Abstract. *Museums are dynamic institutions, which place themselves in the service of the society by interpreting the collections they posses and developing various educational programs. This paper presents the place education has in museums around the world with an emphasis on the specific realities in Europe and in the United States. Education is one of the main functions of museums; therefore the way management approaches it influences not only the outcome of educational activities, but also the way in which a museum reaches its mission. The survey of more than 300 museums around the world shows a relatively homogenous approach, a general recognition of the role of education, as well as local specificities in developing an education department and human resource management of these departments. At the same time, it highlights a tendency to acknowledge more and more the importance of education within as well as outside education departments of museums. The research also identifies different approaches between the museums in the United States and those in Europe, when considering the number and characteristics of volunteers involved in museum educational programs and the age of educators. Differences are to be observed between the two regions also when considering the policy of training their staff and volunteers.*

Keywords: museum, education in museum, management of museum education, human resources management.

HUMAN RESOURCES MANAGEMENT IN THE EDUCATION DEPARTMENTS OF MUSEUMS: A WORLDWIDE SURVEY

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1. An overview of education in museums

Education is increasingly important in museums worldwide even if the role of museums has changed in time, from advocate of national advance in the 19th century, to community promoter and entertainer nowadays. Museums have changed profoundly during the last decades, and they have also been shaping their audience and proximities (Knell et al., 2007). Still, the main functions of a museum are in most cases conservation, research and education. The educational function is increasingly placed within a larger social and political frame, and it is also connected with the evolution of mentalities and interests of contemporary society. In this context, museums are educating by providing a space for dialogue, of debate, and of community development (Karp et al., 1992; Gob and Drouguet, 2004; Ross, 2004; Crooke, 2007; Simon, 2010). Museums have to connect with society development, with the social framework they are active in, and to contribute to socio-cultural inclusion (Coffee, 2008). The educational outcomes of museum interactions are extremely diverse, and could have profound ramifications (Garcia, 2012). Summarizing the complexity of the subject investigated, Hooper-Greenhill (2007, p. 52) proposes the following list: knowledge and understanding, skills, attitudes and values, enjoyment – inspiration – creativity, and activity behavior and progression. Analyzing the evolution of museums, we consider that the educational function in museums is more important than the others and that it has shaped their managerial strategies, their development visions, as well as the diversity and complexity of the activities they undergo.

In this context, the educational activities in a museum have developed tremendously. In order to better coordinate these efforts, special departments exist and employees are trained specifically to be museum educators (Edson and Dean, 1994, p. 19). Identifying the status of education within the managerial organization of a museum is tightly related to understanding the actual recognition of this function within that museum. Therefore, it can provide insights for a better evaluation of the overall management approach of that museum, or even highlight weaknesses related to the way its mission is carried out.

The management challenges related to museum education are connected to various aspects: the inner structure and organizational culture of a museum, the characteristics of the collections, the diversity of the activities that could be developed, the diversity and characteristics of the public and others. While most aspects are given to the educator/ education manager in a museum, the challenge is to propose the most suitable mix of educational programs in the given context (Edson and Dean, 1992, pp. 192-202; Zbuchea, 2008, pp. 167-168). These could vary from guided tours to complex programs developed over a long period of time. They could be offered inside the museum – in its galleries or in spaces specially designed for this, or outside the museum (in open spaces or indoors, such as in schools).

The present study aims to identify the profile of the education departments of museums worldwide as well as their approach related to their staff. Generating a

profile of the education department within a museum could be a useful managerial tool to better design the long-term strategy of the museum and to increase the efficiency of the public activity of that organization.

2. Museum education between theory and practice

Much of the existing literature in museum studies investigates the educational role of museums (Talboys, 2005; Hooper-Greenhill, 2007). A special accent is increasingly placed on how these organizations and their exhibitions address sensitive issues such as discrimination, nationalism, gender and such. When considering practical issues, most of the studies investigate how visitors learn (Hein, 1998; Henderson and Watts, 2000; Ambrose and Paine, 2006; Falk et al., 2006; Gibbs at al., 2006; Kelly, 2011; Falk and Dierking, 2012), the profiles and motives of visitors and means to better understand visitors (Soren et al., 1995; Hein, 1998; Hooper-Greenhill, 2006), or the design of efficient educational programs (Hein, 1998; Talboys, 2005; Gibbs et al., 2006; Witcomb, 2006). Teaching techniques in museums are also analyzed (Burnham and Kai-Kee, 2005).

Some attention is also given to differentiating between informal and formal education in museum (Zbuchea, 2006; Mayr, 2009), but not from an administrative point of view. The first aspect is approached from the perspective either of learning patterns (Hein, 1998; Henderson and Watts, 2000; Ambrose and Paine, 2006; Falk et al., 2006; Gibbs at al., 2006; Kelly, 2011; Falk and Dierking, 2012) or from the way collections are interpreted and presented to better educate visitors (Pearce, 1994; Macdonald, 1998; Preiss, 2002; Gob and Drouguet, 2004; Mayer, 2004; Lindauer, 2005; Lord, 2006). Formal education is investigated in the literature mainly from the perspective of the variety of educational programs and technical aspects of their design and implementation (as mentioned above; see also Moore, 1982), or related to the evaluation of the educational programs of museums and learning outcomes (Gibbs et al., 2006; Ambrose and Paine, 2006; Hooper-Greenhill, 2007). More attention is increasingly given to the transformation of museum educational practice, such as more focus on narratives and the use of technologies (Angus, 2012; Beler et al., 2004; Filippini-Fantoni and Bowen, 2007; Kelly, 2011). Since the field of museum education is continuously evolving, its development is also investigated to better understand current practices (Rasmussen and Winterrowd, 2012).

Referring to the management of education in museums, some attention is given to practical issues such as how to design an educational policy for museums (Talboys, 2005; Ambrose and Paine, 2006). The literature on museum management pays little or no attention to administrative issues related to education, such as how to ensure an efficient administrative structure for education, how to better train the museum educators or who are the museum educators (for some approaches see Dobbs and Eisner, 1986; Talboys, 2005).

Within the literature on museum management (and marketing), most of the works focus on strategic issues such as mission design, facilities and activity planning,

services offered, budgeting, attracting funding and developing all sorts of relationships (Moore, 1994; Genoways and Ireland, 2003; Ambrose and Paine, 2006; Kotler et al., 2008; Lord and Lord, 2009; Lord et al., 2012). Attention is also given to leadership, volunteer management and ensuring internal and external relevance for these organizations (Sandell and Janes, 2007; Lord and Lord, 2009).

The museum education practice is extremely diverse and developed in some countries, such as The United States, The United Kingdom or The Netherlands to mention just the most notorious. Of course, differences regarding the diversity and complexity of museum education programs and approaches exist between museums in the same country. In many cases the literature in the field starts from and is based on the investigation of creative and successful programs.

Since our research investigates how museums ensure the professionalism of their educators, we will investigate the literature in the filed. As mentioned, works on museum management do not pay too much attention to personnel issues, or they just consider general human resources policies, staff diversity, performance evaluation (Ambrose and Paine, 2006; Sandell and Janes, 2007). In these works, no special attention is given to educators in museums. Still, some practical-approached literature is to be found in the museum professional environment itself. Mostly the large museum associations (for instance those from the United States, Canada, from the United Kingdom or the Netherlands) have developed various guidelines, manuals, they require compliance with human resources standards and offer resources to help museum professionals better design their human resources management approaches (BCMA, 2007). At the same time, in many countries there are legal regulations on the matter. Most of them refer to the museum field in general, not specifically to education in museums/museum educators.

3. Museum education and the political context

The significance of museum education varies from country to country, depending on its history, political situation, cultural traditions, economic development etc. For instance, in the ex-communist countries of Eastern Europe education in museums had a special position from a political point of view. From the perspective of communist official propaganda, education was considered the main priority for museums. Before the fall of communism, museums were instruments to educate especially children and youngsters in order to be proud citizens of "communist multi-developed societies", museums being considered important organizations of ideological education (Petkova-Campbell, 2009, p. 399). Despite the official position, the educational programs museums in Eastern Europe offered before 1990 were few in number, crudely elaborated and much less diverse compared to those offered by museums in Western Europe or in the United States. At least in Romanian museums, many museum programs were associated with history classes (school visits) and they were meant to illustrate the messages in the history text-books. Only the large museums offered a handful of public programs for adults. Family programs were

unheard of, as well as programs for special categories of public. No Romanian museum had an education department or educators before the fall of communism.

The situation radically changed in the last decade. Immediately after the anticommunist revolutions in Eastern Europe, young museum professionals tried to open museums to the public, to better respond to their visitors' interests and desires, to offer diverse educational and other public programs to attract different audiences with no connection with any ideology or political message. Unfortunately, change was slow because of internal inertia and severe lack of resources. The administrative organization of museums had not stimulated change, until education departments were established, at least in the case of Romania (Zbuchea, 2006).

