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Dissertation

**Skills and Training Required for Museum Professionals
in the Changing Environment Surrounding Museums**

- Cases in the United Kingdom -

ミュージアムを巡る環境変化において
美術専門家に必要なスキルとトレーニング

- 英国の事例 -

by

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I hereby confirm that this thesis is my own work entirely completed by Lin Wei.

References and quotes have been duly acknowledged.

Lin Wei

Tokyo, Japan

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Glossary of Abbreviations

ACE: Arts Council England

AIM: Association of Independent Museums

AOM: Academy of Management

AMA: Associateship of the Museum Association

ASTD: American Society of Training and Development

BA: Bachelor of Arts

BCG: Boston Consulting Group

BM: British Museum

CMA: Canadian Museum Association

CPD: Continuing Professional Development

DCMS: Department of Culture, Media and Sports

DNH: Department of National Heritage

FMA: Fellowship of the Museum Association

HRD: Human Resource Development

HRM: Human Resource Management

ICOM: The International Council of Museums

ICTOP: International Committee for the Training of Personnel

KPI: Key Performance Indicator

MA: Museums Association

MA: Master of Arts

MBA: Master of Business Administration

MBO: Management by Objectives

MGC: Museum and Galleries Commission

MLA: Museum, Libraries, and Archive Council

NMDC: National Museum Director's Council

NG: National Gallery

NPG: National Portrait Gallery

OD: Organizational Development

PEST analysis : political, economic, social, technological analysis

PPM: Product Portfolio Management

PR: Public Relations

RCL: Royal College of Arts

SHRM: Strategic Human Resource Management

SMPP: Strategic Marketing Planning Process

SOAS: School of Oriental and African Studies

SWOT analysis: strength, weakness, opportunities, threat analysis

T&D: Training and Development

UCL: University College London

UK: United Kingdom

V&A: Victoria and Albert Museum

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Introduction

The world's first public museum was the UK's 'Ashmolean Museum (1683)' and it is still in existence today. The first national museum was the 'British Museum (1753)', which is also still thriving. Robert Plot (1640~1696) who was instrumental to the Ashmolean Museum is supposed to be the world's first curator (keeper). Outside of museums, there is another 'first' curator, Robert Hooke, as 'the first keeper (curator) of the Repository of the Royal Society of London'¹, who was in his position 20 years earlier than Robert Plot. As such, UK museums are leaders both in their history and in the quality of their exhibits. Even now, three UK museums are ranked within the world's top 10 museums (by number of visitors): specifically, 'the British Museum is ranked second, the National Gallery is ranked fifth, and the Tate Modern comes in at number seven in the world'², bolstering the evidence that these museums satisfy UK citizens and tourists from around the world. (Table 1)

Table 1: The Top 10 Art Museum attendance 2015

	Art Museums	Country	Visitors
1	Louvre	France	8,600,000
2	British Museum	UK	6,820,686
3	Metropolitan Museum of Art	USA	6,533,106
4	Vatican Museums	Vatican City	6,002,251
5	National Gallery	UK	5,908,254
6	National Palace Museum	Taiwan	5,291,797
7	Tate Modern	UK	4,712,581
8	National Gallery of Art	USA	4,104,331
9	State Hermitage Museum	Russia	3,668,031
10	Musee d'Orsay	France	3,440,000

(Source: The Art Newspaper, 31 March 2016: p3)

¹ George, A. (2015). *The Curator's Handbook*. New York: Thams & Hudson, p4

² The Art Newspaper. (2016). *Top 100 Art Museum Attendance The Top 10*, Special Report Number 278, April, p3

Let us explore the human factor more. Art professionals rankings in the 'ArtReview' shows that 'Sir Nicholas Serota & Frances Morris, the outgoing director and new director of the Tate Modern (No.1), respectively, are among the top 3 when directors and curators are extracted from all others including collectors, etc.' (Table 2)³ One of the reasons could be that the UK's curator cultivation system is the oldest in the world and holds a high reputation, in part because post-graduate study experience is essentially a prerequisite for applicants. Presumably, the high profile enjoyed by UK museums is at least in part because of human resource factors. It is interesting to see that in UK exhibition documents and files are 'filed with the National Archives, which holds over one thousand years of the nation's records'⁴ hence a unique accumulation of knowledge may have been built.

Table 2: 2016 Power 100

	Name	Title	Country
1	Nicholas Serota	Outgoing Director of Tate Modern	UK
	Frances Morris	New Director of Tate Modern	UK
2	Adam D. Weinberg	Director of Whitney Museum of Art	USA
3	Beaurix Ruf	Director of Stedelijk Museum Amsterdam	Netherland
4	Glenn D. Lowry	Director, MoMA	USA
5	Bernard Blistene	Director of Centre Pompidou	France
	Serge Lasvignes	President of Pompidou Centre	France

(Source: ArtReview Power 100 HP)

* Excluding Gallerists and Collectors, etc.,

³ ArtReview. (2016). *Power 100*. <http://artreview.com/power100> accessed on 17 September 2016

⁴ George, A. (2015). *The Curator's Handbook*. New York: Thams & Hudson, p298

The purpose of this research is to analyze how the skills needed for art professionals evolve in response to changes in the external environment, and what kind of training are given to fill the skills gap not only from a museum studies point of view but also from a management studies point of view, such as human resource management (skills and training theory), looking at museums as one sector of non-profit organizations. Thus, the intention and hope is for this research to contribute to the development of interdisciplinary research on museums between museum studies and management studies.

The research questions are as follows;

Q1 How have external environment surrounding UK museums changed?

How have museum missions and strategies changed by those external environmental changes ?

Q2 What are the skills needed for art museum professionals while museum strategies change?

Q3 In order to fill the skills gap, how are art museum professionals trained in practice and why are they trained in such a manner?

Based on a review of the literature concerning museum strategy formulation and skills and training theory, the author will look at the specific cases of UK art museums. First, the author will deal with the methodology of this research. Second, the

author will provide the findings of the research which is followed by thorough analysis and discussion. Finally, the author will conclude this study by presenting answers to the research questions. Since little directly related theory exists, the author proposes research propositions rather than hypothesis. Using in-depth interviews and questionnaires with UK museum curators in addition to data obtained from universities and museums, this thesis will clarify what lacks in the existing literature, whereby the author can add qualitative analysis and put a reality check on the rhetoric of management theories and practitioners' reality.

The International Council of Museums (ICOM) defines the museum profession as 'consisting of all of the personnel of museums or institutions ... who have received a specialized technical or academic training or who possess an equivalent practical experience, and who respect a fundamental code of professional ethics'.⁵ In this research, museum professionals are defined as directors and curators and no other clerical personnel in museums are included. The official definition of a curator, most likely for curators belonging to museums and commercial galleries, is stipulated by the International Committees for the Training of Personnel (ICTOP) in its effort to standardize museum related technical terms across Europe. The curator 'reports to the director and is responsible for the collections in his/her charge. Duties include the care, development, study, enhancement and management of the collections of the museum'⁶ .

⁵ Kavanagh, G. (2002). *Museum Provision and Professionalism*. Routledge, p278

⁶ Ruge, A. (2008). *Museum Professions – A European Frame of Reference*. ICOM, http://icom.museum/fileadmin/user_upload/pdf/professions/frame_of_reference_2008.pdf accessed on 17 September 2016, p.15

The director on the other hand ‘is in charge of the museum, within the frame defined by its governing authority or board of trustees. It must plan and develop the strategic options to increase the museum’s profile and visibility. It is responsible for the collections and for the quality of the activities and services of the museum’. ⁷

UK museums are defined as the six art museums: the British Museum, National Gallery, National Portrait Gallery, Tate Group, Victoria and Albert Museum, and the Wallace Collection. These museums are part of the sixteen sponsored museums, where science museums and history museums, etc. are excluded (Table 3). The author chose sponsored museums because they are numerically supervised by the Department for Culture, Media and Sports (DCMS) using performance indicators, so sponsored museums are assumed to be more motivated to improve performance by strategic management.

⁷ Ruge,A. (2008). *Museum Professions – A European Frame of Reference*. ICOM, http://icom.museum/fileadmin/user_upload/pdf/professions/frame_of_reference_2008.pdf accessed on 17 September 2016, p.16

Table 3 Sponsored Museums

Museum	Category	Collections					
		Art	Heritage	Science	History	Others	
Tate Group	Art	○					Paintings, Photograph, Modern Art
British Museum	Art	○	○				Paintings, Heritages
National Gallery	Art	○					Paintings
Natural History Museum	History			○			Natural History
Science Museum Group	Science			○			Science
Victoria and Albert Museum	Art	○	○				Paintings, Design, Heritages
Imperial War Museum	History				○		War
National Museum Liverpool	History		○		○		Archaeology, Land Transport, Social History
National Maritime Museum	History				○		Maritime
National Portrait gallery	Art	○					Painting & Photograph
Royal Armouries	History						Arms & Armour
Tyne and Wear Archive & Museums	Various	○	○	○	○		Arts, Archaeology, Ethnography, History, Natural Science (11 museums)
Homiman Museum	Horticulture		○	○	○		Horticulture, M.Instrument, Anthropology, Natural History, Aquarium
Wallace Collection	Art	○			○		Painting & Miniature, Ceramics, Arms & Armour, Furniture, Sculpture
Sir John Soane's Museum	Architecture						Architecture, Painting
Geffrye Museum	Housing						Housing

Source: Museum HP

In the UK, a group of museums forms the Museums Association which belongs to the international organization called the International Council of Museums (ICOM). As for the governance of UK museums, the UK has a notion of 'arms-length principle' where the government indirectly supervises cultural institutions.⁸ Only sixteen sponsored museums are directly supervised by the Department for Culture, Media and Sports (DCMS; hereafter DCMS) as a museum fund approver who requires the sponsored museums to regularly report Performance Indicators which include 'number of visits, visitor satisfaction, self-generated income, and number of UK loan venues (as regional engagement), etc.'⁹ Other museums are indirectly supervised through Arts

⁸ Due to the power of wealthy citizens after the Industrial Revolution, UK cultural administration became more independent and autonomous character with less reliance on royal patronage. see, MEXT White Paper. (2006), Special Feature 2, Part 3, 1. Cultural Administration of the UK http://www.mext.go.jp/b_menu/hakusho/html/hpab200601/001/002/009.htm accessed on 17 September

⁹DCMS. (2008). *Performance Indicator Guidance, Museum & Galleries*. http://old.culture.gov.uk/images/research/PI_Guidance_note_with_PA_amendment.pdf accessed on 17 September 2016, pp.4-19

Council England (ACE; hereafter ACE) by the arms-length relationship principle. So, sponsored museums are funded and supervised directly by the DCMS and other museums are funded and supervised indirectly through the ACE. (Table 4)¹⁰

Table 4 Museum Organization

	Japan	United Kingdom
International Organization	ICOM(International Council of Museums)	
Supervisory Authority	Agency for Cultural Affairs(National Museums) Local Government(Other Museums)	DCMS(Sponsored Museums) Arts Council England (Other Museums)
Museum Association	Japanese Association of Museums	Museums Association

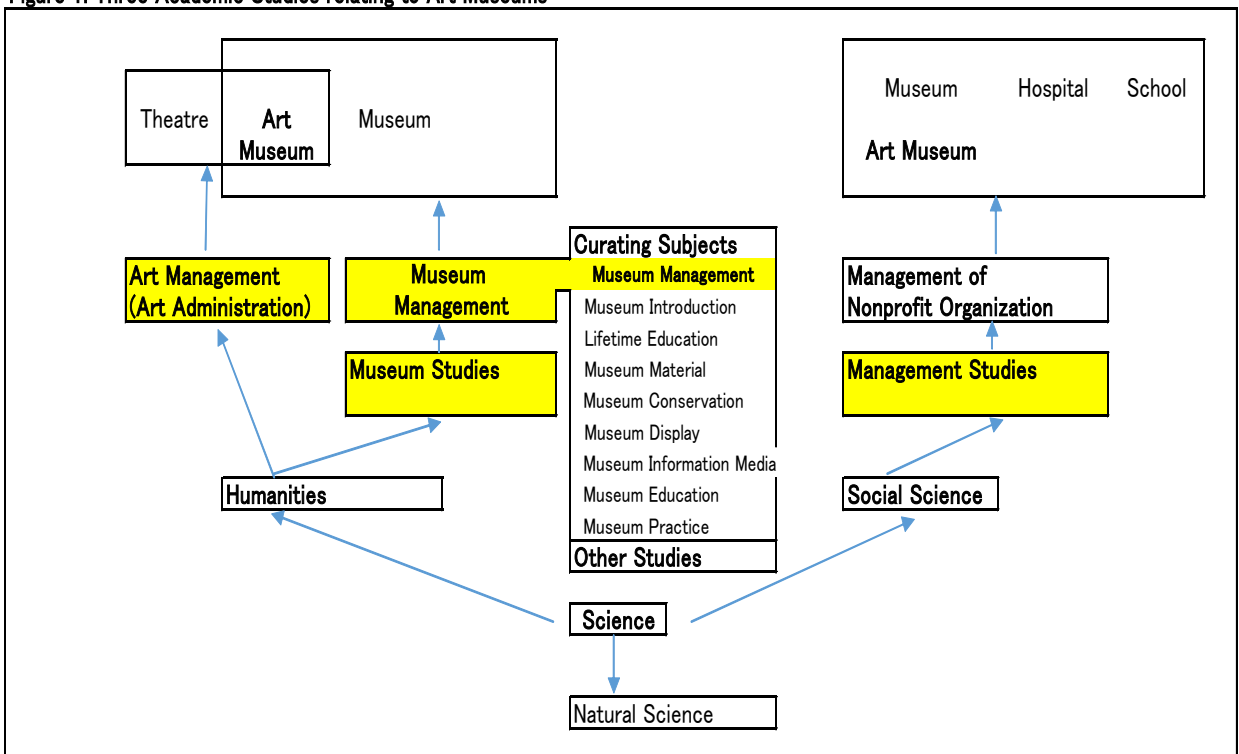
Source: Author made by various sources

¹⁰ Katoh, Y. & Shiina S. (2001). *Museum Handbook*. Tokyo: Yuzankaku
 NRI. (2013), Shogaikoku no Bunka Seisaku ni kansuru Chousa Kenkyu (Research on Cultural Policies of foreign countries),
http://www.bunka.go.jp/tokei_hakusho_shuppan/tokeichosa/pdf/h24_hokoku.pdf accessed on 17 September 2016

Chapter 1. Literature Review

When it comes to the management of museums, there are three related academic studies: arts management (or arts administration, hereafter arts management), museum studies (or museology, hereafter museum studies), and management studies. (Figure 1)¹¹

Figure 1: Three Academic Studies relating to Art Museums



Source: Author made by various sources

¹¹ Katoh, Y. & Shiina S. (2001). *Museum Handbook*. Tokyo: Yuzankaku

Itoh, H. et.al. (2004). *Arts Management Gairon (Arts Management Introduction)*. Tokyo: Suiyosha

1.1. Arts Management

Arts management and museum studies belong to humanities. The scope of arts management includes art museums and theatre performance. Arts Management is for ‘planning & creation staff of cultural facilities and performance organizations to foster promotion ability and know-how to acquire subsidy & donation’.¹² Thus, it is about production and promotion of art exhibitions and theatre performance events including financial preparation. There is a meaningful body of literature in arts management, however much of this tends to be case studies from the perspective of art promotion. However, there is an insufficient accumulation of academic literature for research.¹³

1.2. Museum Studies

Museum Studies itself is rather a broad concept. It is about museum theory and practice. In a narrow sense, it is often divided into two parts and defined separately.

Museum Studies (or Museology)¹⁴ is the science of museums, so it is about theory. The scope of museum studies is museums at large. It ‘studies its history, its role in society, the specific forms of research and physical conservation, activities and

¹² Itoh, H. et.al. (2004). *Arts Management Gairon (Arts Management Introduction)*. Tokyo: Suiyosha, p14

¹³ Nakayama, N. (1997). “*Eikoku ni miru Arts Management no Genkai (Limination of Arts Management seen in UK)*”. *TBunka Keizai Gakkai Ronbunshu* No.3, p.132

¹⁴ Anglo-Americans ... have favoured the expression museum studies, particularly in Great Britain where the term museology is still rarely used to date. ICOM. (2010). *Key Concepts of Museology*. Paris: Armand Colin, p54

dissemination, organization and functioning, new or musealised architecture, sites that have been received or chosen, its typology and its deontology'¹⁵. Thus, museum studies is about theoretical research on a variety of aspects of museums.

Museum Practice (or Museography)¹⁶ covers the application of theories into practice. It is 'the practical or applied aspect of museology, that is to say the techniques which have been developed to fulfill museum operations, in particular with regard to the planning and fitting out of the museum premises, conservation, restoration, security and exhibition'¹⁷. Thus, museum practice is about practical research on actual museum operation. So, curating subjects, which are designed for curator applicants in universities are in a strict sense closer to museum practice.

Museum management is a part of museum studies. Museum management is 'the action of ensuring the running of the museum's administrative business and, more generally, all the activities which are not directly attached to the specific fields of museum work (preservation, research, and communication'¹⁸. Thus, museum management is about general administration of museums in broader activities. There are two movements to research on museum management. One is for museum studies to broaden their field of research to management of museums, and the other is for

¹⁵ ICOM. (2010). *Key Concepts of Museology*. Paris: Armand Colin, p54

¹⁶ The term is regularly used in the French-speaking world, but rarely in the English-speaking one, where museum practice is preferred. ICOM. (2010). *Key Concepts of Museology*. Paris: Armand Colin, p52

¹⁷ ICOM. (2010). *Key Concepts of Museology*. Paris: Armand Colin, p52

¹⁸ *Ibid.*, p45

management studies to narrow down their focus of research from private corporations to non-profit organizations and further to museums. In museum studies, museum management is a part of such curating subjects as museum introduction, lifetime education, museum material, museum conservation, museum display, museum information media, museum education, and museum practice.

In Japan, the history of museums themselves is old but the history of research on museum management is relatively new. In fact, the former Tokyo National Museum was established in 1872, and the Museological Society of Japan was established in 1973 (i.e. 100 years after the foundation of the national museum) and Museum Management was adopted to curating subjects in 1997. The basic legal framework was established in 1951 when the Museum Law was enacted and where the legal status of Japanese curators was set. The classic literature is Tanahashi's '*Hakubutsukangaku Kouyou*' in 1950, however 'Tanahashi's museum studies is characterized as descriptive imported studies based on the outcome of inspections of Western museums since World War II'.¹⁹ Thus, in the early days of Japan, museum studies were not developed from within Japan but were introduced from the developed countries in those days. The substantial textbook of museum studies is '*Hakubutsukangaku Nyumon*' in 1956 where Tsuruta's '*Hakubutsukangaku Souron*' takes a central part of this masterpiece.

¹⁹ Hamada, H. (2008). "Koudo Senmonshoku Gakugeiin Ikusei – Daigakuin ni okeru Yousei Program no Teigen (Training Highly Professional Curators – Proposal of Training Program in Universities), Kanagawa University 21 Century COE Program Research Promotion Conference" p.12.

There are not so many researchers on museum management. ‘In US, it is positioned as a part of management studies, but in Japan it is researched by academics in museum community rather than by academics of management studies’²⁰ Museum management in museum studies is rather practical compared to museum management in management studies, which is more theoretical. Thus, in Japan the accumulation of theoretical research on museum management is not enough. ‘It is difficult to say that the theories on museum management in curating subjects are enough accumulated to be systematized in research.’²¹

1.3. Management Studies

Management studies belong to social science. In management studies, a museum is included under nonprofit organizations, where academic research looks at entities such as museums, hospitals, and schools, etc. There is a great deal of literature on the management of hospitals and schools, however there is relatively little literature on the management of museums. Searching for theses in the database of the Academy of Management (AOM),²² there are very few theses related to the management of museums. Exceptionally, such academics as Phillip Kotler in marketing management theory and Michael Porter in strategic management theory produced solid literature on

²⁰ Ohe, A. (2013). “Keieigakuteki Shiten Kara Mita Hakubutsukan Keieiron (Museum Management from Management Studies point of view)”. *Nagoya University Graduate School Department of Literature Education Research Promotion Office Annual Report No.7*, p.50.

²¹ Hirai, H. (2012). “Nihon niokeru Hakubutsukan Keieiron no Kouchiku ni kansuru Genjyo Bunseki (Present Status of establishing “Museum Management Theory” in Japan)”. *Japan Museum Management Academy Kenkyu Kiyou No.16*. p.113.

²² The largest scholarly management association in the world since 1936 with about 20,000 members from 115 countries.

the management of museums. The cornerstone piece of literature on the management of museums is 'Museum Marketing & Strategy (2008)' by Philip Kotler, et.al.

1.3.1 Strategic Management

The author will use the theory of strategic management in management studies.

In management studies, there are two schools: positioning school and capability school. Michael Porter led the positioning school where management strategy is to choose profitable market to put oneself to be profitably positioned so that organization & human resources are strengthened. Jay. B. Barney led capability school where management strategy is made based on strength of own corporate capability. This is called Resource Based View (RBV). So the two schools argued 'positioning first' or 'capability first'.²³

The author will use the theory of positioning school in strategic management due to a theoretical framework seems comfortable to analyze museums. This is because museums are examined by academics from mission & strategy through to skills & training via Strategic Human Resource Management (SHRM).

²³ Mitani. K. (2013). *Keiei Senryaku Zenshi (50 Giants of Strategy. Positioning, Capability and Innovation)*. Tokyo: Discover Twenty One, pp.371-372

The theory has been developed as follows ;

In the 1960s, strategic management was for strengthening large sized companies in the US where the emphasis was laid on defining corporate domain, combining products and markets, and promoting diversification for the dispersion of management risk. Main researchers include Alfred Chandler and Igor Ansoff. In the 1970s, strategic management looked to the management of diversified businesses such as Product Portfolio Management (PPM)²⁴ because diversification was found to be insufficient for realizing success. The main researchers were not academics but a management consulting firm named Boston Consulting Group (BCG). In the 1980s, the age of reforming companies responding to environmental changes came and strategic management focused on competition in a given environment. Such strategies as cost leadership strategy, differentiation strategy, and focus strategy became important. The main researcher was Michael Porter whose strategic theory is still valid in today's world. (Table 5)²⁵

²⁴ PPM is used as an analytical tool for allocating corporate resources based on market growth rate and market share in order to balance corporate cash flow. See, Globis Management Institute. (1998). *MBA Management Book*. Tokyo: Diamondsha, pp. 10-11, and Mintzberg. H. (1999), *Strategy Safari*: Toyo Keizai, pp.95-99

²⁵ Mitani. K. (2013). *Keiei Senryaku Zenshi (50 Giants of Strategy. Positioning, Capability and Innovation)*. Tokyo: Discover Twenty One, pp.75-91, pp.122-132, pp.140-148, pp.219-225
Takahashi, Y. (2015) *Senryakuron (Strategic Theory)*. Leaders College, p.5

Table 5: Transition of Strategic Management Theory

	Contents of Strategic Management Theory	Reserchers
1960s	Strategy for Strengthening companies Definition of Corporate Domain Combination of Product and Market Promotion of Diversification for dispersing Management Risk	Chandler Ansoff
1970s	Strategy for Managing Diversified Business Experience Curve PPM (Product Portfolio Management)	Boston Consulting Group (BCG) Clarksen Lockridge
1980s	Strategy for Competition Among Companies Five Forces Cost Leadership/Differentiation/Focus Strategy Value Chain	Positioning School Porter
after 1990s	Strategy for Effective Utilizing Management Resources Resource Based View (RBV)	Capability School Barney

Source: Adapted from Takahashi. 2015 and Mitani. 2013, Author's Translation

Philip Kotler is a guru of marketing management in management studies. He started his academic career from the field of economics where his interest moved away from micro-economics to marketing research. Actually, he calls himself a marketing economist. He is not a pioneer in marketing management but an academic who systematized this field of study in order afterwards. His major output in research is 'Marketing Management, Analysis, Planning and Control (from the first edition 1967 to the fifteenth edition in 2015)' which was adopted as a textbook by business schools around the world. He then started to be interested in the application of marketing theory to nonprofit organizations, when he wrote a joint thesis with Sidney J. Levy, 'Broadening the Concept of Marketing' in 1969. He then published a pioneer textbook 'Marketing for Nonprofit Organizations' in 1975, and 'Strategic Marketing for Nonprofit Organizations' in 1987 in which the strategic theory of the 1980s was incorporated, followed by "Museum Marketing and Strategy, Designing Missions, Building Audiences, Generating Revenue & Resources" in 1998. (Table 6)

The book is an academic approach to systematizing the strategic marketing of museums using a management studies framework. The original book was published in 1998, and the second edition was published in 2008. The book contributes to academics and practitioners in the sense that it focuses on museums after the author applied strategic marketing theory to nonprofit organizations in his previous book ‘Strategic Marketing for Nonprofit Organizations’. He researches not only museums but also other nonprofit organizations such as professional services (1984), educational institutions (1985), healthcare organizations (1987), the hotel and sightseeing industry (1996), and the performing arts (1997). It is interesting to see that museum management started to develop in the USA in the 1970s when Kotler’s interest moved to nonprofit organizations.

