seminars when contrasted to the British? Where does it teach, and how do we go about the endeavor of instruction? To explore these questions more thoroughly, these two seminars have been selected because of their general similarities in structure, purpose, and approach: the Seminar for Historical Administration in the United States; and the Diploma Scheme in Great Britain.

Why compare these two programs? Both programs represent an older, time-tested training option of its respective country. Each program has attempted to train individuals in the earlier stages of their careers; Each is of approximately the same in-class duration: the Seminar was a six-week-long program and now is four (the Diploma Scheme consists of two three-week sessions). Furthermore, each option intends to introduce participants to the spectrum of museum work: in the case of the Seminar, one is introduced to the various aspects of historical administration; and in the Diploma Course one is exposed to the aspects of general "curatorship." This reveals another similarity: each program

accommodates professionals who are employed in smaller (state and) local agencies such as historical societies of the United States and local authority museums in Great Britain. Finally, each program is overseen by at least a couple of major national museum organizations: In the United States, the Seminar for Historical Administration is coordinated jointly by the National Trust for Historic Preservation, the American Association of Museums, the American Association for State and Local History, and Colonial Williamsburg; and the English Diploma option is sponsored jointly by the Museums Association in London and the Museum Studies Department of the University of Leicester.

A. The Seminar for Historical Administration

I. History and Purpose

In 1957 Dr. Edward Alexander, Vice President of Colonial Williamsburg, presented a proposal to then-President Kenneth Chorley. The proposal was entitled: "Training Interpreters of America's Heritage" and it was the result of considerable thought and discussion focusing on the need to recruit qualified and talented individuals into the field of historical agency work.¹⁴³ Dr. Alexander's proposal was one of the first efforts to improve the questionable conditions in historical agencies which existed nearly thirty years ago. The need to supply historical sites with trained staff was especially great, Alexander thought, because of the increasing interest in things historic at that time:

With the recent tremendous growth of interest in America's past, and the corresponding increase in the number of facilities devoted to interpreting that past, there has developed a critical shortage of adequately-trained personnel in the field of historical interpretation

. . .

At the same time, there exists no formal programs for the training of personnel to staff these enterprises . . . if historical museums, restorations, or other facilities are to retain their

integrity, they must rest on a solid foundation of authenticity, which in turn must be the product of trained scholarship. It is therefore of the utmost importance to the future of the whole promising field that some plans be made to assure an adequate supply of personnel equipped with both sound scholarly training and an understanding of problems, techniques, and potentialities of presenting history through other media than the book and the lecture.

Colonial Williamsburg will provide a superb setting for offering such a training course. Possessed of an unsurpassed range of facilities and a multi-dimensioned program and staffed by outstanding experts, it is in a unique position to make a large contribution toward the training of 'interpreters of America's heritage'.

Alexander proposed that the National Trust, Colonial Williamsburg, and the American Association for State and Local History corroborate on this four-week program. In addition, he proposed that the sponsors should enter into

negotiations with a selected group of "Universities" in an effort to recruit the best and brightest young graduate students into this field. Alexander suggested the following universities: Chicago, Columbia, Harvard, Minnesota, North Carolina, Pennsylvania, Princeton, Virginia, Wisconsin, and Yale. Each university, of course, possessed an excellent history department, consisting of professors who were in a position to select students from their programs who would make a healthy contribution to historical agency work.

Alexander hoped that if these students chose to remain in historical agency work, they would add a much needed credibility and accuracy to historic sites throughout this country and Canada. At that time, historic sites were likely to be run by either extremely patriotic, retired military personnel or distant relatives of the original owners of these sites. Interpretation, therefore, tended to be more personal and jingoistic than well-conceived and objective. Today, sites like this prove more the exception to the rule, and this is primarily because of graduates from programs like the Seminar for Historical Administration, as well as from the dozens of other programs which followed in its wake.

President Chorley of Williamsburg accepted Alexander's idea by saying, "The more I have thought about this seminar, the more I think it is something we should support, which we should insist on getting off to a good start, but in which we should not plan to be involved on a

long-term basis."¹⁴⁴

Furthermore, the proposed joint-sponsors also agreed to assist in the form of either direct support or in-kind services. In addition, responses from the university were generally favorable and sometimes humorous. Note the following response from Edmund Morgan of Yale:

Dear Ed:

Your memorandum on training interpreters of America's heritage reached me this morning. It seems to me to be admirably stated and clearly thought out. I think it is most appropriate that Colonial Williamsburg should take the lead in filling a need that becomes increasingly urgent. The restoration movement is growing so rapidly that without means for training personnel, we are going to be faced with a host of phony operators who will do infinite harm. I think your whole idea is excellent.

Yours sincerely,

Edmund Morgan¹⁴⁵

Usually, the academic respondents were also concerned for the interdisciplinary potential of the program, as well as for the methods of teaching to be employed. Furthermore, Professor Craven's (Princeton) response is

particularly noteworthy in that it sheds further light on the types of candidates sought as well as on the graduate job market at the time:

June 19, 1957

Let me raise the question of whether it is advisable to draw your students exclusively from the so-called "better graduate schools." These are the schools that, generally speaking, do the best job of placement. In other schools, you will have more to offer to a graduate than to the graduate of Harvard, Yale, or Princeton. Apparently, the thought here is that you will add prestige to the undertaking by this association. Let me suggest that Williamsburg has its own prestige and that it may well be all you need. I think you will get takers, but I believe your best prospects will come from less well-established schools.¹⁴⁶

William Murtagh, the seminar's first coordinator, also felt that Williamsburg added its own prestige to the program. He believed that Williamsburg's standards in authenticity in interpretation will spread "throughout the land. Just as Johns Hopkins University will always be remembered with respect and affection in the field of medical

education, so will Colonial Williamsburg be known among historical agencies."¹⁴⁷

Nevertheless, Alexander believed that the program must have "high prestige" and continued to pursue students who would be drawn from the best graduate programs in the country. He felt this way because credibility was at stake and the great universities and their faculties could offer historical agency field that credibility. So, with the endorsement of the professors like Morgan, Boorstin of Chicago, Craven, and Kraut of Columbia, the new program idea was off to an impressive start. And, with the students having been selected by their professors, the future of this new field would be even brighter.

Even though Chorley's advice was that Colonial Williamsburg only support the program for a little while, the seminar is now entering into its 28th year at Colonial Williamsburg. Yet, those who graduate from it now bear little resemblance to their alumni counterparts from those first years. Originally, the curriculum was six weeks long. The students who are usually in their early to mid-20s received stipends. They were also allowed to bring their spouses, usually wives, because it was fully expected that seminar members would most usually be male.

From 1957 until the mid-1970s, the seminar remained in a relatively proactive stance. That is, it tended to infuse change into the field. However, in the mid-1970s and thereafter the seminar has tended to be more reactive than

proactive. Note the remarks of Lawrence Henry, Seminar Coordinator in 1975, a time when the program was going through its greatest transition:

It was obvious that the participants in the 17th seminar were dissimilar to those who preceded them. It is possible that the group this year represented an aberration and that next year the pool of applicants will once again be dominated by graduate students interested in a surface exploration of the field of historical administration. I rather doubt this, however, expecting instead that applicants will be as they were this year -- people already in the field who are seeking specific training in administration of historical agencies and are drawn by the title of the program. If this is to be the case, certain modifications in the seminar should be considered to see that the needs of the participants are addressed by the format.¹⁴⁸

The seminar had grown in popularity among graduate students and professionals alike. In addition, job opportunities for graduates were diminishing. One hundred and thirty applications were received for the 1975 seminar.

Of those selected, nine were men and nine were women. The average age was up -- 27 years old, seven years older than the average age of its students during its incipient years. Virtually all students, then, had some historical agency work experience. In addition, they possessed more responsible positions than their predecessors. Directors and curators were common among the participants who were once composed of assistant curators and inexperienced graduate students.

Will Rogers once said, "Even if you're on the right track, you'll get run over if you just sit there." In 1975, the seminar coordinators realized that the program needed to change because the demographics of historical administrators had changed. Many of the alterations that were made in the mid 1970s still remain with us today: more advanced coverage of topics, and an increase in sessions dealing with administrative and managerial concerns.

Today, the seminar is four weeks long, rather than its original six. This change was in deference to the number of in-service museum professionals who could not take too much time away from their workplace. There is no longer a stipend, however, the program is still tuition-free. Consequently, the program continues to be able to appeal to those who work in a variety of historic sites across the country, particularly those in smaller, struggling ones.

II. Structure

Originally, Dr. Alexander set three objectives for

the Seminar for Historical Administration:

1. To recruit promising young graduate students into the historical agency field as potential historical administrators.
2. To convey an understanding of the purposes and activities to promising young graduate students, who, even though they may choose to remain in academic work, will appreciate the worth of historical agencies, use agency resources to improve their teaching and research, and direct potential historical administrators towards this new profession.
3. To provide in-service orientation for a small number of promising young administrators who have already entered the field.¹⁴⁹

Since the writing of these objectives in the late 1950s, the reasons for the seminar have become completely inverted. It is now reason number three that attracts people to this program, rather than number one and number two. It is no longer meant to recruit promising young students, nor is it important to worry about infusing graduate schools with an interest in historical administration. Already there are more programs than the field is able to accommodate. So, it is the third reason (to "provide in-service orientation") that is the primary focus of the program currently.

The curriculum consists of day-long sessions taught over the course of one month. Oftentimes, there are evening

sessions and, equally as often there are programs over the weekend, especially on Saturday. The usual format of each session within the Seminar is that the speaker will lecture on a particular topic, leaving ample time at the end of that lecture for discussion and questions. The enrollment has been kept intentionally small so that the 18 members can benefit from the approximately 30 faculty who come and go from Williamsburg during the course of this month.

Oftentimes the teaching is done in such a way as to get students involved in projects, such as long-range planning or budget preparation. There are no examinations during the seminar, but there traditionally has been a final project; and during the past couple of years, it has had to do with the development of a new interpretive program somewhere within the setting of Colonial Williamsburg.

In the future, the project more likely will take on more the demeanor of a practicum, in that the students will identify their own project pertaining to their own site and then they will be given a reasonable amount of time during which to complete that project. At present, it is proposed that students will complete the project during the course of the program. Consequently, the seminarians will need to identify their projects during the application process, rather than during the seminar itself because the latter would be too late.

Throughout the history of the seminar there has been a concentration on four subject areas: background

information, administration, research, and interpretation.