In contrast with their East European cousins, museums in Western Europe, Australia and the United States have a rich and diverse experience in organizing educational programs and well-established infrastructures. Museums from Africa, Asia and Latin America seem to be less developed in terms of education management and of public offer, if we consider their websites and their presence in international journals. Generally, museums around the world seem to follow the examples offered by large museums, especially those in the United States or the United Kingdom, but they face all sorts of problems: lack of financial resources, lack of experience etc. Since international research about their situation is relatively poor, the present study is intended to highlight the condition of education in these countries.

4. Research methodology

The present investigation aims to understand the various approaches existing all over the world regarding museum education – in terms of coordinating this activity and human resources management. The survey looks into the education departments of museums, generating an organizational picture. The results point out problems encountered by museums worldwide, as well as successful practices related to the research topic. The aspects evaluated are the profile of the museums' education departments and the importance held by education within the museums as reflected in the education management and the opinions of the staff.

The main research questions are:

1. To what extent do museums worldwide have an education department, independent from other structures of the museum?

Having an independent education department would create the premises of a more elaborated and ambitious educational strategy, with a more developed educational activity and could be related with a more significant place of education within the managerial strategy of a museum. The hypothesis (H1) considered in this context is that most museums do not have independent education departments, but the occurrence is more often in the case of museums in developed countries, no matter the type of museum (both considering their specific collections and their dimensions).

2. What types of people are involved in museum education?

In education, generally speaking, the impact of the programs and projects developed depends on the characteristics and professionalism of people involved as educators/ facilitators. Therefore, understanding who the museum educator is might help provide better development programs for them, and more suitable approaches when designing the public educational offer of a museum. A wide array of items could be investigated to generate a complete profile of the museum educator, but due to the limitation imposed by the context of the present research, we took into consideration mainly the age, the job position, and training history of the persons involved in education in a museum. The hypothesis (H2) considered: The majority of people involved in education in museums are specially trained for this position, but a diversity of approaches exist according to the geographic location of the museums.

3. Which is the policy of the museum when referring to staff involved in education?

As in any other field, continuous training is a must for effective and creative work. Organizations generally support the professional development of their employee and this is the hypothesis (H3) we consider: Museums encourage the professional training of their staff, but just large museums effectively support it (financing in-house or external development programs).

The investigation instrument used is an online survey addressed to education departments of museums worldwide. The questionnaire includes 31 questions. Almost all questions are close-ended so the respondents can easily fill it in and the risks of incomplete answers are diminished. Only one representative from each museum was chosen to fill in the questionnaire. The survey was addressed to the person in charge with education in the museum because that person is the most familiar one with the educational activities in that museum.

The questionnaire was sent to around 2000 valid email addresses all over the world. The online survey also reached museums worldwide through the national museum associations and ICOM national representatives. Nevertheless, due to the limits of the online survey and the partial access to the museum employees' email addresses, the investigation reflects more the situation of relatively large museums and of more dynamic ones. This is also proved by the large percentage of museums affiliated to professional organizations (92% of the responses) and of museums that are either accredited or in the process of being accredited according to the regulations of their country (almost 90% of the responses). The results must be judged within their context and cautiously generalized world-wide. We consider that they rather reveal good practices in each country rather than the common situation. The answers show a more homogenous situation than expected, when taking into consideration the practices in small vs. large museums, or museums in different countries.

5. Results and discussions

5.1 Description of surveyed museums

We have obtained 467 responses, but just 309 valid forms, which were completed in their entirety, giving us a rate of response of 15%. The valid responses come from 45 countries (27 countries from Europe, 7 from Asia, 5 from Africa, 2 from North America, 4 countries from Latin America and Australia).

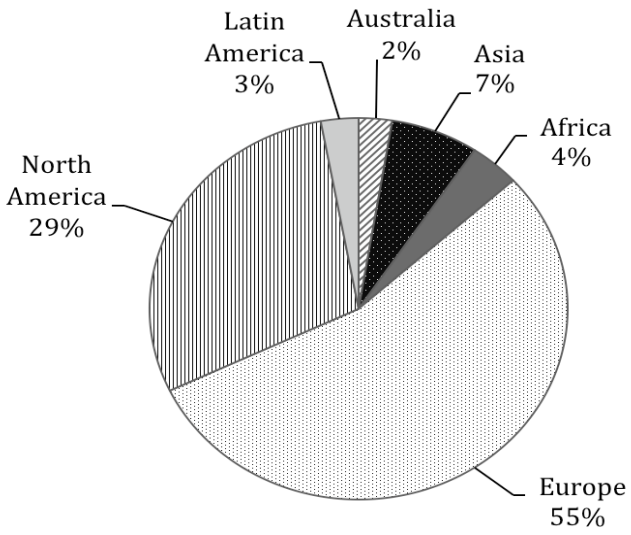


Figure 1. **Distribution of museums by continent**

In terms of museums, we recorded the following situation: 169 European museums, 90 museums from North America, 20 Asian museums, 13 African Museums, 9 museums from Latin America and 8 Australian Museums. The top of the best represented countries is as follows: 85 museums from the US, 32 museums from the UK, 28 museums from Romania, 18 museums from the Netherlands, 14 Spanish museums, 11 museums from Latvia, 9 museums from Israel, 8 museums Australia, 7 museums from Italy, Norway, Poland, South Africa and Switzerland, and 5 museums from Argentina, Germany, China and Canada each. Since most of the museums represented are European, a more detailed profile of them is necessary.

We mention that we considered the Armenian and Turkish museums European due to the political and economic contexts of the two countries. If they are considered to be part of Asia, then the general distribution on continents will not be significantly different.

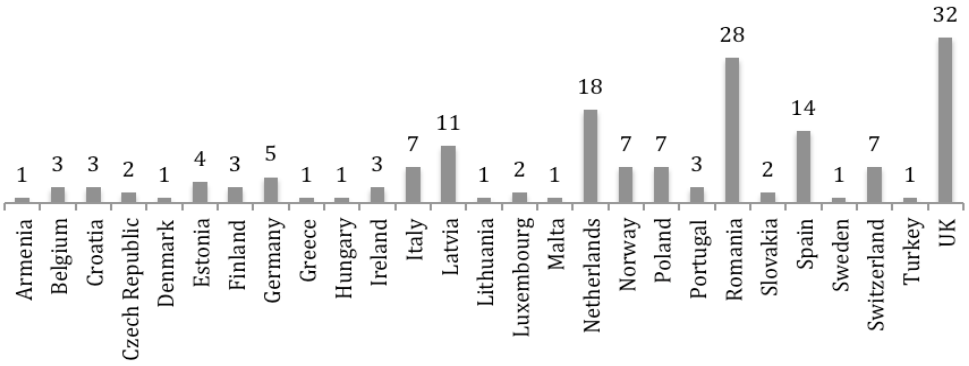


Figure 2. **Distribution of European museums by country**

Reflecting on the overall representation of museums, it is possible that the countries better represented in the sample are not only the ones better connected to the professional evolutions in the field, but the most dynamic and/or open to professional dialogue. Of course, we are cautious in this respect, bearing in mind that even if we tried to equally reach museums all over the world, due to various factors, we reached more European and American museums. Also, we are aware that the language of the survey (English) might have been a barrier in answering it. Considering the broad image, we notice that only museums from Europe and North America (more exactly from the United States) are well represented. Therefore, results can not be generalized world-wide, but they might be considered relevant for the situation encountered in Europe and in the United States.

The distribution of museums taking into consideration the demographics of their home-towns is balanced: almost 25% are placed in cities of more than 1 million inhabitants, 27% in towns having between 300.000 and 1 million inhabitants, more than 28% being placed in towns of 50.000 – 300.000 inhabitants, while around 20% are located in small towns and rural area. We had expected a lesser representation of museums placed in small medium- and small-sized localities, believing that they are more isolated from the professional discussions taking place online, or less receptive in responding to online messages. Still, the above mentioned distribution suggests that the placement of the museum does not isolate it from the professional-world.

Some differences are noticed when considering the distribution on different continents. African museums are generally placed in large cities. The rural museums better represented are from Europe and Asia. The most even distribution is registered amongst European respondents, followed by those in North America, suggesting again that for these regions our investigation reflects a more complex view.

