

COMPARATIVE REPORT ON THE STATE OF THE ART OF MUSEUM COMMUNICATION IN EUROPE

**Leonardo Da Vinci Programme
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Project Partnership:

1. Sapienza University of Rome - CIDEM
2. Regional History Museum "Academician Jordan Ivanov" in Kyustendil
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5. The International Museum of Ceramics in Faenza
6. The University Lucian Blaga, Sibiu
7. The Brukenthal National Museum
8. OAKE Associates

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COMMUNICATION IN EUROPE**

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Premises

While introducing the first results of the transnational report on the state of the art of Museum Communication, it is worth to underline that the “Museum Communicator” project (Mu.Com.) is a “Transfer of Innovation” of the F-M.U.S.E.U.M project (2007-2009), financed in the frame of the Lifelong Learning Programme – Leonardo da Vinci Subprogramme, focused on the development of Virtual Museums; within that project, a courseware for the “Virtual Museum Communicator” has been developed. Consequently, it has emerged, inside the partnership, the need to further develop this figure enlarging its competences and increasing the field of its intervention for that particular kind of communication that keeps in relationship the museums with the their external environments. The focus of the new project is therefore the elaboration of specifically tailored strategies, contents and training methods, from the virtual to the actual museums.

Starting from the F-MU.S.EU.M. project results and training Model, the Mu.Com. project will widen the panel of the beneficiaries and will transfer its know-how, after having tested those elements making them possible, useful, sustainable. The transfer will start from the enlargement of the focus of the Communicator, pointing out the profile of the “Museum Communicator”, whose competences are based on:

- Communication with the large audience;
- Interface with the mass media;
- Link between museums and territorial actors.

The employability of the new profile is inscribed inside the potential development of private middle and small size museums of local importance and, in general, of the cultural Goods sector. This is getting more and more importance in the local development, in the growth of the cultural tourism, in the increasing of the cultural fruition demand according to the development of the Information and Knowledge Society.

When writing the national reports about the state of the art of Museum Communication inside the countries of the project partner museums, attention has been paid to:

- The general national frame, with special attention to the role played by the larger museums, to their needs of communication with the outside and to the possible, diverse links with the territories;
- The repertories of the professional figures recognised and active in the field of cultural promotion, with special regard on the initiatives that can be developed by the target museums;
- The training offer available.

The information collected are the basis on which the Mu.Com. project will be built, with particular focus on the competences, the training needs and the occupational potentials.

1. CONTEXT ANALYSIS ON MUSEUM COMMUNICATION TODAY: CHARACTERISTICS, EVOLUTION, POTENTIALS, CRITICALITIES AND NEEDS

The overview on the national situation in the countries involved in the Mu.Com. project shows, as expected, several differences but also some analogies among the countries. These act inside a general situation being different in history, dynamics and rhythms of evolution of the museums role in comparison to the cultural offer in each country; therefore, they can be a solid basis for the introduction of the new professional profile of the "Museum Communicator" and for the application of the related training path.

Inside the countries taken into consideration (Bulgaria, Italy, Romania, United Kingdom), both the public and the private museums, especially those of medium and middle dimensions, seem to suffer from the impact of the unfavorable economic conjuncture in the same moment in which -also in a problematic way- a new function of the museum is being pointed out: close to traditional roles such as the guardianship, the maintenance and the exposure of the objects, more and more important is becoming the concept of the museum as a public space, a place for the expression of the identity and for the cultural fruition, an attractive pole for a large audience. In synthesis, a process is taking place to overcome the dichotomy among *maintenance* on one hand, and *exploitation* of the patrimonies on the other hand. This is a crucial passage: if the new paradigm aims at a general development of the resources, including the cultural ones so as to create virtuous circuits among different actors, all the cultural institutions are facing today new chances and new challenges. As anticipated in the introduction, museums can also take part (somehow, they have to) not only in the dynamics of the local development, but also in order to answer to the new meanings of their own mission. This implicates a strategic communication and relational abilities as well as connections to the interests and the potentials of the territory with the aim of a common project of socio-cultural and economic development. It has to do with sparking a gradual and correct process in which the museums can practice new competences and cover new roles. But for doing that, it needs that strategies and competences are made available.