Table 6 Philip Kotler History of Interdisciplinary Research

Year	Literature	Research Area	Co author
1967	Marketing Management, Analysis, Planning and Control	Private company	
1969	Broadening the Concept of Marketing	Private company	Sidney J. Levy
1975	Marketing for Nonprofit Organizations	Nonprofit Organization	
1984	Marketing Professional Services	Professional Services	Paul N. Bloom
1985	Strategic Marketing for Educational Institution	School	Karen Fox
1987	Strategic Marketing for Nonprofit Organizations	Nonprofit Organization	
1987	Marketing for Health Care Organizations	Hospital	Roberta Clark, Englewood Cliffs
1996	Marketing for Hospitality and Tourism	Hotel & Sightseeing	John Brown, James Makens
1997	Strategies for Marketing Performaing Arts	Performing Arts	Joanne Sheff
1998	Museum Marketing and Strategy, Designing Mussions, Building Audiences, Generating Revenue & Resources	Museum	Neil Kotler, Wendy I. Kotler

Source: Author made by various sources

The basic framework of management planning is composed of mission, corporate strategy, business strategy, and functional strategy.²⁶ Corporate strategy corresponds to a whole company; business strategy corresponds to each business division and functional strategy corresponds to activities such as operations, marketing & sales, human resource management, research & development, etc. Here, marketing management and human resource management belong to functional strategy. In this book, a concept of strategic marketing planning process (SMPP) is introduced where ‘Opportunities and threats for museums are clarified by external environmental scans, and strengths and weaknesses are clarified by internal environmental scans. Then, museums set their goals via a mission and goal formulation process, which is followed by a strategy formulation process’²⁷ These concepts evolved in the second edition where external environmental scan and internal environmental scan become an integrated and interactive concept. Such new concepts were added as SWOT analysis (strength, weakness, opportunity, threat),²⁸ PEST analysis (political, economic, social, technological analysis), Six Forces Analysis (rivalry among organizations, threat of substitute products or offerings, consumer demand, donor support, threats of new entrants, bargaining power of suppliers),²⁹ and the Museum Value Chain framework.

²⁶ Globis Management Institute. (1999). *MBA Keiei Senryaku (MBA Strategy)*. Tokyo: Diamondsha, , p11

²⁷ Kotler, N.G., Kotler, P., Kotler, W.I. (2008). *Museum Marketing & Strategy*. San Francisco: Jossey-Bass, pp45-47

²⁸ SWOT analysis concept was made popular by Kenneth Andrews (Professor at Harvard Business School) where top management makes strategies combining positive factors such as opportunities in external environment and strength in internal environments. See, Mitani, K. (2013). *Keiei Senryaku Zenshi (50 Giants of Strategy. Positioning, Capability and Innovation)*. Tokyo: Discover Twenty One, pp.100-107.

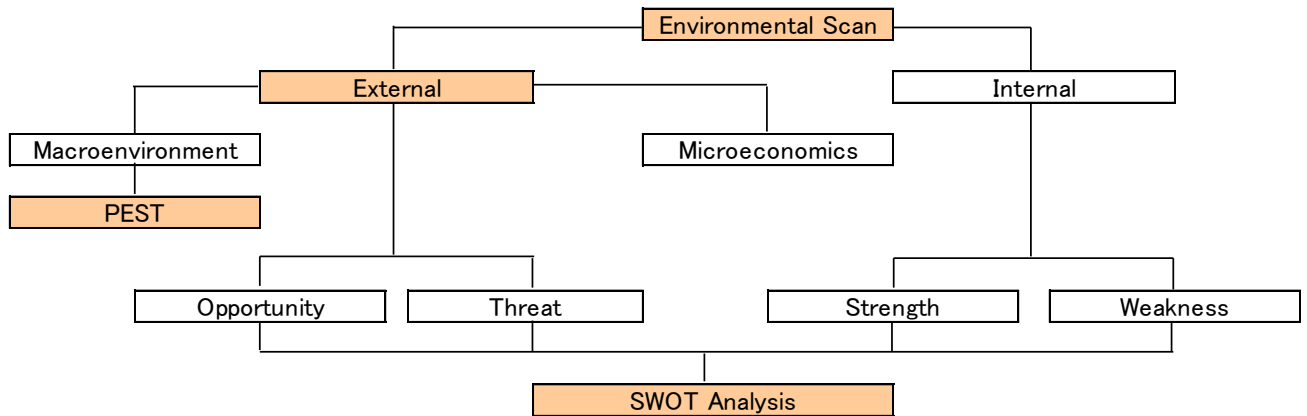
²⁹ Six Forces Analysis for museums is the evolved concept by Sharon M. Oster from Five Forces Analysis of competition (Competition rivals, Threat of new entries into the market, Threat of substitutes, Supplier power, and Consumer Power) by Michael Porter. See, Kotler, N.G., Kotler, P., Kotler, W.I. (2008). *Museum Marketing & Strategy*. San Francisco: Jossey-Bass pp.55-58

This shows evidence of influence by the strategic theory in the 1980s when Michael E. Porter greatly contributed to the academy in his landmark literature such as 'Competitive Strategy' in 1980 and 'Competitive Advantage' in 1985.

1.3.1.1 Strategy Formulation

Now, the author goes through each process of SMPP. There are two types of environment: external and internal. (Figure 2) The external environment describes the business environment where organizations undertake management tasks to acquire a competitive advantage. External environment may generally include such common conditions among organizations as a decrease in population, outdated infrastructure, financial crisis, globalization, the hollowing out of manufacturing industries, etc. Thus, an external environmental scan is about examining a museum's external environment regarding its opportunities and threats. There is a useful framework of PEST (Political, Economic, Social, and Technological) to examine this. (Table 7) Here, the author carefully selected consumer choice patterns in the leisure market, advertising/publicity/public relations, funding issues, budget allocation, global communications, information technology, etc which are assumed to be relevant to the museum sector.

Figure 2: PEST Analysis in the Environmental Scan



Source: Kotler, et. al. (2008). Author combined Figures : p49,51

Table 7: PEST Analysis Template: Subjects and Potential Prompts

Political Current Legislation Anticipated legislation Government policies Stakeholders International rules Employment laws Regulatory processes Lobby and pressure groups Ecological and environmental challenges Wars and other conflicts Cultural artifacts ownership issues	Economic <i>Funding issues</i> Taxation specific to product or services Economic situation and trends Economic growth or contraction Museum industry Consumer and end-user drivers Interest and exchange rates <i>Budget allocation</i> Competitive challenges Insurance issues Distribution channels
Social Demographics Lifestyle trends Consumer attitudes and opinions <i>Consumer choice patterns in leisure market</i> Population growth rate Ethnicity/religion Ethical issues <i>Advertising, publicity, and public relations</i> Media Brand image Income distribution	Technological <i>Use of technology in museums</i> <i>Interactive, multimedia exhibit design</i> <i>Web site development</i> Consumer buying mechanisms and technology Innovation potential Intellectual property issues <i>Global communications</i> Technology legislation Intellectual property <i>Information Technology</i> <i>Internet</i>

Source: Kotler, et.al. 2008: p50, Adapted from Chapman (2007)

The internal environment describes how management resources such as employees, assets, and money are deployed to support business activities. These are the sources for value creation. Thus, an internal environmental scan is about examining a museum's internal resources to identify its strengths and weaknesses.

Mission is another word for management principles where a company expresses its own ideal figure (universal creed and value) in public. The terms Managerial Creed or Value are also used by top management internally to familiarize employees with management's stance. The life of the Management Principles (or Mission) and the Managerial Creed is very long and can extend into perpetuity. Vision is a goal which management aims to reach by a certain period of time (around 3 to 10 years). Vision is periodically reviewed every 3 – 10 years. (Table 8)³⁰

For example, the mission and vision of Hitachi Ltd. is as follows ;
Mission is declared 'to contribute to society through the development of superior, original technology and products'³¹, and vision is that 'Hitachi delivers innovations that answer society's challenges. With our talented team and proven experience in global markets, we can inspire the world.'³²

³⁰ Takahashi, Y. (2015) *Senryakuron* (Strategic Theory). Leaders College, p.19
Globis Management Institute. (1999). *MBA Keiei Senryaku (MBA Strategy)*. Tokyo: Diamondsha, pp.14-16

³¹ Hitachi. (2016) *Hitachi to Create the New Vision*,
<http://www.hitachi.com/corporate/about/identity/index.html> accessed on 17 September 2016

³² *Ibid.*

Table 8: Strategy Related Terminologies

Name	Time Span	
Management Principles (or Mission)	Very long or Endless	Universal Creed & Value Ideal Figure of Company in future expressed in public
Managerial Creed	Very long or Endless	Universal Creed & Value Management Stance of Top Management for Employees
Vision	3-10 years	Goal of Company (Mid-term or long term management plan)
Strategy	1 year	Road to realize Vision Basic Framework to establish sustainable Competitive Advantage Grand Management Decision from executive perspectives (Half year or one year management plan)

Source: Adapted from Takahashi 2015, and Globis Management Institute 1999, Author's Translation.

Strategy is 'a process to realize vision, a basic framework to establish sustainable competitive advantage, and support big executive decisions made from a higher perspective. The time span is around 1 year'.³³ (Table 8) Thus, strategy is carefully designed with policy reviewed every year by top management to pursue competitive advantages.

For example, the strategy of Daimler Group, i.e. Daimler Group Strategy, is threefold. First, Clear aspiration for all divisions are declared as 'Most successful premium manufacturer'(Mercedes-Benz Cars division), 'No 1 in the global truck business' (Daimler Trucks division), 'Most successful players in world van business' (Mercedes-Benz Vans division), 'No 1 in the global bus business' (Daimler Buses division), and 'Best financial and mobility services provider' (Daimler Financial Services division). Second, the four strategic focus areas of Daimler are Strengthening core business, Growing globally, Leading in technology, and Pushing digitalization. Third, the profit targets are 17% (return on equity) for Daimler Financial Services and

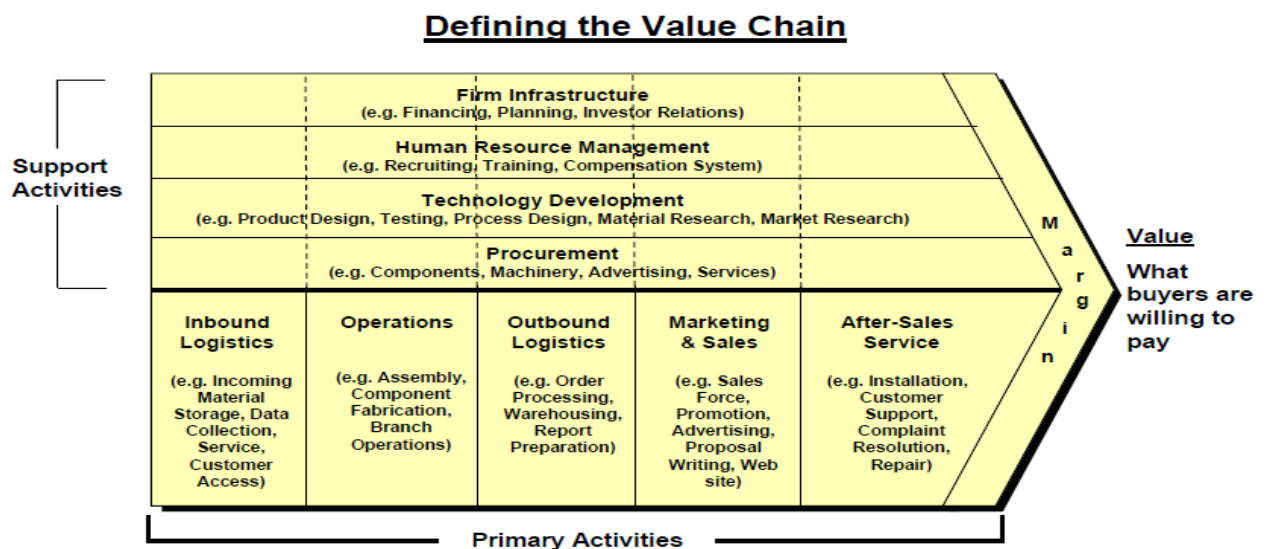
³³ Takahashi, Y. (2015) *Senryakuron* (Strategic Theory). Leaders College, pp.19-20

9 % (return on sales) for Automotive Business; specifically 10% for Mercedes-Benz Cars division, 8% for Daimler Trucks, 9% for Mercedes-Benz Vans, and 6% for Daimler Buses.³⁴

1.3.1.2. Museum Value Chain

The Museum Value Chain is tailored by Michael Porter using the existing concepts as applied to private companies. It shows how primary activities and support activities can interact to create value for customers. Here, Marketing & Sales activity is a part of primary activities and Human Resource Management (including Training) is a part of support activities. Mission and Strategy formulation is a part of Firm Infrastructure (Planning) as one of the support activities. (Figure 3)

Figure 3

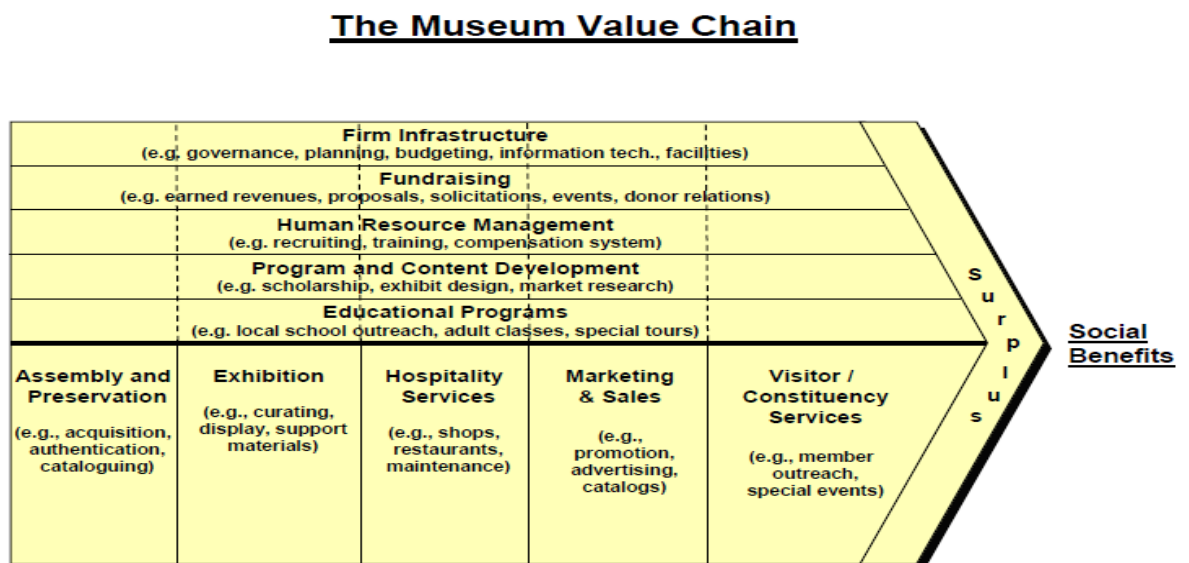


Source: Porter 2006: p6

³⁴ Daimler AG. (2016) *Daimler Corporate Presentation Jun/2016, p15,16,19.*
<https://www.daimler.com/dokumente/investoren/presentationen/daimler-ir-corporatepresentation-spring-2016.pdf> accessed on 17 September 2016

Similarly, the Museum Value Chain shows how primary activities and support activities can interact to create social benefits for the general public. Here, Marketing & Sales activity is a part of primary activities and Human Resource Management (including Training) is a part of support activities. Vision and Strategy formulation is a part of Firm Infrastructure (Planning) as one of the support activities. (Figure 4)

Figure 4:



Source: Porter 2006: p7

1.4. Strategic Human Resource Management

Human Resource Management is a relatively new theory from the 1980s which seems to coincide with when the age of reforming companies in response to environmental changes came. It ‘replaced the theory of Personnel Management ... from

1980s'.³⁵ Personnel management, where employees are strictly controlled by central personnel managers using rules and disciplines, is replaced by human resource management, where employees are managed by line managers with trust and commitment and with objectives linked to business strategies. Strategic Human Resource Management (SHRM) is a notion of more directly linked to corporate strategy. 'SHRM and HRM are different in two points. First, SHRM combines HRM policies to the process of strategic management of organization. Second, SHRM emphasizes on the accordance and consistency among various HRM policies'.³⁶ Thus, theoretically SHRM becomes a part of strategic management in order to realize competitive advantage. Here, HRM policy follows strategy. So far, 'the correlations between HRM policies and corporate performances have been verified, however, the causal relationship has not yet been clarified'.³⁷ Sato(2009) describes the link that 'SHRM insists that fit between HRM and strategy in response to external environmental changes leads companies towards competitive advantage, hence respects human resource competencies as source of competitive advantage.'³⁸ So, although the validity of SHRM towards performance improvement has been proved only in correlations (not yet in causalities), this can be applied to a museum context when HRM became more directly connected to strategy formulation to have more competitive advantage.

³⁵ Kobayashi, H. (2014). "Senryakuteki Jintekishigen Kanriron no Genjyou to Kadai (Status Quo and Problem of Strategic Human Resource Management Theory)". *Tohoku Gakuin University Department of Liberal Arts Ronshyu* No.167, p.63

³⁶ *Ibid.*

³⁷ *Ibid.*, p.69

³⁸ Sato, A. (2009). "Jintekishigenkanriron to kyariaron (HRM theory and career theory)". *Hosei University Kyaria Design Gakkai Kiyou* 2009.2, p.71

In order to improve museum performance, UK museums are required to report Performance Indicators to fund providers: the DCMS or the ACE. The DCMS supervises museums more numerically than the ACE does, which can be observed in the difference of Performance Indicators. For the sixteen sponsored museums, Performance Indicators include total visits, child visits, educational visits, website visits, overseas visits, admissions income, trading income, and fundraising (Charitable Giving).³⁹ On the other hand, for other museums to ACE, Key Performance Indicators (KPIs) are not exact figures but sentences and expressions.

1.5. Human Resource Development

1.5.1. Training & Development (T&D) and Organizational Development (OD)

‘HRM and HRD is a mutually related concept’.⁴⁰ HRM is about ‘recruitment of employees, administration, management practice and system for motivation’⁴¹ while HRD is about ‘practice of methodology and technique to train human resources’.⁴² So, HRD is more about a practical measure to improve quality of human resources. In HRM, ‘basic theory of labour administration and personnel management are relatively clarified, however, in HRD, basic theory is highly interdisciplinary and theoretical concept

³⁹ DCMS. (2008). *Performance Indicator Guidance, Museum & Galleries*
http://old.culture.gov.uk/images/research/PI_Guidance_note_with_PA_amendment.pdf
accessed on 17 September 2016, pp. 4-19

⁴⁰ Kusano, C. & Hisamoto, N. (2007). “Jintekishigen Kaihatsu no Rironteki Keifu to Gainen no Seiri (Arrangement of theoretical lineage and concept of Human Resource Development)”. *Kyoto University Department of Economics Working Paper J-64*, p.1

⁴¹ *Ibid.*

⁴² *Ibid.*

become ambiguous, it tends to focus on applied techniques'.⁴³ Thus, the theories of HRD is still under development. HRD is composed of (individual) training and development (T&D) and organizational development (OD).

'The origin of HRD is the training within industry in US during World War II'.
 "Nadler started to use HRD at the American Society of Training and Development (ASTD) in 1969'.⁴⁴ Since then, 'there exists no single clear definition of HRD'.⁴⁵
 Kusano and Hisamoto introduced 26 definitions of HRD in their literature. What is common is that 'HRD is composed of (individual) training and development (T&D) and organizational development (OD)'. (Table 9)⁴⁶

Table 9: Definition of HRD (Human Resource Development)

Author	Definition
McLagan (1983)	HRD use Training & Development (T&D), Career Development, Organizational Development (OD) in an integrated manner in order to improve performance of individual and organization.
McLagan & Suhadolnik (1989)	HRD improves effectiveness of individual, group, and organization using Training & Development (T&D), Career Development, and Organizational Development (OD) in an integrated manner.
Marsick & Watkins (1994)	HRD is a combination of Training & Development (OD), Career Development, and Organizational Development (OD). It needs theoretical integration to examine learning organization, and it is positioned as strategic activity in the entire organization.
Swanson (1995) Swanson & Holton III (2001)	HRD is a process of developing and exerting specialist ability of human resources by organizational Development (OD) and Training & Development (T&D) in order to improve performance.

Source: Adapted from Kusano & Hisamoto 2007: pp4-5. Extracted by author

⁴³ Kusano, C. & Hisamoto, N. (2007). "Jintekishigen Kaihatsu no Rironteki Keifu to Gainen no Seiri (Arrangement of theoretical lineage and concept of Human Resource Development)". *Kyoto University Department of Economics Working Paper J-64*, pp.1-2

⁴⁴ *Ibid.*, p.3

⁴⁵ *Ibid.*

⁴⁶ *Ibid.*, pp.4-5

The author used the terminology “training” in this research. It is ‘scheduled to provide in order to improve performance through learning limited to specific skills and operation in current duties. Therefore, training is immediately possible to apply and is completed by short time programs.’⁴⁷ So, training is a short term measure for individuals to improve performance. On the other hand, development is the scheduled effort in order to grow and extract human capability for future individual growth.⁴⁸ So, development is a long term measure to grow individual possibility.

Mayo & Lank (1994) show the definition of training as compared with education and learning that training ‘includes those solutions to a learning need that involve being taught or shown a way of doing things, and it is essentially skill related, whereas education ‘is the exposure to new knowledge, concepts and ideas in a relatively programmed way, and it is normally aimed at increasing knowledge, or modifying attitudes and beliefs,’ and learning ‘is employee need centered and starts with the individual as beneficiary.’⁴⁹ Thus, training is an instant measure for recipients to acquire necessary skills, while education is a more programmed measure to input knowledge and change attitudes and beliefs. Learning on the other hand is more employee oriented measure for individuals.

⁴⁷ Kusano, C. & Hisamoto, N. (2007). “Jintekishigen Kaihatsu no Rironteki Keifu to Gainen no Seiri (Arrangement of theoretical lineage and concept of Human Resource Development)”. Kyoto University Department of Economics Working Paper J-64, p.5

⁴⁸ *Ibid.*, pp.5-6

⁴⁹ Gold, J. et. al. (2013). *Human Resource Development Theory & Practice*. Hampshire: Palgrave Macmillan p.108 *Ibid.*, pp.5-6

There are some types of training such as induction training, remedial skills training, developmental training, firm specific training, and on-the job training, which are supposed to be relevant to museums context. Induction training ‘is undertaken when a new employee joins an organization. It is partly an information giving exercise but it is also part of the socialization process’.⁵⁰ So, induction training can be for new curators in order to familiarize them with museums. Remedial skills training ‘occurs to fill skill gaps when an employee or group of employees lack the skills necessary to perform their current job task effectively. This type of training is designed to meet long-term corporate needs rather than providing training in specific skills required currently.’⁵¹ If organizations are to be able to be adapt to their changing environments, there is a need for employees within the organization to be adaptable also.’⁵² Remedial skills training, which is concerned with elimination of skill gaps and improvement of organizational performance, can be for all class of curators (new curators, middle managers, and senior managers). It is closely related to the research questions ‘How are museum professionals trained in order to fill the skills gap’? Developmental training is ‘designed to meet long-term corporate needs rather than providing training in specific skills required currently.’⁵³ Developmental training can be for all class of curators (new curators, middle managers, and senior managers) in the sense that it is necessary for museum’s growth in future. Firm specific training is ‘referring to training in skills that

⁵⁰ Shapiro, J. et. al, (2013) *Human Resource Management, Undergraduate study in Economics, Management, Finance and the Social Sciences*. The London School of Economics and Political Science (LSE) p.48

⁵¹ *Ibid.*

⁵² *Ibid.*, p.49

⁵³ *Ibid.*, p.48

will only be of value within the employee's particular organization'⁵⁴ Firm specific training can be for all museums because they have a specificity in variety of history and collections. It is closely related to the research questions 'Are there any specificity in UK museums and the sponsored museums?'. On the job training is 'any activity designed to teach new skills or knowledge that takes place while the worker is in their normal place of work.'⁵⁵ So, on the job training can be for new curators in order to familiarize them with museum job routine.