Dr. Alexander explains:

1. Background lectures are devoted to the history of informal education, preservation projects, and the National Trust for History Museums, historical agencies and the American Association for State and Local History, and historical parks and the National Park Service.
2. Administration topics have included membership and trustee relations, the director and staff relations, finance, fundraising and federal assistance, the role of libraries and archival institutions, and public relations and special events.
3. Research has dealt with studies in state and local history and archaeology and architecture, conservation and preservation of materials and curators and collections.
4. Interpretation has included exhibits and installations, visitor orientation and guide services, junior programs and publications, and audiovisual projects.¹⁵⁰

Throughout the years, the amount of attention paid to

each one of these categories has varied considerably. As mentioned earlier "administration" has become an all-important topic among seminar participants now and the curriculum reflects this interest professionwide (see Appendix B). Consequently, background information and research information has waned, while the time devoted to interpretation-related matters has remained relatively constant, since the 1970s, at least. The following were included in the seminar program for 1985: Overview of Historical Administration: Philosophy, Purposes and Principles; Historic Preservation as a Tool for Interpretation; Social History and Interpretation; Collections Policies and Collections Management; Conservation of Collections; History Museums as Laboratories; Exhibits and Their Interpretation; An Overview of Management Concept and Theory; Long-range Planning; Behavior and Motivation; Performance Management: Bringing Out the Best in Staff; Personnel Policy Formulation; The Personnel Cycle; Time Management; Volunteer Management; Financial Management; Introduction to Accounting; Reporting Non-profit Status; Investments for Non-profits; Budgeting Process; Funding Opportunities at the Federal and State Level; Other Sources of Funding; Marketing for Museums; Publications; Legal Considerations that Affect Historical Agencies; Ethics; Trusteeship; Advocacy; Professional Development.

So administratively-oriented has the seminar become, in fact, that its sponsors worry about the lack of

information offered pertaining to the unique characteristics of the historical agency field, such as interpretation and research. Similarly, there is a lack of any concrete evidence that learning has taken place (e.g. examinations, evaluations), because the chief intent of the program is to serve the student and not a system which measures his/her performance.

Participants

Faculty: As mentioned above, each year approximately 30 faculty participate in the teaching of the Williamsburg seminar. These faculty come from virtually every corner of the United States, as well as Canada. Usually their stay is of two days duration, during which time they lead one to two formal sessions and are fully expected to participate in extracurricular discussions with the students.

Each year students are asked to evaluate the performance of faculty, based on their presentation skills, as well as the content of their session. If evaluations are not positive, faculty simply are not invited back. This, plus dwindling resources, tend to be the two considerations governing whether or not faculty return to the program the next year.

Almost all of the faculty of the Williamsburg seminar are employed in the museum field. Those from without the field teach courses such as Financial Management for

Non-profits. Regardless of one's place of employment, faculty members need to have demonstrated a sensitivity to the variety of historic sites represented among the participants. Surprisingly, only several members of the Colonial Williamsburg staff are invited to participate as faculty each year, the problem being that Colonial Williamsburg employs 3,000 people and has an annual budget of \$84 million per year. This institution is an anomaly, compared to most of the institutions represented at the seminar; and many Williamsburg staff represent such a specialty, that it may not pertain to the needs of a small and struggling historic site.

Students: The kind of student attracted to this seminar has changed drastically. In the 1950s, the average age was in the early 20s. Recently, the average age has been in the early 30s, with the 1984 seminar being an average of 33 years of age. In addition, the sex ratio has turned over completely since the founding of this program. Once, almost all of the students were male. Today, the vast majority of the participants are female. This change was occurring in the mid-1970s, when the other curricular changes were also being made. For example, in 1970, the ratio of men to women was one to one.

Originally, most participants had absolutely no experience at historic sites, and all that one needed to demonstrate was an interest in a career in historical administration. Several experienced museum professionals

were added each year to the student population in order to provide what Alexander called a "salty mixture" of experience and inexperience which he craved. Today, students have a minimum of three years of experience before participating in the program.

In 1985, the brochure stated that, "The Seminar for Historical Administration provides 18 professionals with opportunities to increase their knowledge of the special nature of historical museums and organizations." Yet, for the several years preceding that, it emphasized that it was interested in younger professionals with one to three years experience. Like it or not, the program seems to be tending towards more advanced training than it had in mind several years back. There are usually at least two applications for each place, and most people who apply have more than three years experience in historical agencies.

Since its founding, the seminar has graduated almost 500 students. Those who participate in this four-week program feel that they have entered through a portal of sorts into an historical agency "field," if not profession. This program has witnessed the growth of an historical agency field from one in which no training was offered to one in which scores of opportunities exist. It has moved from a time of recruitment into a period where mid-career training is all-important. It has served as an excellent barometer of change over these past 27 years.

A study of this program indicates several important trends about which there should be increasing concern. With the rapid increase of adult learners, for example, more and more workshops and seminars have developed. They range from National Trust study cruises to university extension courses, from AASLH seminars, to American Bar Association seminars on legal issues for museums. But, the question remains in all of this: Who is superintending the whole? Has the historical agency field created more opportunities than it needs for professional development? Again, Patricia McDonnell, in the article cited earlier, explains:

Standards for these professional programs are at best limited, and at worst, poor.

As the number of adult learners has increased the proliferation of every imaginable program type has occurred. This expansion transpired with little regard for establishing and attaining even minimal standards.¹⁵¹

In the meanwhile, referral and reputation will continue to direct the buyer.

Furthermore, today's premium is on effective administration. When hiring a new director, more than a few boards of history museums across America have decided to pick their chief executives from the corporate orchards. In such times, allegiance to interpretation and research buckles under the pressure of vulnerable budgets and rising

expectations for administrative efficiency. We have seen this trend in the seminar's growth: "Research" once commanded 35% of the program's time, now only two percent is devoted to such topics. On the other hand, we see that administration expended 70% of the curriculum in 1983, and the amount of time devoted to this topic increases yearly. Most mid-career museum studies students welcome assistance with administration.

But, the dangerous implication behind these changes is the assumption that the participants at S.H.A. already have some basic understanding of the components that help make historical administration a unique field. This is a false assumption, especially in light of the fact that today's seminar members come from more diverse academic and work backgrounds than they did before. In 1959, when Ed Alexander began his first session of the seminar, there at least was a reasonable assurance that the students were trained in history at some of America's "foremost graduate schools." But, today one has no such assurance, and the issue of standards consequently becomes an increasingly important one. One must be careful of the assumptions one draws about the students we are training, or otherwise one will have created another mini-M.B.A. program, which pays little attention to the peculiar nature of historical agency work.

In closing, there are several perennial criticisms of the Seminar for Historical Administration. The sponsors

worry about the proliferation of courses in management, not because of the content but because it forces-out sessions which traditionally have been devoted to assessing the unique characteristics of historical agencies. Last year's class, for example, insisted that the schedule be amended to allow for threefold more time for the session on long-range planning for non-profits. The students (i.e. the market) demand this subject matter.

The market influences change and so too do the Seminar sessions. As evidenced by the chart on the changing curriculum (Appendix B), an abundance of sessions pertaining to better management and administration have been added to the curriculum. Consequently, a continual criticism the Seminar sponsors receive from alumni is that the program changes too much and that they (the alumni) wish to be kept up to date on the new topics of study. Similarly, there is a common feeling among alumni that the program lacks follow-up whether it be in the form of informational updates on curriculum or evaluation fo the program itself.

B. Diploma Scheme

I. History and Purpose

The Diploma Scheme was instituted in 1930, almost 30 years before the Seminar for Historical Administration was founded. It was then felt by the Museums Association that there should be some "recognized standard of professional curatorship." Nevertheless, it was not until 1980 that the

University of Leicester became involved in the joint sponsorship of the Diploma Program. In 1932, the Museums Association published regulations describing the awarding of its in-service diploma. These regulations explain that the award of the diploma would only be made after "competent knowledge of museum administration, methods, and techniques." Candidates were required to have worked in a recognized museum or art gallery for at least three years prior to enrollment in the Diploma Course, and assessment was based on a thesis demonstrating a candidates curatorial skill.¹⁵²

Soon, additional assessments were added, practical tests and written examination papers -- the latter were to assess knowledge of functions and administration of museums and galleries, the law, building design, and equipment, exhibition organization of reserve collections, cataloguing, labeling, educational work, publicity and publications, the use of visual aids and methods of preserving and restoring select material.

At first, given the special subject options in the Diploma Course, each museum professional came to the museum's Diploma Program with a different specialty in his/her background, whether it be anthropology, botany, medical science, or zoology. In order to simplify matters, the Museums Association in 1948 reduced the special subject options to art, archaeology, folk culture and anthropology, natural history, physical sciences, and technology. Meanwhile, the examination was simplified to two parts: an

oral exam and an essay. In the 1950s, the number of special subject options was increased to accommodate new public interest in folk life and local history, among other topics. At about the same time (1951) the Museums Association "provided for diploma holders to be eligible for the Associateship of the Museums Association, or A.M.A." Therefore, following a period of distinguished museum service, one would be qualified for the F.M.A., or Fellowship of the Museums Association, an honor, but not a financial reward.

According to the Museums Association, the objective of the Diploma Program has always been to "provide training and qualifications in practical curatorship, rather than theoretical museology." Without doubt, they claim that there will be some elements of museological theory in any training program. But, they emphasize that the primary aspect of such training is to produce people who are "skilled in handling all aspects of collections and institutional management." In other words, "practical knowledge and ability is considered of paramount importance."¹⁵³

The administration of this program is complex, but with the help of a chart provided by James Bateman, Chief Examiner of the Museums Association, this complexity is simplified considerably (see Appendix B). From this chart one sees that it is the Museums Association (and particularly the Council) which oversees a committee entitled, The Education Executive Committee. It is at this point that the

efforts for training branch out into two directions: one, towards the Diploma Program, overseen by the Academic Board of Studies; and the other towards the Technical Board of Studies that oversees the training for backup staff, which includes conservators, technicians, craftsmen, and security personnel.

On the other side of these two efforts sits the Board of Examiners. They are responsible for writing the various examinations and for marking them. They are also responsible for overseeing the oral examinations. Alongside of this structure is the Joint Board of Studies. This committee consists of the Leicester Program staff and the Museums Association and they jointly monitor and refine their programs. They consider the technicalities of training process including the suitability of an intending candidate's initial qualifications and experience. They also devise and, when necessary, modify the various syllabi, as well as keeping an eye on bibliographies of recommended text for training. The results of this committee's efforts can be seen vividly in the extensive and well-prepared booklets which cover topics ranging from learning goals for museum studies training to a bibliography for museum studies. Each subject option has its own learning goals and bibliography.

The Joint Board of Studies is also interested in any other initiatives that develop outside of the Leicester Museums Association connection. A number of universities across the United Kingdom offer museum studies courses, not

programs. This Joint Board will occasionally examine the contents of individual courses offered by these other universities in an effort to identify whether or not such courses are a suitable substitute for any currently offered at Leicester.

One may wonder why this Diploma Scheme began in 1930, and why the relationship between the University of Leicester and the Museums Association developed only as recently as 1979 and 1980. Between 1930 and 1979, the Museums Association oversaw the Diploma Course and relied heavily on larger museums to help host its training programs. In each case, the museum host would supply course directors and lecturers, and while this arrangement had the advantage of going to those who were in the field and in most need of the training, the problem with was that there was an inconsistency in programming from one year to the next. There was also a great deal of repetitious work entailed in developing a new program each year at a different site. Consequently, the Museums Association asked the University of Leicester to enter into a partnership for this Diploma Scheme. Since that time, the University of Leicester has been the home of one of the premier museum studies program in Western Europe. A legal agreement resulted, and as a consequence of that, no other joint arrangements can be made by the Museums Association without breaking the contract with the University of Leicester.