The transnational survey has highlighted that there is an agreement and a great interest on the new mission of museums, but also there is still a difficulty in realising it practically. Even if there are some differences among the countries involved in the project, it is possible to state that this is a shared perception. Even if it is possible to find, sometimes, good practices and relevant intuitions.

The didactics-educational key-action is, for instance, a tool that can enrich the mission of the institution, widen the offer to a diversified public, constitute a window for the same institution. Available in all the countries taken into consideration in particular as didactics for the schools and the students, it shows more innovative tendencies in Italy (where it is available a stable activity of "laboratories" with informal education for everybody) as well as in the United Kingdom, where similar experiences are taking place since 10-15 years. With analogous finalities of attraction and dialogue with the outside there are, then, the initiative-events (exhibitions, particular appointments such as recurrences, parties, promotional days etc. that are mentioned in the reports from Bulgaria, Italy and Romania):

they can be regarded as attractive moments for the public and as a huge exploitation of the external communication – with media of any type -, for contacts with the sponsors and for the fundraising in general. Nevertheless, they don't seem to be enough, by themselves, to affirm a major role of the museum inside the socio-economic and cultural dynamics neither they seem to succeed in guaranteeing stability in the increasing of the visitors number.

Concerning the relationship with the territory and with other actors, two tendency experiences are interesting. The first one, realised in the United Kingdom, crosses the activity of cultural promotion and the one devoted to the enlargement of the museum users with the educational activity: it consists of creating networks with the communities, the administrators and not for profit subjects to facilitate the social knowledge of the territorial cultural goods by disadvantaged groups (ethnic minorities, elderly people, young people in difficulty etc.) that usually do not use to visit museums. The second experience, realised recently in Italy, concerns the connection between the cultural and the landscape patrimonies with the tourist industry.

The Region Tuscany and, particularly, the Region Puglia are pushing for the creation of networks with the purpose to protect and to sustain the exploitation of local goods, the local cultural identity, the qualification of a cultural and aware tourism. These two experiences are characterised by taking direct contact with the needs and the expectations of the territory, by the construction of stable and continuous relationships with the other interested subjects. This is aimed at the communities well-being and the development.

In fact, this is the level at which greatest difficulties are diffusedly encountered. Also by rolling the following pages on the professional profiles as well as the training offer available in relation to the requirements of museums, it is possible to note that it has been made a path for the qualification/retraining of the personnel with reference to some museum organisations: in particular, we refer to the safety sector, to the visitors reception and accompaniment, and to the general services (including bookshop, merchandising, etc.). Furthermore, some professional figures have been improved, such as the ones related to the didactics-educational activities and the ones related to the exhibitions; other profiles for specific activities as the “fundraiser”, have been introduced. Profiles that are strategic for the internal improvement of the structure, for the standard correspondence of the international quality and for the communicative needs of the museum towards the outside, duties for which the public relations experts are in charge; other times, such duties are fragmented in other professional profiles. Also the increasing use of the ICTs and of the social-networks - that can be regarded as an evolution – do not seem to represent an enough strong support in order to sustain, with full effectiveness, the promotional activity of the museums.

The point is that museums actual chances and challenges, accepted and underlined by our project, are upstream the traditional communicative solutions. If the new opportunity offered by the Society of the Information and Knowledge mostly pertains to an active role

of the museum towards its public/publics, it is expounded through an increasing attention for the request of existing culture or to be solicited in agreement with other subjects, through a representation of itself as an active subject for the collective development and well-being.

It is therefore clear that communication, differently from what is happening today, can be strategic above all if it can create links and exchanges with diverse interlocutors (both public and private) with the aim of creating synergies and relationships. The support to the knowledge and the tourism sector are two of the other possible synergies to be created, but they appear as the ones that just today can be implemented and/or explored.

The professional profiles that are today in charge for the information about the museums inside the countries partner of the project seem not to have the *skills* necessary for covering the delicate role of interface and link between institutions and territory, and between institutions and mass media. There is, therefore, space and need for the introduction of a new figure, the "Museum Communicator", not only as synthesis of competences being today fragmented, as we just said, but also as the setting of a new professional figure. So, this profile can have wide employment possibilities in the countries involved in the project, aside from the obvious differences of the national contexts and the evolution of the statute of museums in each country.