1.5.2. Skills Requirement

1.5.2.1. Mayer Assumption

Mayer observes a transition of curator's skills in Canada, and indicates that skills required for curators have changed from scholarship oriented skills to management and external relationship oriented skills. Looking at skills historically, a museum was at curator's liberty when 'the curator had little contact with museum visitors and there were no educators, conservators, designers, marketers or any other museum profession'.⁵⁶ Thus, curators seem to be kept inside ivory towers for research on collections. For example, a curator's primary duties and responsibilities in 'The Guide to Museum Positions (1979)' by the Canadian Museum Association (CMA) are

⁵⁴ *Ibid.*, p.49

⁵⁵ Shapiro, J. et. al, (2013) *Human Resource Management, Undergraduate study in Economics, Management, Finance and the Social Sciences*. The London School of Economics and Political Science (LSE) p.52

⁵⁶ Mayer, C. (1991). "The Curator – Endangered Species or Brave New Profession?" *MUSE* ete/automme p.34

... ‘researches, acquires, documents, administers and communicates’.⁵⁷ However, Mayer’s fixed point observations of the requirement transition seen in situation-vacant advertisements for curators in the *Museogramme* magazine (1979-1987) shows ‘supervision of staff, grant writing (1980), planning, budgeting, policy development, programming, bilingualism (1982), interpersonal skills (1983), computer training, accountability (1985), showing that requirements have increased over time, while a graduate degree, research skill, and experience in the museum field were repeated constantly’⁵⁸. Sir Roy Strong, ex-director of the Victoria and Albert Museum stated that private corporation style skills are skills needed in the future: ‘the future holds little for scholarship and acquisition – it is one of building, refurbishment, public relations, commercial endeavor, marketing, fundraising, business management, audience research’.⁵⁹ The Victoria and Albert Museum is one of the sponsored art museums which the author used for a research subject. In fact, ‘now the curatorial departments are under the control of managers, and scholarship will be carried out by a separate research department’.⁶⁰ In such circumstances ‘the roles of the curator had evolved from that of research to more high-profile, publicity oriented functions’,⁶¹ making traditional curators on the verge of becoming less valuable specialists.

⁵⁷ *Ibid.*, pp.36-37

⁵⁸ Mayer, C. (1991). “The Curator – Endangered Species or Brave New Profession?” *MUSE* ete/automme p.37

⁵⁹ *Ibid.*

⁶⁰ *Ibid.*

⁶¹ *Ibid.*, p.38

Those skills requirements can be observed in the vacancy advertisement for museum curators. For example, the personnel specification by the British Museum for a curator of early medieval coins is as follows (British Museum HP).

‘The post-holder for this position must have a degree in a relevant subject. Specialization within any field covered by the post is welcome, but some previous familiarity with the Anglo-Saxon period is essential. You should have experience of research and publication, with some publications in peer reviewed journals. Ideally, with experience of completing a temporary exhibition or gallery refurbishment, and/or with experience of working with coins or other historic artifacts.’

George states his own opinion regarding the future of curatorial practice. The roles of curator may go beyond ‘selector and interpreter of works of art for an exhibition’ and into ‘a diplomat, a mentor, a mediator, and a motivator’⁶². He also states that a ‘curator must be receptive to current technology and aware of new developments, technologies, and trends.’⁶³ It would be appropriate to state that George’s scope of curators include all ‘star’ curators including curators of modern art and also independent curators who do not belong to museums and commercial galleries.

⁶² George, A. (2015). *The Curator’s Handbook*. New York: Thams & Hudson, p308

⁶³ *Ibid.*, p.306

Managerial skill is defined as ‘the ability to accomplish a particular type of managerial goal through personal action’⁶⁴. Bigelow, in his review of 9 literatures in the US context and 33 literatures in the international context, identified sets of frequently mentioned skills. A skill may fall within one of the 3 categories: primarily mentioned in the international literature (international skills), primarily mentioned in the US literature (domestic skills), and mentioned in both literatures (international and domestic skills). These skills ‘can be more broadly classified into 6 types: intrapersonal skills, interpersonal skills, learning skills, personal characteristics, entry skills, and administrative skills’.⁶⁵

1.5.2.2. Skills Set

In the museum sector, Skills requirements have also been an issue of ICOM. ICOM compiled the museum specific skills set “Curricula Guidelines for Museum Professional Development”, i.e. five broad areas of competencies - general descriptions of knowledge, skills and abilities - needed to work effectively in today's museums. Each competency is conceptualized as ‘ICTOP Museum Career Development Tree’ (Figure 5), which is composed of General Competencies, Museology Competencies, Information and Collection Management and Care Competencies, Management Competencies, Public Programming Competencies.⁶⁶

⁶⁴ Bigelow, J.D. (1995). “International Skills for Managers: Integrating International and Managerial Skill Learning”. *Asia Pacific Journal of Human Resources*, 32(1), p.1

⁶⁵ *Ibid.*, pp.5-6

⁶⁶ ICOM. (2000). *ICOM Curricula Guidelines for Museum Professional Development* <http://museumstudies.si.edu/ICOM-ICTOP/> accessed on 17 September 2016

•General Competencies

(All museum staff should be able to demonstrate skills in and knowledge of) :

Communications, Environmentalism, Evaluation methods, Financial management, Information Technology, Interpersonal relationships, Museum and society, Nature of work, Professionalism, Project Management, Research, Resources

•Museology Competencies

(Knowledge of and skills in the application of the intellectual foundations of museum work)

Community museology, Development of the museum profession, Roles and functions of museums, Vision, Governance, Issues in museum practices, Legal context for practice, Research activities, both discipline-based and museological

•Management Competencies

(Knowledge of and skills in the theory and practice of museum operations)

Accreditation, Advisory bodies, Architecture, Business and operational, management, Community, relations, financial planning and management, Formal structure, Fund raising and grant development, (income-generation), Human resource planning and management, Income producing activities, Information management, Insurance/Indemnity, Law, Marketing, Membership/friends organizations, Physical plant and site management, Public affairs, Media relations, Organizational Theory

•Public programming competencies

(Knowledge of and skills in serving the museum’s communities)

Communications, Exhibitions, Education and interpretation, Publications and products, Visitor service, and public relationships

•Information and collection management and care competencies

(Knowledge of and skills in creating preserving and sharing museum resources)

Archives, Collections,

Figure 5 Museum Career Development Tree



Source: ICOM HP

The author has created a conceptual model where three forces will motivate museum professionals to acquire the benchmark skills of museum curators. (Figure 6) This is the applied image of 'T-Shaped Skills' which non-academics such as Mckinsey & Company and Tim Brown (CEO of IDEO) advocated where the vertical stroke of T means a depth of skill and the horizontal stroke of T means a breadth of knowledge.⁶⁷ (Foltynowicz, 2013:pp6-7) Tim Brown is an alumni of the Royal College of Art and joined the predecessor of the present IDEO eventually to become CEO. The product development method named 'Design Thinking' was invented where 'T-shaped human resources (deep expertise and broad knowledge/communication power) created prototypes to test by trial and error'.⁶⁸

- Vertical forces to deepen the traditional curatorial skills

Examples are collection care, conservation, display, research, etc.

- Horizontal forces to broaden museum multi-functional skills across departments

Examples are IT, globalization, education, public relations, etc.

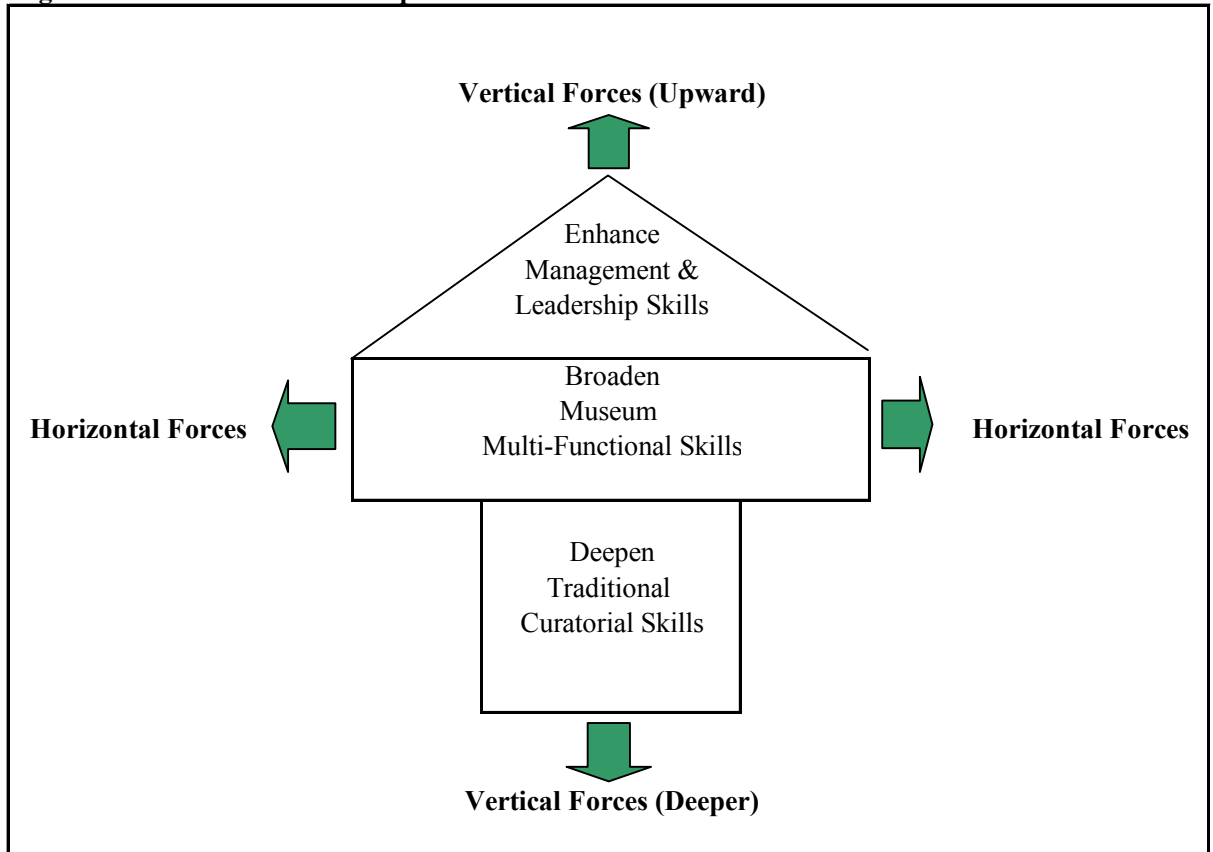
- Upward forces to enhance management and leadership skills

Examples are strategy formulation, fund raising, finance, management & leadership, etc.

⁶⁷ Foltynowicz, Z. (2013). *T-Shaped Professionals*, Poznan University of Economics
https://www.researchgate.net/.../Zenon...T-shaped_Professionals/.../ accessed on 17 September 2016,
pp. 6-7

⁶⁸ *Ibid.*, pp. 356-357

Figure 6 Three Forces to Develop Skills for Museum Professionals



Source: Author made adapted from "T-shaped Skills" concept

1.5.3. Training Requirement

Now, we move to the development of UK museum training. (Table 10) The Museums Association has a long history of providing museum training for curators starting before the Second World War. After the Second World War, ICOM, as a group of museums in the world, started to organize museum training. In 1958, Riviere introduced the concept of ‘three different levels of training need (defined as basic training, general training in museology, and specialized or advanced training on museology)’.⁶⁹

⁶⁹ Boylan, P. (1992). *Museums 2000 Politics, people, professionals, and profit*. London: Routledge, p.1

1965 was a turning point for museum training. ‘Four key resolutions relating to training were adopted which are just as relevant today’⁷⁰(Table 11), but today they appear to reflect a more scholarly approach and less practical approach to museum staff. In 1966, the University of Leicester opened the Department of Museum Studies where Raymond Singleton, Director of Museum Studies, made an effort to establish the International Committee for the Training of Personnel (ICTOP). From then, the ICTOP started to hold annual meetings to discuss museum training, and in 1969, the first major Museology Symposium was held at the University of Leicester. The ICTOP made ”A common Basic Syllabus for Professional Museum Training” in 1971 and revised it in 1979 and in 1981. The syllabus has nine primary instructional headings that are included in ‘any kind of basic professional museum training course or programme’. ⁷¹

- Organization, Operation and Management of Museums
- Museum Architecture, Layout and Equipment
- Collections: Origin, Related Records Set-up and Movement
- Scientific Activities and Research
- Preservation and Care of Collections
- Presentation: Exhibitions
- The Public (including public facilities)
- Cultural and Educational Activities of Museums

⁷⁰ Boylan, P. (1992). *Museums 2000 Politics, people, professionals, and profit*. London: Routledge, p.2

⁷¹ *Ibid.*, p.4-5

In 1987, the first UK governmental report on professional training for museum staff 'Museum Professional Training and Career Structure' was published. Lewis (1987) introduces the recommendation for the in-service training menus in the report as follows; 'A short course for new entrants to familiarize them with the museum functions ethical issues with the organization and funding of museums' 'Museums provides training depending on levels, new entrants, all categories of museum staff, middle management, and senior management'.⁷² This is so called induction training.

So, it is clear that the Museums Association and the University of Leicester made efforts to develop and promote museum training with international organizations (ICOM) earlier than the UK government did.

⁷² Lewis, G. (1987). "New Museum Training Proposals for the United Kingdom" *Museum*, No 156 (vol XXXIX, no.4), p.260.

Table 10: History of UK Museum Training

Year	Development
1889	Museum Association was established
1929	National Museum Director’s Council (NMDC) was established
By 1930	Museum Association was providing courses for curators
1931	Museum, Libraries, and Archive Council (MLA) was established. (as Standing Committee on Museum and Gallery: renamed to Museums and Galleries Commission in 1981)
1946	Arts Council of Great Britain was established
1947	ICOM international specialist Committee for Personnel & Administration (advising on museum training).
1958	“The training of museum workers and improvement of their qualifications” (Three different levels of training) <ol style="list-style-type: none"> 1. Basic Training 2. General Training in Museology 3. Specialized or Advanced Training on Museology
1965	ICOM 7 th General Conference, New York Four resolutions remain relevant to museum training
1966	University of Leicester opened Department of Museum Studies.
1968	The International Committee for the Training of Personnel (ICTOP) was established on the initiative of the ICOM Executive Council chaired by Raymond Singleton (University of Leicester, UK), etc.
1968~	ICTOP began its programme of annual meetings
1969	The first major Museology Symposium was held at the University of Leicester
1971	ICTOP made “A Common Basic Syllabus for Professional Museum Training”
1979 & 1981	ICTOP made revisions of “A Common Basic Syllabus for Professional Museum Training”
1981	Standing Committee on Museum and Gallery was renamed to Museums and Galleries Commission (MGC)
1987	The first governmental report on professional training for museum staff in the UK “Museum Professional Training and Career Structure” (Museums & Gallery Commission, 1987)
1992	Department of National Heritage (DNH) was established.
1994	Arts Council England (ACE) was established. (Divided from Arts Council of Great Britain)
1997	Department of Culture, Media, and Sports (DCMS) was established. (after DNH)
2000	Museums, Libraries, and Archive Commission (MLA) was established after merger
2011	Museum functions was transferred from MLA to ACE

Source: Adapted from Boylan 1987: pp1-8 and HP of museum sector bodies

Table 11; Four Resolutions (1965)

Resolution 1) “It is vital that museum personnel of all categories <u>should have a status corresponding to that of the academic profession</u> , since the required qualifications and responsibilities are similar. With equal qualifications and years of service, a member of the staff of a museum <u>should have the same status and salary as professionals in the teaching world or other learned institutions.</u> ”
Resolution 2) “A candidate for the post of museum curator <u>should possess a university degree</u> . Exceptions may be made for candidates of unusual merit.”
Resolution 3) “Curators for all types of museums <u>should receive a postgraduate training in a university or technical school covering museology in general</u> . This training <u>should include both the theory and practice</u> . Training may be undertaken by museum in the form of internships. This may include such subjects as field research, science examination of works of art, and technical studies pertaining to candidate’s own speciality. These postgraduate studies should receive the sanction of a diploma.”
Resolution 4) “Curators and other trained museum perspective <u>should be provided with the necessary facilities and time to carry on research and scientific work independent of their regular museum duties</u> . They <u>should also have opportunities to increase their knowledge through study in other museums in their country and abroad, and to participate in seminars and conferences at home and abroad,</u> ”

Source: Boylan 1987: pp2-3, emphasis added

In the literature reviews, it has been well examined as to what a curator’s skills should be and how these skills have evolved. Museum specific skills are identified as five broad areas of competencies and they are visually conceptualized in the Museum Career Development Tree. The necessary skills seem to have changed from scholarship oriented skills to management and external relationship oriented skills. However, it has not been well established how universities, museums, and curators inside museums respond to change and how museums take measures to prepare staff by training. Especially, little research on museum in-house training is seen. Regarding the formation of museum strategies, there is not much literature and most of it is by US academics of management studies, so the UK museum context has not been well examined. The objective of this research is to clarify this.

1.6. Summary

As for the literature review of management studies which deal with mission and strategy formulation, there is not much literature about museums that include solid theories. Such academics as Phillip Kotler⁷³ in marketing management theory and Michael Porter in strategic management theory have produced solid literature addressing the management of nonprofit organizations. In management studies, opportunities and threats of museums are identified by external environmental scans, and strengths and weaknesses are clarified by internal environmental scans. By environmental scans, museums set their goals in the mission and goal formation process followed by the strategy formulation process.

The author will use the theory of strategic management in management studies. In the 1980s, the age of reforming companies responding to environmental change came.

⁷⁴ Strategic management is for addressing competition among competitors in any given environment.

There are two types of environment: external and internal. The external environment describes the business environment in which organizations are operated to acquire a competitive advantage. Thus, external environmental scans are about

⁷³ Kotler, N.G., Kotler, P., Kotler, W.I. (2008). *Museum Marketing & Strategy*. San Francisco: Jossey-Bass.

⁷⁴ Takahashi, Y. (2015) *Senryakuron* (Strategic Theory). Leaders College, p.5

examining a museum's external opportunities and threats.⁷⁵

The internal environment describes the resources available to management, such as employees, assets, and funds, which the organization can deploy for business activities. These are the sources for value creation. Thus, internal environmental scans are about examining a museum's internal environment to identify its strengths and weaknesses.⁷⁶

Mission is another word for management principles where an organization expresses its own ideal figures in public. A museum's mission statement communicates its fundamental purposes.

Strategy is a process to realize vision, a basic framework to establish sustainable competitive advantage, and major executive decisions from a higher perspective. The time span is around 1 year.⁷⁷

The Museum Value Chain has been tailored by Michael Porter using the existing concepts used for private companies. It shows how the primary activities and support activities can interact to create social benefits for the general public. In this context Marketing & Sales is a part of primary activities and Human Resource

⁷⁵ Kotler, N.G., Kotler, P., Kotler, W.I. (2008). *Museum Marketing & Strategy*. San Francisco: Jossey-Bass. p.49

⁷⁶ *Ibid.*

⁷⁷ Takahashi, Y. (2015) *Senryakuron* (Strategic Theory). Leaders College, p.19

Management (including Training) is a part of support activities. Strategy formulation is one of the support activities within Firm Infrastructure (Planning).⁷⁸

Human Resource Management is a relatively new theory from the 1980s. It replaced the theory of Personnel Management from 1980s.⁷⁹ Strategic Human Resource Management (SHRM) is more directly linked to corporate strategy. Here, HRM policies follow strategy. ‘HRM and HRD is a mutually related concept’.⁸⁰ HRM is about ‘recruitment of employees, administration, management practice and system for motivation’⁸¹ while HRD is about ‘practice of methodology and technique to train human resources’.⁸² So, HRD is more about a practical measure to improve human resources. In HRM, ‘basic theory of labour administration and personnel management are relatively clarified, however, in HRD, basic theory is highly interdisciplinary and theoretical concept become ambiguous, it tends to focus on applied techniques’.⁸³ Thus, the theories of HRD is still under development. HRD is composed of (individual) training and development (T&D) and organizational development (OD).

The author used the terminology “training” in this research. In the literature

⁷⁸ Porter, M. (2006) *Strategy for Museums*, American Association of Museums http://www.hbs.edu/faculty/Publication%20Files/Strategy_for_Museumems_20060427_8d7858e7-8066-4c5b-a790-986f55e87ae4.pdf accessed on 17 September 2016, p.7

⁷⁹ Kobayashi, H. (2014). “Senryakuteki Jintekishigen Kanriron no Genjyō to Kadai (Status Quo and Problem of Strategic Human Resource Management Theory)”. *Tohoku Gakuin University Department of Liberal Arts Ronshū* No.167, p.63

⁸⁰ Kusano, C. & Hisamoto, N. (2007). “Jintekishigen Kaihatsu no Rironteki Keifu to Gainen no Seiri (Arrangement of theoretical lineage and concept of Human Resource Development)”. *Kyoto University Department of Economics Working Paper J-64*, p.1

⁸¹ *Ibid.*

⁸² *Ibid.*

⁸³ *Ibid.*, pp.1-2

review, training is limited to specific skills and operation regarding current duties and provided by design through learning in order to improve performance. Hence, training is possible to apply immediately by completing short time training. On the other hand, development is a carefully designed effort to extract and grow human abilities for future, longer-term individual growth.

Mayer (1991) observes a transition of the curator's skills in Canada, and indicates that skills required for curators have changed from scholarship oriented skills to management and external relationship oriented skills. Looking at skills historically, a museum was at curator's liberty when there were no such specialists as educator, conservator, designer, or marketer, and the curator had little contact with museum visitors.

ICOM compiled the museum specific skills set 'Curricula Guidelines for Museum Professional Development'. i.e. 5 broad areas of competencies - general descriptions of knowledge, skills and abilities - needed to work effectively in today's museums. Each competency is conceptualized as 'ICTOP Museum Career Development Tree'. It is composed of General Competencies, Museology Competencies, Information and Collection Management and Care Competencies, Management Competencies, Public Programming Competencies.⁸⁴

The author created a conceptual model where three forces can motivate museum

⁸⁴ ICOM. (2000). *ICOM Curricula Guidelines for Museum Professional Development* <http://museumstudies.si.edu/ICOM-ICTOP/> accessed on 17 September 2016

professionals to acquire the benchmark skills required of museum curators. It is composed of Vertical forces to deepen the existing curatorial skills, Horizontal forces to broaden museum multi-functional skills across departments, and Upward forces to enhance management and leadership skills.

In 1987, the first UK governmental report on professional training for museum staff 'Museum Professional Training and Career Structure' was published. Lewis (1987) introduces the recommendation of the in-service training menus in the report as follows; 'A short course for new entrants to familiarize them with the museum functions ethical issues with the organization and funding of museums' 'Museums provides training depending on levels, new entrants, all categories of museum staff, middle management, and senior management'.

When you look at the history of UK museum training, it is clear that the Museums Association and the University of Leicester made efforts to develop museum training together with international organizations (ICOM) earlier than the UK government did.

In literature reviews, it has been well established as to what curator's skills should be and how these skills have evolved. However, it has not been well examined how universities, museums, and curators inside museums respond to the changes and how universities and museums take measures to prepare staff by training. Especially,

little is seen about museum in-house training. In regard to formation of museum strategies, there are not so many literature most of which are by US academics of management studies, so UK museum context has not been well examined. The objective of this research is to clarify this.

Chapter 2. Methodology

In this research, using in-depth interviews and questionnaires with UK museum curators in addition to information obtained from universities and museums, the author will clarify what lacks in the existing literature (how universities, museums, and curators inside museums respond to the changes and how museums take measures by training, strategy formulation by UK museums), whereby the author can add qualitative analysis and put a reality check on the rhetoric of management theories and practitioners' reality. Since little directly related theory exists, the author proposes research propositions rather than hypothesis as well as using case study method.

The author shows how the field research has been organized. First, the research propositions are identified. Second, the appropriate research method is identified. Third, the research procedure is overviewed. Fourth, the interview guide is shown. Lastly, the author will identify some limitations on this research.

2.1. Research Proposition

External environmental changes

The literature review (1.3.1.1 of this article) clarified that a PEST analysis (Political, Economic, Social, and Technological analysis) of the external environment is

useful to identify relevant factors driven by environmental changes. The author assumed that it will be helpful to create a list of museum-specific environmental changes. Here, the author carefully selected consumer choice patterns in the leisure market, advertising/publicity/public relations, funding issues, budget allocation, global communications, information technology, etc which are assumed to be relevant in the art museum context. The author further simplified those factors into public relations, globalization, competition in leisure market, IT, budget cuts, etc.

Proposition 1 The external environment surrounding UK museums has been changed in public relations (PR), globalization, competition with amusement facilities, IT, budget cuts, etc.

Museum Strategy

The literature review (1.3.1.1 of this article) clarified that mission is another word for management principles where a company expresses its own ideal figure (universal creed and value) in public. The life of Management Principles (or Mission) is very long or continues in perpetuity. So, the author assumed by its definition that a museum mission is not easily changed unless there were to occur some fundamental shock such as a merger or acquisition. The author also assumed that it is possible that UK museums do not change museum missions because of long-standing traditions.