Nevertheless, the faculty at Leicester realize the

increasing need for more and more mid-career training and such agencies as the Area Museums Council are developing on their own short courses and seminars for mid-professionals. Consequently, "it has been tacitly agreed that non-compulsory courses provided elsewhere do not contravene the Museums Association/Leicester Agreement."¹⁵⁴

II. Structure

There are many components of the Leicester/Museum Association Diploma Program. Course work, tutorials, a thesis or portfolio, and written and oral examinations. The Diploma Program strives to impart knowledge about four major categories of museum studies:

1. The Museum Context, beginning with nothing less than a world view.
2. Collections Management
3. Museum Management
4. Museum Services, including exhibitions and education services.

These are the same objectives set for the Certificate and Museum Studies graduate programs, however, obviously the Diploma Course students are exposed to these topics in a much more cursory fashion. The Museums Association identifies 16 steps in the process of receiving a diploma:

1. Registration (degree of British University or equivalent)
2. Approval of portfolio projects, or thesis subject

3. Attendance at two compulsory Leicester-based courses
4. Complete between-course project
5. Satisfactory course assessment from course tutors
6. Inspection by tutor of student in place of work
7. Satisfactory completion of minimum of six written exercises for tutoring each of two years.
8. Approval by tutor of completed portfolio/thesis
9. Approval by tutor of application to set final examination
10. Tutorial assessment
11. Submission of portfolio/thesis
12. Final examination
13. Papers marked by examiners
14. Examiners board meeting
15. Confirmation of results by Council
16. Postal notification of results¹⁵⁵

Obviously, for the registrant, some of these obstacles are more formidable than others. Below is a description of these more significant components of this system.

If one is interested in the Diploma Program, one contacts the Education Officer of the Museums Association. Each candidate must submit a "testimonial" from a Fellow of the Association, or head of their institution when applying for registration. Applicants must also be subscribing members of the Association. In all, the expense for the entire program is almost L1,000 (or \$1,500.00), with about

half of that going to diploma course fees at the University of Leicester. The final examination fee alone is L175.

Once a person is registered, he/she is advised to find a tutor. This tutor is to provide a link with the Museums Association. A tutor is a museum professional who is already recognized as an Associate of the Museums Association and who is willing to volunteer his/her time to help current diploma students through the hurdles. Once one's course is begun, they have a maximum period of five years in which to complete their diploma studies. The tutor is as an advisor and teacher, and throughout the program, the candidate is expected to meet no less than six times with this person. Finding a tutor can be a difficult task. In some cases, people have to drive 50-60 miles in order to meet with tutors.

Consequently, the Museums Association has looked into the possibility of "distance learning" through audiovisual equipment, texts, exercises, and periodic training attachments. The cost of this is prohibitive, and the Museums Association projects that it would be in excess of \$50,000.

Once one is registered, one chooses an option category such as art, archaeology, social history, natural sciences, science and technology, conservation, education, and design. One is required to demonstrate competence in their chosen discipline at the time of the practical examination. Increasingly, the Museums Association and the

University of Leicester require academic background in a field compatible with museum studies. All of the fields listed above fit that requirement. One British museologist, an examiner, recently commented that when a registrant "lacks any apparently useful background, one has to conjecture on how they attained museum employment at all in a country of high unemployment and surplus talent." There seems in the United Kingdom to be an active impatience with what Edmund Morgan might call "phony operators."

One cannot move from one to the other in a period shorter than two years. Once registered, students are required to attend residential courses at the University of Leicester. These are offered throughout the year in an effort to make it convenient for registrants. An ample amount of time must elapse between involvement in these two residential programs. During these courses, students take many classes and write a number of essays, and also identify a between-course project, which has a "practical bias, preferably related to collection management."¹⁵⁶ After the first course, one takes his/her tutorials. Throughout these sessions, the tutor helps fill gaps in the person's museological training, and the tutor also provides counselling advice for student research and practical problems.

The tutor must also remain sensitive to the work situation of the registrant. Oftentimes a student might be just one small part of a large organization, such as the

Victoria and Albert Museum or the British Museum. The tutor must keep this in mind and help the individual understand the spectrum of museum work. The tutor, in fact, can recommend with the Museums Association that the student acquire experience elsewhere "preferably by secondment to a bigger institution" ("secondment" meaning internship). But, the Association has virtually no power to require an employee to send an employee elsewhere. Oftentimes it's hard enough to convince the employee to let a student go for the six weeks required of the Leicester program.

Next, the student must identify a portfolio or thesis topic. Each needs to relate to practical experience gained by the student on the job. A portfolio is more of a recording of one particular project, such as an exhibition design. A thesis might have more of a theoretical bent to it and may well be less related to a particular project in which the student has been involved.

Once all of the above requirements have been met, the student must ask the tutor for his/her permission to sit for the final examinations. These are held in January and usually in London. However, if a group is large enough to sit in Scotland, exams will also be arranged there. But, the student must have the tutor's approval before registering for the exam.

The exam consists of five written question papers. Examiners usually prepare these questions: Paper C deals with history and philosophy and is more strictly museological

in the generally accepted sense [Papers A and B are the Leicester courses]. Paper D is concerned with organization and management, which includes administration of most museum functions, such as staffing, finance, building management, and law. Papers G and H cover curatorial practices and management of collections. Paper E is an essay of three hours duration and is intended to test the candidate's skill in communicating through the medium of the written word."¹⁵⁷

And finally, there is a practical exam bearing the ominous title of "F." This is taken either before or after the written exams. This is an oral exam and is related to museum objects. Quite simply, 15 objects are placed on a table in front of the examinee and the examiners. Each object represents a question. A candidate chooses three, and the examiners choose three. The questions pertain to identification, description, conservation, storage factors, educational value, and suitability for exhibition.

Once the examination is completed, it is reviewed by the examiners. Most examiners will have been tutors in the past, but before being promoted to the rank of examiner, will also have been apprentice examiners. An extensive list of guidelines are supplied to those examiners who grade the examinations. These guidelines range from suggested questions to ways in which the examiner can put the student at rest during an examination. In addition, there are guidelines for the practical examiners also. Since such

anxieties result among students prior to the practical examination, guidelines for students sitting practical exams are also available. Finally, toward the end of March, the examiners meet in London to discuss the graded papers. Immediately upon the examiner's approval, candidates are notified of the final outcome of their exams.

Technical Certificates: During the past decade, the Museums Association has become increasingly concerned with the proper development of support staff, such as conservators, security personnel, carpenters, et al. Consequently, one might apply for a certificate. For example, certificates in conservation and natural history technology are professional qualifications for museum workers who have been engaged in the preservation and restoration of museum objects and specimens for four years or more. Technical certificates are also available, as well as craftsmen certificates. The former is for one who has reached a "recognized standard of technical knowledge and practical ability in one or more branches of museum work," while the latter can be gained if one demonstrates a recognized standard of "practical ability in one or more museum skills, such as exhibit design or construction."¹⁵⁸ The former group has written examinations, but the latter does not. In the case of a craftsman certificate, one's work becomes the examination. A carpenter, for example, might have just completed restoration of a hay wagon and that would serve as his project for the craftsman certificate.

Many people in the Museums Association and at the University of Leicester are well-aware of the criticism that has been aimed at the Diploma Program. No program with such ambition could escape criticism. While its strongest influence has been among the local authority museums throughout Great Britain, its importance has not yet been recognized by independent, national, or university museums. In other words, as with the Seminar for Historical Administration, the greatest influence the Diploma Scheme has had is in the area of what we call "state and local history" in the United States, and what the British simply call local history. This is yet another reason why these two programs invite comparison with one another.

Some of the other criticism leveled at the diploma system has to do with the emphasis that is placed on student initiative, especially outside of the two Leicester programs. It is difficult for many to find tutors and to continue the tutorial associations throughout the two year period. But, the coordinators of this program insist that student initiative is one of the more important characteristics of successful museum workers. They applaud initiative: "Self reliance and self confidence are essential qualities for any modern curator."¹⁵⁹

Another criticism has been that the program is not as closely related to the university-based courses as it could be. Nevertheless, the coordinators of this program

feel that there is much in favor of "sandwich-type" training, which allows formal instruction to take place alongside working experience in a museum. In fact, the coordinators feel that the Leicester post-graduate certificate program could afford to spend more time out of the academy and in the work place than it presently does.

The Leicester/Museums Association Program is quite extensive and complex. Nevertheless, the emphasis in this program is on accountability to a profession and to a museum community. Accountability through projects and tutorials, theses and portfolios. Although the in-class time of the Diploma Course is only a couple of weeks longer than the Seminar for Historical Administration, one sees how much interest the former program displays in the application of learning to the work place. Despite the program's criticisms and expense, these are aspects of this scheme that warrant further discussion among museum training coordinators in the United States.

III. Participants

Like their counterparts in the Seminar for Historical Administration, Diploma students are already employed in the field. They must be full-time and fully-paid. In fact, the Museums Association suggests to employers that participants in the Diploma Scheme be granted a minimum of one-half day per week for study throughout the diploma period.

Faculty consist almost wholly of university of Leicester professors while the program convenes in Leicester. Tutors, as mentioned earlier, are Associates of the Museums Association and actively employed throughout the British Isles. Therefore, on the whole, a healthy mixture of academics and actively employed professionals is available for the student in the entire Diploma Scheme.

In conclusion, it should be emphasized that as extensive and responsible as this program seems, it has been impossible for the Museums Association to bear the expenses of it. Even though the tutors volunteer their time, there are numerous other expenses incurred in the administration of this scheme: the Leicester courses, examination fees, examiners' fees, salary of an education officer. As of 1985, the Museums was 17,000 in debt (or \$23,000). Such is the cost of accountability.

VI.

COMPARISONS

Part I

A. Case Study: Imagine two museum workers, one British and one American, faced with the same decisions about their careers: how to prepare for a life of productive work in museums. John and Nathan are from opposite sides of the Atlantic. John, and American, is in his second year of employment at the Wyandotte County Historical Society in Wyandotte, Kansas. He is a curator and enjoys his job, but sees that he has little mobility within this institution, and also that there is no one there from whom he can really learn his job better. John feels isolated and out of touch with the larger museum community, and he entertains some notions that there is a source of inspiration and direction from folks with similar concerns as his. He is also hoping to make a career of what some have called this historic agency "profession."

Nathan lives in Stoke on Trent, England, and is working as an Assistant Keeper in the Chatterrly Whitfield Mining Museum, and also has worked some at the City Museum at Stoke on Trent. Like John, Nathan feels isolated and in need of further training. Unlike John, however, he knows that in order to succeed in this field, he is more than gently urged by the "system" to take its Diploma Course. Yet, he is having trouble convincing his governing body (the Chatterrly Whitfield Mining Museum Trust) to let him go and to pay his

way while he is gone.