Finally, it is believed that the proposal can be adapted both to the retraining of the already employed operators and to young unemployed people. Besides, and in coherence with, the new figure can belong to the internal staff of the museum or s/he can work in an autonomous way.

2. DISTINCTIVE COMPETENCES OF THE "MUSEUM COMMUNICATOR" AND SIMILAR/RELATED FIGURES IN THE PARTNER COUNTRIES

As emerging from the comparison of the desk analyses carried out in the countries partner of the Mu.Com. project, it is possible to state that currently the figure of the "Museum Communicator" is not existing there, even if many are the professional profiles that can be considered as contiguous to it. The profile of the "Museum Communicator" conjugates, in fact, competences being on the border between various professionalisms specifically devoted to the communication in museums - of whatever nature are the contents that a museum intends to communicate.

If the professional profile which we are referring to is innovative in the terms of classification and certificability, it is worth, however, to underline what emerges from the comparison of the reports written by all the partners of the project: the specific duties of the "Museum Communicator" are variedly present in the museums, although:

- They can't be regarded as strategic communicational functions;
- They are parcelled out in several profiles;

- They need, therefore, to be developed according to the new requests coming from the European museums at the light of the challenges of which they are more and more protagonists.

Keeping into consideration the fact that today it is missing also a shared regulation, referable to this peculiar figure and that the similar profiles are very specific, the professional standard of the “Museum Communicator” will be built on the matching of competence units of similar profiles, even if that standard can’t be regarded as a simple sum of their skills.

2.1. Peculiar features of the profile

The profile of the “Museum Communicator” has to be regarded as original in the measure in which s/he will be not only that person who, communicating to the outside the products, the contents as well as the initiatives of the museum exploits techniques and tools for a tailored communication, as just the expert of Public Relations or the Press Officer do. S/he will be also and above all a *mediator* between the cultural patrimony and the users community, a figure that succeeds in involving many and diverse users mobilising in a wider and deeper way a network of contacts with different subjects, in special way with the territorial actors that are so important for the promotion of culture and knowledge on a specific territory.

At the same time, the characteristics and the development of the territorial communicative network of which our professional is part, become tools for the planning of interventions also in favour of the local socio-economic development.

In order to sustain the ability of museum communicational and co-projectual inter-connection, the “Museum Communicator” will have and will exploit competences aimed at pointing out the possible exploitation of the patrimony, its development opportunities, its links to the socio-environmental features and the cultural heritage, in a wide sense, of the territory.

Closely related to this specific function is the fact that in order to succeed in effectively involving that network of local subjects, the “Museum Communicator” has to take part in the elaboration of strategies specifically tailored for the communication, mostly external, of such products, contents and initiatives, strategies and communicational tools that will be from time to time tailored for the diverse target of users. In it, this professional figure assumes the competences of a *Communicational Expert*.

In conclusion, the duties of the “Museum Communicator” imply competences in the field of the Communication Sciences, nevertheless the possession of such competences doesn't exhaust the range of the abilities and knowledge that the “Museum Communicator” will have. In fact, this figure will work inside a team of museum experts, in charge for pointing out specific training needs of the museum users; consequently and coherently with them, s/he will be in charge for planning specific interventions, on the basis of which a precise communicational strategy will be pointed out. Furthermore, always in connection with the

museum team, the “Museum Communicator” will have to guarantee in–and-out communicational flows with the surrounding territory, being functional to the programs and the projects of common interest.

3. THE REGULATION ABOUT THE PROFILE CONCERNED AND RELATED PROFESSIONALS: ANALYSIS OF THE EXISTING REPERTORIES AND PROFILES AVAILABLE IN THE PARTNER COUNTRIES

The comparative analysis of the laws and regulations and the professional standards related to the professional profiles operating inside the museums of the countries involved in the project has shown some analogies concerning the lack of a figure like the “Museum Communicator” is.

Generally speaking, it is possible to state that the museum professions are rich and multifaceted in the concerned countries, nevertheless they are also very “traditional”: it has been confirmed the absence of such a figure, gathering and assuming on itself the assignments for the promotion and the exploitation of tourist-cultural products that of course exist, but that are differently available in many profiles similar to our figure.