The literature review (1.3.1.1 of this article) clarified that strategy is a process to realize mission, a basic framework to establish sustainable competitive advantage, and an executive decision from higher perspectives, so the author assumed by its definition that museum strategy is flexible and can change within a relatively short time frame (around one year). The author also assumed that strategies influenced by environmental changes are museum marketing, public relations (PR), operational efficiency, finance, IT, human resource management, etc.

Proposition 2.1 UK museum missions have not been easily changed because of long tradition.

Proposition 2.2 UK museum strategies have been significantly changed to cope with the changes in such environmental changes as museum marketing, public relations (PR), operational efficiency, finance, IT, human resource management, etc.

Skills requirement

The literature review (1.5.2 of this article) clarified that Mayer's assumption is that skills required for curators have changed from scholarship oriented skills to management and external relationship oriented skills. This is similar to ICOM's tree image of museum specific skills set from which skills needed grow from general competencies to museology competencies to IT and to management competencies. The author created a conceptual model in which three forces will motivate museum

professionals to acquire the benchmark skills required of museum curators. Broadening museum multi-functional skills and enhancing management and leadership skills are important while deepening the traditional curatorial skills continues to be very important.

Proposition 3.1 The traditional skills that were important for art museum professionals are traditional curatorial skills.

Proposition 3.2 The existing skills that are important for art museum professionals are museum multi-functional skills.

Proposition 3.3 When facing museum mission and/or strategy changes, the benchmark skills for art museum professionals are management and leadership skills.

Proposition 3.4 The UK specific skills for art museum professionals are traditional curatorial skills.

Proposition 3.5 The museum specific skills for art museum professionals are traditional curatorial skills.

Proposition 3.6 Skills needed for museum professionals are broadening museum multi-functional skills, and enhancing management and leadership skills; however, deepening traditional curatorial skills continues to be important because of the long history of museum collections.

Training Requirement

The literature review (1.5.3 of this article) clarified that there are three types of museum training providers: university, museum, and third party institutions. The author assumed that universities contribute to pre-entry training of museum studies (traditional curatorial skills), mid-career training (museum multi-functional skills, management and leadership skills), and senior management training (management and leadership skills). The author also assumed that museums, as museum-specific training providers, contribute to post-entry training, mid-career training, and senior management training. Third party institutions contribute to mid-career training and senior management training. The most prominent examples are the Museums Association and The Clore Leadership Programme.

Proposition 4.1 Pre-entry training is conducted mainly by university programs of museum studies.

Proposition 4.2 Post-entry training is conducted by each museum.

Proposition 4.3 Mid-career training is conducted by each museum and by third party institutions. It is also conducted by university programs of museum studies and management studies.

Proposition 4.4 Senior management training is conducted by each museum and by third party institutions. It is also conducted by university programs of museum studies and those of management studies.

Proposition 4.5 CPD training (AMA, CPD Plus, FMA) conducted by the Museums Association is effective in supporting the continuous improvement of UK curators.

2.2. Research Method

2.2.1. Qualitative method

This research uses a qualitative method because the objective of this research is to explore the skills and training requirement for UK art museum professionals by interpreting respondents' personal opinions on and feelings about the skills and training requirements in an environment of change. Maanen (1983) defines the qualitative method as 'an array of interpretative techniques which seek to describe, decode, translate and otherwise come to terms with the meaning, not the frequency, of certain more or less naturally occurring phenomena in the social world'⁸⁵ 'Research problem focusing on uncovering a person's experience or behavior, or where we want to uncover and understand a phenomenon about little is known, are typical examples of problems requiring qualitative research'.⁸⁶ In qualitative research, there are some problems with the accuracy of researchers' interpretation. For example, researchers 'cannot provide a definitive account of the subjects' perspectives',⁸⁷

⁸⁵ Easterby, Smith, Thorpe, and Lewie. (1993) *Management Research: An Introduction*. Sage London., p.71

⁸⁶ Ghauri, P., Gronhaug, K., and Kristianslund, I. (1995) *Research methods in business studies*, (Chapter 10) New York: Prentice Hall., p.83

⁸⁷ Bryman, A. (1989) *Research methods and organization studies*, London: Unwin Hyman, p.136.

Furthermore, 'it is generally accepted that, for inductive and exploratory research, qualitative methods are most useful as they can lead to hypothesis building and explanations'.⁸⁸ Since there is little established theory to provide the framework to understand the skills and training requirements for UK art museum professionals under the assumption of an evolutionary environment, a theory need to be created from situational data collection as materials for hypothesis. This kind of discovered theory is called a grounded theory where 'the researcher goes by feel and intuition, aiming to produce common or contradictory themes and pattern from the data which can be used as a basis for interpretation'.⁸⁹

2.2.2. Case study method

The case study method is applied for this research. This method is appropriate because 'in relatively less-known areas where there is little experience and theory available to serve as a guide, intensive study of selected examples is a very useful method of gaining insight and suggesting hypothesis for further research'.⁹⁰

The author conducted multiple case studies because the major objective of this research is to induce general explanations to the skills and training requirements for UK art museum professionals in an assumed evolutionary environment.

⁸⁸ Ghauri, P., Gronhaug, K., and Kristianslund, I. (1995) *Research methods in business studies*, (Chapter 10) New York: Prentice Hall., p.85

⁸⁹ Easterby, Smith, Thorpe, and Lewie. (1993) *Management Research: An Introduction*. Sage London., p.105

⁹⁰ Ghauri, P., Gronhaug, K., and Kristianslund, I. op. cit., pp.87-88

2.3. Research procedure

2.3.1. Empirical method

The empirical method has been adopted through individual interviews. The individual interview is appropriate to obtain in-depth knowledge of the skills and training requirements for UK art museum professionals in an assumed evolutionary environment. Burgess (1982) states the importance of interviews that '(the interview) is ... the opportunity for the researcher to probe deeply to uncover new clues, open up new dimensions of a problem and to secure vivid, accurate inclusive accounts that are based on personal experience'.⁹¹

In the qualitative method, interviews are relatively loosely structured. 'The aim is to elicit respondents' ways of thinking about the issues with which the qualitative researcher is concerned, so that there is usually a preference for minimizing the degree to which they are constrained'.⁹² Therefore, semi-structured interviews were chosen so that they could allow some discretion regarding the direction the interview discussion took. Interviewees answer the same questions and cover the main issues of interest, while the researcher may ask further questions in particular cases or have the interviewees raise more issues of which the researcher was not aware of.

⁹¹ Easterby, Smith, Thorpe, and Lewie. (1993) *Management Research: An Introduction*. Sage London., p.73

⁹² Bryman, A. (1989) *Research methods and organization studies*, London: Unwin Hyman, p.147.

2.3.2. Selection of Museum Professionals

As already described, the museum curators interviewed were chosen from two large sponsored museums. Large museums were preferred to small and medium sized museums because of their well organized curating experiences in the museums as well as the practice of being supervised numerically by the DCMS.

The interviews and questionnaires were conducted in 2016. The author had access to two large sponsored museums through an international society of Japanese traditional arts. The society was of great help because it connected with overseas researchers and collectors of Japanese traditional arts. At first, the society recommended two museum curators to be interviewed. The author accepted the recommendation. Thus, the museum curators interviewed were secured through the researchers tie in the same field of Japanese traditional arts. These interviews were considered a personal service to a quasi-insider rather than business like communications with outsiders (which may incur possible psychological resistance). The author tried to make appointments with the two museum curators. Fortunately, one curator accepted the interview but the other could not make the time during the author's stay in London. Another curator did eventually provide answers to the detailed questionnaire after the author returned to Japan.

Since confidentiality was guaranteed, the personal names and the names of the museums are not mentioned in the dissertation. Instead, pseudonyms such as museum A and museum B are used. All interviews were conducted in English, which made the interviewees feel at home and relaxed. As a quasi-insider, I did not seem to embarrass the interviewees. The length of the face-to-face interviews was one hour, conducted in a coffee shop of the curator's workplace. A tape recorder was not used to avoid any reticence; instead the author kept a notepad on the table so that the interviewees could clearly see what the interviewer wrote. Thus, the interviews were conducted in a comfortable atmosphere.

The interviewees were all UK curators who were actually working for the museums at the time of the interviews. This is appropriate because the author can obtain real front-line comments rather than those from retired staff or those who were transferred to other museums.

2.4. Interview guide

The interviewees were asked to answer a common set of questions concerning the external environmental changes in the UK context, the influence of the external environmental changes on the strategy formulation, and the skills and training requirements for museum professionals. The interviewees were given the summary of the objectives of this research beforehand so that they could have an overview of what

to expect from the researcher's questions. Toward this end, the questions were set as follows (Appendix):

External environmental changes

Q1 What are the changes of external environment surrounding UK museums?

Museum Mission

Q2.1 How museum missions have changed by those external environmental changes ?

Museum Strategy

Q2.2 How museum strategies have changed by those external environmental changes?

Skills Requirement

Q3.1 What used to be the traditional skills for art museum professionals in the past?

Q3.2 What are the existing skills for art museum professionals at present?

Q3.3 What are the benchmark skills for art museum professionals in the changes of museum missions and strategies ?

Q3.4 What are the UK-specific skills for art museum professionals, if any?

Q3.5 What are your museum specific skills for art museum professionals, if any?

Q3.6 What style of skills development is the most important:

- a) deepening traditional curatorial skills,
- b) broadening museum multi-functional skills,
- c) enhancing senior management and leadership skills?

Training Requirement (Pre-entry training)

Q4.1 What museum training do they provide for pre-entry curators ?

Training Requirement (Post-entry training)

Q4.2 What museum training do they provide for post-entry curators as induction training?

Training Requirement (Mid-career training)

Q4.3 What museum training do they provide for mid-career curators and line managers as short term remedial skills training and long term developmental training?

Training Requirement (Senior Management Training)

Q4.4 What museum training do they provide for senior management curators and directors?

Training Requirement (CPD Training)

Q4.5 How do you evaluate CPD (AMA, CPD Plus, FMA) training involving mentors provided by Museum Association?

There are some other supporting questions to elaborate the frontline situation.

Training Requirement (Obstacles to the implementation of training)

Q5 What will be the obstacles to the implementation of training?

Training Requirement (Reflections of experience)

Q6.1 What training did your universities/museums provide to cope with those changes?

Q6.2 What training would you like your museum to do to cope with those changes?

Q6.3 Looking back your career, what museum training of which time phase by which training provider have most improved your art museum skills?

2.5 Limitation of this research

There are two limitations of this research which need to be mentioned. First, the sample size is small. The author contacted a small number of UK museum curators belonging to two UK museums. The in-depth interviews and questionnaire were appropriate to throw light on the complex processes and linkages on the behavior of UK museum curators, but may not be sufficient to generalize arguments. Second, the author's academic and professional association experience in Japan and Taiwan through the membership in the Museum Association and the Museological Society of both countries might have biased the author in the interpretation of data obtained from interviews and questionnaires with UK museum curators. It is possible that the author could assume the UK curators were feeling and behaving in the same way as other curators whom she already knew. That said, prior knowledge of and familiarity with art exhibition practitioners is valuable to facilitate an understanding of the context for the interviews. Furthermore, a traditional art creator experience is of great use in the sense that interviewees are relaxed enough to be honest and tell the author truthful details from their workplaces. Therefore it would not be too much to say that the advantages of art sector specific knowledge and experience offset the disadvantages of an Anglo-Asia perception gap about museums.

Chapter 3. Findings

The author is going to analyze the data from the interviews and questionnaires based on the theoretical framework which has been explained in the literature review.

3.1. Strategy Formulation

3.1.1. External Environment

Proposition 1 The external environment surrounding UK museums has been changed in public relations (PR), globalization, competition with amusement facilities, IT, budget cuts, etc.

The curator in museum A replied without hesitation that budget cuts are the foremost change in the external environment. Although the question mentioned other choices of factors for changes in the external environment such as public relations, globalization, competition in the leisure market, IT, etc. she did not choose any of them. In her view, while it is true that there have been budget cuts since the era of the Margaret Thatcher administration, budget cuts have recently intensified. She commented that 'we cannot do so many things with budget cuts'. Competition for museum visitors is everywhere and museum A is one of the sponsored museums that have a duty to provide free admission for the general public in exchange for the

entitlement to receive a government fund from the DCMS. There is an impact of budget cuts on her job to the extent that they need to find sponsorship from large companies and they have no budget inside the museum for writing books as a museum A curator.

The curator in museum B replied that the changes in the external environment are public relations, globalization, competition in leisure market, IT, and budget cuts. These are all choices of the changes in the external environment mentioned in the questionnaire, and no other changes were mentioned.

It was found that different views on external environmental changes are observed. The curator in museum B covers all the changes in the external environment mentioned in the question whereas the curator in museum A concentrates on budget cuts as the foremost issue. The latter reply coincides with other official remarks by the head of the Museums Association and with one of the perceived environmental changes by the Tate Group these days (competition, changes in the wider economy, and a smaller public sector).

David Fleming, President of the Museums Association, in its annual report 2016 shows the challenges facing the museum sector as ‘the sector faces significant challenges, notably a seismic shift in funding. We have already seen the impact of funding cuts and a range of measures to try to offset the effect of these cuts.’ So, the most updated perception of challenges faced by the head of the museum sector body is

funding cuts.

When it comes to individual museums, the Tate Group clearly identifies three changes in external environment in its Tate Vision and Plan 2016-19, i.e. competition, changes in the wider economy, and a smaller public sector. It states that ‘commercial galleries have developed more public spaces and the distinction between public and private has become less apparent and the choice for the gallery visitor greater’. ‘Audiences have a range of other experiences and options available to them through other forms of venue and media,’ ‘As Tate has come to depend more on revenue-generated through its own commerce and sponsorship and donations, it has become more exposed to economic fluctuation. Retrenchment on the part of corporate and individual sponsors would have a greater impact on Tate’s revenues than a few years ago.’ ‘Tate’s revenues are more susceptible to the impact of political and economic change in the UK and beyond.’ ‘Over the last six years, there has been a 31% reduction in the Revenue Grant in Aid in real terms.’⁹³ Thus, Tate Group perceives competition during budget cut period under changes in the wider economy. In other words, a museum is exposed to economic fluctuations (revenue volatility) even though a museum is successful in its revenue generating efforts such as commerce, sponsorship, and donations.

⁹³ Tate Gallery. (2016) *Tate Vision and Plan 2016-19*
<http://www.tate.org.uk/download/file/fid/101666> accessed on 17 September 2016, p1

It seems that budget cuts are interrelated to other factors of environmental change such as competition and change in the wider economy, and a small public sector. There is a view that budget cuts motivate museums to rely more on fundraising from private companies; however, the economic downturn after the Lehman shock (Global Financial Crisis) exposed museums to the volatility of fundraising from the private sector while at the same time museums have to compete with other amusement facilities including private galleries.

3.1.2. Museum Mission

Proposition 2.1 UK museum missions have not been easily changed because of long tradition.

The curator in museum A replied that the mission cannot be easily changed. The curator in museum B replied that they have an increasing commitment to make the museum accessible to as wide a range of audiences as possible.

It was found that different views on museum missions are observed. It seems that the curator in museum A stands on conservative views on stability of museum missions whereas the curator in museum B mentions commitment of accessibility to wider audiences, which the author could not confirm with the museum's mission. The reply of the latter does not necessarily coincide with other museums' official transition

of museum missions. It can be categorized in two ways;

- The mission has never been changed and in some cases the aim (mission) is defined (fixed) by the Museums and Galleries Act 1992, which means that UK law stipulates museum missions.,
- The key contents of the mission have never been changed but there were some minor changes over time.

The fact of there being some minor changes provided counterevidence against the assumption that the missions have not been changed because of their long history. It is not because of their long history but because of the statutory definition by the Museums and Galleries Act 1992 and also because of each museum's arbitrary decision making on their missions. Let us have a look at the example of each museum to witness the argument.

British Museum:

The aim of the British Museum is 'to illuminate to present and future generations throughout the world the histories of cultures by preserving, presenting, enhancing and researching the unique national collections in its care'. This has not been changed since the accessible annual report of 1999-2000. (British Museum HP)

National Gallery

The aim of the National Gallery is ‘to establish a central role for old master paintings in modern cultural life.’⁹⁴ This has been the aim since the National Gallery Corporate Plan 2012. Until then it was ‘to amplify the visitor’s experience of the permanent collection through special exhibitions, (omit)’ from the accessible corporate plan in 2009. Therefore, there was a change over time.

National Portrait Gallery

The aim of the National Portrait Gallery is ‘to promote through the medium of portraits the appreciation and understanding of the men and women who have made and are making British history and culture’, and ‘to promote the appreciation and understanding of portraiture in all media.’⁹⁵ This has not been changed since the accessible National Portrait Gallery Account 2002-2003. According to the report, the aim is defined by the Museums and Galleries Act 1992, therefore, the museum mission was given.

⁹⁴ National Gallery. (2016) *National Gallery Annual Report and Account for the year ended 31 March 2016*

https://www.nationalgallery.org.uk/media/23946/annual-report-accounts_2015-16.pdf
accessed on 17 September 2016, p.2

⁹⁵ National Portrait Gallery. (2016) *National Portrait Gallery Annual Report and Account 2015-2016*
<http://www.npg.org.uk/assets/files/pdf/accounts/npgaccounts2015-16.pdf>
accessed on 17 September 2016, p.4

Tate Group

The mission of the Tate Group is ‘to increase the public’s understanding and enjoyment of British art from the sixteenth century to the present day and of international modern and contemporary art.’⁹⁶ This has not been changed since the accessible *The Board of Trustees of the Tate Gallery Annual Accounts 2004-2005*. According to the report, the aim is defined by the Museums and Galleries Act 1992, therefore, the museum mission was given by UK law.

Victoria and Albert Museum

The mission of the Victoria and Albert Museum is ‘to be recognized as the world’s leading museum of art, design, and performance, and to enrich people’s lives by promoting research, knowledge and enjoyment of the designed world to the widest possible audience.’⁹⁷ The mission has had a slight change over time as below, but the gist of the museum mission has not been significantly changed.

⁹⁶ Tate Gallery. (2016) *The Board of Trustees of the Tate Gallery Annual Accounts 2015-2016* <http://www.tate.org.uk/download/file/fid/102348> accessed on 17 September 2016, p.3

⁹⁷ Victoria and Albert Museum. (2016) *Victoria and Albert Museum Annual Report and Accounts 2015-2016* [https://vanda-production-assets.s3.amazonaws.com/2016/10/03/10/43/32/6e5327ff-0741-44b8-b65e-53e1b4b1da0b/VAM%20Stat%20Accounts%202015-16%20FINAL\(3\).PDF](https://vanda-production-assets.s3.amazonaws.com/2016/10/03/10/43/32/6e5327ff-0741-44b8-b65e-53e1b4b1da0b/VAM%20Stat%20Accounts%202015-16%20FINAL(3).PDF) accessed on 17 September 2016, p.2, emphasis added.

(Quote)

To be recognized as the world's leading museum of art, design and performance, and to enrich people's lives by promoting research, knowledge and enjoyment of the designed world to the widest possible audience. (Annual Report and Accounts 2014-15 & 2013-14: emphasis added)

To be the world's leading museum of art and design. To enrich peoples' lives and inspire individuals and everyone in the creative industries, through the promotion of knowledge, understanding and enjoyment of the designed world. (Annual Report and Accounts 2012-13, emphasis added)

To be the world's leading museum of art and design; enriching people's lives by promoting knowledge, understanding and enjoyment of the designed world. (Annual Report and Accounts 2011-12, emphasis added)

(Unquote)

Wallace Collection:

The principle aim of the Wallace Collection is 'to safeguard this unique and varied Collection, making it accessible for the present and preserving it for future

generations'.⁹⁸ This has not been changed since the accessible Triennial Report 1998-2000. According to the report, the aim is defined by the Museums and Galleries Act 1992, therefore, the museum mission was given by UK law.

3.1.3. Museum Strategy

Proposition 2.2 UK museum strategies have been significantly changed to cope with the changes in such environmental changes as museum marketing, Public Relations (PR), operational efficiency, finance, IT, human resource management, etc.

The curator in museum A replied that strategies in operational efficiency, finance, and human resource management have been changed by external environmental changes (i.e. budget cuts). She perceives that all the changes are linked to fewer staff as a result of budget cuts. The curator in museum B replied that strategies in marketing & sales, public relations (PR), operational efficiency, finance, IT, and human resource management have been changed by those external changes. She added that limited budgets mean that the museum must run as efficiently as possible. Funding strategies now have more emphasis on self-generated income and they have strategies in place to attract diverse audiences and to reach international audiences.

⁹⁸ The Wallace Collection. (2016) *The Wallace Collection Annual Report and Accounts 2015-16* https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/540218/Wallace_Collection_Annual_Report_and_Accounts_2015-16_web.pdf accessed on 17 September 2016, p.6

It was found that different views on museum strategies are observed. It seems that the curator in museum B covers all the changes in museum strategies mentioned in the question whereas the curator in museum A concentrates on operational efficiency, finance, and human resource management. The reply does not necessarily coincide with other museums' transition of strategies. It can be categorized in three ways;

- Strategies have never been changed and in some cases the strategies is defined (fixed) by the Museums and Galleries Act 1992. They are the counter evidences against basic strategic theory that strategy is changed when external environment is changed.
- Strategies have not been changed except some minor changes which do not influence the essence of strategy.
- Strategies have been shifted from traditional collection management to public relations, competition in leisure market and budget cuts.

The fact of no changes including some cases that the strategies are fixed in line with the statutory definitions provided counterevidence against the principles of strategic theory that strategies have to be changed in response to environmental changes. The author would argue that the museums without strategic changes over time may have no perception of emergency until now. Alternatively, the museums are too optimistic assuming that in future the DCMS might eventually help them. Let us have a look at the example of each museum to witness the argument.

Museum Strategy

British Museum

The strategy of the British Museum is first ‘to manage and research the collection more effectively’, second, ‘to enhance access to the collection’, third ‘to invest in our people’ and fourth ‘to increase self-generated income’. The first strategy about effectiveness of management and research, the third strategy about human resource development, and the fourth strategy about increase of self-generated income seem to be influenced by budget cuts and competition in the leisure market.⁹⁹

National Gallery

The strategic objectives of the National Gallery is first ‘to preserve, enhance and develop the potential of our collections for our public’ and second ‘to broaden our appeal and provide an exceptional visitor experience’ and third ‘to inspire learning and engagement’ and fourth ‘to invest in our staff, increase income and care for our physical facilities’. The first three strategies are about collection management and visitor care and seem to be influenced by public relations, and the fourth strategy about human resource development, income generation, etc. seems to be influenced by competition in

⁹⁹ British Museum. (2008) *The British Museum: Funding Agreement 2008-11*
https://www.britishmuseum.org/pdf/British_Museum_Signed_Funding_Agreement_2008-11.pdf
accessed on 17 September 2016, pp. 1-2

the leisure market and budget cuts.¹⁰⁰ These strategic objectives are valid since the Annual Report and Accounts 2012-13, and before those the strategic objectives were ‘care for the collection’, ‘access to the collection’, ‘interpretation and study of the collection’, ‘enhancement of collection’, and ‘additions to the collection’. All are associated with collection management. So, they seem to be evolving in response to external environmental changes such as public relations, competition, and budget cuts.

National Portrait Gallery

The primary objectives of the National Portrait Gallery are twofold: objectives for charitable activities and objectives for increasing and developing resources.¹⁰¹

Charitable activities (emphasis added)

- To extend and broaden the range of audiences for the National Portrait Gallery and its work through access and learning activity, a higher national and public profile, and effective communication strategy;
- To develop the Collection, creating opportunities for acquisition and commission, while improving its care and conservation;

¹⁰⁰ National Gallery. (2016) *National Gallery Annual Report and Account for the year ended 31 March 2016*

https://www.nationalgallery.org.uk/media/23946/annual-report-accounts_2015-16.pdf
accessed on 17 September 2016, p.2

¹⁰¹ National Portrait Gallery. (2016) *National Portrait Gallery Annual Report and Account 2015-2016*
<http://www.npg.org.uk/assets/files/pdf/accounts/npgaccounts2015-16.pdf>
accessed on 17 September 2016, p.5

- To increase the understanding of and engagement with the Collection and the art of portraiture through outstanding research, exhibitions and displays, learning publishing, regional and digital programmes;

Increasing and developing resources

- To maximize the financial resources available through both public and private sector support, trading and licensing and through the effective management of the Gallery's assets and resources;
- To develop staff as an essential resource through the extension of staff diversity, training, development and learning programmes;
- To bring the buildings, technical and managerial infrastructure of the Gallery to the highest standards, including processes, systems, collection storage and staff accommodation.