Gaining approval to go is only half of Nathan's problem, though. Getting into the Diploma Program that will be very difficult. Nathan did not "read" history in college, and a brochure he saw lately about the Diploma Scheme said, "Hopefully, they [the applicants] will have a long-standing interest in one of the more useful museum disciplines or appropriate post graduate experience.¹⁶⁰ Nathan's father is a miner and this (rather than any original career aspirations) is chiefly his reason for being employed at the Chatterrrly Museum. Although he studied English in college, Nathan has of late developed a love of history, especially the history of mining.

So much of Nathan's future direction has already been determined by his choice made back in college during his first year when he chose to read English at Leeds. The people who have reviewed his application to the Leicester Diploma Program have twice refused his entrance because of this "inappropriate academic background," and also because he simply did not do that well while at university.

Nathan has tried to prove his dedication by attending the few seminars and workshops available to him, and also by going to several Museums Association meetings. But, once he got to those meetings he found it hard to get to know other people. Many of the people at these conferences seemed already to have the AMA (or the coveted FMA title) and there seemed to be so much stratification that it stood in

the way of getting to know people. To make matters worse, those in the larger national or university museums seemed even more aloof. In short, annual meeting was a difficult experience for him.

Nathan is not actively looking for another job. He chiefly wants to learn about how to become a better museum Keeper, or Curator. He certainly wants more money along with more responsibility some day so he can make this job at the Chatterrrly Museum a career. But now, he feels locked in and a bit suffocated in a very stratified and competitive museum setting. If he had the certificate or diploma, maybe he would feel less so. Maybe he would become more active in the Association.

John, on the other hand, pores over issues of AVISO whenever they come to his door from the offices of the American Association of Museums. He is looking forward to moving to another site some day and becoming better acquainted with museums and historical agencies in general. (Besides, moving is so American!) He went to an annual meeting of the American Association for State and Local History recently and learned about a number of seminars that he may want to attend some day. He also met some pleasant people who invited him to a reunion of the Williamsburg Seminar for Historical Administration. They did not care if he was an alumnus, they simply asked him to join them.

These alumni suggested that John apply for the program and said, that if he didn't get in the first year not

to worry: Many people weren't accepted the first year, but usually they would be the second. John wasn't sure that he'd apply because he already had in mind a couple of other shorter AASLH seminars that he'd like to attend next. As soon as he had a few seminars under his belt, he would think of moving on to another site, and he would be qualified because his resume would look a lot better, having included more educational experience.

John graduated with a degree in American literature, but that didn't seem to stand in his way of gaining a job in historical agency work. Many of his friends had unrelated degrees. The fact that he was now working in an historical society carried a great deal more weight than what his major had been in college. Even though, John was beginning to notice from his religious readings of AVISO that the M.A. degree was becoming a standard for employment in museums and he decided that he better finish that up within the next several months, even though it was to be an American Literature degree at Washburn.

* * *

Both John and Nathan proceed with the best of intentions towards a meaningful and contributive career in museum work, but each person's progress will be determined greatly by his respective system. John is faced with choices and must decide which programs will help him most in getting to where he wishes to go. In an Emersonian way, he must "build, therefore, his own world" within a diverse and

immobile museum community. Nathan, on the other hand, is faced with more challenges than choices: in order to succeed, he must follow a path that has been prescribed by those who went before, by the "gatekeepers" to the profession. Nathan must enter a program which serves a system rather than the individual; and, if he intends to work in museums, its clear that he do well to become a "certified" professional sooner or later. Metaphorically, John is attending a "multiversity" without an advisor: he must choose for himself the short courses and seminars that will help him, and often choices are made for the wrong reasons (e.g. a friend went to it, or it is in a fitting and pleasant location). Nathan, in turn, may as well be back at the university: the Diploma Scheme is well overseen by faculty and tutors alike. The way is clear. He need only be allowed on the path.

Part II

B. Case Study. Ultimately, Nathan got into the Diploma Program, but once in, he became very anxious about whether or not he could clear the various hurdles the Museums Association and the University of Leicester had set before him. The first three-week program went well. He met a lot of new people and learned a lot about the museum context and collections management. The next time he returned to Leicester for three weeks, he would learn a more about museum management and services.

But for now, he had to return to Stoke on Trent and

find a tutor who would meet with him several times and guide him through the project and papers he was now required to undertake. He wondered what he would do his "portfolio" on, and he finally decided to do it on the new exhibit he was working on: "The Mining Wars."

He'd have to take many notes and do a great deal of reading from the extensive bibliographies given to him at Leicester. Photography would also play a part in this portfolio, and he'd have to brush up on his skills with the camera. He'd be learning a lot of new skills.

In addition, Nathan's tutor would be requiring a number of short papers from him and he was a bit worried about this process leading up to his Certificate. He half-hoped that he'd get an easy tutor. Some of his friends had had such luck. The tutor did not seem to care and they were able to get on with their work back at their museum without having to worry too much about satisfying their tutor (this was a problem with the system, he had heard). Finally, Nathan was beginning to wonder about the examination that awaited him at the end of all of this study. He didn't do well on exams and hoped that his tutor would calm his nerves about this trauma by telling him what the experience would be like.

If only he had his Diploma. The thought was enchanting: Nathan Tiller, A.M.A. His father, the miner, would be so proud of his son's new professional status. Yet, this was all down the road quite a long way. Now Nathan was glad for the support that he finally received from his

museum. This meant that they trusted him and wanted him to learn well from the program so ultimately he could benefit the mining museum. It also meant, thought Nathan, that the trustees of the Mining Museum were making a contribution to the museum profession. Even though, he was already thinking of the jobs which are available for AMAs and FMAs.

Back in America, John finally decided to apply for the Seminar for Historical Administration. And, with his good recommendations, he was accepted the first time around. He was excited about going to Williamsburg for a month in the summer. But, he was receiving mixed-messages from his Director. A colleague told him that the Director once had wanted to go to the Seminar several years earlier, but was rejected and decided not to apply again. Returning would be difficult, thought John, especially if the Director had wanted to go to the program himself. Nevertheless, a part of John knew that he would not be at Wyandotte much longer. That's, in fact, one of the reasons he wanted to go to Williamsburg in the first place. "Think of the people I'll meet," he thought. "Think of the contacts I'll make. I might even get a job at Williamsburg," he fantasized -- even though he knew he wanted to work at smaller sites than that. Like the colleges and universities he had attended, "perceived" status and reputation played a large role in his selection of places to go next.

Even though he had received no financial support (the Board and director sensed his "wanderlust"), he was not

disappointed. There was no tuition at the Seminar, and at most he would have to pay minimal fee for room and board. His friends had told him, however, that the Seminar was quite a socially stimulating occasion, and that much of the learning took place in the evening over pizza and beer, or at Chowning's Tavern on the Duke of Gloucester Street. He anticipated that this could be quite expensive.

There would be reading in Williamsburg (but not an awfully lot of it), his friends told him. Each class session was accompanied with a number of "handouts." And, by the end of the month, there would be reams of papers to read. It was not necessary to master these "handouts" during the program. Afterall, all of the information was primarily for John's benefit upon return to Wyandotte. And, if this were the case, certainly there would not be an exam, John thought.

Only a group project would be required of him. But, again, that would be chiefly for his own edification, as a means of seeing whether or not he was able to use the material. After that, the sponsors would keep in touch with him and ask him to fill out several evaluations of the program. But, they would never evaluate John. What good would it do? At its end, John would return with a certificate of completion, a stack of handouts, and many delightful and life-long associations with colleagues and faculty alike. John felt isolated no more, and he felt a part of a museum profession. Yes, he mused, he would probably not stay at Wyandotte that much longer.

C. Specific Differences Between the Seminar & Diploma Programs. Having compared mid-career training schemes in general, what now are the specific differences between the Seminar for Historical Administration and the Diploma option? These differences fall into one of two categories: program administration and/or program curriculum.

1. Administration

Earlier, an allusion to the work of Harry Judge was made. In American Graduate Schools of Education, Judge compares aspects of American and English educational systems such as, a) the setting (e.g. the marketplace and the monastery thesis), b) the financial support or sponsorship, and c) the returns for ones efforts. His analogies relate comfortably to the mid-career training schemes, also.

a. The setting. The Seminar for Historical Administration is set in the midst of the large museum complex of Colonial Williamsburg, a very large museum complex; while the Diploma Program is taught within the University of Leicester's Department of Museum Studies. Such settings have at least an indirect effect on the way students learn. The consequent concern in Williamsburg, for example, is on the practical administration of programs ranging from marketing to interpretation. There, a living laboratory (some would say "market") surrounds the student; and in such a setting, the seminarian can actually see how one museum deals with challenging issues raised during the course of the curriculum.

Conversely, the Leicester Program has the decidedly academic flavor to it. And, not surprisingly, the Diploma Program consists of a number of components which are not unfamiliar to the academy: tutorials, extensive reading, examinations, portfolios, and/or theses. Furthermore, courses there are taught chiefly by university professors employed by the Department of Museum Studies. The Seminar for Historical Administration, on the other hand, draws its teachers from museums throughout the United States, and it is rare that there would be any university professors helping with the instructions.

b. Financial Support and Sponsorship. Judge continues his comparison by discussing sources of funding and student support within this relatively closed system in Great Britain:

The British university receives from the national government, a block grant, which is assessed in order to take account of the number of students. The undergraduate student who has won a place at a university receives an allowance of cash amounting to a salary, and all fees (tuition) are paid.¹⁶¹

Each participant in the Diploma Scheme pays L450 for one course itself and another L460 for registration and examination fees. Given the program's appeal to the small, local authority museums, it is safe to assume that this

considerable sum of money does not come from the wallets of the students. Almost without exception, these fees are paid by the local authority and the funds come from the local "rates," or taxes. In this sense, the student is "sponsored" as opposed to the system of contest mobility characteristic in America:

American students do not expect full public support and would not accept the restrictions, either in numbers or in pattern of studies that go with it. They expect to make their own way with varying measures of support, some public perhaps, as well as family and personal. They are obliged to spend real money and they expect eventually to see financial returns. Similar reasons, universities (public or private, large or small, famous or obscure) need to do those things and to be perceived as doing them well . . . They need to offer a flexible range of courses, graduate and undergraduate, to bring in good and honest business.¹⁶²

The Seminar for Historical Administration is tuition-free and costs its students just what it takes for them to eat and travel, plus a \$7.50 per day room charge for quarters at the College of William and Mary (the only

association which this program now has with higher education). The National Museum Act sponsors the seminar, and several years ago, its advisory board asked the coordinators of the program to charge a modest "registration" fee to students. This suggestion was successfully overruled because the seminar coordinators felt that such a cost might put an unnecessary burden on the shoulders of those who represent small, "independent," isolated sites throughout the country.