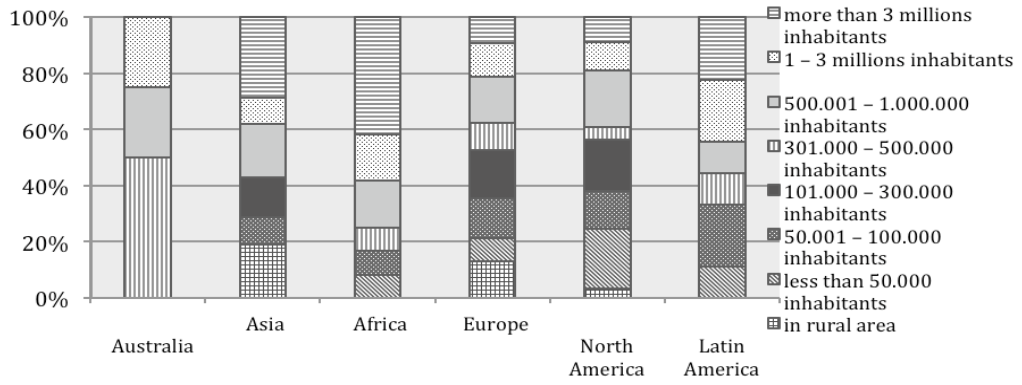


Figure 3. **Distribution of museums by place demographics**

Generally, respondents represent large museums, since the average number of employees at the main location is of 63 persons. One third of the museums have at least another location, with an average number of employees of 52. Still small museums also responded to the survey. There are 60 museums with less than 10 employees. These museums are located on all continents in all sorts of communities, not necessarily small towns or rural areas (for instance 11 of them are located in cities of more than 1 million inhabitants). 144 museums have between 10 and 50 employees at the main location. 43 museums have between 51 and 100 people. 56 museums (2 of them are in rural areas) have more than 100 employees. The largest responding museums have 600 employees (a Dutch museum), 550 employees (a museum in Taiwan) and 400 employees (a museum in the Netherlands and one in the UK).

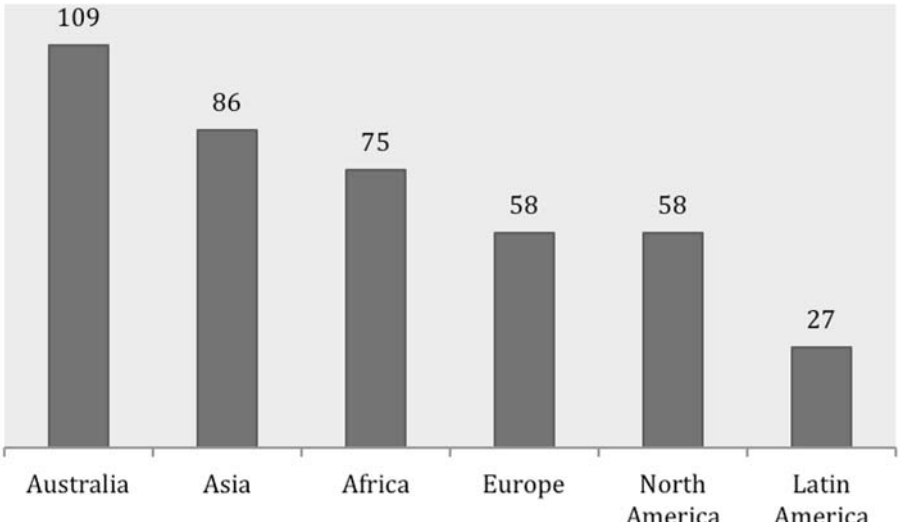


Figure 4. **Average number of employees of the respondent museums, by continent**

Even if significant differences exist when considering the average number of employees between continents, we stress that for each continent we have a wide variety of situations. In Australia, museums represented have between 300 and 2 employees. In Asia there are museums with 6 employees (considering museums that responded the survey), as well as museums with many employees, up to 550. In Africa the surveyed museums have between 8 and 250 employees, while in Latin America they are somewhat smaller: between 7 and 70 employees. In Europe and North America the average number of employees of the surveyed museums is of 58, but we have in the sample museums with 1 employee, as well as with 600 (in the case of Europe) and 326 (in the United States).

We mention again that even if the average number of employees is high, the distribution of the museums is even throughout all continents. The differences are given maybe by the smaller number of medium-sized respondents in Australia, Asia and Africa (where in general the number of respondents is low).

Another indicator evaluated is the private / public status of the museum. A common belief, at least in the case of Romanian museums, is that public institutions are less dynamic, as well as benefit from less funding. In this context, they would tend to develop a less extensive educational activity. Two thirds of the responding museums are public.

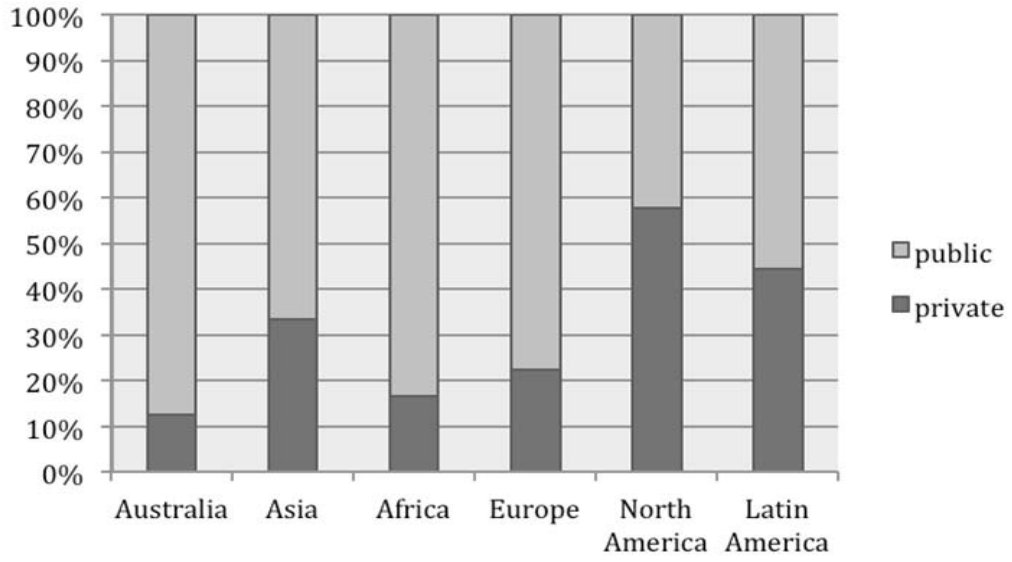


Figure 5. **Distribution of museums by ownership**

There is no wonder that there are more private than public museums in the case of the United States. Surprisingly is that almost half of the museums from Latin America are also private, which does not correspond to the overall ownership of

museums in this region. So the sample of Latin American museums is not representative for the region.

Taking into consideration the collections, more than 35% are art museums, more than 20% are history museums and almost 15% are general or mixed, with several types of collections. All the others are natural history museums, science museums, ethnographic museums, or other types of specialized museums.

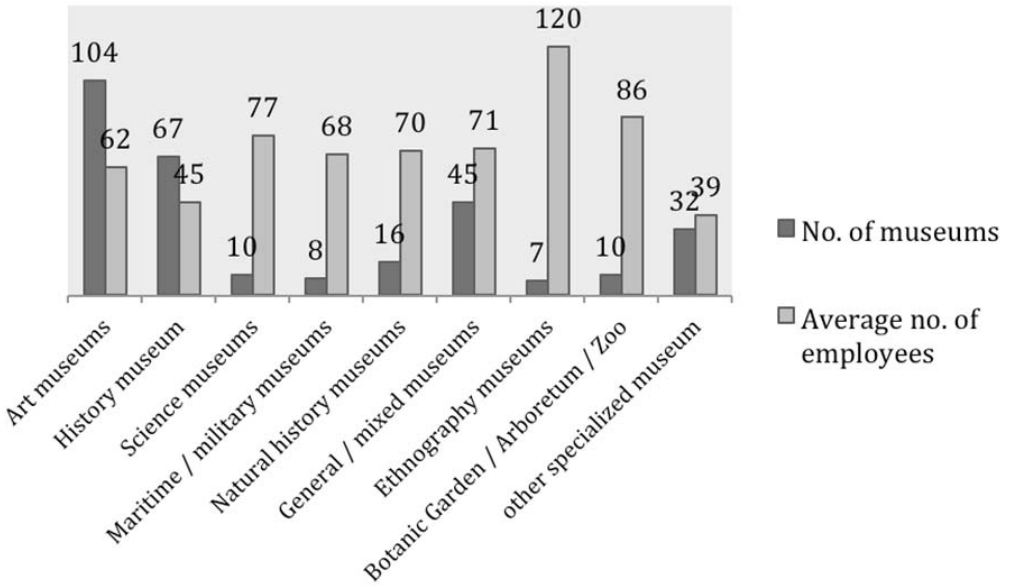


Figure 6. **Museum sample by collection and size**

Considering the geographic distribution of collections, we notice that there is an uneven distribution by continents. We also mention that all the botanic gardens/zoos are from the United States, therefore the situation observed reflects in some degree only the situation from that country.

Summarizing, there is no art museum from Australia in our sample, while just one from Africa is included. History museums are represented in all continents, but just 2 from Australia, therefore hardly reflecting the specific situation of this region. The ethnographic museums, science museums, as well as the maritime/military museums are generally poorly represented. The natural history museums represent 5% of the sample, and they have representatives from Latin America (1 museum), Asia (2 museums), North America (3) and Europe (10). Again, we recommend caution in evaluating the specific situation of these museums. This is why in our investigation we will distinctly investigate just the state of the art and history museums when detailing the data for specific museums. We mention that when considering history museums, we included historical/memorial houses, historical sites, as well as archaeological museums or sites.