Those objectives are from the Corporate Plan of 2016-19.¹⁰² The strategic objectives were formed in the Corporate Plan of 2005-08 and there was a minor amendment in the Corporate Plan of 2008-11 where the third objective had a minor amendment from the previous one as below;

¹⁰² National Portrait Gallery. (2016) *National Portrait Gallery Corporate Plan 2016-19* <http://www.npg.org.uk/assets/files/pdf/corporate/busplan20162019.pdf> accessed on 17 September 2016

- *To increase the understanding of and engagement with the Collection and its subjects through bringing more of the reference collections into use, and through outstanding research, displays and exhibition, education, access, publishing, information, regional and digital programmes, and a higher national and public profile.*

The first three strategies (i.e. charitable activities) about collection management and visitor care seem to be influenced by public relations and the next three strategies (i.e. increasing and developing resources) about financial management, human resource management, and facility innovation through IT and management seem to be influenced by competition in the leisure market, IT, and budget cuts.

Tate Group:

The strategic objectives of the Tate Group is first, ‘to consolidate, manage and research the Collection in ways that respond to changes in the world around Tate’, second ‘to devise innovative programmes that engage with existing and new audiences, both in the galleries and through digital media and partnerships, whose expectations of their relationship with the museum are changing and whose participation will be a part of what Tate does’ and third ‘to improve Tate by investing in staff development and the working culture and develop Tate’s self-reliance and business model for a sustainable future’. It is interesting to see many positive words such as a change, innovation, etc.

in its official documents. Those strategies about responsive collection management, innovative visitor care, and human resource management seem to be influenced by public relations, competition in the leisure market, IT, and budget cuts.¹⁰³

Victoria and Albert Museum:

The strategic objectives of the Victoria and Albert Museum are first, ‘to provide all our visitors with the best quality experience and optimum access to our collections, both physically and digitally, and to inspire creativity in them all.’ second, ‘to be acknowledged and respected nationally and internationally as the world’s leading museum of art and design. ‘, third ‘to promote, develop and contribute to the UK creative economy by leading the field in debate, inspiring designers and makers, commissioning excellent design, stimulating enjoyment and appreciation of art, design and performance.’, and fourth ‘to operate with financial and organizational initiative and efficiency.’¹⁰⁴ Those strategies about visitor care, public relations, contributions to the UK, financial management and operational efficiency seem to be influenced by public relations and budget cuts.

¹⁰³ Tate Gallery. (2016) *The Board of Trustees of the Tate Gallery Annual Accounts 2015-2016* <http://www.tate.org.uk/download/file/fid/102348> accessed on 17 September 2016, p.3

¹⁰⁴ Victoria and Albert Museum. (2014) *Victoria and Albert Museum 2014-2015 Interaction of the Strategic Plan 2011-2015* http://www.vam.ac.uk/_data/assets/pdf_file/0006/240576/14-15-Iteration-of-the-Strategic-Plan1.pdf accessed on 17 September 2016, p.3

The Wallace Collection:

The main objectives of the Wallace Collection are first ‘a leading centre for French eighteenth-century art and for European princely arms and armor’, second, ‘a welcoming, accessible and inspirational museum promoting our core areas to a diverse audience and encouraging learning’ and third, ‘a museum with an up-to-date infrastructure and with sufficient space for its collections, visitors, staff and activities’.

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Those strategies about collection management, visitors care, and facility management seem to be influenced by public relations. It is interesting to find that there are no strategies associated with budget cuts and/or competition. The Wallace Collection changes strategies every four years. For example, the strategies have changed from scholarship, cultural diplomacy, and excellence (Corporate Plan 2008-11) to scholarship, housekeeping and efficiency, excellence and public face, as well as capital projects and the 2012 Olympics’ Noble Art of the Sword Exhibition (Corporate Plan 2011-14).¹⁰⁶

¹⁰⁵ The Wallace Collection. (2016) *The Wallace Collection Annual Report and Accounts 2015-16* https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/540218/Wallace_Collection_Annual_Report_and_Accounts_2015-16_web.pdf accessed on 17 September 2016, p.6

¹⁰⁶ *Ibid.*

3.2. Skills Requirement

As for the skills & training requirement, BOP Consulting with The Museum Consultancy conducted an online UK museum workforce survey with 2,178 responses. This data will quantitatively show well-rounded images of the workplace reality although the sample includes all occupation categories including non-curators and volunteers.

Proposition 3.1 The traditional skills that were important for art museum professionals are traditional curatorial skills.

The curator in museum A replied that the traditional skill required for art museum professionals in the past was having a bachelor's degree in art history. She also mentioned that the skills and expertise needed depends upon the museum in which they will be practiced. For example, a bachelor's degree in archeology is also a traditional skill at some other museums but not in museum A due to the absence of such collections. The curator in museum B replied that traditional skills needed are an academic background in art history, connoisseurship, and administration & management skills.

It was found that an academic background in a curator's field is perceived as the traditional skill requirement. Connoisseurship is also related to the academic training. Thus, traditional curatorial skills were important in the past. It is interesting to

find that the curator in museum B perceives management skills as the traditional skills in the past. The field of degree is dependent upon the type of museum being entered (e.g. art history or archaeology). The academic degree itself is not a vocational skills set, but it is interpreted that possessing scholarly expertise in the curators' own field is important.

As for academic degrees, BOP Consulting reports that '88% (of museum workforce) hold a first degree while 59% hold both a first and second degree'¹⁰⁷ As the sample includes non-curators and volunteers in every size of UK museums, the high density appears to be outstanding.

Proposition 3.2 The existing skills that are important for art museum professionals are museum multi-functional skills such as external relationship skills.

The curator in museum A replied that an existing skill base for art museum professionals at present is working experience in a museum, for example three month work without pay. She also mentioned a master's degree in art history, hence the need to upgrade skills via a higher degree is one observed requirement. The curator in museum B replied that the required training and skills are an academic background in art history, administration & management skills, the ability to cater for a wide range of audiences,

¹⁰⁷ BOP Consulting. (2016). *Character Matters: Attitudes, behaviors and skills in the UK Museum Workforce*, Arts Council England, <http://www.artscouncil.org.uk/document/character-matters-attitudes-behaviours-and-skills-uk-museum-workforce-full-report> accessed on 9 July 2017, p.2

and fundraising skills.

It was found that a master's degree in art history combined with working experience in museums is perceived as important. The field of degree is dependent on the museum. The academic degree itself is not a vocational skill, but it is perceived as a signal of scholarly expertise in the curators' own field, which is regarded as important together with front-line working experience. It is interesting to find that the curator in museum B perceives administration & management skills, the ability to cater for a wide range of audiences, and fundraising skills as part of the base requirements. These skills are supposed to contribute to increasing museum income. It seems that the curator in museum A holds on to the traditional curatorial skill set whereas the curator in museum B sees the museum multi-functional skills, (i.e. public relations) and management & leadership skills (i.e. administration & management skills, fundraising) as a reality. Thus, museum B sees the three forces (vertical forces, horizontal forces, and upward forces) as existing today in reality.

As for increasing museum income, BOP Consulting reports that curators are not motivated to contribute to income generation; 52% of curators perceive that income generation is 'not really something I do' while 41% of curators perceive that income generation is 'a small part of what I do'. Museum B seems to be highly motivated towards income generation, and importance of work experience cannot be exaggerated. Many applicants are likely to have internship experience. 'Many in the workforce have spent a significant amount of time undertaking work experience in order to break into

the sector. Over half of these placements were unpaid and many were for nine or more months.’¹⁰⁸ ‘Often, entry-level jobs seem to go to people already known to the museum.’

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Proposition 3.3 When facing museum mission and/or strategy changes, the benchmark skills for art museum professionals are management and leadership skills.

The curator in museum A replied that the benchmark skill for art museum professionals is a PhD. in art history and working experience in museums. The importance is on expertise and knowledge. The curator in museum B replied that the benchmark skills are fundraising and advocacy.

It was found that different views on benchmark skills are observed. It seems that the curator in museum A holds on to the traditional curatorial skill set whereas the curator in museum B sees the management & leadership skills (i.e. fundraising and advocacy) as a new reality today.

Proposition 3.4 The UK specific skills for art museum professionals are traditional curatorial skills.

¹⁰⁸ BOP Consulting. (2016). *“Character Matters: Attitudes, behaviors and skills in the UK Museum Workforce”*, Arts Council England, <http://www.artscouncil.org.uk/document/character-matters-attitudes-behaviours-and-skills-uk-museum-workforce-full-report> accessed on 9 July 2017, p.2

¹⁰⁹ Davies, M. (2007). *The Tomorrow People: Entry to the museum workforce*. Museum Association, p.22

The curator in museum A replied that the UK specific skill set for art museum professionals is expertise in their field, including language skills, and that it depends on the field of art. She mentioned that with their expertise UK curators can answer any enquiries asking ‘what is this artifact?’ The curator in museum B replied that the UK specific skill set is having in-depth knowledge of British history and art history.

It was found that the UK specific skills are having a depth of expertise related to the collections of which they are in charge. Thus, the UK-specific skills are a part of the traditional curatorial skills, seemingly a simple continuation of the traditional curatorial skills..

Proposition 3.5 The museum specific skills for art museum professionals are traditional curatorial skills.

The curator in museum A replied that the museum specific skill for art museum professionals is the expertise by working at the museum A for a long time. This again includes having a deep knowledge of art history and language skills in the specialist field of art. The curator in museum B replied that it is in depth knowledge of the museum’s specific collection.

It was found that the required museum specific skills are having expertise in

each museums' specific field. The field of expertise depends on the area of the collections of which the curator is in charge. Thus, the museum specific skills are a part of the traditional curatorial skills, seemingly a simple continuation of the traditional curatorial skills.

Proposition 3.6 Skills needed for museum professionals are broadening museum multi-functional skills, enhancing management and leadership skills, however deepening the existing curatorial skills continue to be important because of long history of museum collections.

The curator in museum A replied that the most important skills set that must be developed is deepening traditional curatorial skills (even more than developing other skills such as broadening museum multi-functional skills and enhancing senior management and leadership skills). It is interesting to observe that she perceives that other multi-functional skills such as marketing skills and public relation skills, etc. are the function of non-curator departments and that senior management and leadership skills are in an entirely different sphere. The curator in museum B replied that all of those skills are important.

It was found that different views are observed on the most important skills set that must be developed. One view is to concentrate on deepening traditional curatorial skills and another view is to see all of the skills important. It is interesting to see that

UK curators deny multi-functional skills and management & leadership skills. That may be the similar situation with the US where departmental specialists and senior management are recruited from outside the museums.

Probably, both views are right. In other words, the balance of “deep” and “broad” skills is important. ‘It is clear that these range from highly specialized knowledge (e.g. of a particular collection type) to skills that need to be embedded across museums (e.g. use of digital technologies), as well as skills and trades that are in decline outside museums (e.g. traditional crafts and conservation).’¹¹⁰ Further, there is a worry about skills shortages in the area of existing curatorial skills. ‘The museum sector faces particular issues around object-based specialist knowledge as this is so particular to museum and is not being provided by museum-studies courses.’ ‘One national museum senior curator commented that our greatest problem is finding subject specialists’¹¹¹

BOP Consulting reported that ‘The retention, protection and sharing of specialist knowledge and heritage-specific skills, particularly around collections, is a clear challenge for the museum workforce going forward. Museums must maintain this vital knowledge and skills while broadening roles and responsibilities as well as encouraging collaboration across specialists.’¹¹² In a 2013 survey, 52% of museums felt

¹¹⁰ Museums Association. (2013). Working Wonders an Action Plan for the Museum Workforce <http://www.museumsassociation.org/download?id=969394> accessed on 17 September 2016, p.26

¹¹¹ Davies, M. (2007). *The Tomorrow People: Entry to the museum workforce*. Museum Association, p.42

¹¹² BOP Consulting. (2016). *Character Matters: Attitudes, behaviors and skills in the UK Museum*

that they were set to lose skills through the retirement of their workforce without planned replacement.’¹¹³

Actually, the recent recommendations for workforce development “The 2012 (Cultural Heritage) Blueprint” are well balanced with five key recommendations.¹¹⁴

1. Strengthen leadership and management.
2. Develop business, enterprise and entrepreneurial skills.
3. Open up entry to the sector and diversify the workforce.
4. Commit to Continuous Professional Development (CPD) for staff.
5. Develop sector specific skills.

The author would like to point out that these recommendations are chaired by Ian Watson, director of Tyne and Wear Archives and Museums (TWAM). The action plan has been put together by a steering group drawn from the UK museum sector. TWAM is one of the UK sponsored museums which is closer to the author’s sample museums in research.

Workforce”, Arts Council England,
<http://www.artscouncil.org.uk/document/character-matters-attitudes-behaviours-and-skills-uk-museum-workforce-full-report> accessed on 9 July 2017, p.3

¹¹³ *Ibid.*, p.71

¹¹⁴ Museums Association. (2013). Working Wonders an Action Plan for the Museum Workforce
<http://www.museumsassociation.org/download?id=969394> accessed on 17 September 2016, p.4

3.3. Training Requirement

3.3.1. Pre entry training

Proposition 4.1 Pre-entry training is conducted mainly by universities programs of museum studies.

The curator in museum A replied that the museum does nothing for the new curator candidate prior to entry into the museum. So her perception is that pre-entry training is conducted solely by universities. So, it seems that in the UK universities are solely responsible for pre-entry training. In the university that she graduated from, she did not learn anything to cope with environmental changes. She built her expertise in art history specific to her field. She mentioned that it also depends on the subject of each curator's field and who they work for. The curator in museum B replied that it is unlikely that a museum would provide training for people before they have become staff members, although some museums do offer internships.

It was found that the museums do nothing for new curator candidates prior to entry to the museum except for offering internships.

Why do museums nothing for new curator candidates? Because there is an oversupply of candidates for vacant positions and because there is a tendency for

museums to employ candidates already known to museum in internships, etc. 'Museums are generally delighted by the quality of people they are able to appoint at entry level, especially as salaries are so low.'¹¹⁵ 'There are too many people with museum-studies qualifications looking for entry-level jobs (but this is not a particular problem for employers as it gives them a large pool to select from).'¹¹⁶

Davies (2007) describes the view from museums that 'Museum Studies courses are the main providers of entry-level museum training and perhaps half of new entrants to museum-specific jobs already have a museum-studies qualification. Others take them part-time in their first few years in the sector ... The overall effect of this has been to improve the skills and knowledge of many people applying for entry-level museum jobs'¹¹⁷ Davies (2007) also identifies this situation as a problem that 'university-based museum-studies courses play a large role in pre-entry and entry level training but museums are unsure of the value of museum-studies courses and do not give them much support'¹¹⁸.

¹¹⁵ Davies, M. (2007). *The Tomorrow People: Entry to the museum workforce*. Museum Association, p.16

¹¹⁶ *Ibid.*, p.62

¹¹⁷ *Ibid.*, p.27

¹¹⁸ *Ibid.*, p.6

3.3.2. Post entry training

Proposition 4.2 Post-entry training is conducted by each museum.

The curator in museum A replied that the museum provides the new curators of junior level with five years on the job training to learn every aspect of a museum, including being trained in other museums. She mentioned that the experience is very important. So her perception is that post-entry training is conducted by each museum. The curator in museum B replied that it offers a staff induction day which includes presentations from heads of departments and a buildings tour. Other mandatory training includes equality training and fire safety. Job specific training is also offered, and includes topics such as object handling, planning exhibitions, etc.

It was found that museums provide for a staff induction day training followed by curatorial job specific training and on the job training.

3.3.3. Mid-career training

Proposition 4.3 Mid-career training is conducted by each museum and by third party institutions. It is also conducted by university programs in museum studies and management studies.

The curator in museum A replied that every year mid-career curators are required to fill in MBO (Management by Objectives) forms designed by human resource department where they are asked ‘Can you do this job?’ or ‘Do you need this training (for this job)?’ So, the training provided there is interpreted as short term remedial training. The museum training includes outside training by universities (university courses) and/or by third party institution such as the Clore Leadership Program in London. She did not mention any details of internal museum training on such occasions. So, her perception is that mid-career training is conducted by each museum and by third party institutions. It is also conducted by universities. She did not mention whether university programs mean museum studies and/or management studies. The curator in museum B replied that short term remedial training is offered on a case by case basis, and that as a long-term development training a curatorial training programme provides regular sessions on topics such as object identification, acquisitions, publishing, image rights etc.

It was found that short term remedial training as well as long term development training is carefully tailored for mid-career curators.

The author would like to point out that there are some negative views from the front line irrespective of those well-tailored training schemes. ‘Many current line managers did not experience good support for training and development from their line managers and so do not see it as their responsibility to support the new entrants they

are responsible for.’ ‘Many current senior staff are not good role models. Hitherto those with the best specialist skill and knowledge (the most published curator, the most accomplished conservator) have tended to rise to the top of departments, not those with well-developed management and leadership skills.’¹¹⁹

The museum training includes outside training by universities (university courses) and/or by third party institution such as the Clore Leadership Programme in London.

One example of training by a specialist institution is the Clore Leadership Programme in London. The Clore Leadership Programme provides leadership training with objectives such as ‘by investing in individuals, we aim to strengthen leadership across a wide range of creative and cultural activities.’¹²⁰ The programmes are not only for museums but also for all cultural organizations including ‘visual and performing arts, film and digital media, heritage, creative industries, libraries, and cultural policy’.¹²¹ There are Short Courses, a Clore Fellowship, a Board Development Programme, etc.

¹¹⁹ Davies, M. (2007). *The Tomorrow People: Entry to the museum workforce*. Museum Association, p.47

¹²⁰ The Clore Leadership Programme, About us, <https://www.cloreleadership.org/about-us.aspx> accessed on 17 September 2016

¹²¹ The Clore Leadership Programme, Programme, Programme <https://www.cloreleadership.org/programmes.aspx> accessed on 17 September 2016

Short Courses

The short course is a two-week residential course providing intensive training in the essential knowledge and skills required by cultural leaders today. Sessions are led by experts from across the cultural and corporate sector. The programme varies from course to course but some examples of previous sessions are: presenting with impact, governance, coaching skills for leaders, investment, risk and thinking differently, leadership, strategy and uncertainty, sustainability; the challenge for the cultural sector, and authentic leadership, etc. ¹²²

According to the three samples of short courses in 2016, they are composed of the following sessions;

(Day 1): Course Introduction, and Speech by Director of Clore Leadership Programme

(Day 2):The Four Seasons, and Counterstrategies in Creativity or Coaching for Leadership or Risk Taking for Changemakers

(Day 3):Coaching for Leadership or Sustainability: the challenge for the cultural sector or Business analysis & Performance Management, and Introduction to Authentic Leadership

(Day 4): Authentic Leadership

(Day 5):Governance

¹²² The Clore Leadership Programme, Short Courses
<https://www.cloreleadership.org/short-courses.aspx> accessed on 17 September 2016

(Day 6 & 7):Free Time (or Introduction to Leadership Strategy & Uncertainty on Day 7)

(Day 8):Presenting with Impact or Leadership Strategy & Uncertainty, or Coaching for Leadership

(Day 9):Sustainability: the challenge for the cultural sector, Participant-Led Time Introduction to Leadership, Strategy & Uncertainty, or Presenting with Impact, or Difficult Conversations, Introduction to Leadership in Uncertainty

(Day 10): Leadership, Strategy & Uncertainty, Leading in Uncertainty, or Participant-Led Time Investment, Risk & Thinking Differently, or Leading in Uncertainty

(Day 11): Leadersmithing

(Day 12):WISDOM and Reflection

(The Clore Leadership Program, 2016: a reply to the author's inquiry)

Clore Fellowship

The Clore Fellowship is a programme of leadership development tailored to the individual. Around 25 carefully selected people from across the cultural sector are awarded Fellowships. In addition to shared learning activities, each Fellow undertakes a customized programme of personal and professional development. The structure of each Fellowship depends on the development needs and aspirations of the individual and includes; Peer Group Learning and An Individual Development Programme.

Peer Group Learning is composed of; i) two residential leadership courses held between September/October and Jun/July, ii) intensive group workshops focusing on areas such as fundraising and philanthropy, public engagement, financial engagement and strategic planning, and iii) Collaborative projects & Study visits. An Individual Development Programme is composed of; i) 360 degree leadership profile, mentoring, coaching, ii) other learning opportunities individually selected by the Fellow in discussion with the Clore Leadership team, iii) a placement in a cultural organization very different from the Fellow's usual working environment January/July, and iv) a three months research project.¹²³

The exact programming and topics covered change from year to year. Some of the contents areas that tend to be covered are:

Advocacy and influence, Authentic leadership, Communications and engagement, Creativity and leadership, Change management, Cultural learning, Culture and civic society, Collaborative working, partnerships and mergers, Digital technology, Diversity and difference, Entrepreneurship and new business models, Environmental sustainability, Financial management, Fundraising and philanthropy, Governance, International/cultural relations, Managing people and leading teams, Measuring impact, Presentation skills/media training, Public engagement, Recruitment and talent management, Resilience sustainability and handling risk, Self-management, Strategic

¹²³ The Clore Leadership Programme, What is the Clore Fellowship?
<https://www.cloreleadership.org/fellowships.aspx> accessed on 17 September 2016

planning.¹²⁴

Clore Plus

Clore Plus is a programme of skills-based workshops for anyone working in England who has completed a Clore Fellowship, a Clore Short Course, etc. and who wishes to deepen their learning in specific areas of leadership. Previous workshops have covered leading change, handling difficult conversation, financial management and governance. The workshops are one-day in duration and non-residential. Two workshops are held each year.¹²⁵

Board Development

Board Development helps individual board members, CEO/Artistic directors, chairs and board teams to change perceptions, to harness creativity and clarity of thought, and to realize their aspirations for their organization through actionable and measurable outcomes that will develop sustainability and resilience.

The training covers issues such as artistic risk, financial information, legal responsibilities, strategic planning, diversity, recruitment and succession planning. The

¹²⁴ The Clore Leadership Programme, Contents
<https://www.cloreleadership.org/page.aspx?p=56> accessed on 17 September 2016

¹²⁵ The Clore Leadership Programme, Clore Plus
<https://www.cloreleadership.org/cloreplus.aspx> accessed on 17 September 2016

Clore team for the day will normally consist of a course leader, financial expert, and a facilitator.¹²⁶

Another example of training by specialist institutions is the AIM Hallmarks Learning Programme which is composed of AIM Hallmarks Museum Leaders Programme and the AIM Hallmarks Enablers Programme, which is offered by HBRL consulting (Ruth Lesirge and Hilary Barnard). AIM stands for the Association of Independent Museums.¹²⁷ The AIM Hallmarks Leaders Programme “provides practical tools, useful insights and a supportive peer network to equip museum directors to realize the full potential of their organizations. The AIM Hallmarks Enablers Programme is for people who support museums through their work, for example, through Museum Development or as independent consultants.”

AIM Hallmarks Museum Leaders Programme

The programme will provide for the followings on five short two-day residential; i) increased confidence, knowledge, and skills, ii) the tools to increase the resilience and long term prosperity of your museum, strengthening its organizational culture and embedding the AIM Hallmarks, iii) a mutually supportive peer network, iv) a positive approach to problem solving, and v) opportunities for reflection and review.

¹²⁶ The Clore Leadership Programme, Board Development

<https://www.cloreleadership.org/BoardDevelopment.aspx> accessed on 17 September 2016

¹²⁷ Independent museums (792 museums) occupy a majority of 46% of UK museums (1,721 museums) in 2016. See, Arts Council England. (2016), *Statistical Report: Accreditation November 2016 meeting update*,

http://www.artscouncil.org.uk/sites/default/files/download-file/Statistical_Report_-_2016-11-10_Accreditation.pdf accessed on 3 December 2016. p.11

Key sessions are; i) Purpose, Strategy and Future Proofing, ii) Innovation and Change, iii) Organizational Culture: Managing and Leading People, iv) Leadership, Management and Governance, and v) Finance and Accountability. ¹²⁸

AIM Hallmarks Enablers Programme

The programme will provide for the followings on four short two-day residential; i) High quality facilitation techniques to use with museums, ii) the opportunity to develop independent thinking and new approaches to complex issues, iii) a mutually supportive peer network, iv) a positive approach to problem solving, v) opportunities for reflection and review.

Key sessions are; i) methods and tools for challenging and supporting museums, ii) change management: how you can help, iii) working with directors and boards, iv) knowing you niche, developing you role. ¹²⁹

3.3.4. Senior Management Training

Proposition 4.4 Senior management training is conducted by each museum and by third party institutions. It is also conducted by universities of museum studies and those of management studies.