So far, it may seem like there is little difference between the American and English schemes when regarding financial sponsorship: The Americans draw their money from the federal coffers, while the local authorities pay students directly. The chief difference, however, is not in the source but in the extent of the support. It has been said that, almost without exception, the English student's "way" is covered by local authority funds. More than likely, students attending the Williamsburg Seminar must pay their expenses; and, even though the Seminar is "tuition free," these costs can be sizeable.

c. The returns for their efforts: Finally, the administration of the programs differ as regards their end products. Upon completion of the Seminar for Historical Administration, participants are given simply a certificate "suitable for framing" and signed by the four sponsors. Diploma program graduates, after having hurdled their program's tutorials, "between-course" project, portfolio, and

examinations, are granted the title A.M.A., or Associate of the Museums Association, and in time and after good service, the title of F.M.A. or Fellow of the Museums Association will be granted them. This is a recognized title in a land where titular values reign. To emphasize this point, here is a partial list of museum-related titles submitted to me by J. A. Bateman, Director of Museum Services of the Oxfordshire County Council (see Appendix D for explanation): D.B.E., C.B.E., K.G., G.C.B., M.V.O., O.B.E., F.R.S.A., F.R.G.S., B.A., B.Sc., M.A., M.Sc., Ph.D., D.Phil., M.B.E., F.R.I.C., C.Biol., F.G.S., F.L.S., F.R.I.P., D.L., J.P.¹⁶³

In sharp contrast, the fact that one is a graduate from the Seminar for Historical Administration is of passing interest and usually serves as a conversation starter among those who have also had the same Seminar experience. Each year (particularly at the American Association for State and Local History meeting) alumni of the Seminar gather together at a reunion -- one of many reunions taking place under that same roof on that same night. The point here is that in America there are many nation-wide museum organizations, while in Great Britain there is really only one: the Museums Association. Here, for example, are some of the organizations to which a museum professional can belong: The AAM (American Association of Museums), the ASTC (Association of Science Technology Centers), the AASLH (American Association for State and Local History).

2. Curriculum

The format of the Seminar for Historical Administration is relatively simple: A lecture is given by a speaker, followed by a discussion and/or a project. Field trips to area museums punctuate the month-long program. When class is over for the day, learning continues either back at the dorm or at a neighborhood eatery. Yet, when the four weeks is concluded, the Seminar ends.

On the other hand, the Diploma Course format unfolds in many ways: a "between-course" project is chosen and written, a portfolio is done on a particular project at the student's home institution, a series of tutorials and an examination is given consisting of five written papers, ranging in topic from the "Museum Context" to "Collections Care and Management." Throughout the program, an extensive bibliography is available to guide the student. At least on the surface, the voluminous body of knowledge about museum work seems to have a beginning, middle, and an end in the British system. And, the new Manual for Curatorship serves as a manifestation of this encyclopedic mindset.

Furthermore, it is clear that the Diploma Course uses more varieties of teaching styles than its American counterpart. Methods range from tutorials to portfolios, from lectures to independent reading. It is clear from this that the coordinators of the British Diploma Scheme are much more concerned about the application of their knowledge before awarding the coveted A.M.A. certificate.

Finally, true to the bureaucratic model, it is true that there's been very little change in the Diploma Scheme during the last ten years; whereas, in that same amount of time, the Seminar curriculum has been overhauled twice. When change is wrought in the Diploma Scheme, it is done so through the Joint Board of Studies, and consequently, change is slow. However, the Seminar coordinators read very closely the evaluations of alumni. Consequently, when there is change in the Seminar for Historical Administration, it is made (for better or for worse) largely as a result of the students' evaluations.

Below, the major areas of study will be compared. To do this, four subject areas of the Diploma Program will be used as a basis for this comparison: the museum context; collection management; museum management; and museum services.¹⁶⁴ Parts one and two are covered during the first three weeks of the Leicester session, and parts three and four during the latter program. Thus, each major subject area takes approximately one and one-half weeks to teach, meaning that every sub-category expends approximately one day when field trips and other activities are considered. Similarly, when the Seminar for Historical Administration topics are mentioned, it should be assumed that they each also take approximately one day of the Seminar's time.

a. The Museum Context: A World View includes the following topics: An Introduction to Museum Studies

(including training, terminology, and literature); Philosophical and Historical Context; The Contemporary Context; The Clientele Context; The Organization and Legal Context (including types of museums); and finally, The Professional Context. Comparable Seminar courses include philosophy, purposes, and principles of historical administration, but clearly, little else is offered which is similar to the rich contextual framework one gets during the Diploma Scheme. By contrast, the Seminar curriculum seems quite provincial, lacking such topics as the world view, and even "Types of Museums." In this first major subject area, the British program demonstrates a strong interest in providing students with a theoretical, as well as a contextual, picture of a profession.

b. Collections Management is the second of the four subject categories included in the British scheme. It includes the Nature of Museum Collections; the Acquisition and Disposal of Collections; the Documentation of Collections; the Conservation of Collections; Storage and Protection of Collections (including insurance and security); and finally, the Research of Collections (including museum libraries).

The Seminar's comparable sessions include Collections Policies, Collections Management, and Conservation. Lacking are such topics as documentation techniques and research of collections, as well as insurance

concerns. Truly, the emphasis on the Diploma Course is on collections, and it's difficult for any American program to rival this traditional British concern. Even the Manual of Curatorship devotes its largest chapter to collections care and management; and understandably so, because the book and the program are devoted to the training of future "curators" and "keepers". With this second major topic area, one sees the other side of the balance from theoretical concerns discussed in the museum context (part one). This second part is increasingly intent on skill training in such topics as telling fakes and forgeries and choosing the right insurance policies for your collection.

c. Museum Management is the third subject area of the Diploma Program, including such sessions as: An Introduction to Management; The Role and Operation of Governing Bodies; Museum Personnel: Organization, Role Appointment, and Conditions of Service; Museum Buildings and Sites: Design, Function, and Management; Museum Equipment: Maintenance and Control; Museum Finance: Sources of Budgeting and Control.

The Seminar's equivalent sessions include: The Concept and Theory of Management; Long Range Planning, Behavior and Motivation; Performance Appraisal; Time Management; Finance; Personnel Policy Formulation; and finally, Hiring and Firing of Personnel. Most of the current Seminar's curriculum is devoted to this topic of management.

So, while the Diploma Program emphasizes collections care above other concerns, the Seminar devotes the majority of its attention to management concepts and skills. Interestingly, the Diploma Scheme includes topics on buildings and machine maintenance, whereas the Seminar has no such sessions. The emphasis in the Seminar is heavily-placed upon personnel management matters, rather than upon topics such as machine management.

d. Museum Services is the final topic area of the Diploma Scheme and it covers: Theory and Principles of Communication and Interpretation; Exhibitions: Policy and Practice; Heritage Interpretation; Museum Education Services; Museum Information Services, like publications, press, and public relations; and finally, Auxiliary Services, including volunteers and "Friends" groups.

Counterparts in the Seminar curriculum include: Interpretation; Research in Interpretation; Historic Preservation As A Tool for Interpretation; Publications; Volunteers, and Press Affairs. Lacking are sessions in museum education services, an area in which Great Britain excels. The reorganization of local government in the mid 1970s caused a rethinking of the consolidation of services. Consequently, museum education services burgeoned as linkages between County Councils and schools developed. The Oxfordshire County Council in Museum Services is a paradigm for museum education services, and oversees an extensive and

heavily used collection.

A British museologist, when asked by an American whether or not he had had any administrative training, responded abruptly "What? I don't need administrative training. Atilla the Hun never had administrative training. Napoleon never had management training!"¹⁶⁵

This brief comparative review of curricula emphasizes the propensity of American programs such as the Seminar for Historical Administration or the Museum Management Institute to offer administrative and management-oriented topics in their curriculum, while the British Diploma Training Scheme underscores the importance of curatorial affairs, such as collection care and management.

The American programs prepare museum administrators to keep one eye on the collection and one eye on the market for the collection, while the British training scheme tends to direct the curator's eyes towards the proper care of the collection itself, consequently paying comparatively little attention to the public use of the collection, whether it be through interpretive programs or marketing. This distinction has been made earlier in the very definition of museums: the British definition tending to emphasize the artifact and its care, while the American definition emphasizes the importance of using and interpreting the collection.

The above comparison also reveals a very well-conceived and parcelled-out program for the Diploma Scheme, while also revealing by contrast a seminar program

which seems more like a smorgasbord of only somewhat-related topics. Such a seemingly haphazard arrangement of topics is largely the result of constant change, which in turn is a consequence of the annual review the program receives by its students and coordinators. Edward Alexander's four categories (background, administration, research, and interpretation) still exist, but are covered up somewhat in a curriculum which has become increasingly administratively oriented. In fact, twenty years ago, only 20% of the Seminar's curriculum was devoted to administration-oriented topics. Whereas, today, 70% of the program addresses this area.¹⁶⁶

The Seminar curriculum also needs to address topics that are not even germane to the British system. Topics that reflect the private, non-governmental nature of many of America's museums and historical agencies: advocacy, fundraising, trusteeship, future professional development opportunities (networking), and marketing for museums. Such topics as these are not currently the concern of the more enclosed British museum system sponsored largely by government "rates."

But, as mentioned earlier, the independent museums in Britain are encouraging a dialogue about ways to market and raise funds for their survival. This dialogue is flooding over into governmentally-run museums. In fact, one recent discussion encouraged the installation of a "heritage tax" at England's international airports, thus encouraging

the foreigner to contribute to the museums of the U.K. whether or not they intend to visit them during their stay. This proposed tax is based on the premise that the entire island is a historic site.

In conclusion, the British Diploma Scheme and the Seminar differ in matters of administration, such as their settings, sponsorship, and also in the values of the end product they offer. In addition, the seminars differ in the topics they emphasize, their overall format, and in their propensity to change over time.

VII. Implications

A. Conclusion

This final chapter will identify three major areas in which the British training schemes differ from those mid-career opportunities in the United States. What can the preceding comparisons of mid-career training options tell us about how each country perceives the role of the museum worker?

Kenneth Hughes once remarked, "I have passed from the false question, 'Is this a profession?,' to a more fundamental one, 'What are the circumstances in which people in an occupation attempt to turn it into a profession, and themselves into professionals?'"¹⁶⁷ Training schemes provide us with a fundamental medium through which greater professionalization can be achieved. And, study of the differences between each of these country's mid-career professional education opportunities have led to the identification of three major distinctions in the way each country perceives the role of the museum worker:

** In Great Britain, museum workers have been seen primarily as caretakers of collections first and administrators secondly; While in America the premium has been placed increasingly on the administrator.

** The British perceive the work of the museologist to be certifiable and therefore somewhat enclosed compared to the wide-open, market orientation which is characteristic of the United States' system.

** Similarly, the British scheme serves a well-defined museum system, and therefore, it tests and certifies the individual for work within that system; while the United States' programs seem to serve the individual more directly, who thereafter finds his own way within a much more loosely-defined system of museums.

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** Curators and Administrators. We have seen evidence throughout this dissertation that the British emphasis is upon the care of its collections. Substantiation of this claim is available in the curriculum design of the Diploma Scheme, as well as in the Manual of Curatorship, where a great deal of emphasis is placed on the technical and theoretical aspects of museums' collection care. Indeed, the title, "Curator," itself provides us with an explicit indication of where the British have placed their professional emphasis. In Great Britain, the consensus seems to be that the museum administrator should be a curator first. So strong is this belief, in fact, that the oldest museum in Britain, the Ashmolean, has waited hundreds of years to appoint its first director, until now depending upon an "elitist democracy" of academically-trained curators for their leadership. Not surprisingly, the Ashmolean's first director is, himself, a curator of high repute.