Table 1

Museum collection sample by continent
(in % from the total respondents from a continent)

	Australia	Asia	Africa	Europe	North America	Latin America
Art museums	0	33	9	30	49	15
History museum	29	14	27	27	16	65
Science museums	0	5	0	2	5	5
Maritime / Military museums	14	0	0	2	2	5
Natural history museums	0	10	0	6	3	5
General / Mixed museums	43	19	45	16	6	5
Ethnography museums	0	0	9	3	1	0
Botanic Garden / Arboretum / Zoo	0	0	0	0	11	0
Other specialized museum	14	19	9	12	7	0

Considering the existing museum sample in this study, results are relevant for Europe and with some limitations for North America (or more exactly for the United States). One can notice that medium and large size art museums are also more evenly distributed and their number is large enough for a representative evaluation.

5.2. The education department of museums

The sample indicates that there is a general interest in education proved by the existence of an education section either as an independent department or part of a wider public programs department. Almost 60% of the museums have education departments of their own (one or more in the case of big museums with several branches – 13 cases from Europe and the United States). In more than 28% of cases, education is part of a wider department (dedicated to public relations, external affairs, marketing and others). Therefore, the sample presents a somewhat good situation worldwide. Nevertheless, the actual percentage of museums having education departments is probably smaller, since it is likely that most of those choosing to answer this questionnaire are familiar with the idea of education in museums and represent museums with a better situation in this field.

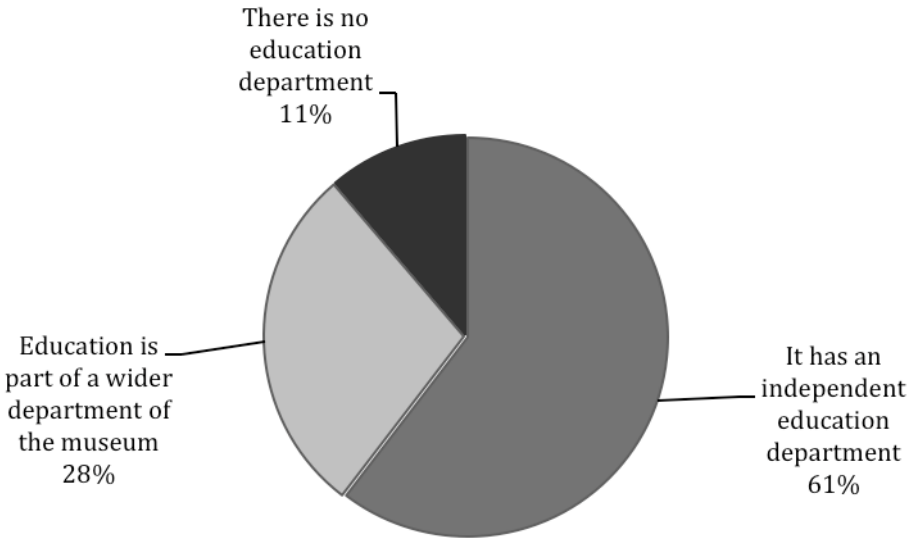


Figure 7. **Repartition of education departments in the sample**

In 11% of cases there is no educational section in the museum. Most of the museums with no education department are from Europe, but it does not mean that the situation in Europe is worse from this perspective. It just reflects a wider variety of museums answering the survey from this region. This aspect suggests that the results referring to European museums are more likely to be representative.

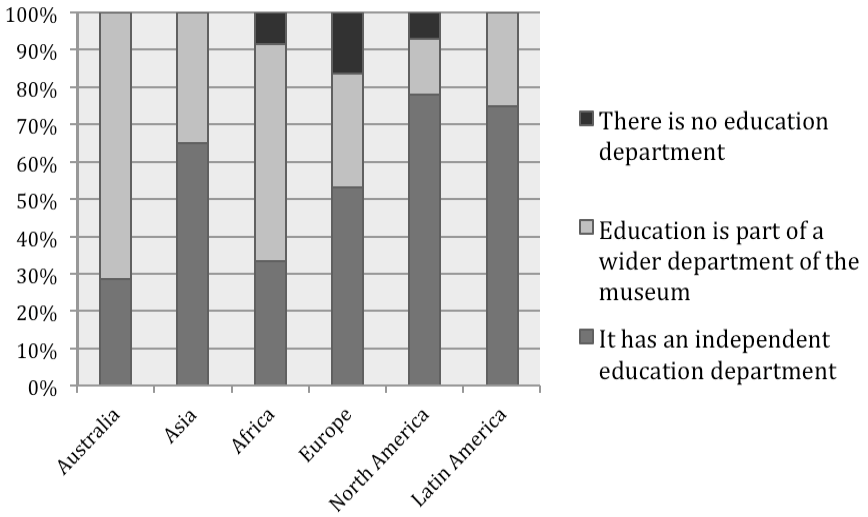


Figure 8. **Geographic distribution of the education departments**

The existence of an education department is somewhat related with the size of the museums, but there is no strong statistical evidence in favor of this. The situation might be related to the characteristics of the sample, which is biased towards large organizations.

In the following section of the investigation we consider only the museums with independent education departments. Further on, we will present the situation of museums with no independent education department and compare the two situations.

5.2.1. Museums with independent education departments

In most cases there is a manager for education and 2 team coordinators. The answers show that the education departments are not that big even in large museums. The average number of full-time employees in education is 4. The largest number is 33 in a museum in Taiwan (the one with 550 employees in total), followed by a history museum in the UK with 30 persons, a science museum in China with 23 full-time employees, a natural history museum in Romania with 21 employees, a museum complex of several museums in the Emirates, a science museum in the United States and a history museum in the United States with 18 persons each. The number of part-time employees in education is a bit smaller. We highlight that these figures may include the staff of a wider department including education, not exclusively the museum educators.

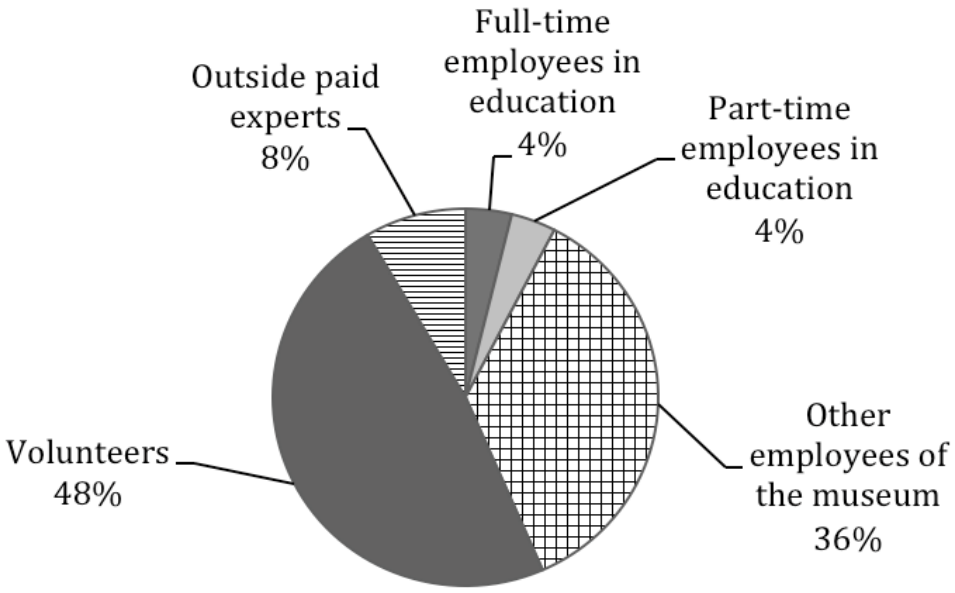


Figure 9. **Staff involved in education**

We mention that the figures have to be cautiously considered because in some cases it is not very clear how the museums evaluated themselves. For instance, some museums indicate that there are more persons involved in education than the total number of employees of those museums or the two figures are equal (hardly the situation considering the size of technical staff for instance). One must question whether the request was properly answered or whether the total number of employees of the museum was simply used instead of a personalized answer for education. One must also signal that not all museums with independent education departments mentioned the number of persons actually involved in educational activities. The image we have is therefore partial.

The number of museums' employees, other than educators, which are involved in educational programs is wider – of 38 persons per museum, as the average overall figure representing almost 45% of the staff. We mention that in the case of almost 40% of the museums, the percentage of persons involved in education is very high – of more than 75% of the staff (the percentage from the entire sample is a bit over 10%). This figure proves that education is a vital function of the museums, as well as a broad and complex view of the management of education in those museums. This managerial perspective is shared by museums on all the continents except for Latin America, by both small and large museums. If in the case of small museums, with less than 10 employees, the sharing of educational activities might seem implicit, in the case of large museums it is a sign of a special vision of the role of education, as mentioned above. Considering the geographic distribution of these museums that supposedly have a more complex and modern vision on education, the figures are as follows: 25% of the African museum with dedicated education departments have more than three-quarters of all the employees involved in education, more than 60% of the Asian museums, half of the Australian museums, 15% of the European museums and 16% of the American museums. These figures would suggest that in Europe and North American this broad vision is not so common and good practices would rather come from the other continents. Nevertheless, this is probably not the case and the explanation for the situation reflected in our investigation can be explained in two ways. It is possible that museums from Europe and North America being more numerous present a more diverse framework than the museums samples from Asia, Africa and Australia, which are very small. It is also possible that those who chose to respond represent museums with much better situation from the perspective of museum education. Either way, the structure of the sample does not allow calculation of a significant statistic correlation.