¹²⁸ AIM. (2016), AIM Hallmarks Museum Leaders & Enablers Programme 2017. <https://aimuseums.files.wordpress.com/2016/11/aim-hallmarks-leaders-enablers-programme-brochure-2017.pdf> accessed on 17 September 2016, pp.4-5

¹²⁹ AIM. (2016), AIM Hallmarks Museum Leaders & Enablers Programme 2017. <https://aimuseums.files.wordpress.com/2016/11/aim-hallmarks-leaders-enablers-programme-brochure-2017.pdf> accessed on 17 September 2016, p.6

The curator in museum A replied that the museum provides the senior curator with training such as learning how the museum works. The museum training includes outside training by universities (university courses) and by third party institution such as the Clore Leadership Program in London. So her perception is that senior management training is conducted by each museum and by third party institutions. It is also conducted by universities, but she did not mention whether those university programs are in museum studies and/or management studies. The curator in museum B replied that training opportunities are offered on a case by case basis.

It was found that the museums provide senior curators with training such as learning how the museum works or specific training on a case by case basis. The museum training includes outside training by universities (university courses) and/or by third party institution such as the Clore Leadership Program in London.

3.3.5. CPD Training

Proposition 4.5 CPD training (AMA, CPD Plus, FMA) conducted by the Museums Association is effective in supporting the continuous improvement of UK curators.

The curator in museum A replied that CPD training by the Museums Association is not for professional curators but for administrators in museums who would like to upgrade their career from an administrator to becoming a curator. Most of

the trainees are administrators without university degrees. The curator in museum B did not reply to this question as 'not applicable (N/A)'.

It was found that the CPD training by the Museums Association is not for professional curators but for administrators in museums who would like to upgrade their career from an administrator to becoming a curator. Her remarks about CPD training provided a counterevidence against the assumption that CPD training (AMA, FMA) conducted by the Museums Association is effective in supporting the continuous improvement of UK curators. Curators do not use the scheme. The scheme is useful for museum administrators without specialist skills in art history or archaeology to upgrade careers towards the curatorial stage.

Let us have a look at the example of a CPD training menu by the Museum Association.

There are no qualifications for curators in the UK, but the Museums Association has three stages on its mentor-based training menu: Associateship of the Museums Association (AMA), CPD Plus, and Fellowship of the Museums Association (FMA). AMA is training of a long history for curators. CPD Plus is the next step of training after the AMA. FMA is an honorable qualification after CPD Plus.

Associateship of the Museums Association (AMA)

The Associateship of Museums Association (AMA) is a professional development award, ‘the process of Continuing Professional Development (CPD) whereby you will be empowered to take responsibility for the future direction of your career by planning, carrying out and reflecting on developmental activities’.¹³⁰ It is ‘not about testing knowledge of a discipline but about ensuring we have museum professionals who understand and appreciate the world in which they work, the ethics of museums and who have a commitment and understanding of the principles and importance of self-directed learning’.¹³¹

There are six criteria for achieving AMA; i) demonstrate an understanding of and commitment to museums, their purpose and their work., ii) develop and maintain effective relationship within and beyond the workplace, iii) think critically around issues facing the sector, iv) develop and enhance skills, knowledge and experience in a specific area, v) effect positive change in your work, vi) demonstrate effective management of yourself, time and resources.¹³²

¹³⁰ Museums Association. AMA (Associateship of the Museums Association), Building a successful career in museums,

<https://www.museumsassociation.org/download?id=1126820> accessed on 17 September 2016, p.4

¹³¹ Taylor, M. (2015). *Continuous Development For Museum Professionals. NEMO:Staff matters! Training, Amsterdam*

http://www.ne-mo.org/fileadmin/Dateien/public/Activities_2014-2017/Training_Courses/2015_March_NL_Amsterdam/M.Taylor_nemoTC2015_notes_on_CPD.pdf accessed on 17 September 2016, p.2

¹³² *Ibid.*, pp.3-4

The phases of AMA achievement process are threefold: Phase 1 (0~1 year), Phase 2 (year 1), and Phase 3 (year 2). ‘On average, it takes between 2 and 3 years to complete the AMA, but must be completed within 5 years.’¹³³

Phase 1 (0~1 year)

The AMA Knowledge Journal will support you to assess and develop your understanding of the sector. You will then find a Mentor and move onto phase 2.

1. Register for the AMA:

Anyone working in or for museums can register for the AMA.

2. Assess your knowledge

Before finding a mentor you will self-assess and develop your understanding under 12 key areas, set out in a Knowledge Journal. You will need to have been working in a museum for 1 year before you can find a mentor.

3. Find a mentor

One of the great benefits of the AMA is the support provided by AMA mentors. Once you have assessed and developed your knowledge to the required standard you will be able to find a mentor and move on to the next phase of your AMA.

¹³³ Museums Association. AMA (Associateship of the Museums Association), Building a successful career in museums, <https://www.museumsassociation.org/download?id=1126820> accessed on 17 September 2016, p.4

Phase 2 (year 1)

Start proactively carrying out CPD, by planning your development, acting on your plans and then taking time to reflect on your development.

4. Plan

Work with your mentor to write a plan of how you would like to develop and grow as a professional over the next 2 years.

5. Act

Undertake and keep a record of the developmental activities you are carrying out and participate in professional groups and networks.

6. Reflect

After approximately 12 months actively planning, undertaking and recording your development you will be asked to reflect on the impact of the AMA process and to reassess your plans.

Phase 3 (year 2)

Continue proactively carrying out CPD, complete a work-based project and demonstrate how you meet the AMA criteria by sitting a Professional Review

7. Act (continued)

With an up to date plan in place you continue to carry out and record developmental activities, until the end of your AMA.

8. Complete Work-Based Project

The Work-Based Projects is designed to support you to improve your job skills and satisfaction, and meet criteria 5 and 6 of the AMA. It is not an extra piece of work and should take no more than 6 months to complete.

9. Professional Review

The final milestone in your AMA is the Professional Review. This is an opportunity for you to discuss how you have met the criteria of the AMA in a formal discussion with two senior museum professionals.¹³⁴

CPD Plus

Continuing Professional Development (CPD) Plus is ‘a way to keep developing yourself and offers you the tools to continue to improve your skills, keep motivated and stay informed, using a familiar structure’.¹³⁵

The phases of CPD Plus achievement process are fourfold; firstly you will need to carry out at least 35 hours of professional development a year, secondly you should record your activities in a specially designed CPD Plus record, third at the end of each year of your professional development you can submit your record to the MA for feedback, and fourthly if your record is approved, a certificate will be sent out to you.¹³⁶

¹³⁴ Museums Association. AMA (Associateship of the Museums Association), Building a successful career in museums, <https://www.museumsassociation.org/download?id=1126820> accessed on 17 September 2016, p.4

¹³⁵ Taylor, M. (2015). *Continuous Development For Museum Professionals. NEMO:Staff matters! Training, Amsterdam* http://www.ne-mo.org/fileadmin/Dateien/public/Activities_2014-2017/Training_Courses/2015_March_NL_Amsterdam/M.Taylor_nemoTC2015_notes_on_CPD.pdf accessed on 17 September 2016, p.7

¹³⁶ *Ibid.*

Fellowship of the Museum Association (FMA)

Fellowship of the Museums Association (FMA) is ‘a professional development award that recognizes and encourages an advanced level of professional contribution, development and achievement by people in any area of museum work’.¹³⁷

There are four criteria for achieving FMA; to lead change in an organization, area of practice or thinking which also has significant wider impact, to generously share their skills and knowledge, to invest in their own and others’ development, and to advocate for museums and the work of museums.

The phases of FMA achievement process are threefold: first, the FMA is peer assessed in a face-to face meeting where candidates demonstrate their continuing achievement of the FMA criteria. Second, candidates will need to submit a formal application at least one month prior to attending an Appraisal, and third, those interested in applying for the FMA are asked to book in a preliminary telephone meeting with a member of MA staff before formally registering on the scheme.¹³⁸

¹³⁷ Taylor, M. (2015). *Continuous Development For Museum Professionals. NEMO:Staff matters! Training, Amsterdam*
http://www.ne-mo.org/fileadmin/Dateien/public/Activities_2014-2017/Training_Courses/2015_March_NL_Amsterdam/M.Taylor_nemoTC2015_notes_on_CPD.pdf accessed on 17 September 2016, p.8

¹³⁸ *Ibid.*

There are some additional questions to elaborate upon the frontline situation.

Training Requirement (Obstacles to the implementation of training)

Q5 What will be the obstacles to the implementation of training?

The curator in museum A replied that the obstacles to the implementation of training are budget cuts, etc. The curator in museum B replied that they are conflicting workloads (limited staff time), limited resources, and the availability of training providers. BOP Consulting reports that barriers to accessing CPD is reported by 16% to be for lack of time (I am too busy/have no time) and by 15% to be for location problems (opportunities are in inconvenient places).¹³⁹ The location problem suggests that the training providers are located in big cities.

Training Requirement (Reflections of experience)

Q6.1 What training did your universities/museums provide to cope with those changes?

The curator in museum A replied that universities/museums provided expertise in art history. The curator in museum B replied that all training opportunities take into

¹³⁹ BOP Consulting. (2016). *Character Matters: Attitudes, behaviors and skills in the UK Museum Workforce*, Arts Council England, <http://www.artscouncil.org.uk/document/character-matters-attitudes-behaviours-and-skills-uk-museum-workforce-full-report> accessed on 9 July 2017, p.39

account the changing environment in which they work.

Q6.2 What training would you like your museum to do to cope with those changes?

The curator in museum A replied that she would like the museum to provide more opportunities to go overseas for research in her specialized area, including language training. The curator in museum B did not reply to this question.

Q6.3 Looking back your career, what museum training of which time phase by which training provider have most improved your art museum skills?

The curator in museum A replied that training for expertise in art history has most improved her art museum skills especially after joining museums. She already had her expertise in art history, but she improved the expertise more after she joined the museum in the sense that she gained more opportunities to go overseas for on site research. The curator in museum B replied that university education in PhD art history has most improved her art museum skills.

Chapter 4. Analysis

4.1 Response of Universities

Mayer indicates that skills have changed from scholarship oriented skills to management & external relationship oriented skills. So, logically speaking, focus of museum training will move from historical knowledge to operational skills including management skills. How is this trend reflected in university courses?

The author picked up the taught MA Courses using words 'museum' and 'studies' or 'museology' from 'Museum studies A guide to courses (2016)' by Museums Association. Here, research-based postgraduate degrees such as PhD degrees are excluded, and programs outside the 40 universities ranked in the 'Best universities in the UK 2016' are excluded. As a result, 9 museum studies courses (at 7 universities) are selected. (Table 12)

Table 12 MA taught courses using words "museum" and "studies"

Ranking	University	Name of Courses
4	University College London (UCL)	MA Museum Studies
8	University of Manchester	MA Art Gallery and Museum Studies PhD in Museology
10	Durham University	MA Museum and Artefact Studies
22	University of Leeds School of Fine Arts	MA Art Gallery and Museum Studies
25	University of East Anglia	MA Cultural Heritage and Museum Studies
28	University of Leicester	MA Museum Studies MA Art Museums and Gallery Studies PhD Museum Studies
32	Newcastle University	MA Museum Studies MA Art Museum and Gallery Studies
47	Ulster University	MA Cultural Heritage and Museum Studies
63	Kingston University	MA Museum and Gallery Studies
	Liverpool Hope University	MA Museum and Heritage Studies

Source: Museum Association 2016: pp14-18, Best Universities 2016: pp3-12

Table 13 shows the study modules at the University of Leicester, University College of London (hereafter, UCL), and Durham University. The University of Leicester is observed to teach some museum multi-functional skills (i.e. communication, media, education, IT) as well as management & leadership skills (i.e. marketing). UCL is observed to teach some museum multi-functional skills (i.e. communication, globalization) as well as a management & leadership skills (i.e. management). Durham University is observed to teach only one museum multi-functional skill (i.e. communication) and no management & leadership skills, which leaves the modules of traditional curatorial skills as the focus. There are some modules about museum management, as highlighted in red, but traditional curatorial work-based modules are the majority offered.

Table 14 shows the study modules at the University of Manchester, University of East Anglia, Newcastle University, and University of Leeds. The University of Manchester is observed to teach no museum multi-functional skills but to teach some management & leadership skills (i.e. strategy). The University of East Anglia is observed to teach no museum multi-functional skills and one management & leadership skills (i.e. management, strategy). Newcastle University is observed to teach one museum multi-functional skill (i.e. communication), and no management & leadership skills. The University of Leeds is observed to teach no museum multi-functional skills, and no management & leadership skills. It seems that only the University of Leicester is responsive to environmental changes and prepares students by teaching museum multi-functional skills and management & leadership skills. Again, there are some modules about museum multi-functional skills and management & leadership skills, as highlighted in red, but the traditional curatorial work-based modules are the majority. So, there are differences between the rhetoric and reality.

Table 13 Modules of Museum Studies

University of Leicester	
MA Museum Studies	MA Art Museum and Gallery Studies
<p>(Core) Museums, Societies and Cultural Change Strategic Resource Development Communication, Media, and Museums Museum/Gallery Experience Masters Dissertation</p> <p>(Optional) Archaeological Curatorship Museum and Gallery Communication and Education Digital Media and Curatorship Museum and Gallery Marketing Museums and Histories Natural Science Curation</p>	<p>(Core) Art in the Public Realm Managing Resources in the Art Museum Interpreting and Communicating Art Museum/Gallery Experience Masters Dissertation</p> <p>(Optional) Archaeological Curatorship Museum and Gallery Communication and Education Digital Media and Curatorship Museum and Gallery Marketing Curating the Art Museums World Arts/Museum Ethnography</p>
University College London (UCL)	Durham University
MA Museum Studies	MA Museum and Artefact Studies
<p>(Core) Museum Communication The Museum: Critical Perspectives Managing Museums Collections Management and Care</p> <p>(Optional) Antiquities and the Law Collections Curatorship Cultural Memory Exhibition Project Heritage, Globalization, and Development Issues in Conservation: Understanding Objects Oral History from Creation to Curation</p>	<p>Approaches to Museum and Artefact Studies Museum Principles and Practice Artefact Studies Care for Collections Museum Communication Research Paper</p>

Source: University HP

Table 14 Modules of Museum Studies (continued)

University of Manchester	University of East Anglia (UEA)
MA Art Gallery and Museum Studies (Core) Managing Collection and Exhibitions Introduction to Museum Studies Creative Learning Business Strategies for the Arts Professional Practice Project Curating Ethnography Creating Art Digital Heritage (Optional) Professional Practice Project Art Curating Museum Archaeology and Ethnography Digital Heritage Creative Learning: Arts, Heritage, and Education Business Strategies for the Arts Work Placement	MA Museum Studies Critical Perspective in Museum Studies Museums and Heritage: Management, Governance, Strategies Museums and Heritage: Interpretation, Access, Engagement Curating Collections Museum Placement Museum Fellowship *Not available in 2016/17 academic year

Newcastle University	
MA Museum Studies (Core) Understanding Challenges in Museum/Gallery/Heritage Studies Caring for 'Collections' in the Museum/Gallery/Heritage Sector Communicating and Learning in Museum/Gallery/Heritage Studies Managing Projects in the Museum/Gallery/Heritage Sector Understanding Academic and Applied Research in Museum/Gallery/Heritage Studies (Optional) Working on a Project in the Museum/Gallery/Heritage Sector Research Dissertation Research - Vocationality- Orientated Project Museum, Gallery, Heritage Professional Practice and Research	MA Art Museum and Gallery Studies (Core) Understanding Challenges in Museum/Gallery/Heritage Studies Caring for 'Collections' in the Museum/Gallery/Heritage Sector Communicating and Learning in Museum/Gallery/Heritage Studies Managing Projects in the Museum/Gallery/Heritage Sector Understanding Academic and Applied Research in Museum/Gallery/Heritage Studies (Optional) Route 1 Working on a Project in the Museum/Gallery/Heritage Sector plus one of the modules below: Research Dissertation Research - Vocationality- Orientated Project Museum, Gallery, Heritage Professional Practice and Research Route 2 Museum, Gallery, Heritage Practice plus one of the modules below: Research Dissertation Research - Vocationality- Orientated Project

University of Leeds School of Fine Arts
MA Art Gallery and Museum Studies (Core) History and the Museum: Representation, Narrative, and Memory Museum, Object, Practice Interpreting Cultures Dissertation Essential Research Skills 1 Essential Research Skills 2 (Optional) Derrida and Deconstruction Beyond the Trench Collaborative Projects on the History, Remembrance, and Critical Heritage of the First World War Capitalism-Criticism- Contemporary Art Unfinished Business; Trauma, Cultural Memory, and the Holocaust From Chagall to Kitaj and Beyond Critical and Curatorial Challenges in Contemporary Art; The Documenta Exhibitions at Kassel 1992-2012 Encouraging Things; Art and Entanglement in Anglo-Saxon England Anthropology Art, and Representation Humanity, Animality and Globality Technology, Media, and Critical Culture Audience Engagement and Impact Source: University HP

So far, it was found that in universities of museum studies museum multi-functional skills and management & leadership skills are not regarded as important subjects except for University of Leicester. The author would argue that it is not limited to universities of museum studies but also includes universities of other studies such as art history and archaeology, etc.

The author widened the scope of museum studies to not only MA courses but also to higher courses including MSc and PhD programs and categorized them into three groups (i.e. Museum & Curatorial Studies, Art History & Heritage Studies, and Management Studies) from 'Museum studies A guide to courses (2016)' by the Museums Association.¹⁴⁰

The result is in Table 15; 128 courses (63 universities) are included, and 77 courses (30 universities) make a majority (60%) and belong to Art History & Heritage Studies. 34 sources (20 universities) rank second (27%) and belong to Museum & Curatorial Studies. The profile of Management Studies is relatively low (13%).

¹⁴⁰ Museums Association. (2015). *Museum Studies A Guide to Courses*.

Table 15 Various Studies towards Museum Curators

University	Art History/Heritage Studies	Management Studies	Museum/Curatorial Practice Studies
Aberystwyth University	MA History and Heritage		
Bath Spa University	MA Heritage Management	MA Arts Management	MA Curatorial Practice
Birkbeck , University of London	MA History of Art MA History of Art with Photography MPhil/PhD History of Art		MA/MRes Museum Culture
Bournemouth University	MSc Archaeology MSc Bioarchaeology MSc Osteoarchaeology MSc Forensic Archaeology MSc Biological Anthropology MSc Forensic Anthropology MSc Biodiversity Anthropology		
Camberwell College of Arts	MA Conservation MSc Care of Collection MSc Professional Conservation MSc Conservation Practice		
Christie's Education	MA History of Arts and Art-World Practice MLitt History of Arts and Art-World Practice; Art and Architecture from Antiquity to the Middle and Renaissance MLitt History of Arts and Art-World Practice; Fine and Decorative Art from the Renaissance to Modernism MLitt History of Arts and Art-World Practice; Modern and Contemporary Art MLitt History of Arts and Art-World Practice; Arts of China MA Conservation Studies	MSc Art, Law and Business	
Coutauld Institute of Art, U of London	MA History of Art MA Buddhist Art History and Conservation MA in Conservation of Wall Paintings		MA Curating the Art Museum
Durham University			MA Museum and Artefact Studies
Kingston University	MA Art and Design History	MA Art Market Appraisal	MA Museum and Gallery Studies MA Curating Contemporary Design
Liverpool Hope University	MA Art History & Curating		MA Museum and Heritage Studies
Liverpool University	MA Archive and Record Management		
Newcastle University	MA Heritage Studies		MA Museum Studies MA Art Museum and Gallery Studies MLitt Heritage, Museum and Galleries PhD Museum, Gallery and Heritage Studies
Northumbria University	MA Fine Art MA Contemporary Arts and Education MRes Arts MA Preventive Conservation MA Conservation of Fine Arts	MA Cultural and Creative Industries Management	
Nottingham Trent University		MA Arts, Festival and Cultural Management MA Culture and Creative Enterprise MSc Arts, Festival and Cultural Management MSc Culture and Creative Enterprise	MA Museum and Heritage Development
Queen Margaret University		MA Arts, Festival and Cultural Management	
Ulster University		MA Museum Practice and Management	MA Cultural Heritage and Museum Studies
University of Aberdeen			MLitt Museum Studies

University of Birmingham	MA Art History and Curating MA History of Art MA International Heritage Management MA World Heritage Studies MRes Cultural Heritage MRes History of Arts PhD Cultural Heritage PhD History of Art		
University of Cambridge	MPhil Archaeology MPhil Social Anthropology and Museums		
University Campus Suffolk	MA Fine Art		
University of Central Lancashire	MA Research in History		
University College London (UCL)	MA Principles of Conservation MA Cultural Heritage Studies MA Artefact Studies MSc Conservation for Archaeology in Museums		MA Museum Studies
UCL Centre for Sustainable Heritage	MRes SEAHA MSc Sustainable Heritage		
University for the Creative Arts (Surrey)		MBA Creative Industries Management	
University for the Creative Arts (Kent)			MA Curatorial Practice
University of East Anglia			MA Cultural Heritage and Museum Studies
University of East London	MA Heritage Studies		
University of Essex		MBA Museum Management	MA Curating PhD Curating
University of Glasgow	MA/MSc in Art History: Art in Germany MLitt Art History: Art, Politics, Transgression, 20th Century Avant Garde MLitt Art History: History of Collecting and Collections MLitt Art History: Technical Art History, Making & Meaning MLitt Art History: The Renaissance in Northern Europe & Italy MLitt Art History: Dress & Textile Histories MPhil Textile Conservation		MLitt Curatorial Practice MSc Museum Studies: Theory and Practice MSc Museum Studies: Artefact and Material Culture MSc Museum Studies: Collecting and Provenance
University of Leeds School of Fine Arts	MA Art History	MA Arts Management with Heritage Studies	MA Art Gallery and Museum Studies
University of Leicester	MA/MSc Heritage & Interpretation		MA/MSc Museum Studies MA Art Museums and Gallery Studies MA/MSc Learning and Visitor Studies in Museum and Galleries PhD Museum Studies
University of Lincoln	MA Conservation of Historic Objects Mphil/PhD Conservation of Cultural Heritage		
Royal Holloway U of London	MA Public History		
University of Manchester		MA Arts Management, Policy and Practice PhD in Arts Management and Cultural Policy	MA Art Gallery and Museum Studies PhD in Museology
University of Nottingham	MA History of Art MRes History of Arts		MA Visual Culture MRes Visual Culture
University of Oxford	MSc Visual, Material and Museum Anthropology MPhil Visual, Material and Museum Anthropology		
University of St Andrews	MPhil National Trust for Scotland Studies		MLitt Museum and Gallery Studies MPhil Museum and Gallery Studies
University of Warwick		MA International Cultural Policy and Management	
University of York	MA in Conservation Studies MA in Stained Glass Conservation and Heritage Management MSc Digital Heritage MSc Archaeological Information Systems	MA Cultural Heritage Management	
Victoria & Albert Museum/Royal College of Art V&A	V&A/RCA History of Design MA and PhD Programme		
West Dean College	MA Conservation Studies MA Collection Care and Conservation Management		
Total	77 courses (60%)	17 courses (13%)	34 courses (27%)

Source: Adopted from Museum Association 2016: pp14-18

So, it is fair to say that in the UK, although prominent academics in the University of Leicester have taken a leading role in developing museum studies not only in the UK but also in the world, the traditional departments of art history and heritage studies (especially archaeology) have achieved a higher profile than departments of museum studies and continue to provide museums with qualified staff and an alumni network. Furthermore, in the UK there are many research based master's degrees such as the Master of Philosophy (MPhil). It seems that general skills-based museum studies do not fit into the reality of the UK museum workplace.

4.2. Response of Museums

So, this is the supply side analysis of the museum workforce. What is the demand side workplace situation in UK museums? The author notes that this is reflected in the physical distribution of museum professionals (directors and curators). The staff list of each sponsored museum is examined to identify their academic background. This has been done through museum HP and is partly complemented by other open web sources. The scope covers all curatorial staff above assistant curator, noting that assistant keeper and keeper are also words to describe curators in the UK.

In the National Gallery, only a staff list at the management level (Executive Committee) is available. A high profile of Art History degrees is observed at the Director and the curatorial senior management level. The academic backgrounds of the

others are unknown, but it is assumed that they are from other specialists department of universities as they are in charge of public engagement and finance and operations.