Neil Cossons, on the other hand, is quite eloquent in stating the British belief and practice:

But we must draw from that body of

curators people who at a later stage are going to go through top-level financial and management training who will become available to us as the directors of our museums . . . curators are, in my opinion better business managers, better operations managers, better deputy directors than they would be if they had come from any other professional background . . . I would rather sell my museum to the public than sell it to another species of professional, because if we do that I think we will lose control of that magical and particular property which collections have and which the people who care for collections understand. 168

In contrast to this, more than a few major American museums have completely overlooked the importance of museological training while selecting their chief executive officers (Old Sturbridge Village, Shelburne Museum, and Winterthur, to name a few). Increasingly, search committees for the United States' museums have tended to search the ranks of major corporations or the halls of higher education for future leaders, thereby ignoring promising talent within the museum community. Bret Waller's survey (cited earlier)

indicates that curators and administrators are perceived as requiring completely different training in America.

In the United States, there is an increasing concern (voiced by such people as Washburn) that the field is becoming too administratively oriented, particularly in our museum training programs. As a consequence of this the United States is producing professionals with little subject matter interest or training. Certainly, Washburn's thesis is enforced as one looks at the evolution of the curriculum for the Seminar for Historical Administration, as well as the present-day curriculum of the Museum Management Institute. The following topics were addressed in one of the four weeks of MMI in 1981:

- Human Resource Planning
- Orchestrating to Achieve Goals
- Accounting (15 hours)
- Organizational Conflict Management
- Leadership Theory
- Grievances
- Contingency Leadership
- Male/Female Minority Issues in Management
- Negotiating¹⁶⁹

Each program emphasizes greatly the importance of administrative training. Each program spends astonishingly little time discussing the particular nature of museums or the philosophy and principles of museology.

Many assume that individuals coming into these

programs have ample training in their subject matter for museum work; but, as illustrated earlier with the Seminar for Historical Administration, such assumptions cannot be safely made. Increasingly, individuals who enter these programs come from a variety of backgrounds which sometimes have little (if anything) to do with museum work.

** Enclosed and Open Systems. The British perceive the preparation of the museum worker as a measurable endeavor, a series of "skills" to be mastered which primarily relate to collections' care and maintenance, but with an increasing sensitivity towards better management of the museum enterprise. Consequently, there is an emphasis upon titles, examinations, and status in the British museum profession; while on the other hand, Americans place little emphasis on professional titles achieved through training. Indeed, there simply is no counterpart to the A.M.A. or the F.M.A. in America.

The British preoccupation with status and title emerges from a long tradition of aristocracy. In fact, this aspect of the British museum system is more reminiscent of the "old" professions like the clergy, the law, and the professorate, then of the legions of so-called "new" professions which have emerged since the Victorian era. Neil Cossons elaborates:

The professions emerged through the processes of gentrification of the

Victorian middle classes anxious to establish a social niche for themselves. As capitalists became and landed gentlemen and men of breeding and the radical idea of active capital became submerged in the conservative concept of passive property. So too, throughout the century, the old professions like law and medicine restructured themselves to emphasize expertise and in so-doing achieved enhanced status. At the same time, new professions proliferated. The establishment of the Royal College of Surgeons in 1800, the Law Society in 1825, and the British Medical Association in 1856, placed these traditional secular professions on a footing of secure respectability. One after another new professions, frequently modeled on the older ones, detached themselves from the world of business and industry, commerce and trade, aspiring to use their claims of expertise and integrity to rise above the rule of the marketplace: civil engineers in 1818, architects in 1834, pharmacists in 1841, and so on.¹⁷⁰

In today's museum system in Great Britain one can clearly see

remnants of the old professions as well as much evidence characteristic of the "emerging" ones.

By contrast, American professions have arisen less from a title and status-bound society and more from one in which experience was greatly valued. Remember that Richard Henry Dana received his diploma not from Harvard or Yale, but from the "whaleship" in Seven Years Before the Mast. In America competency of performance, rather than the appearance of credentials has often been proof of ones professionalism. This was illustrated earlier in the case study. Quite simply, the British perception of museum work emerges more directly from the "old" profession in which aloofness, detachment, and separation from the marketplace were of greatest importance.

We have seen that the American museum worker must seek aggressive preparation for successful participation in the marketplace. Aloofness and detachment here could simply spell disaster. Such differences in approach help explain why American mid-career training participants crave huge doses of administrative and management training, while on the other hand, Timothy Clifford, Director of the Royal Scottish Museum scoffs at the idea of formal administrative training.

The British Scheme enjoys associations with the University, and within the academy a certain amount of theoretical training is required among the respective department (in this case, museum studies) in order to prove its worth. Partially because of this, the British mid-career

training programs have more of a theoretical balance than there is in their American counterparts. This is not to say that there would not be training in museum theory training in the British programs if they were offered outside of the university, but rather it is to emphasize that within the academy courses in "philosophy" of institutions and movements are more encouraged. Otherwise, such training would just as easily be accommodated within a polytechnic, rather than a university, because in the former institutions occupational and educational training is the main intent.

As seen, American programs seldom emanate from the collegiate setting, and are as likely to be offered at a Ramada Inn as at Rutgers University. Consequently, there is a complete absence of academic pressure to inject theory-oriented sessions into the curriculum. More than likely, American programs place most of their emphasis in investigations of management and legal matters for museum employees. Once again, this is largely the result of our marketplace orientation which requires such managerial agility, even at the risk of leaving philosophy and theory behind.

Such an omission, however, makes it questionable as to whether our mid-career training programs are vocationally or professionally oriented. Francis Bacon once observed, "If any man think philosophy and universality to be idle studies, he does not consider that all professions are from thence served and supported."¹⁷¹ And, it was Whitehead who echoed

these thoughts hundreds of years later when he said that that which distinguishes professions from vocations is the presence of theory. Museum training coordinators would benefit from a scrutinizing look at the balance between practice and theory in the English mid-career curriculum.

Yet, each country's program is truly the product of a different age and system. The British Diploma system was designed in the 1930s, during the last years when a core curriculum could hope to be successful.¹⁷² American mid-career training programs, on the other hand, are oftentimes products of the 1960s and 1970s, when the "information explosion" had reached such extents that courses tended to address various specialties, rather than one profession (e.g. legal considerations, archival training, education workshops, to name a few). As observed, H. Raymond Singleton, once of the Leicester program, insisted that the intent of professional education was to prevent the "splitting up of the profession into various specialized parts . . . It is the goal of the Museum Association to "promote and encourage the study of those things which make it a profession and to focus attention on the fundamental features of museum life, the things which unite us all, whether we are as individuals archaeologists, or zoologists, interpreters, conservationists, administrators, educationalists, or as is so often the case, all of those rolled into one."¹⁷³

From its earliest days of involvement, the Museums

Association has been eager to define and refine the role of professional training in the future of museums in Great Britain. Quite the contrary, the American Association of Museums has maintained, by contrast, only a casual interest in the training of museum personnel over the years. For example, Charles A. Schwefel has noted that even the Museum Studies Committee, in one of its reports to the profession indicated that "it is not the purpose of this report to argue the case for museum training."¹⁷⁴ One would think that if any group of concerned museologists would argue the case for museum training, it would members of the Museum Training Committee of the American Association of Museums.

Consequently, museum studies programs (as well as mid-career training opportunities) have tended to be guided by criteria for self-study, rather than mandate from any central authority within the United States. The point here, however, is to illustrate the differences between training in the U.K. and the United States. Thus, the United Kingdom strives to unite (as Singleton explained) all that the various museum professionals have in common, while within the American field of museum work, the museum is more likely to "embrace the task of integrating contributions from all quadrants of the specialist's compass."¹⁷⁵

** The British scheme of training tends to serve a well-defined museum system, while the U.S. programs serve the individual. In his thesis on museum work as a profession,

Schwefel states that "Americans have traditionally resisted hallmarks of individual certification for reasons based upon the firm belief in the sovereignty of the individual."¹⁷⁶ Schwefel continues by saying that the AAM has logically followed the institutional constraint, stating as its primary goal "to promote the welfare of museums and of museum professionals." This appeared in the AAM constitution and bylaws adapted June 1, 1976. In stating this, the AAM has surrendered, Schwefel believes, the "interdependence between the practitioner and the institution, rather than affirm the interdependence between the practitioner and the ideals of the profession."¹⁷⁷ This is a perceptive remark, and it identifies one of the chief differences between the programs in the United Kingdom and the United States:

In the United Kingdom, the spotlight is truly on the individual's preparation for a system. He is selected into a program that is highly competitive. He strives to achieve, and his achievement is measured by examination and practice. If he passes, he becomes a member of a larger, defined profession. In this profession he has a great deal in common with other members because ideally they have all partaken in the same common core of knowledge. Consequently, they have titles and ranks within the society. So, what at first seemed to be serving an individual, in effect serves rather clearly a larger community. And, in fact, the elite in that community identify the characteristics of the training that future colleagues will be receiving.

In the United States the situation is quite different. As illustrated, the individual museum worker is left to his own devices to choose from an array of various workshops and seminars and his choice is dependent upon his needs and aspirations. Upon graduation from any one of the workshops, there is seldom any sense that this person has entered into a well-defined and recognized field. Rather, he is more likely to feel a bit more well-versed in the area of concern of that seminar. An acquaintance with colleagues sharing similar concerns and challenges may help create a vague sense of membership to a larger community. But, such a sense is at most only vague.

Americans choose courses they wish to attend. In short, because of the predominance of private institutions in America, the museum professional there is more likely to be looking out directly for the concerns of the visiting public than his counterpart in one of Great Britain's national or local authority museums, which do not directly report to their visitors. During the Oxford seminar on museum training in 1985, a British museologist asked the group of Americans "What kind of people do you want (working) in your museums?" One participant responded, "We would rather ask, 'What kind of museums do we want for our people'." Such a distinction has attracted the attention of Kenneth Hudson, author of The Good Museums Guide. Hudson claims that such museums by not reporting directly to the public can tend to be arrogant and aloof, yet still popular because of tradition and prestige.

The Louvre, the British Museum, and the Rijks Museum in Amsterdam , and most of the world's major museums would say that to be attractive to visitors is only part of their duty and probably the least important part. Their prime task, as they see it, is to collect, conserve, and make available for study. They are the intellectual powerhouses . . . and the public galleries are little more than . . . a license to operate.¹⁷⁹

Such an aloofness was demonstrated earlier in this dissertation by Mr. Compton, the curator who had an impatience with the "interactive" exhibits, and the educational administrators who have "wandered" into the museum field (see Chapter III).

B. "Sub spe futuri studii": Pressures Emphasizing the Importance of Mid-Career Training.

Early in this dissertation the claim was made that adult education is the fastest growing area of education in America today. Similarly, "third sector" educational establishments such as museums and corporations, libraries and hospitals are gaining rapidly in popularity. What are the pressures which come to bear upon a particular profession and encourage it to crave further education.