The number of volunteers involved in education is also high – the average figure is 50 persons, but the actual figures vary a lot, from 3 to almost 100 per museum.

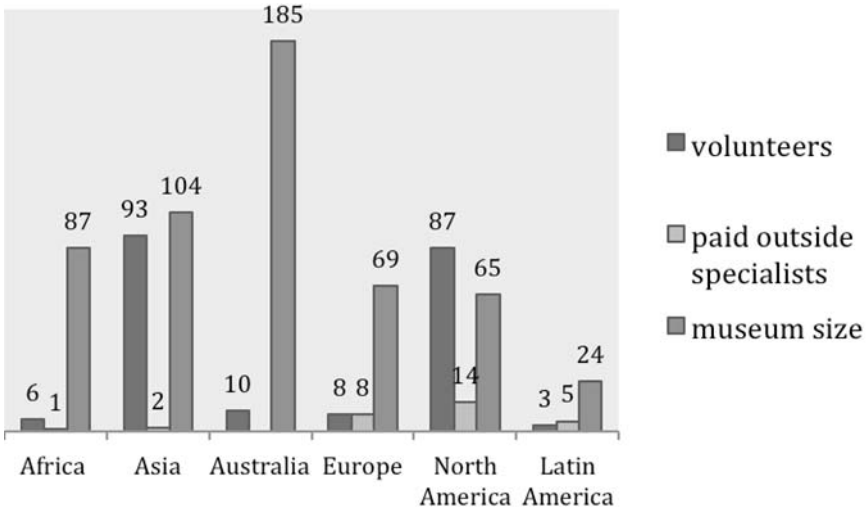


Figure 10. **Museums (with independent education department) by average number of volunteers, external experts and size (as average number of employees)**

The culture of volunteering in museums highly depends on the geographic location of the museums. As expected, American museums use a lot of volunteers to better develop their educational offer, as well as museums in Asia.

The average number of outside paid specialists is smaller than the one of volunteers, of almost 7 persons per museum. The average figures per continents do not vary so much, but there is a significant correlation with the geographic placement of the museum: European and American use paid specialists more extensively than the rest. We draw attention to the fact that actual figures for any individual museum may vary a lot. For instance just 3 of the Latin American museums provided the number of outside paid specialists: two of them employ none, while the third cooperates with 15 specialists. In general, the dispersion of figures is high. Many museum use no external paid professional, while others declare they cooperate with 100 (the maximum in case of one European museum) or even 200 (the maximum registered for an American museum).

In general, people working in education are young. The average age for full-time employees is 36 years and for part-time employees is 32 years. The volunteers are generally older – they are 41 years old. We stress that, as expected, there are just a few volunteers of 25 to 50 years old. An atypical situation was registered in the case of outside paid experts, who are rather young – an average age of 27 years. 61% of the volunteers are students. The percentage is almost as high for retired people (57%) who are not specialists in the field of museum studies.

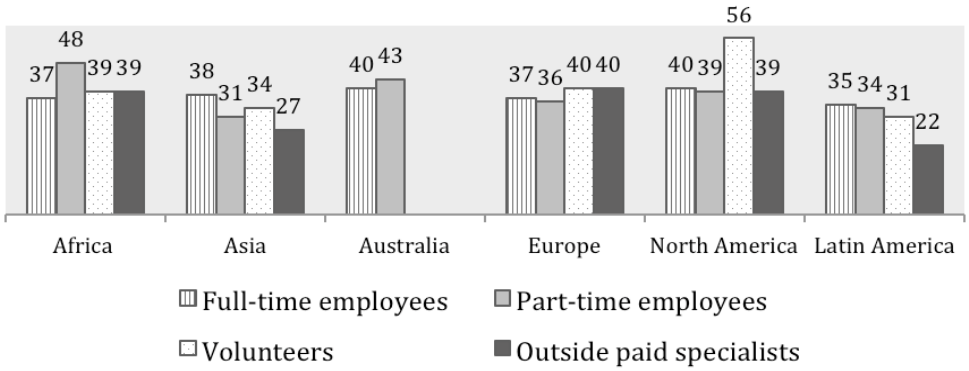


Figure 11. **Average age of the people involved in education in the museums with independent education department, by geographic distribution**

From the perspective of the management of those involved in education, there are different approaches in museums from various continents. For instance the age of external experts is just 22 in Latin America, but the figure is not relevant because we have just one museum providing the required information. Since the sample is too small for museums in Africa, Asia, Australia and Latin America, we will further consider only the situation in Europe and North America (reflecting more the state of the museums from the United States). The ages of full-time and part-time employees are similar (37 vs. 36 years old in the case of Europe and 40 vs. 39 in North America), but American educators tend to be a bit older, especially the full-time employees. The age of outside experts is similar on the two continents. The most obvious difference is related to the age of the volunteers involved in education: they are significantly older in the case of North American museums (56 years old) compared to European museums (40).

Another important characteristic is the background of the volunteers: they could be students, teachers, employees in other organizations, unemployed people, retired people (all not being specialists in the museum's field) or specialists in the museum's field of interest. Generally speaking, volunteers are either students or seniors. Here we will concentrate on the specificities of European and American museums. In almost half of European museums which presented the information students represent the most common type of volunteers. In 36% of cases, the most frequent volunteers are seniors who are not specialists in the field of the museum. In 10% of cases the most common type of volunteer is the specialist in the museum's domain, in 5% – employees were identified and just in 3% of cases unemployed people were mentioned. In American museums the situation is extremely different: in only 15% of cases the most common volunteer is a student (internship students are separately considered) while in 70% of cases seniors are the most frequent volunteers. In other cases, the incidence registered is of 5%. The figures prove that American

elderly volunteer more, while in Europe students (as well as specialists in the museum's field) volunteer more.

When considering the management of education within museums, one has to consider not only the size of the department, but also the interest in the professional development of the staff. There is a general concern for the professional development of the educators. In just 5% of the cases they do not take part in any development program, either on their own or paid for by the museum. In 33% of cases there is no professional training related to the museum, but most of the employees independently take various development routes. The interest for training volunteers is equally high, but the percentage of museums where the organization pays outside institutions or experts for this purpose is smaller. In 40% of the museums the training program for volunteers is taking place before they start working for the museum. 52% of the museums provide training while people volunteer. A relatively high percentage of museums, almost 30%, provide no training program for their volunteers in education. The situation by continents is as follows.

Table 2

Professional development of the educators in museums, by geographic location (in number of museums)

	The professional training of the personnel in education				The professional training of the volunteers in education is:			
	Provided by the museum	Paid by the museum	Independent professional development	No training	Provided before volunteering	Provided while volunteering	Paid by the museum	No training
Africa	2	2			2	1		
Asia	7	1	4		3	2	1	
Australia	1		1		1	1		
Europe	30	26	16	2	19	27	3	17
North America	14	18	28	0	37	49	3	4
Latin America	3	2	1		1	4		1

Considering the sample of the survey, we will analyze only the situation in European and North American museums. There is a strong correlation between location and practices in museums. The major difference in terms of training the educators in museums between the two regions is that in Europe the museums provide more financial support during the process. In 75% of cases museums either provided training or paid for development programs organized by other institutions/outside experts. Just 21% of the educators in European museums independently take part in professional development programs (while the museum provides no training). In 3% of cases no training at all was registered. In North America all educators are trained one way or the other, but in most cases (44%) it is the educator who takes care of

his/her own professional development. In 22% of cases the museum provides training programs, and in 29% of American museums the organization pays for training programs provided by third parties. Therefore, American museums do not invest that much in training their educators so the employees tend to cover the costs themselves to be better qualified.

Statistical significant differences are also registered when considering the training of volunteers. As expected, American volunteers benefit from more training (just 6% are not trained at all, compared with 22% in European museums). In many cases, American museums provide training for their volunteers both before cooperating with them, and while volunteering. Figures are as follows: 25% compared with 59% of the museums in Europe provide training programs for volunteers before they start to work for the museum. Still, most of the training takes place while volunteering for the museum: 36% in the case of European museums compared with 79% in the case of American museums. In a small number of cases the museum does not offer development programs for volunteers but pays for it (4% in the case of Europe and 5% in the case of the United States).