(Table 16)

<Table 16 is omitted for privacy consideration>

In the Wallace Collection, a high profile of Art History degrees is observed across all museum professionals except for one curator whose academic background is not disclosed to the public. It is also observed that most of them acquired a PhD in Art History, including the Director of the museum. It is interesting to observe that three of the curators are from continental European universities. (Table 17)

<Table 17 is omitted for privacy consideration>

In the National Portrait Gallery, again a high profile of Art History degrees is observed with most of the museum professionals. Almost 90% of them hold art history degrees and half of them are holders of a PhD in Art History. It is observed that the profile of a particular school, i.e. Courtauld Institute of Art, University of London is high. About 40% of curators graduated from the Coutauld Institute of Art, University of London including the director of the museum. (Table 18)

<Table 18 is omitted for privacy consideration>

In the British Museum, there are many curatorial staff. Here, a high profile of archaeology degrees is observed. Although there are some curators whose academic

degree is not disclosed to the public, the number of archaeology degrees is higher than Art History degrees. It is also observed that most of the museum professionals from the assistant curator (keeper) level up hold a PhD. Presumably, the high profile of archaeology degrees is because of the museum contents (full of world heritage). (Table 19)

<Table 19 is omitted for privacy consideration>

In the Victoria and Albert Museum, it is interesting to observe that there are three tiers of museum professionals (Senior Management, Curators, and Assistant Curators) and each group has a different academic background. Senior Managements' academic backgrounds are a combination of art history degrees, management studies degrees, and museum studies degrees. Curators' academic backgrounds are in art history degrees, and the assistant curators' academic backgrounds are in museum & curatorial studies. Presumably, the Victoria and Albert Museum may be shifting towards employing more personnel from museum & curatorial studies programs. It is also observed that the profile of one particular school, i.e. School of Oriental and African Studies (SOAS), University of London is remarkably high. (Table 20)

<Table 20 is omitted for privacy consideration>

In the Tate Group, at the senior management level, there is a combination of art history degrees, management studies degrees, and curatorial studies degrees. The academic background is diversified at the curator level, too. Similarly, the workforce is

composed of art history degrees and curatorial studies degrees, especially for modern art curators. Presumably, the high profile of curatorial studies degrees is because of the museum contents (full of modern art collections at the Tate Modern). (Table 21)

<Table 21 is omitted for privacy consideration>

The above observation is summarized in Table 22. In these museums, the high profiles of art history and archaeology degree holders and the low profiles of museum and curatorial studies degree holders are observed. Curatorial studies degree holders are observed in modern art museums and at senior management levels in some museums. Management studies degree holders are observed only at senior management level in some museums.

So, it is empirically observed from both the museum workforce supply side (universities) and demand side (museums) that museum professionals are produced from art history and archaeology schools rather than from museum studies and management studies schools. Further, if the figures are sliced by universities, 18 curators come from the Institute of Archaeology, UCL, 17 curators come from the Courtauld Institute of Art, University of London, 8 curators come from the University of Oxford, 7 curators come from the SOAS, University of London, 6 curators come from the University of Cambridge, and 5 curators come from the Royal College of Art. Therefore, the majority of curators come from a limited number of universities in the UK. The Institute of Archaeology UCL replied to the inquiry that the high profile of alumni is because ‘our students come from a broad variety of backgrounds, not just

archaeology and art history, and we aim to give them the best training in both practical aspects of museum work, as well as more critical and theoretical approaches to museums. This is reflected in the prominent place which alumni from the programme have in major museums in the UK and elsewhere.’ (UCL reply to author’s inquiry)

Does this simply mean that UK sponsored museums are occupied by a school oriented society? It is rather a requirement by the museum community where they expect deep expertise of curators in world-class museums, and this also becomes the social responsibilities of those famous museums. ‘Curators in larger museums tend to enter museum employment without museum-studies qualifications’¹⁴¹

The Institute of Archaeology, University College London	18 curators
the Courtauld Institute of Art, University of London	17 curators
University of Oxford	8 curators
SOAS, University of London	7 curators
University of Cambridge	6 curators
Royal College of Art	5 curators

¹⁴¹ Davies, M. (2007). *The Tomorrow People: Entry to the museum workforce*. Museum Association, p.21

Table 22 Academic Background of Museum Professionals

	Art History			Archaeology			Museology			Business	Others	Unknown
	BA	MA	PhD	BA	MA	PhD	BA	MA	PhD	MBA		
National Gallery												
Director	0		1									0
Management	1		0									2
Wallace Collection												
Director	0		1									0
Curator			2								1	1
Assistant Curator		1										
National Portrait Gallery												
Director	0		1									0
Curator	1	2	6									1
Assistant Curator	2	3										1
British Museum												
Director	0		1									0
Curator			5	1	2	20					8	17
Assistant Curator				1		6					2	6
V&A												
Director	0										1	0
Management			0					1		2	1	3
Curator		2	5							1	8	16
Assistant Curator			1					5			2	3
Tate Group												
Director	0	1										0
Management		1	0					1		1		1
Curator			7					3	1			6
Assistant Curator		2	3					2				1
Total												
Director	0	1	4	0	0	0	0	0	0	0	1	0
Management	1	1	0	0	0	0	0	2	0	3	1	6
Curator	0	2	19	1	2	20	0	3	1	1	17	40
Assistant Curator	2	6	4	1	0	6	0	7	0	0	4	11

Source: Museum HP and other open sources

Why is such an uneven situation (concentration to art historians and archaeologist of the limited universities) observed in both the university supply side and the museum demand side? It is presumably because of the following factors:

Is this because of museum contents ? (paintings, historical heritage, modern art, etc.)

The assumption is that a museum full of collections of historical value

physically needs experts to handle them. ‘The museum sector faces particular issues around object-based specialist knowledge as this is so particular to museums and is not being provided by museum-studies courses.’¹⁴² ‘Those with the best specialist skills and knowledge (the most published curator, the most accomplished conservator) have tended to rise to the top of departments, not those with well developed management and leadership skills.’¹⁴³

The author tried to redesign the aforementioned academic history table based on which department the curators belongs to. It was found that the distribution of university programs the curators attended depends on the collection and the museum.

In the National Gallery, although the sample size is small, art historians are the majority presumably because painting is the main collection of the gallery. In the Wallace collection, art historians are the majority presumably because painting and arms and armor is the main collection of the museum. In the National Portrait Gallery, art historians are the majority presumably because painting and photos are the main collection of the gallery. In the British Museum, archaeologists are the majority presumably because classic artifacts are the main collection of the museum, although in some departments such as the Asian department and the Prints and Drawings department, art historians are the majority. So it depends on museum contents. In the

¹⁴² Davies, M. (2007). *The Tomorrow People: Entry to the museum workforce*. Museum Association, p.42

¹⁴³ *Ibid.*, p.47

Victoria and Albert Museum, the situation is the reverse: art historians make up the majority even in such departments as the Middle East department and the East Asia department which are the kingdom of archaeologists in the British Museum. In the Tate Group, art historians are the majority presumably because painting and modern art are the main collection of the gallery. It is interesting to observe that some curators who studied curating modern arts, are not necessarily placed in Tate Modern (center of modern art) but in Tate Britain (center of British paintings). This is presumably because there are personnel moves across Tate Modern and Tate Britain.

Is this because of museum size? (large sized museums, small-medium sized museums)

The assumption is that a large museum has a room to employ and keep experts who can concentrate on collection care and research possibly without administrative nuisance. ‘Curators in larger museums tend to enter museum employment without museum-studies qualifications’¹⁴⁴ ‘Large organizations, especially national museums, have a greater responsibility to maintain in-depth expertise and to share that expertise for the benefit of the sector because it not likely to be held elsewhere’.¹⁴⁵ The difference between large and small is that ‘working in a national museum seems to lead towards over-specialism, lack of transferable skills and becoming isolated from the museum profession as a whole. In contrast ‘anybody starting in an independent

¹⁴⁴ Davies, M. (2007). *The Tomorrow People: Entry to the museum workforce*. Museum Association, p.21

¹⁴⁵ Museums Association. (2013). Working Wonders an Action Plan for the Museum Workforce <http://www.museumsassociation.org/download?id=969394> accessed on 17 September 2016, p.22

museum will have a far wider range of experiences from which to learn' ¹⁴⁶

To prove this, the author examined similar figures from small and medium sized museums in the UK which are mainly located in the countryside. The author selected six museums (i.e. Birmingham Museum of Art, Leeds Museum & Galleries, Manchester Art Gallery, Museum Sheffield, Tullie House, York Museums Trust, York Castle Museum, Yorkshire Museum and Gardens, and York Art Gallery) from twenty one major partner museums of the Arts Council England (ACE).

The situation is different from those at large sponsored UK museums. The degree holders of museum studies, especially those from the University of Leicester are prominent. So presumably in smaller and middle sized local UK museums, the practical administration skills acquired in museum & curatorial studies and management studies are regarded as substantially important. The Birmingham Museum of Art is a kind of exception where overseas museum professionals with overseas academic degrees are observed among the curators. (Table 23)

<Table 23 is omitted for privacy consideration>

The above observations are summarized in the Table 24. In these museums, a high profile of museum and curatorial studies degree holders is observed.

¹⁴⁶ Davies, M. (2007). *The Tomorrow People: Entry to the museum workforce*. Museum Association, p.46

BOP Consulting reported that in UK nationwide university degree subjects held by UK museum workforce are rather evenly distributed. They are not unevenly concentrated on art history & archaeology (like in the UK sponsored museums) or on museum studies (like in UK small & medium sized museums).¹⁴⁷ What is common is that there is a low profile of business or management studies although the importance of leadership & management is advocated by museum people.

Museum studies	17.8%
History	14.5%
Visual arts/History of art	13.8%
Archaeology	8.7%
Business or management	2.2%

Even now, the sign of change is seen for example in V&A, where alumni of museum studies are increasing, but basically the quality of museum collections is so high that curators have no alternative but to concentrate on traditional curatorial work. In the display oriented museums with smaller collections, generalist curators are more encouraged to exert creativity in order to make museums an educational focal point for local communities.

¹⁴⁷ BOP Consulting. (2016). *Character Matters: Attitudes, behaviors and skills in the UK Museum Workforce*, Arts Council England, <http://www.artscouncil.org.uk/document/character-matters-attitudes-behaviours-and-skills-uk-museum-workforce-full-report> accessed on 9 July 2017, p.34

Table 24 Academic Background of Museum Professionals (Non Sponsored Museums)

	Art History			Archaeology			Museology			Business	Others	Unknown
	BA	MA	PhD	BA	MA	PhD	BA	MA	PhD	MBA		
Birmingham Museum of Art												
Director											1	
Curator			2			1					2	
Leeds Museums & Galleries												
Director											1	
Management					1			1				1
Curator								1				9
Assistant Curator								1				3
Manchester Art Gallery												0
Director											1	1
Management					1							1
Curator	1							1				5
Museum Sheffield												0
Director(Chief Executive)											1	
Curator								2			1	5
Tullie House												
Director												1
Curator												1
York Museum Trust												
Director		1										
Curator								1				1
Total												
Director		1									4	2
Management					2			1				2
Curator	1		2			1		5			3	21
Assistant Curator								1				3

Source: Museum HP and other open sources

The author also tried to compare the situation with similar large museums in the USA. There are two large museums that are ranked in museum attendance figures: The Metropolitan Museum of Art, and the National Gallery of Art, Washington. Staff lists of the latter are not open to the public. Although there are some curators whose academic backgrounds are unknown to the public, a high profile of art history degree holders and archaeology degree holders together with a high profile of PhD holders are similarly observed. (Table 25) Probably, the similarity is because of the size of the museums and the relative important of the museum contents. In those museums, deep scholarly knowledge is more important than general administration skills acquired in museum & curatorial studies and management studies programs.

<Table 25 is omitted for privacy consideration>

Museums seem to lay an emphasis on a curator's collection-specific expertise rather than museum management or operational skills. Let us have a look at the in-house training of each museum.

Because the museums in the scope of this research are the sponsored museums, the author tried to obtain details of the training contents using the UK freedom of information (FOI) scheme. Out of six sponsored art museums, we managed to obtain the internal training programs from five museums, i.e. the British Museum, the Tate Group, the Victoria and Albert Museum, the National Gallery, and the National Portrait Gallery.

(Tate Group)

The Tate Group's in-house training scheme is threefold: 'Induction' and 'Diversity and Inclusion' for post-entry training, 'Tate Managers' for mid-career training, and 'Leadership Masterclasses' for senior management training. (Table 26)

'Induction' is a series of mandatory programmes designed to equip new employees with essential information they need to navigate their first six months. It consists of four modules (Welcome to Tate Induction Day, Record Management, Health and Safety, Information Systems Induction). 'Diversity and Inclusion' is a half day

programme to enhance the competence, capabilities and confidence of Tate colleagues to be effective role models.

'Tate Managers' is annual training programme for employees with people management responsibilities. It consists of four mandatory modules (What is management?, Management as Coach, Recruitment & Selection, and Managing Change) and two optional modules (Making an Impact and Influencing, and Managing Time and Priorities). 'Leadership Masterclasses' is a series of workshops for those in leadership and senior management positions. There is no set syllabus for Leadership Masterclasses. The program is different every year in accordance with relevant subjects and priorities for Tate within that given year.

Other trainings include Learning Bites, Special Training Budget, IS Training Provision, Bespoke Interventions. Learning Bites is a series of lunchtime learning sessions on a variety of topics, which are open to all Tate employees. There is no set syllabus for Learning Bites. The programme is different every year in accordance with relevant subjects and priorities for Tate within that given year. With Special Training Budget, each department has a designated training budget utilized for CPD, developing and maintaining specialist skills and qualifications in their respective area of expertise.

(Tate Group, 2016: a reply to the author's inquiry)

Table 26: Tate Group In-House Training

<p>1) Post-entry Training</p> <p>Induction</p> <p>A series of mandately programmes designed to equip new employees with the essential information they need to navigate their first 6 months at Tate.</p> <p><i>Welcome to Tate Induction Day</i></p> <p>One day programme provides introduction to the vision, values and stretegic objectives of Tate and an opportunity to meet and network with other new starters.</p> <p><i>Record Management</i></p> <p>Half day programme provides overview how to properly manage and save records within the Tate infrastructure.</p> <p><i>Health and Safety</i></p> <p>Half day programme. Induction and key information to ensure health and safely of all employees in the workplace.</p> <p><i>Information Systems Induction</i></p> <p>Half day programme provides an induction to Tate software and Information Systems.</p> <p>Diversity & Inclusion (D&I)</p> <p>Half day programme. Participatory programme on D&I, why it is important for Tate. Enhances the competence, capabilities and confidence of Tate colleagues to be effective role models for D&I.</p> <p><i>Inclusive Leadership</i></p> <p>Mandately programme for all employees to enhance awareness, competence and capability in diversity and inclusion at Tate.</p>
<p>2) Mid-career Training</p> <p>Tate Manager</p> <p>Annual training programme for employees with people management responsibilities</p> <p><i>What is Management? (Mandatory)</i></p> <p>One day programme provides overview of the key responsibilities associated with line management at Tate.</p> <p><i>Management as Coach (Mandatory)</i></p> <p>Two day programme developing coaching skills and approach.</p> <p><i>Recruitment & Selection (Mandatory)</i></p> <p>Two day programme equipping managers with knowledge and skills for effective recruitment and selection.</p> <p><i>Managing Change (Mandatory)</i></p> <p>One day programme develops confidence and capability of line managers to work with their direct reports during times of change.</p> <p><i>Making an Impact and Influencing (Optional)</i></p> <p>One day programme aimed at those who need develop advanced influencing skills.</p> <p><i>Managing Time and Priorities (Optional)</i></p> <p>One day programme aimed at those who need to plan workload and delegate to others.</p>
<p>3) Senior Management Training</p> <p>Leadership Masteclases</p> <p>A series of workshops for those in leadership and senior management positions.</p> <p>There is no set syllabus for Leadership Masterclases.</p> <p>The programme is different every year in accordance with relavant subjects and priorities for Tate within that given year.</p> <p>Leadership Masterclases are usually taken by people external to Tate</p> <div style="border: 1px solid black; padding: 5px;"> <p>(Example) Programme for 2015/16</p> <p><i>Leader as Host</i></p> <p><i>A Leader's Journey</i> - Making Change Happen on the Ground</p> <p><i>Leadership Made Simple</i> - Creating the Future You Want</p> </div>

4) Other Trainings

Learning Bites

A series of lunchtime learning sessions on a variety of topics, which are open to all Tate employees.

There is no set syllabus for Learning Bites.

The programme is different every year in accordance with relevant subjects and priorities for Tate within that given year.

(Example) Programme for 2015/16

Intruduction to Mindfulness

Introductory workshop on the concept of mindfulness and how it can be used in life and in the workplace.

Taking the Fear Out of Feedback

Participative workshop on tips and techniques for giving and receiving feedback

Collaborative Conversations

Participative workshop on tips and techniques for having a more collaborative conversation at work.

Top Tips for Networking

Participative workshop on getting the most out of a formal networking situation and making new connection.

Calm Your Mind

Workshop on developing personal resilience.

Find Focus

Workshop on developing and maintaining focus, exploring techniques to get the most out your productivity.

Get Stuff Done

Workshop on time management and achieving what you set out to do.

Special Training Budget

Each department has a designated training budget, utilized for CPD.

Developing and maintaining specialist skills and qualifications in their respective area of expertise.

IS Training Provision

A range of short courses, open to all Tate employees, to maintain and develop computer literacy.

Tate Software Surgery

Troubleshooting documents (one-to-ones, 15min/30min/1 hour slots)

Tate Software

Tate I.S. Induction, Mail Safe: Induction to Email Archiving, Smart Desktop Features, Office 365, MS Excel, MS Word

MS Outlook, MS Publisher, MS Skype for Business.

Bespoke Interventions

Not an exhaustive list but interventions can include:

Team development, Away days, Psychometric assessments/tools and Individual coaching

Source: Tate reply to Authors' inquiry

(Victoria and Albert Museum)

The Victoria and Albert Museum's in-house training scheme is threefold: 'Statutory and Mandatory' for legislative and statutory responsibilities, 'Operational Business Skills' for helping employees navigate the V&A's systems and policies, 'Professional, Personal and Organizational Development' for enhancing skills in the chosen profession.

(Table 27)

'Statutory and Mandatory' consists of Introduction, Fire Protection, and Health and Safety. 'Operational Business Skills' consists of Systems, IT, Documentation and Collection Management, Conservation, Records & Archives, Writing Skills, Health, Safety & Wellbeing, and Equality & Access. There is no curator life stage based training scheme except for 'Professional, Personal and Organizational Development' which consists of the Line Management Development Programme, Assistant Curator Development Programme, and the V&A Innovative Management & Leadership Programme. Other trainings include Coaching and Mentoring, E-Learning and Self Study Resources, and Course and Programme Archive.

It is interesting to observe that the training offered is supported with a range of resources (books, e-learning, online materials) which all staff can access. Especially of note is the V&A's e-learning website in association with Ashridge Business School. Content is mapped to the V&A's Competency frameworks.

(V&A, 2016: a reply to the author's inquiry)

Table 27: Victoria and Albert Museum In-House Training

<p>1) Statutory & Mandatory</p> <p><i>Introduction</i></p> <p><i>Fire Protection</i></p> <p><i>Health & Safety</i></p>
<p>2) Operational Business Skills</p> <p><i>Systems</i></p> <p>Cascade, CMS, NAV, Introduction to Procurement, OCEAN, VADAR</p> <p>IT</p> <p>Most IT training is delivered as one to one coaching.</p> <p>The links below take you to learning resources on Virtual Ashbridge.</p> <p>Training for teams and departments is also available on request.</p> <p>MS Excel, MS Outlook, MS Powerpoint, MS Project, MS Word, Other software packages on request.</p> <p>Documentation and Collections Management</p> <p>Acquisitions: A Step by Step Guide to Getting it Right, Copyright, Courier Training, Damage Reporting and Near Misses to Objects</p> <p>Conservation</p> <p>Bug and Pest Management, Condition Checking for Couriers, Object Handling, Object Salvage Training, Pest Identification Training.</p> <p>Records & Archives</p> <p>Filing & Record Keeping, Freedom of Information</p> <p>Writing Skills</p> <p>Grammar Matters, Interpretative Text, Effective Meetings, Minute Writing</p> <p>Health, Safety & Wellbeing</p> <p>Heartstart, Mind your back, First Aid, Health & Safety Awareness for Managers, IOSH Certificate, Hazards in Objects, Manual Handling, Risk Assessment for Managers, Safety Mask Fitting, Safety when using Steps and Ladders.</p> <p>Equality & Access</p> <p>Basic Skills Awareness, Disability Awareness</p>
<p>3) Professional, Personal and Organizational Development</p> <p><i>Line Management Development Programme</i></p> <p><i>Assistant Curator Development Programme</i></p> <p><i>V&A Innovative Management & Leadership Programme</i></p>
<p>4) Other Trainings</p> <p>Coaching and Mentoring</p> <p>Career coaching, Performance coaching, CVs and Interviews, Clear & Critical Thinking, Creative Problem Solving</p> <p>Delivering More Effective Training (Train the Trainer), Presentation Skills for Gallery Talks.</p> <p>Presentation Skills despite using Powerpoint, Project Management, Rewards of Retirement</p> <p>E-Learning and Self Study Resources</p> <p><i>V&A/Virtual Ashbridge</i></p> <p>Self Study Resources (CDROM)</p> <p>Age, Challenging Behaviour, Disability Confident, Gender Matters, Race, Sexual Orientation, Performance Appraisal</p> <p>Time Management, Writing Skills</p> <p>Course and Programme Archive</p> <p>Masterclasses</p> <p>Asking Brilliant & Effective Questions, Creative Problem Solving, Creative Adventure for Better Collaboration</p> <p>Discover your Strength, Entrepreneurs, Fierce Conversations, From Goldfish to Elephant - Memory, Time to Think</p> <p>How to Create a Happy Workplace, Out of Our Minds, Business Poetry, Story Telling, Resilience and Work Life Balance</p> <p>Front of House Training</p> <p>Visitor Care and Diversity, Branding and Signage, Intro to Tech Services and Conservation, Intro to Learning Dept</p> <p>Intro to WID, Access & Disability, Security & Risk Assessment, Culture plan & Positive Working Cultures</p> <p>Intro to Asia Collection, Dealing with Violence & Aggression, Intro to Blythe House, Presentation Skills</p> <p>Future plan & Exhibitions, Deaf Awareness, Intro to Med Ren, Anti-Terrorism & ERP, Working with Respect</p>

Source: V&A reply to Authors' inquiry

(National Gallery)

The simplest in-house training scheme among the sample museums is that of the National Gallery. There is no curator life stage based training scheme such as post-entry training, mid-career training, and senior management training. Instead it provides all employees with the list of training courses. Employees choose their training out of eight training courses. In 2016 these were Gallery Induction, Assertiveness Training, Communication Skills, Coaching Others, Presentation Skills, Time Management, Managing Projects, and Online Modules). New training courses will be added from 2017 (i.e. Managing Others, Safeguarding Children and Adults at Risk, and Insights Discovery). (Table 28) (National Gallery, 2016: a reply to the author's inquiry)

Table 28: National Gallery In-House Training

Existing Courses
Gallery Induction A one day event to give all new employees an introduction to the Gallery's objectives and an opportunity to meet department representatives and explore the Gallery.
Assertiveness Training A one day course to increase self-awareness around assertive behaviour and provide individuals with the tools to act confidently in pressured/challenging situations.
Communication Skills A one day course to encourage effective communication with other colleagues. This will lead to greater awareness around clear communication and more effective working relationships.
Presentation Skills A one day course to give individuals the skills to present information in a clear and concise manner and learn how to get the message across well.
Time Management A quick look at managing your time well. This will lead to more effective planning and practical use of your working day.
Managing Projects A half day introduction to managing various projects within the Gallery. This will look at ways to plan, implement and review of all project based work.
Coaching Others A one day course to give Managers the skills to confidently coach individuals within their teams encouraging reflective practice and self-reliance.
Online Modules A range of self-directed training courses around Health and Safety, Display Screen Equipment and Data Safety & Protection.
New Courses from 2017
Managing Others (for New Managers) A one day course for those new to management, looking at what it means to manage others and to explore ways to encourage and support good practice and high achievement.
Safeguarding Children and Adult at Risk A one day course to raise awareness of issues around safeguarding vulnerable people within dignity and respect.
Insights Discovery A half-day introductory workshop looking at our preferred responses and behaviours to different situations. Aimed at team building and encouraging cooperation across working partnerships.