This chapter will describe the profiles of the museum professionals pointed out in the countries involved in the Mu.Com. project. Some of them have duties being relevant for the “Museum Communicator”.

In **Italy** it is confirmed the primacy of traditional professions, nevertheless a vast range of parallel and similar figures exists, with duties and skills similar to the ones that a “Museum Communicator” should have.

These “border professions”, useful for the construction of the “Museum Communicator” professional standard, are:

- The *Technician for the organisation of touristic-cultural events*, figure in charge for the planning and the development of the events, according to the target groups and to the kind of event to be organised, assuring the right location and the efficacy of the working plan;
- The *Territorial Communicator*, in charge for: taking care of the ideation and the realisation of strategies, tools, materials as well as information and promotional events for the tourist sector; collaborating to the commercial promotion of the touristic product, interacting with the person responsible for the tourist marketing, with the tourist activities planners or with the agents of touristic development, with the representatives of the public and private local bodies, and finally with the press and the media;
- The *Communication Expert for the Cultural Goods*, that belongs to the area of the cultural patrimony fruition. As written in the profession describer, s/he “works as a mediator between the cultural patrimony and the community of the users. The popularisation of the artistic patrimony, meant as educational resource at the service of the society and its development, is a task that asks for the ability to get in touch, in

harmonic relationship, the scientific culture with its specialist language and the plurality and difference of the public demand”;

- The *Responsible for the management, the maintenance, the exploitation and the promotion of museums*, that is responsible for the museum management towards the titular administration, the citizens and the organism devoted to the heritage protection;
- The *Technician for the museum educational services*, a profile able to elaborate educational interventions addressed to different kind of beneficiaries, to take care of its contents and to divulge them through specific communicational tools.

Other relevant professionals concerned are the *Museum Educational Responsible, The Public Relation Expert, the Analyst of the communicational strategy and the texts*.

In **Bulgaria**, it has been pointed out only a figure useful to define the standard of the “Museum Communicator”: the *Public Relation Expert*.

This professional takes care of:

- Planning and organising public campaigns and communication strategies;
- Advising managers on the public presentation of their policies, developing programs and good practices and monitoring issues related to press releases;
- Assigning and implementing surveys on public opinion, analysing the outcomes and planning promotional campaigns and public relations campaigns;
- Organising special events, seminars, entertainments, competitions and public activities to publicly promote the favorable image of the organisation;
- Representing the organisation and organising interviews with public media;
- Participating in different social events aiming at promoting museums;
- Evaluating and selecting materials provided by writers, photographers, illustrators and others to achieve publicity for their presentation.

In **Romania**, there are two important regulations related to the museum professions: the COR and the CNFPA.

- The “COR” (*Code of occupations in Romania*) has been created on the basis of the International Standard Classification of Occupations – ISCO of the European Union. It includes the figures of the *Museographer*, who has the same duties of the Curator, and the *Public Relation Expert*. The latter is in charge for the planning and the coordination of programmes for the promotion and the valorisation of museum image near the public.

Other profiles included are:

- The *Marketing Specialist*;
 - The *Protocol and Ceremonial Specialist*;
 - The *Spokesman*;
 - The *Brand Manager*.
- The CNFPA (the *National Council for Professional Training of Adults*) is in charge for the elaboration of professional standards at the national level; however, up to now for the museum sector only a few professions have gained professional standards; these are:
 - The *Museographer*;
 - The *Conservator*;
 - The *Restorer*.

In the case of the Public Relation Expert, the Marketing specialists, the Spokesmen and the Brand Manager, no occupational standard is currently available.

It has to be stressed that the Romanian *Museographer* has some tasks relevant for the “Museum Communicator” profession, such as:

- offering services to the public;
- establishing the objectives of the promotion campaigns;
- establishing the budget of the promotion campaigns;
- choosing the promotional strategy and techniques;
- organising promotional campaigns.

Also in the **United Kingdom** some traditional profiles are available. Nothing similar to the “Museum Communicator” seems to exist.