The last indicator considered for correlation is the type of museum collections. The question is if some types of museums are more prone to having independent education departments compared to other museums. Considering the characteristics of the sample and the previous analysis of the profile of respondent museums, we will take into account only the art and history museums. In both cases there is a statistically significant correlation between the typology and the existence of an independent education department, in the case of Europe as well as for North America. In both cases the tendency for art museums is to have independent education departments. In the case of history museums, the situation is the contrary. There is no significant correlation between the existence of an independent education department and the size of American art and history museums or between the department of education and the size of the European history museum. In the case of European art museums, the larger the museum, the more numerous are the cases of having its own education department.

5.2.2. Museums with no education department

33 of the museums in the sample declared they have no education department and education is not part of a wider structure. 26 of these museums are European ones, mostly public, with an average of 18 employees. 6 are from North America (with approx. 7 employees each; 2 of them are public). One museum is from Lebanon (a private museum with 6 employees located in a rural area). Therefore, we will concentrate the analysis on the European and North American museums. One important factor, which does not allow these museums to have an independent education department, or even other departments, is their size.

Even if they have no education department, these museums benefit from professional museum educators. The European museums have an average of 3 full-time educators, 2 part-time ones, 10 education volunteers as well as other 7 museum

professionals involved in education. We mention that the actual numbers may vary a lot, from none involved to 60 volunteers or 60 other employees of the museum involved in educational activities. The same figures for the American museums are: 2 full-time and 5 part-time employees in education, an average of 22 volunteers and 2 other museum specialists involved also in education. The biggest importance of volunteers in the American museums is proved by the strategy of their training. In 2 cases there is no training provided, in 3 museums training in provided before starting the volunteering period, while in the other 3 cases the museum provides training during the volunteering time. In the case of European museums, the investment in volunteers is smaller, no training is provided before they start to work in the benefit of the museum while 14 museums provide no training at all. In just 6 cases training is provided while volunteers work for the museum.

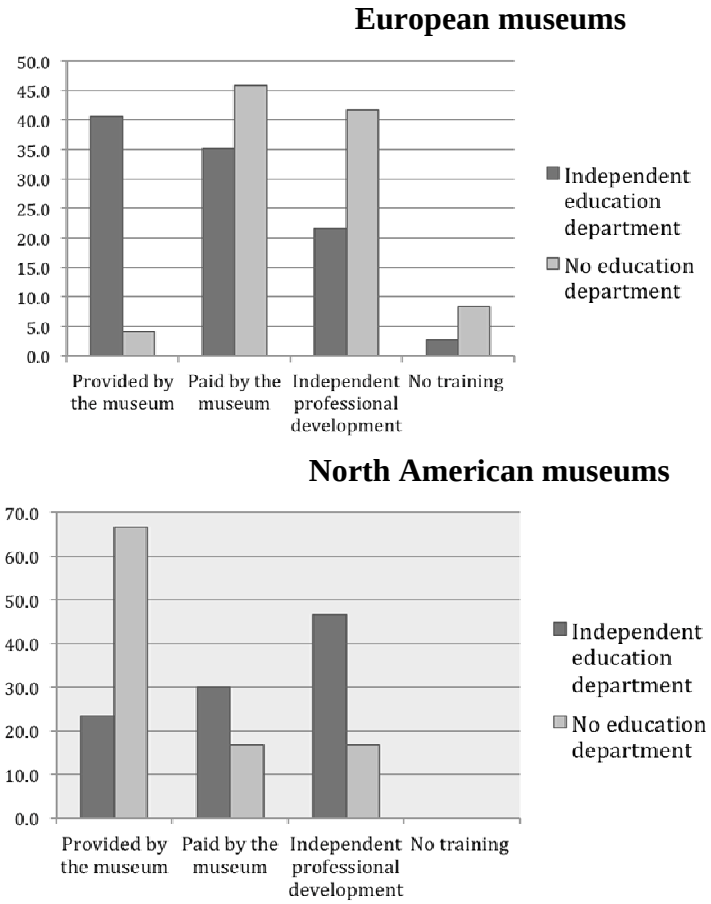


Figure 12. **Professional development of educators in museums with no education department compared with museums with independent education department (in Europe and North America, in percentages of museums offering training for employees)**

Still, these museums tend to invest in human resources management, more exactly in the professional development of their educators. Nevertheless, in almost 40% of cases, it is the employees of these museums who provide the training for themselves. Since the absolute figures do not clearly present the situation, even if the sample is extremely small, we will use percentages to better illustrate the situation of these museums, comparatively with those museums with independent education department.

Significant differences are registered amongst museums, both when considering the existence of an independent education department, as well as bearing in mind the geographic location. In the case of European museums, those with no education department pay in substantially more cases outside bodies to provide training for their people, compared with museums in the same region having an independent education department. The percentage of museums offering no training is larger in the case of museums with no education department (they are in general smaller museums with, probably, less available funding). In this situation, a larger percentage of employees rely on their own resources for professional training.

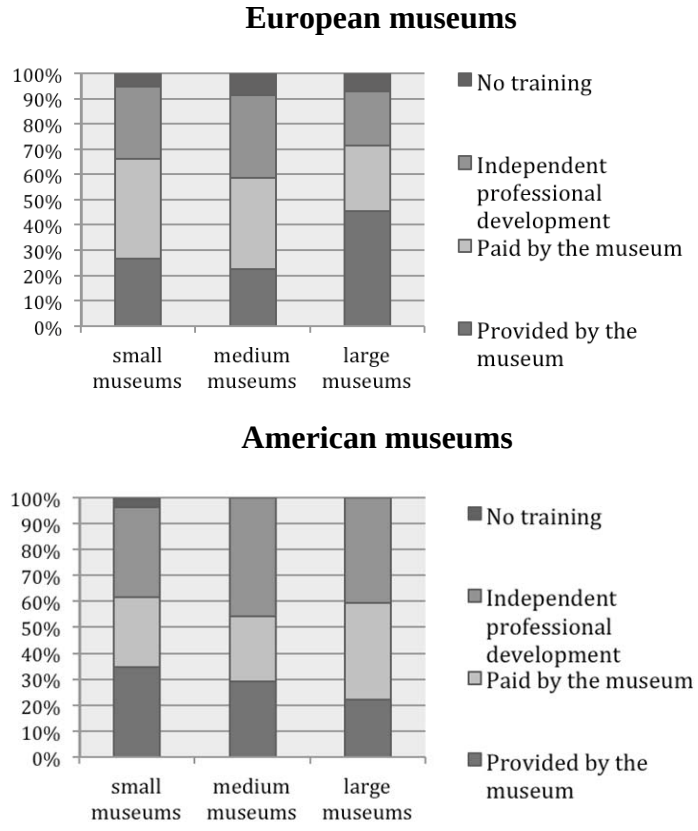


Figure 13. **Human resources development approach by size of museum and geographic location**

American museums approach the issue differently. Museums with no education department (small museums, in general) provide themselves training for their educators in a much larger degree than museums with an education department. In this way, the percentage of educators with no training facilitated by the museum is small and these employees are participating in self-paid professional development programs.

In general there is a statistic correlation between the size of the museum and the professional development strategy, as well as different approaches in European and American museums. When considering the size of museums, we divided the sample in 3 segments: small museums with less than 19 employees, medium museums with 20 to 59 employees and large museums with more than 60 employees.

A larger percentage of European museums have educators with no training, still figures are small. If museums do not support in any way the professional development of their educators, it is the educators who provide the training from their own resources. In the case of American museums, no matter the size of museum, educators train themselves in a larger degree comparatively to European museum educators. Museums in Europe and North America have different approaches: the larger the museum, the more involved that museum is in providing in-house training in Europe, while across the Atlantic Ocean the tactic is the opposite. In this context, American large museums pay more for the training of their educators – training provided by external experts and third parties.

5.3. Internal relationships

Another line of investigation we undertook is into how education professionals get along with other specialists in the museum. The purpose is to better understand the inner management system related to the educational activity of a museum. Good relations are materialized in better cooperation while developing educational programs, more efficiency in the field, as long as consistent support for educational projects of the museums. Therefore, they influence in different ways the management of the educational function of a museum.

To investigate this issue, we asked several questions. A first group of questions referred to the importance of education and of the education department, as perceived in the museum, both by educators and by other specialists. Museum education representatives consider that the role of education in their museum is very high (6.1 out of 7 points), while the other departments also admit this but in a somewhat smaller degree. The importance of the education department is even less appreciated by the other departments of the museum, in the view of our respondents (5.2). We point out that these evaluations do not necessary reflect the reality in museums worldwide, but rather indicate that the education managers in museums consider that their work is considered of lesser importance than it actually is, by the other people in museum.