This particular study about two country's training

schemes has not pretended to begin to answer such a question, but as this investigation concludes it is more obvious than before that a cross-cultural study of training schemes is but one way to understand continued learning in the professions. Next, there is a need for a comparative study of what other professions are doing in this country. This study would be based on what Cyril Houle calls the "similarities" approach, or the notion that -- regardless of the profession -- "important consequences follow from the abandonment of the idea that the learning processes of each profession are wholly unique."¹⁸⁰ Houle's study of this entire topic was devoted to the belief that a synthesis could be achieved of the key ideas "that guide the various professions in the continuing education of their members." "Sub spe futuri studii" means "in hope of further study."¹⁸¹ The phrase was originally addressed to a doctoral student at the University of Avignon having just barely satisfied his examiners. It is appropriate to offer it now to a museum field that doubtless will be learning a great deal quickly about ways of perfecting mid-career training through a more thorough knowledge of other professions and their training schemes.

Using Houle's concept of similarities, what then drives us toward this still new field of mid-career training? There are three general factors: an upheaval in our educational system; an inexorable movement towards a service society (from an agrarian and industrial one and, finally, a consequent complexity of our culture heretofore unknown which

gives rise to legal and ethical concerns never before imagined.

First, the educational systems in America have undergone, and are undergoing tremendous changes. While college enrollments are dropping, participation in other "non-traditional" educational opportunities increases. Sixty-six percent of Americans have high school diplomas and 16 percent have college degrees.¹⁸² We are a more educated society than ever before. As these informed "baby-boomers" age, so too does the need for mid-life training options. This demographic shift is vividly seen within the museum field: once the Seminar for Historical Administration intended to recruit now it strives to provide in-service help for those it originally attracted.

Population pressures have had enormous effects on the economy. One only need follow the social security issue to be introduced to the magnitude of this problem. This pressure has created in untold numbers of professionals a need to know more about their economic futures. Earlier it was mentioned that a session in "long range planning" was lengthened considerably at the request of the students in the Seminar for Historical Administration. Such an action is evidence of this strong desire to attain greater control over one's economic destiny.

Furthermore, competition for leisure dollars is fierce and "marketing strategy" is a household term among museums. Seminars dealing with funding, marketing and

long-range planning are now sure to succeed in attracting participants. If the money does not come from "the gate", individual donors, or foundations, it comes from the government; and this latter source has created a need for accountability in programs at our museums. Consequently, interest in program planning and evaluation has become as great as it is in financial management of funds. All of these topics are of substantial value to seminar coordinators and participants alike. These also are reasons for increased pressures to offer mid-career training in them.

A word should be said about networks, for they appear most frequently in times of fiscal stringency. Cooperation among museum agencies and sites thrives when economies are tight. For example, one presidential threat to cut NEH or NMA unites the profession. Networks therefore create their own pressure upon a system and insist on stronger mid-career programs in order that they themselves may be stronger. The Seminar for Historical Administration serves to develop and enhance networking. Students feel isolated before the experience and invariably they leave it feeling a part of a larger whole.

Secondly, a factor which applies to any "industrialized" nation (especially the United States and Great Britain) is that there has been a movement along the continuum from an agricultural then industrial past to a "service" oriented future. A little more than a hundred

years ago, most Americans were farming. Today, half of America's jobs relate to the handling of information. This latter figure will seem small in ten years, as computer technology increases (the capacity of the memory chip has increased 64 times since 1971!)¹⁸³ Museums for a New Century concludes that many members of our society now are simply not ready for such change. Thus, we see another clear reason for more mid-career training.

Along with an increasingly technological and service oriented society, there also comes the "specialist." Museums, especially larger ones, have felt this pressure. One of the largest, Colonial Williamsburg, now has approximately 60 vice presidents and directors; each is a specialist in his or her own right. Dillon Ripley, past Secretary of the Smithsonian Institution (another large institution) decried in a recent speech that "dreadful tendency towards specialization."¹⁸⁴ Yet, in an information age, the tendency is towards the more and more specialized, not the more general. This pressure is particularly strong for museum professionals who -- especially at the smaller sites -- need to remain generalists. Nick Carroway, of The Great Gatsby said prophetically that he "chose to remain the most limited of all specialists, the well-rounded man."¹⁸⁵ In stating this, Carroway speaks for many museum professionals who feel pulled in two directions -- the specialized and the general -- in this information-oriented society. Of course, this too accounts for another reason for

mid-career training.

In addition, the managers in the information age have been employing management styles which involved all segments of the work force more than they have been involved traditionally. Theory "Y" and "Z" management have all but replaced Theory "X" and its autocratic bosses. This means more training of mid-career professionals. Theory "Y" and "Z" require more interaction and group dynamics and this takes skill training in many instances. Seven years ago, the Seminar for Historical Administration devoted no time in its curriculum to management styles. Today, fully a week is spent discussing not only managerial behavior, but the history of it, MacGregor and all.

Finally, a third and related reason for more in-service professional training is simply because the culture has become more complex. Along with an increasingly technocratic society there also comes a myriad of challenges which never existed before. Information moves faster than ever but has our ability to handle it increased proportionately? When Jefferson and Adams died on July 4, 1826, it took the news eight days to travel to the central farmlands of Massachusetts; when President Kennedy was assassinated it took that news thirty minutes to reach 68 per cent of the American public.¹⁸⁶ Within the next several years, scores of specialists had contributed to the 26 volume Warren Report which studied that moment. Not every American has read this work!

Ours is a period of technicalities, litigation, and ethics in which the average person often feels incapable of making a decision and of even of knowing what the important decisions are. Those entrusted with the operation of museums are directly involved in the bringing-about of what futurists call a choiceful future because they deal with the possibilities and dangers."¹⁸⁷ Museums for a New Century projects:

Perhaps the only statement we can make about the next century is that it is not likely to be tranquil. It will not be a time for "business as usual," for museums, for anyone. There will be great stress, tremendous problems, and a pressing need for high creativity. For museums, the trusted guardians of the objects of our heritage, the challenge will be to achieve the highest form of public service.¹⁸⁸

This book cites the following as some of the pressures being placed upon modern society: distribution of material wealth, geographical shifts, the technological revolution, demographic change, dramatic assaults on the eco-system, and rising levels of education, among others.

In summary, museums administrators in any advanced society are increasingly pulled between the world of the specialist and that of the generalist, between not knowing

and needing to know the "latest" information, and finally, between their role as an internal administrator and that of being a responsible change agent in society. "Museums foster the vital realization that we are citizens of a simple planet in which the need for cooperation grows stronger every year."¹⁸⁹ Contributing to world understanding, however, often seems to be a distant goal when the budget needs balancing or the heating pump just broke.

The pressures on the contemporary museum administrator are so great that the field strives diligently to become a profession and to have its clear professional answers to all questions. It calls for objectivity and it requires codes of ethics and professional training schemes. In general, the field seems pleased -- if not somewhat impatient -- with its tendency towards professionalization: Sessions on administration and management are increasing in number. Seminars on legal matters are also on the rise.

But the professionalizing process is not all that easy in museum work as it is in - say - accounting, because added to the equation is the fact that museum workers are also culture-bearers, preservers of an artifactual heritage. This really requires (along with training) the growth of individual values. It demands a commitment to a larger cause that has oftentimes little to do with a curator's individual tangible collection and everything to do with the intangible reasons for preserving, collecting, and interpreting it.

In short, the museum worker cannot simply be a

separate "professional." He/she must also be an amateur, a "lover." Neither Jefferson or Wren were professionals, Sir Kenneth Clarke reminds us. They each retained the amateur's freedom of approach to every problem."¹⁹⁰ This freedom, this enthusiasm is a characteristic which can be lost in excessive "professionalization."