Source: National Gallery reply to Authors' inquiry

(National Portrait Gallery)

The National Portrait Gallery's in-house training scheme is two-fold, training for new starters and training for new managers, and there is no training for senior managers. There is a standard course for new starters, but the actual training is tailored

by line managers who supervise the new starters depending on the individual's role in the Gallery. It consists of six mandatory training sessions (Welcome Day, StaySafe Security Training, Health, Safety and Fire Training, Equality & Unconscious Bias Training, and Shadow Visitor Services) and thirteen optional training modules. There is also a standard course named 'ILM-Accredited Management Development Programme' for new managers. It consists of six intensive modules for six days: Pre-Programme, The Role of the Manger, Effective Leadership, Developing People, Time/Stress Management, and Leading Change. Further, the Gallery provides role specific training on other Health & Safety and technical areas on request, and holds a weekly Monday Morning Meeting, accessible to all staff, which provides staff with an opportunity to learn more about the Gallery's collection and exhibitions.¹⁴⁸ (Table 29)

¹⁴⁸ National Portrait Gallery. (2016). *Training Brochure* pp.1-6
National Portrait Gallery. (2016). *ILM-Accredited Management Development Programme* pp.1-10

Table 29: National Portrait Gallery In-House Training

<p>1) Post-entry Training</p> <p>New Starters Training</p> <p>Mandatory Training</p> <p><i>Welcome Day</i> Provide a history and background to the Gallery. Meet the Director and department Directors who will give an overview of their role and current activities. Meet other new starters.</p> <p><i>StaySafe Security Training</i> Update on Emergency Procedures in our Gallery and office area. Explanation on Security threat level in UK, Advise on what to do in a Firearms or Weapons attack. A practical walk through of nearest fire exits to your office or meeting rooms.</p> <p><i>Health, Safety and Fire Training</i> Ensure all staff and managers understand the Galleries policy and procedures with regards to Health and Safety at Work, Fire Evacuation and Emergency Procedures. Tour of key exit routes from the Gallery and Offices. Understand their own responsibilities as well as those of the organization and its managers. Knowledge of the reporting procedures for accidents, First Aid or health and safety risks.</p> <p><i>Equality & Unconscious Bias Training</i> The Gallery values the diversity of its audiences, collection, programmes, partners and staff. The aim of the session is to enable us to have confident interactions with others who we perceive to be different from ourselves.</p> <p><i>Shadowing Visitor Services</i> To appreciate the perspective of a VSA and what their role involves. To gain an understanding of what visitors need and what the Gallery provides for its visitors. To identify how your job role plays into and affects visitors and those whose job is to support or assist them.</p> <p>Optional Training</p> <p><i>Basic Records Management</i></p> <p><i>Copyright Training</i></p> <p><i>FileMaker Pro User</i></p> <p><i>Introduction to IT</i></p> <p><i>Library Training</i></p> <p><i>Reference Collection</i></p> <p><i>NPG Website</i></p> <p><i>Soprano Training</i></p> <p><i>Mimsy XG User</i></p> <p><i>Mimsy XG Cataloguer/Data inputter</i></p> <p><i>Portrait Explorer</i></p> <p><i>Portrait Printer</i></p> <p><i>Manual Handling</i></p>

<p>2) Mid-career Training ILM-Accredited Management Development Programme</p> <p><i>Pre-Programme</i> Programme Induction Kick-Off, Participants and their line managers to attend, Q&A with previous delegate Programme objectives and briefing, Participant objectives and expectations</p> <p>Day 1 <i>The Role of the Manager</i> NPG culture: Wordcloud/Twitter activity The successful NPG manager: profile and self-appraisal NPG Vision and strategic objectives: the manager's role Performance Management</p> <p>Day 2 <i>Effective Leadership</i> Leadership vs Management Staff engagement: Gallup survey and key findings Motivation Video: "What science knows and business ignores" Key theory and models: Skill: will, Task vs People Support vs Challenge</p> <p>Day 3 <i>Effective Leadership</i> Making the Connection: Communication and Influence Colors Behavioural Styles and personal profiles</p> <p>Day 4 <i>Developing People</i> Markers of a manager/organization that's serious about developing people. The meaningful PDP: enablers and barriers Identifying needs - objectively and fairly Learning interventions: what, where, and when? Coaching: definition, benefits, principles</p> <p>Day 5 <i>Developing People</i> Coaching continued: models and application High-Quality Feedback: key principles, skills and disciplines</p> <p>Day 6 <i>Time/Stress Management (Half Day)</i> The link between stress and feeling in control. Qualities of good time managers + benefits Time quadrants, time traps and best practice Covey Circles</p> <p><i>Leading Change (Half Day)</i> The human factor: the Transition curve ADKAR: targeting your management intervention Personal action plans - peer coach and presentations</p>
<p>3) Other Training</p> <p><i>Health and Safety Training</i> <i>Technical Trainings as required</i> <i>Weekly Monday Morning Meeting</i> All staff are provided with an opportunity to learn more about the Gallery's collection and exhibitions.</p>

(British Museum)

Another simple in-house training scheme among the sample museums is that of the British Museum. It does not offer curator life stage based training schemes such as post-entry training, mid-career training, and senior management training. Instead it provides all employees with a list of training courses; however, the number of courses is large (in 2016 there were 122 courses in total, although there are many for software training). Employees are supposed to choose their training out of that catalogue of 122 training courses. They do not have a formal structure for this training or any recorded information on such a structure. Although the museum simply provides a list of courses in alphabetical order, the author managed to put them in order according to 'who is entitled to attend the course'. (British Museum, 2016: a reply to the author's inquiry) (Table 30)

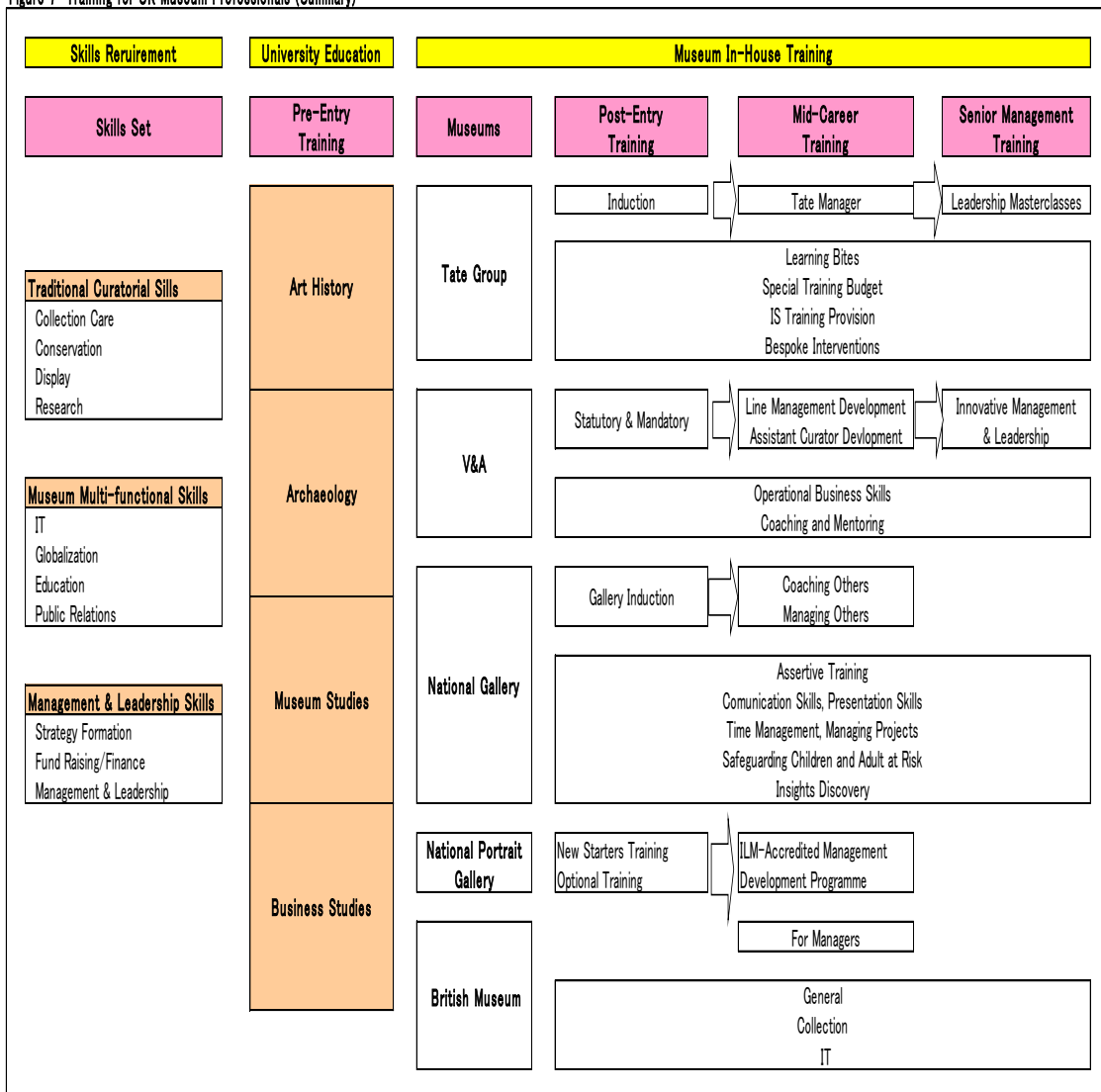
Table 30: British Museum In-House Training

Existing Courses
General
Access Awareness Seminar
Anti-Bribery
Assertiveness
Career Development
Core Evacuation and Lift Training
Contracting for Goods and Services
Copyright Law
COSHH (Control of Substances Hazardous to Health) (Awareness and Assessor)
Diversity and Equality Workshop
Due Diligence
Effective Email Writing (with and without additional support around grammar and punctuation)
Fire Safety Awareness
Fire Warden and Extinguisher Training
First Aid (at Work, in Remote Place, and Requalification)
Forklift Truck (Novice and Refresher)
Guide to Influencing Others
Influencing Skills
Introduction to Deaf Awareness
IOSH (Institution of Occupational Safety and Health) (Managing Safety and Working Safety Course)
Known Consignor
Media Training
Metal Mountmaking
Personal Resilience
Preparing for Retirement, Pre-Retirement Seminar
Training for Progressive Horizontal Evacuation (PHE)
Report Writing
Risk Assessments
Safeguarding Children & Vulnerable Adults Workshop
Train and Trainer
WCEC Truck Lift Training
Writing Training Material

IT
<p>Access (Fundamentals 2010 and Advanced 2010) Adobe Illustrator (Basic and Advanced) Adobe Photoshop (Introduction, Elements, Intermediate, and Advanced) ArcGIS (Basic Beginners and Beyond Beginners) Assure Training ODIN (Basic and Advanced) Excel (Introduction 2010, Intermediate 2010, and Advanced 2010) Information and Data Security at the British Museum Outlook (Introduction 2010 and Advanced 2010) PowerPoint (Fundamentals 2010 and Power User 2010) Project (Introduction 2010 and Advanced 2010) Visio (Introduction 2010 and Advanced 2010) Word (Introduction 2010, Intermediate 2010, and Advanced 2010)</p>
Collection
<p>IPM (Integrated Pest Management) (Introduction and Advanced) Advanced Textile Collections Care (Introduction, Packing for Loan, and Mounting and Display) Collection Management Workshop Operator Course Outline Conservation Aspects of Object Handling Display Screen Equipment Assessor Eastern Pictorial Art Handling Firearms Collections Management Hazards in Collections Heavy Object Collections Care Introduction Introduction to Project Management for Non-Project Managers Label Template Workshop Manual Handling Practical Aspects of Object Handling</p>
For Managers
<p>Aspiring Managers Attendance Management Change Management Conflict Management Delegation Skills Developing Performance: Getting the best from your team Disciplinary Workshop Effective Meetings Empowering Your Team Engaging Managers Family Friendly and Flexible Working for Managers Finance for Non-Financial Managers Financial Management Grievance Workshop How to influence at all levels Improving your Negotiation Skills Improving your Presentation Skills Introduction to Management Leadership Managers Fire Safety Awareness Managers Health and Safety Briefing Managing Conflict Management Managing Stress in Teams Mentoring Programme - Management Monitoring Performance Motivating your Team Museum Strategic Thinking & Planning Negotiation Skills Project Management Recruitment and Selection RPD (Review, Plan, Develop) (Preparing for your PRD Meeting, Conducting and RPD Meeting) Setting Goals How to Conduct an RPD Meeting Stakeholder Management Developing Effective Professional Relationships and Communication Strategic Thinking Workload Management</p>

The author's findings are summarized in Figure 7. The traditional curatorial skills are taught in universities and on the job training is conducted in museums. What museums expect to universities is expertise on collection area. Museum multi-functional skills are taught in such universities as the University of Leicester, otherwise by museums in their in-house training programme. Management & Leadership skills are taught case by case by museums, but sometimes museums utilize universities and third party institutions.

Figure 7 Training for UK Museum Professionals (Summary)



Source: Various open sources and author's findings

Chapter 5. Conclusion

The purpose of this research is to analyze how the skills needed for art professionals evolve in response to changes in the external environment, and what kind of training is given to fill the skills gap not only from a museum studies point of view but also from a management studies point of view, looking at museums as one sector of non-profit organizations. Thus, the intention and hope is for this research to contribute to the development of interdisciplinary research on museums between museum studies and management studies.

This study has analyzed the main issues concerning strategic management in a museum context, how the skills needed for art professionals evolve with changes in the external environment, and what kinds of training are given to fill the skills gaps for UK curators working for UK sponsored art museums. In conclusion, the author will first summarize what we have done in the previous chapters; secondly, the author will conclude our study presenting the overall answers to the research questions.

5.1. Summary

In Chapter 1, the author looked at the basic literature which is relevant in the UK museums context in general such as museum strategy formulation and skills and training theory. In Chapter 2, the author showed how the field research has been

organized. First, the research propositions are identified. Second, the appropriate research method is identified. Third, the research procedure is overviewed. Fourth, the interview guide is shown. Lastly, the author identified some limitations on this research. In Chapter 3, the author went through the data from the interviews and questionnaires based on the theoretical framework explained in the literature review. In Chapter 4, the author elaborated the argument about museum training with further data obtained after she came back from conducting field research in the UK.

Strategic management assumes that management can reform organizations and improve its performance in response to environmental changes. The author first tried to see the validity of the strategy formulation concept in the UK art museums context, then proposed that the external environment surrounding UK art museums has been changed by a variety of factors. The author also tried to identify skills and training requirements for the

UK curators to cope with the environmental changes. The author interviewed UK curators working for UK sponsored art museums. All the interviewees were asked to answer a common set of questions, in part by questionnaires, concerning strategy formulation practices and skills and training requirements.

In regard to the validity of the strategy formulation concept, the author first tried to identify the environmental changes which may influence missions and strategies. It was found that different views on external environmental changes are observed. It

seems that the curator in museum B covers all the areas of changes in the external environment mentioned in the question whereas the curator in museum A concentrates on budget cuts as a primary concern. The reply coincides with other official remarks from the head of the Museums Association and also with the Tate Group's perception of the environmental changes taking place today. The reply also suggests that budget cuts are interrelated to other factors of environmental change such as competition and the volatility of museum revenue. There is a view that budget cuts motivate museums to rely more on fundraising from private companies; however, an economic downturn exposes museums to some private sector volatility of sponsorship and donations, while museums have to compete with other amusement facilities including commercial galleries.

Secondly, the author tried to identify whether or not UK museum missions have been influenced by external environmental changes. It was found that in essence missions have not been changed except for some minor edits over time. There are two ways in which UK missions have been transformed:

- Mission has never been changed and in some cases it is statutory fixed by the Museums and Galleries Act 1992,
- The essence of the mission has never been changed but there are minor edits over time.

Thirdly, the author tried to identify whether or not UK museum strategies have

been influenced by external environmental changes in order to cope with those changes. It was observed that there are different views on the changes made in museum strategies. It seems that the curator in museum B acknowledges a wide range of changes in museum strategies as mentioned in the questionnaire, whereas the curator in museum A concentrates on issues of operational efficiency, finance, and human resource management as most important. The replies do not necessarily coincide with other museums' transitions of strategies. These can be categorized in three ways:

- Strategies have never been changed and in some cases the strategies are defined by the Museums and Galleries Act 1992.
- Strategies have not been changed except some minor edits which do not influence the essence of the overall museum strategy.
- Strategies have been shifted from collection management to public relations, competition in leisure market and budget cuts.

The fact that no changes were made in some cases, including in cases when the strategy is fixed by the statutory definitions, provided counterevidence against the strategic principle that strategies have to adapt to environmental changes.

In regard to the skills and training requirements, the author first tried to identify the benchmark skills needed by museum professionals. The author constructed a conceptual model where three forces will motivate museum professionals to obtain

benchmark skills of future museum curators: downward forces to deepen the traditional curatorial skills, horizontal forces to broaden museum multi-functional skills, and upward forces to enhance management and leadership skills. It was found that different views on benchmark skills are observed. It is interesting to see that museum A holds on to the traditional curatorial skills more whereas museum B perceives the importance of the whole three skills set (traditional curatorial skills, museum multi-functional skills, and management & leadership skills). The existence of UK-specific skills and museum-specific skills in the sponsored art museums is found to be in the depth of expertise related to the collections of which the individual is in charge and expertise in the museum's specific field of focus, respectively. Thus, UK-specific skills and museum-specific skills seem to be a simple continuation of the traditional curatorial skills set.

The author then tried to identify the benchmark training needed by museum professionals. It was found that the museums do nothing for new curator candidates prior to entry to the museum except for offering internships. Pre-entry training is conducted only by universities.

It was examined that how external environmental changes are reflected in university education of museum studies. The result is that the only University of Leicester is responsive to the environmental changes to teach museum multi-functional skills and management & leadership skills. Otherwise, the traditional curatorial skills

based modules look like a majority in museum studies.

So, when the author widens scope of university education other than museum studies, it was numerically confirmed from both supply side (universities) and demand side (museums workforce) that museum professionals are from art history and archaeology schools rather than from museum studies and management studies schools. Although prominent academics in University of Leicester have taken a leading role in developing museum studies not only in UK but also in the world, the traditional departments of art history and archaeology have achieved higher profile than department of museum studies, and continue to provide museum for alumni workforce.

The contents of in-house museum training, formally an unknown area were clarified. And this is a very precious data. It is found that the post-entry induction training is conducted by each museum. The induction training is not for deepening curatorial skills but for familiarizing new entrants to rules and regulations of the museums.

It was found that the short term remedial training as well as long term development training is carefully tailored for the mid-career curators. The museum training includes outside training by universities (university courses) and/or by third party institutions such as Clore Leadership Program in London. In-house training for general skills are supposed to be not enough, so they may utilize outside resources to train curators such as universities and third party institutions.

It was found that museums provide senior curators with training such as learning how the museum works or specific training on a case by case basis. The museum training includes outside training by universities (university courses) and/or by third party institution such as the Clore Leadership Program in London. In-house training for general skills are supposed to be not enough, so they may utilize outside resources to train curators such as universities and third party institutions.

It was found that the CPD training by the Museums Association is not for curators but for administrators in museums who would like to upgrade their careers from administrators to becoming curators. The scheme is useful for museum administrators without any specialist skills in art history or archaeology in order to upgrade their careers towards the curatorial sphere.

5.2. Answers to the Research Questions.

In this research, the author focused on UK museum professionals to analyze how the skills needed for museum professionals evolve in response to changes in the external environment, and what kind of training are given to fill the skills gap. Using in-depth interviews and questionnaires with UK museum curators in addition to study modules obtained from universities and in-house training modules obtained from UK sponsored art museums, the author tried to clarify the whole picture.

Now, the author will conclude the research, presenting the overall answer to the research questions.

Q1 How have external environment surrounding UK museums changed?

How have museum missions and strategies changed by those external environmental changes ?

It was found that UK curators perceive that various external environmental changes are going on. The emphasis is on budget cuts which are supposed to be interrelated to other factors of environmental changes such as competition and the volatility of museum revenue. As for the influence of external environmental changes on museum missions and strategies, museum missions have not been changed except for some minor edits over time. The statutory fixture of museum missions by the Museums and Galleries Act 1992 exists in some museums. Museum strategies have been periodically changed responding to environmental changes. The statutory fixture of museum strategies by the Museums and Galleries Act 1992 exists in some museums but tends to be the exception.

Q2 What are the skills needed for art museum professionals while museum strategies change?

It was found that the important skill sets that must be developed are perceived differently across museums. One view is that deepening traditional curatorial skills continues to be important, whereas another view is that all three skill sets are important and that the benchmark skills are management & leadership skills. It was also found that having an academic background in the curator's field of expertise is perceived as important. This is combined with internship and work experience at museums. The field of academic degree depends on which museums curators work for. The existence of UK-specific skills and museum-specific skills is found to be in the depth of expertise related to the collections of which the curators are in charge. Thus, the UK-specific skills and museum-specific skills actually seem to be a simple continuation of the traditional curatorial skills.

Q3 In order to fill the skills gap, how are art museum professionals trained in practice and why are they trained in such a manner?

In regard to the training requirements, it was found that museums do nothing for new curators prior to entry to the museum. Therefore, pre-entry training is conducted solely by universities except for internship opportunities. As for the university training (education) contents, when the author verified the reflection of external environmental changes in the taught MA Courses using words "museum" and "studies", it was found that the study modules do not look like they reflect the importance of museum multi-functional skills and management & leadership

skills. There are some modules about those skills set, but the modules based on traditional curatorial skills were found to be the majority except at the University of Leicester.

So, when the author widens scope of university education other than museum studies, it was numerically confirmed from both supply side (universities) and demand side (museums workforce) that museum professionals are from art history and archaeology schools rather than from museum studies and management studies schools. Although prominent academics in University of Leicester have taken a leading role in developing museum studies not only in UK but also in the world, the traditional departments of art history and archaeology have achieved higher profile than department of museum studies, and continue to provide museum for alumni workforce.

The contents of in-house museum training, formally an unknown area were clarified. It is found that the post-entry induction training is conducted by each museum. The induction training is not for deepening curatorial skills but for familiarizing new entrants to rules and regulations of the museums. It is also found that the short term remedial training as well as long term developmental training is carefully tailored for the mid-career curators. The museum training includes outside training by universities and by third party institutions. The mid-career training is for how to manage employees. It is also found that museums provide senior management curators with training on a case by case basis. Some museums do not even have training programs for senior

management curators.

In summary, museums do nothing for new curators, letting universities to do this. The contents of education is mainly for curatorial skills (not for museum multi-functional skills and management & leadership skills which are minority subjects in management studies in UK). Even after entry to museums, museums provide for museum induction training in a simple manner and then move to on-the-job training. Middle managers are provided with tailored training and senior managers are not so carefully trained. Why does this situation occur in UK sponsored art museums? There are two reasons for this. One reason is that the museum workforce is a narrow gate for university students who seek museum jobs, because of an oversupply of candidates for the vacant positions. Museums can just sit and wait for students' applications. Another reason is that as the sponsored museums are full of collections of historical value, deep scholarly knowledge acquired in the traditional departments of art history and archaeology is supposed to be more important than practical general administration skills acquired in museum & curatorial studies and management studies. For museums new curators are already fully equipped with deep scholarly knowledge, so museums are not so motivated to train new curators further. For UK sponsored museums, new curators selected through a highly competitive process may have no skills gap to fill. The situation is similar to large sized museums in the USA, such as the Metropolitan Museums and is different from small and medium-sized non sponsored museums in the UK where curators are supposed to be multi-skilled and have management & leadership skills.

Appendix Questions to museum curators

The purpose of this research is to find out how the skills needed for art museum professionals evolve in the changing environment and what training are provided for overcoming the skills gap.

The data obtained by the surveys and interviews is used solely for my dissertation. Individual names will be anonymized and museum names are referred by pseudonyms in the dissertation.

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Q1 What are the changes of external environment surrounding UK museums?

A1 Public relation (), Globalization (), Competition in leisure market (), IT (),
Budget cut (), Others, if any ()

Q2.1 How museum missions have changed by those external environmental changes ?

A2.1 No change (), Changed in ()

Q2.2 How museum strategies have changed by those external environmental changes?

A2.2 No change (), Change in marketing & sales (), PR (), operational efficiency (), finance (), IT (), Human resource management (), Others, if any ()

Q3.1 What used to be the traditional skills for art museum professionals (directors and curators) in the past?

A3.1 ()

Q3.2 What are the existing skills for art museum professionals (directors and curators) at present?

A3.2 ()

Q3.3 What are the benchmark skills for art museum professionals (directors and curators) in the changes of museum missions and strategies.

A3.3 ()

Q3.4 What are the UK specific skills for art museum professionals (directors and curators), if any?

A3.4 ()

Q3.5 What are your museum specific skills for art museum professionals (director and curators), if any?

A3.5 ()

Q3.6 What style of skills development is the most important ?;

- a) deepening traditional curatorial skills,
- b) broadening museum multi-functional skills,
- c) enhancing senior management and leadership skills.

A3.6 Traditional curatorial skills (), Museum multi-functional skills (), Senior management & leadership skills (), All of those skills (),

Other skills, if any ()

Q4.1 What museum training do they provide for pre-entry curators?

A4.1 ()

Q4.2 What museum training do they provide for post-entry curators as induction training?

A4.2 ()

Q4.3 What museum training do they provide for mid-career curators and line managers as short term remedial skills training and long term developmental training?

A4.3 Short term remedial training ()

Long term developmental training ()

Q4.4 What museum training do they provide for senior management curators and directors?

A4.4 ()

Q4.5 What do you evaluate CPD (AMA, CPD Plus, FMA) training involving mentors provided by Museum Association?

A4.5 ()

Q5 What will be the obstacles to the implementation of training?

A5 ()

Q6.1 What training did your universities/museums provide for to cope with those changes?

A6.1 ()

Q6.2 What training would you like your museum to do to cope with those changes?

A6.2 ()

Q6.3 Looking back your career, what museum training of which time phase by which training provider have most improved your art ?

A6.3 ()

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