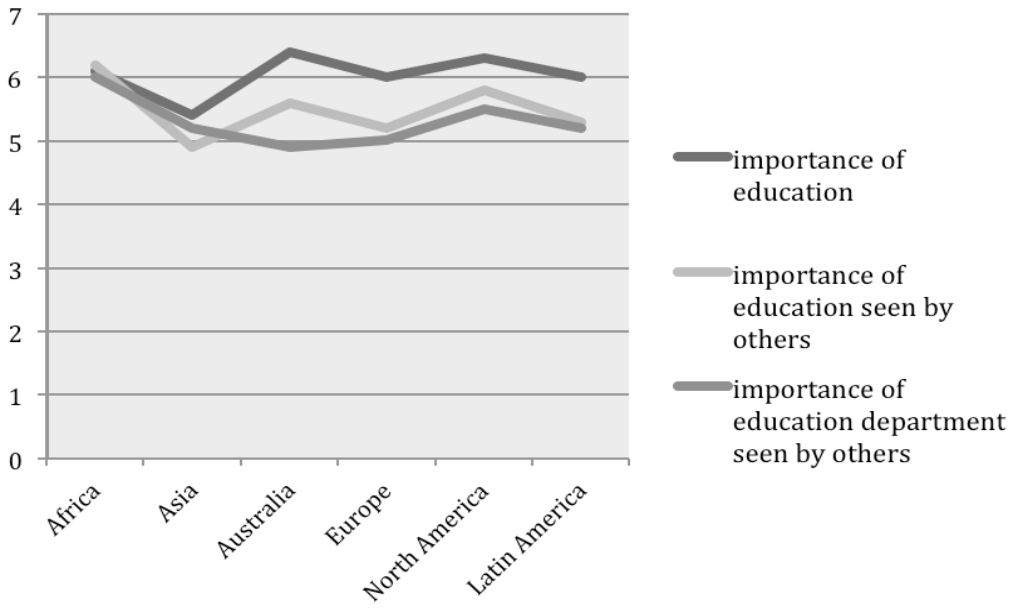


Figure 14. **Evaluation of the importance of education and education departments, by geographic distribution**

One observes that, except for Africa and Asia where the 3 evaluations are very similar, museum educators consider that education is very important, but this fact is not completely supported by the other specialists in the museum. The pattern of the Australian sample is a bit different. These museums consider that education is not recognized to a larger degree, and that the education department is considered of lesser importance. Still, the sample including Australian museums is very small and one can not generalize the findings. Further investigating the figures, there is a slightly significant correlation between the evaluation of importance of education and the existence of independent education departments. Again, except for Australia, in all cases respondents representing museums with independent education department have higher scores for all items. They consider education to be of greater importance and more appreciated in the rest of the museum. Therefore, the existence of an independent education department gives educators confidence in their activity and in the place they fill in the museum.

Furthermore, we will deepen the analysis just in the case of Europe and North America, taking into account these preliminary results and the characteristics of the sample.

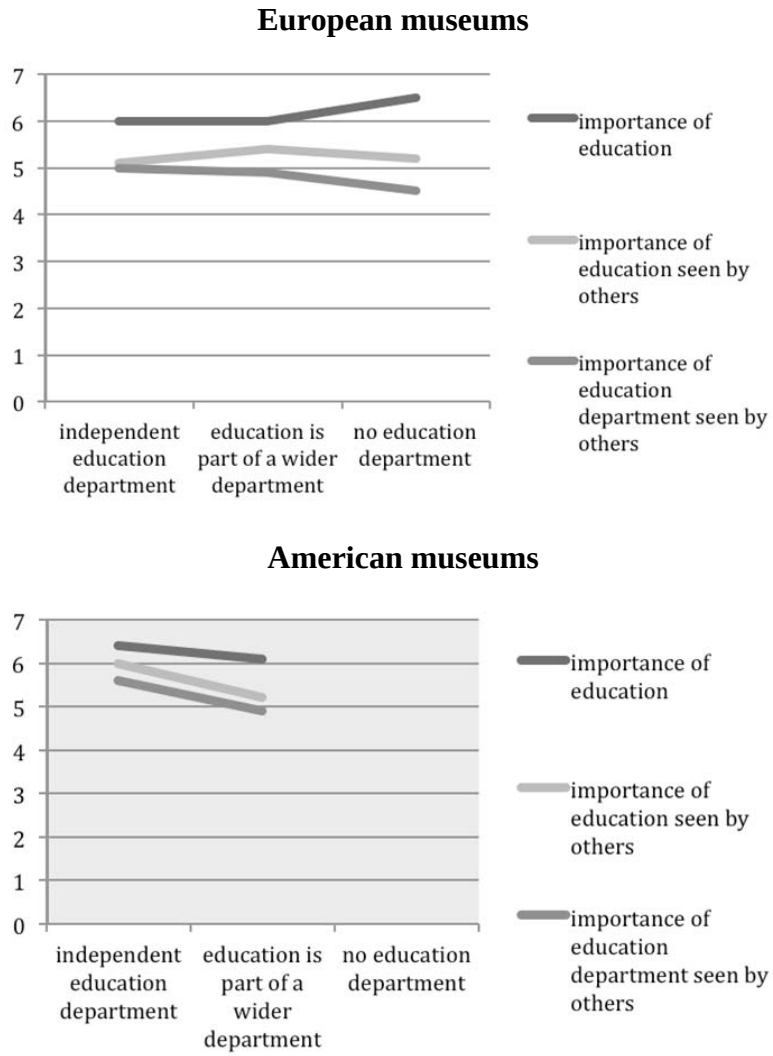


Figure 15. **Evaluation of importance of education by European and American museum educators, considering the existence of an education department**

The differences between the two evaluations are very small, overall insignificantly except that American specialists tend to consider that education is a bit more important than their European counterparts. At the same time, the existence of an independent education department gives Americans more confidence than in the case of Europeans. It is interesting to observe that in the case of museums where there is no education department educators tend to consider that their activity is even more important and less appreciated (we have figures just for Europe).

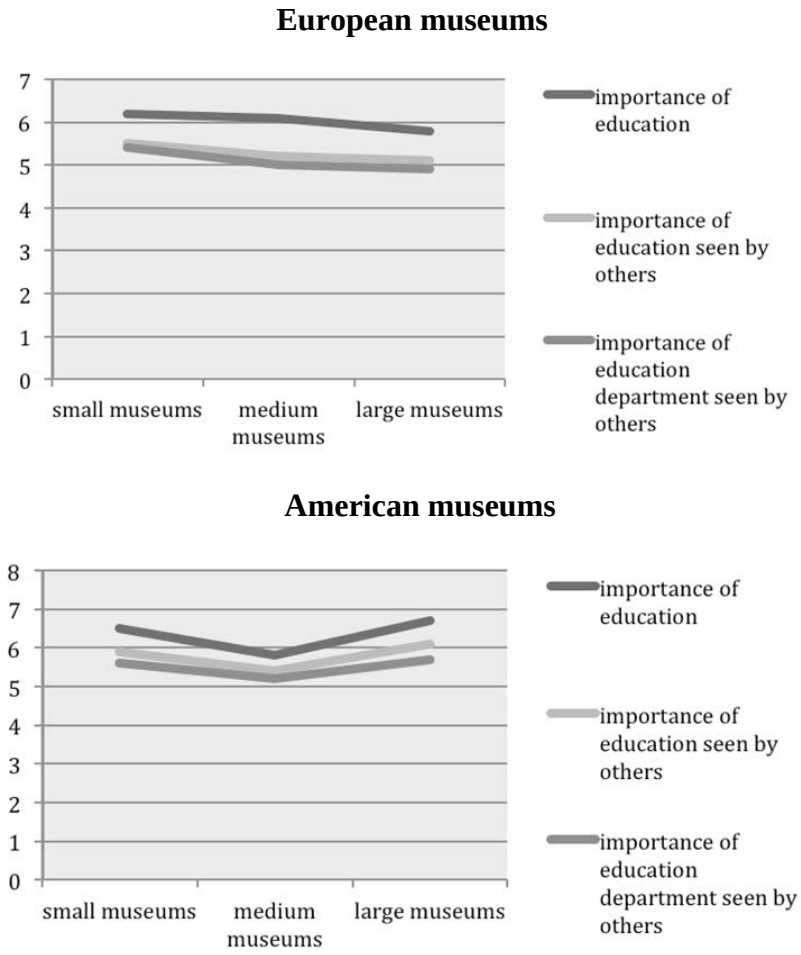


Figure 16. **Evaluation of importance of education by European and American museum educators, by size of museums**

Although differences are extremely small, one can observe that the larger the museum the more educators consider that education is less important and less appreciated in Europe, while in North America the situation is the opposite.

The last indicator evaluated is the relationships with other employees of the museum while organizing and developing educational activities for the public. The types of specialists considered are: curator, external affairs/PR responsible, researcher, and conservatory. The evaluation is on a scale from 1 to 7, where 1 represents extremely bad and 7 – extremely good.