Funding Organization Chart

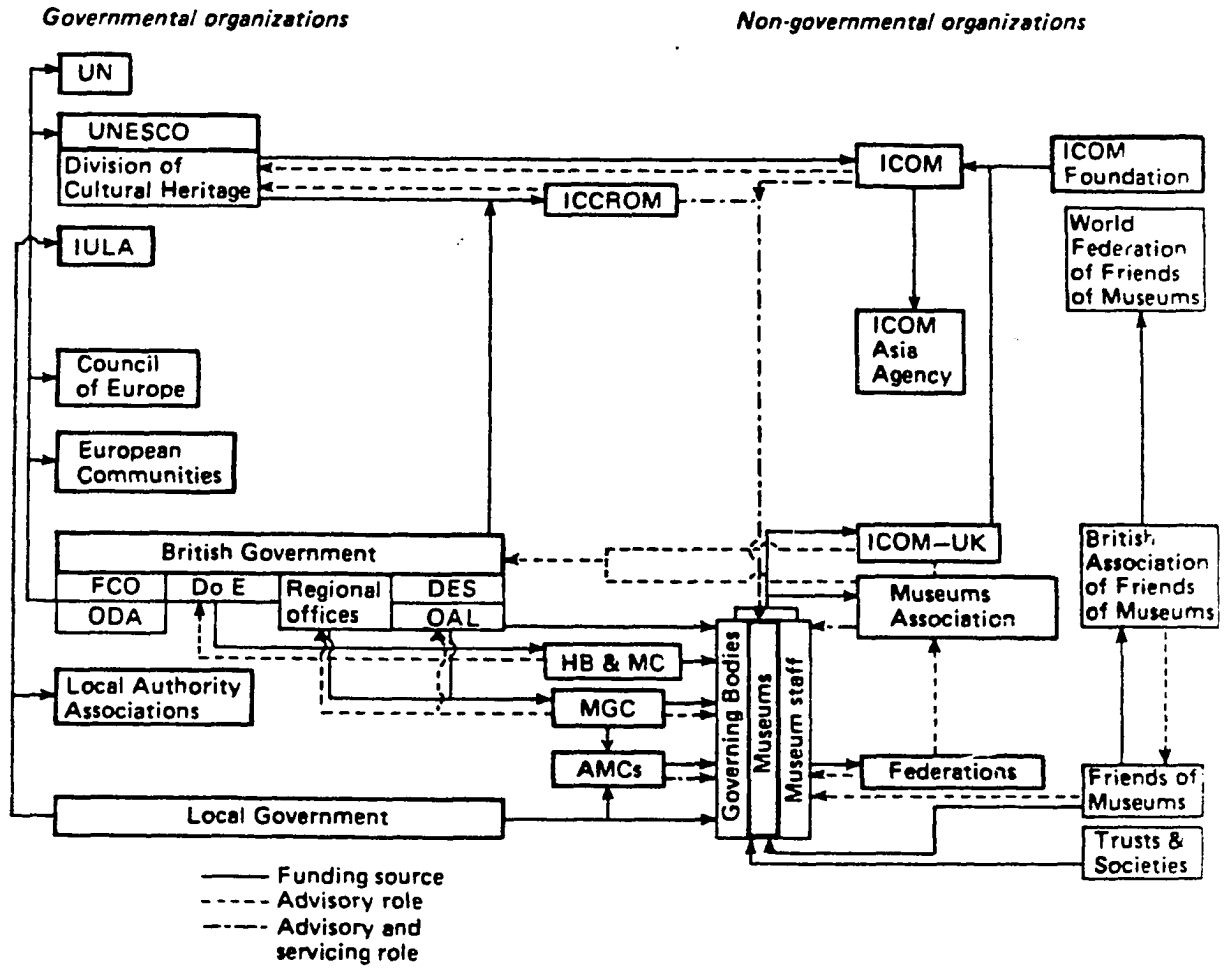
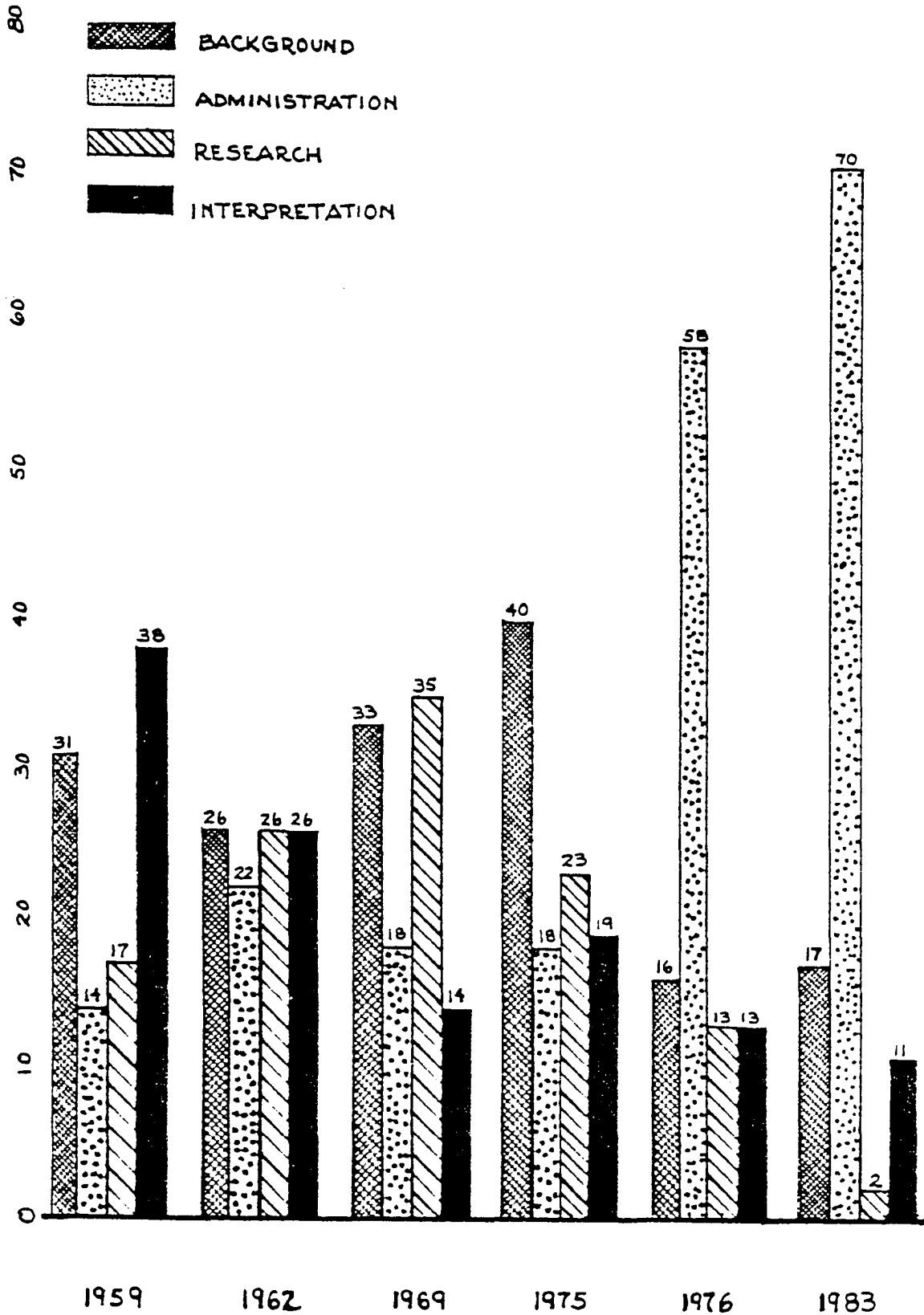


Figure 2.1 Simplified diagram of the relationships between governmental and non-governmental organizations as they relate to museums in Britain (British governmental organizations are treated in more detail in *Figure 4.1* which should be used to interpret the abbreviations.)

APPENDIX B.

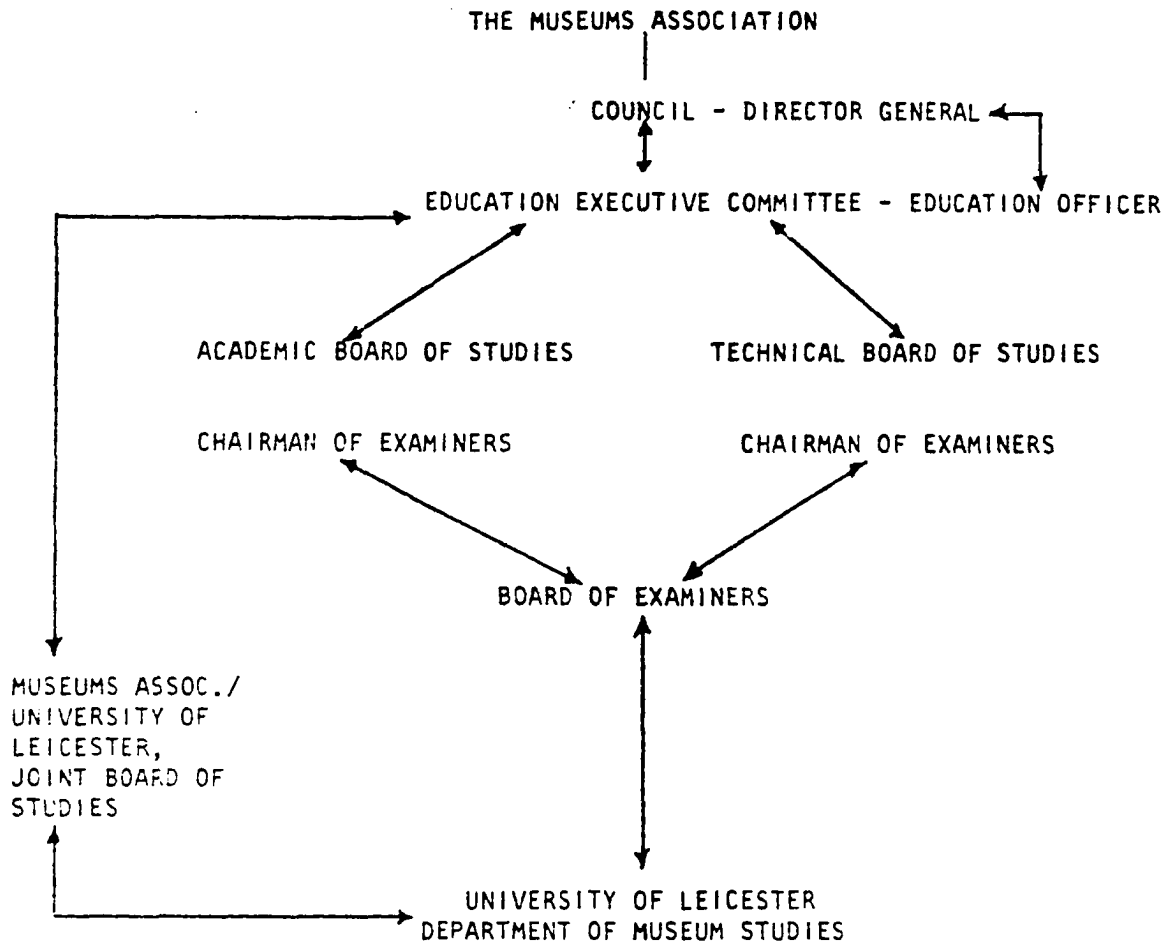
THE SEMINAR FOR HISTORICAL ADMINISTRATION CURRICULUM OVER TIME:

RELATIVE PERCENTAGES OF FOUR CATEGORIES OF STUDY



Appendix C.

Administration of Diploma Program



Appendix D.

Explanation of British Museum-Related Titles

- D.B.E. Dame Commander of the British Empire (the feminine equivalent of a knight of an order of chivalry)
- C.B.E. Commander of the Order of the British Empire
- K.G. Knight of the Garter - a senior order of chivalry entitling the recipient to be addressed as 'Sir'
- G.C.B. Knight Grand Commander of the Order of the Bath - also entitles the recipient to be addressed as 'Sir'
- M.V.O. Member of the Royal Victorian Order
- O.B.E. Officer of the Order of the British Empire
- F.R.S.A. Fellow of the Royal Society of Arts (An award in respect of work of a high standard in the fields of art and architecture)
- F.R.G.S. Fellow of the Royal Geographical Society (An award for services to geographical exploration or research)
- M.B.E. Member of the Order of the British Empire (Of lower status than the Officer i.e. O.B.E.). A Director or Senior Keeper of a museum may get an O.B.E. for meritorious service, but lower ranks e.g. Assistant Keepers, Museum Assistants etc. might get an M.B.E. (Thus the higher the career status, the higher the honour one might get!)
- F.R.I.C. Fellow of the Royal Institute of Chemistry
- C.Biol. Chartered Biologist
- F.G.S. Fellow of the Geological Society
- F.L.S. Fellow of the Linnean Society
- F.R.I.P. Fellow of the Royal Institute of Physics
- D.L. Deputy Lieutenant (A representative of the Queen in local constituencies such as Counties)
- J.P. Justice of the Peace (An appointment as a Magistrate to sit as a lay member of the Judiciary in Courts of Law)

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Vita

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Abstract

What are the differences between the continuing education programs for museum workers in the United States and Great Britain, and what do these distinctions reveal about the ways in which the role of the museum worker is perceived in these respective countries?

This study will, (1) analyze the literature surrounding these questions, literature ranging in topics from the sociology of professions to descriptions of mid-career training options, (2) compare and contrast the museums, museum studies programs, and continued learning schemes for museologists, and, finally, (3) examine the differences and similarities between two representative programs, one for each country: the Seminar for Historical Administration and the Diploma Scheme of the Museums Association in Great Britain. From these comparisons both general and specific, the investigation will conclude with an interpretation of the differences in so far as they shed light on the varying perceptions of the museum worker in the United States and Great Britain.

In the United States, museum workers are exposed to a seemingly unlimited array of mid-career training options, a veritable smorgasbord of professional learning opportunities of varying quality and usually offered by agencies quite independent of the academy. "Contest" mobility prevails. The programs are responsive to an ever-changing market. While, in Great Britain, only a few options are available, most notable is the diploma scheme with its university affiliations. When compared to the American system, a semblance of "sponsored" mobility prevails, and one is struck by the limited, single-level and insulated nature of the programs available. This dissertation identifies these distinctions and expands on their significances as they pertain to current perceptions of the museum workers in each country.