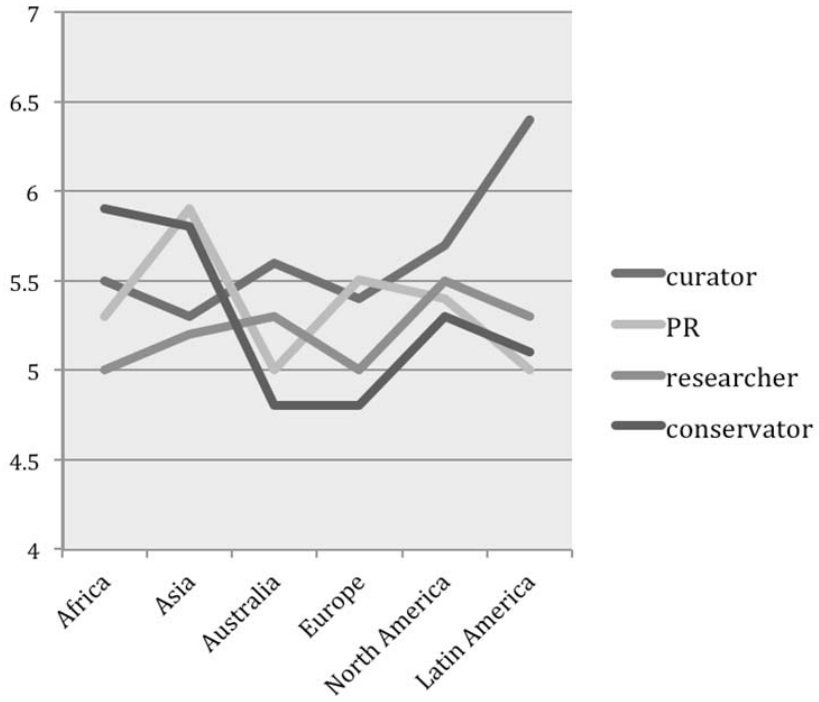


Figure 17. **Evaluation of relationships of the educators with the other museum specialists, by geographic location**

Generally, the relationships are considered to be good, especially with curators. A bit less cooperation is accused in the case of conservators. Still regional differences exist. American educators are the ones presenting the most homogenous evaluation. Figures suggest that there are different evaluations in the case of educators in history museums and art museums.

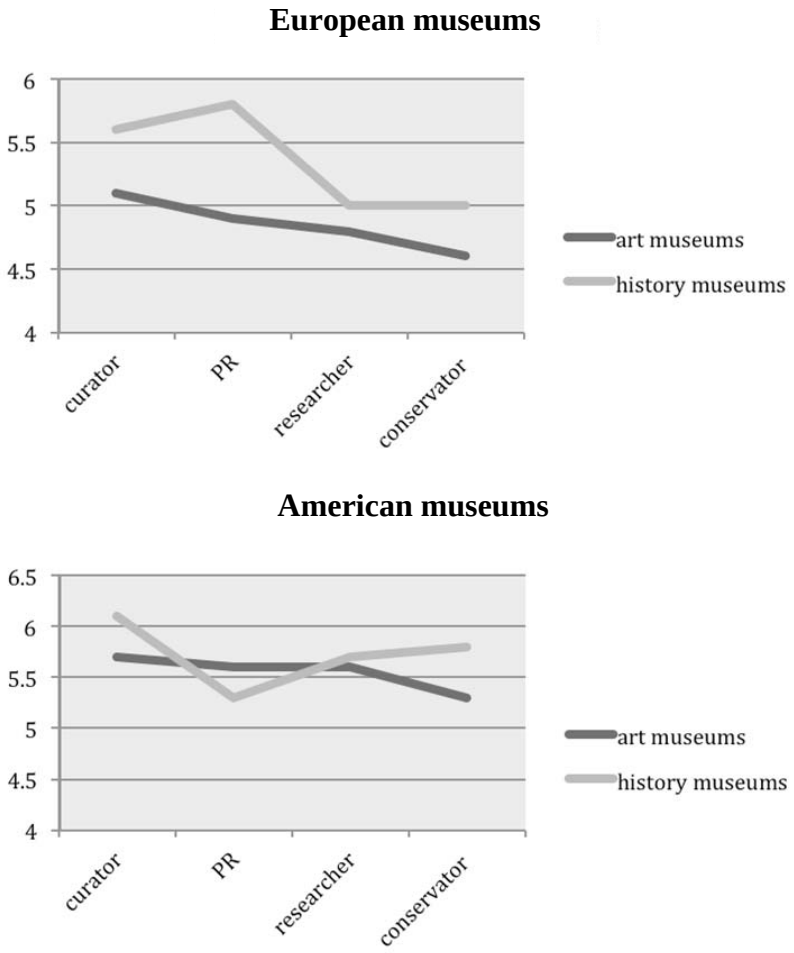


Figure 18. **Evaluation of relationships of the educators with the other museum specialists, by type of museum**

In the case of European museum educators, those working with art museums are less content with the cooperation with the other specialists in museums. In the case of American museums one cannot find a specific correlation between the type of museum and how they evaluate the relationships within the museum. Also in the case of American museums, educators in large museums have better relationships than those in medium and small museums. In European museums the situation is the opposite: the smaller the museum, the better is seen the relationship with the other specialists of the museum. In this case, probably personnel relationships are vital in order to obtain better cooperation.

5. Conclusions

Our survey better reflects the situation of European and American museums and it would be unsuitable to generalize the results to the rest of the world. Still, the outcomes could stay at the base of further investigation, suggesting some peculiarities for the situation of museum education in various countries or types of museums. Considering this last characteristic, the survey is relevant especially for art and history museums, which are better represented. We also stress that, due to the way the survey was conducted, it is probable that the results reflect a somewhat better image of education in museums than the actual state of it, especially when considering Asian, African, Australian and Latin American museums. We recommend further investigation, and probably a qualitative research would generate a more multifaceted image of the management of education in museums.

Considering the state of education departments, the investigation reveals that in most cases education is associated with a specific department within a museum. In just 11% of cases there is no education department and most of these situations are explained by the small size of those museums.

The numbers of full-time and part-time employees involved in education are relatively small even for large museums, but a much larger number of people are involved in education, both volunteers and other specialists of the museum. In 10% of the museums and 40% of those having education departments, the managerial view on the place of the education in museum is very wide, and respondents declare that more than 75% of the museum staff is involved in education. The practice of involving volunteers varies a lot, the American museums being the ones with the largest numbers. There are differences between the types of persons volunteering for European and American museums. In the first case, the predominant type is the student, while in the latter – seniors are those "donating" more frequently their time and abilities for the benefit of museum education. It is to further investigate if these differences are more related with the mentalities in the society, than with the volunteer management in the education in those regions.

Another difference between the education departments of the European and the American museums is the age of the persons involved. The European educators are a bit younger, especially in the case of full-time employees. Maybe this is one of the reasons why European educators have benefited from no training program to a larger degree than their American counterparts. Nevertheless, when evaluating the level of professional development, the situation is generally good when considering the extent of participation in such programs. The survey helps us better understand the human resources management policy of museums in Europe and the United States. Museums are very involved in training their education staff, both employees and volunteers. The study reveals also that to a large degree, employees also pay for their own professional development. The differences between European and American museums are as follows: European museums financially support the process of professional development to a high degree, while in the States employees are more involved in

self-provided training; American museums – especially small ones – provide more in-house training compared with European museums which tend to pay outside training programs. In the case of the existence of an independent education department in European museums, more in-house training programs are offered – which is not the strategy applied by the American museums; the larger the museum in the United States, the larger the amount of paid training, while in Europe the larger the museum, the larger the in-house training program offered. The training of volunteers in education is also differently treated by museums in the States and in Europe. The American museums train their volunteers much more, including in smaller organizations. Frequently the training of American volunteers starts before they actually begin working for the museum.

It seems that the American museums are more cost-conscious when training their people, while the European ones have a more social oriented approach, supporting them financially in a larger degree. It is to further investigate the actual efficiency and implications of the two approaches on other aspects of the human resources management, such as job satisfaction or retention. It is also to be investigated if the differences are related to museum management practices in the two regions, or if they are driven by the different socio-cultural wider contexts.

As for the hypothesis of the research, the first one is difficult to be validated, because the small sample of museums in each country, with the exception of the United States, the United Kingdom and Romania. When considering just these countries, the hypothesis is confirmed. The second hypothesis was also confirmed, since the great majority of educators employed by museums are specially trained for the position, both in North America and Europe. No extensive information was provided regarding the situation on other continents. The third hypothesis was just partially confirmed by the findings. Museums encourage the professional development but just the ones in Europe support it directly, in a larger extent than those in North America. How they do it depends mainly on the size of the museum (therefore probably on their financial resources, too).

There is a strong emphasis on education in museums worldwide, no matter their type or location (both in terms of continent or town characteristics). Education is considered very important in most museums. Still, respondents consider that in general other departments tend to recognize to a smaller degree the importance of education and even less the importance of the education department of the museum. The existence of an education department (especially in American museums) influences the way educators perceive the importance of their activity, giving them more confidence. European educators tend to be more critical regarding the role and importance of education if they work with large museums. The typology of museum has no influence on evaluations, both in the case of American and European museums. Finally educators in American museums are more satisfied with the relationships they have with other specialists in the museum.

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