In particular, the professionals available on the national scene are:

- The *Curator*;
- The *Conservator* ;
- The *Education Worker*;
- The *Outreach Worker*;
- The *Collections Manager*;
- The *Visitor Services*;
- The *Registrar*;

- The *Documentation Officer*;
- The *Exhibitions Officer*;
- The *Museum/gallery Assistant*;
- The *Photographer*;
- The *Fundraiser* .

Of great importance are the duties of the *Outreach Worker*, who works just with the outside, with the purpose of creating relationships and networks with special groups and local communities, included the ethnic minority groups, older people, disaffected young people and other social groups that do not often visit museums. Among the tasks of that figure there is the setting up of community exhibitions or designing and developing learning materials.

4. THE TRAINING OFFER AVAILABLE FOR THE “MUSEUM COMMUNICATOR” AND SIMILAR PROFESSIONAL FIGURES AT A EUROPEAN LEVEL

The compared analysis carried out by the partners of the Mu.Com. Project (Italia, Bulgaria, Romania, United Kingdom) on the training offer currently available for the “Museum Communicator” highlighted the lack of specific and high-level training paths, able to provide the necessary competences. If this result of course confirms the effectiveness of the Mu.Com. project, it is also interesting to investigate which are, in each partner country, the training offers more close to the project focus.

In **Italy** seven Regions have been taken into consideration; inside them, the courses including, in the last year, subjects close to Museum Communication have been selected.

The analysis shows that in the Lazio Region it is available a *Master in Aesthetic and Museum Communication* (CEM) at the University Tor Vergata and at the Iad School as well as a *Master in Exhibition and Museum Events* organised by the I.R.I.S.FOR.M. (Institute of Social Researches and Training Management). Also the Region Emilia Romagna is offering two Masters, one taking place in Bologna, *Master Museum: creating-planning-communicating exhibition spaces*, and the other one in Ferrara, *Planning and managing Events and Cultural Paths*, organised by the Faculty of Literature and Philosophy of the University. Tuscany appears to be the most active Region in this field, with a wide training offer distributed on all its territory: the University of Florence is organising a *Master in Communication of the Cultural Patrimony*; the Siena University, with the aid of the Foundation for the Museums of Siena, has organised a training course in *Museum Communication and marketing Promotion* as well as a first level Master in *Protection and Management of Museums and Collections of Naturalistic, and Historical-Scientific Goods*. In Pisa the Normale School, with the contribution of the Pisa Province and the City of Volterra, has activated for the year 2010 a course, *Projecting the Museum. An international perspective*, in cooperation with the European Museum Academy; finally, the Artedata School in Florence has organised a miniMaster in *Museum Setting and Exhibition* and one in *Communication and Marketing for Cultural Goods*, both in e-learning.

Also in Sicily it is available a varied offer: the University of Palermo has activated - for the third year - a first-level Master in *Communication of Museum Cultural Goods and of the Territory*; the Institute for the Archaeological and Monumental Goods of the Catania CNR (National Centre for Research), with the support of the Region Sicily, has activated a high-level professional training in *Museum Didactics and Cultural Communication for Museums* while Server, a certified training centre, has organised in 2011 two courses in Palermo, one for *Museum Didactics Expert* and one devoted to the *Museum Technician*.

In the contrary, Puglia and Campania are the Regions with a less rich offer: the first one is offering a Master in Bari, *New Technologies for the Exploitation of Cultural and Museum Patrimony* organised by the Universus-Csei, a University consortium for the training and the innovation, while the University Federico the 2nd (Faculty of Literature and Philosophy) of Naples has activated a first-level Master in *Multimedia Environments for Cultural Goods*.

In Abruzzo the telematic University Leonardo da Vinci in Chieti is organising a first-level Master for *Technician of Museum fruition* articulated into four professional sectors, a professional training course for *Auxiliary for Museum Fruition*, conceived just with the aim of answering to the demands of museums, but in which it is missing any specific subject on Museum Communication.

In conclusion, the Emilia-Romagna Region is proposing a distance Master in *Projection and Management of Events and Cultural Paths*, promoted by the Faculty of Literature and Philosophy of the Ferrara University, and in Bologna by the Pole Michelangelo – Art and Design, the Master *Museum: creating-projecting-communicating exhibition spaces* whose objectives are putting together the competences of the planner and curator of Museum events with the ones of the graphic and the designer.

In **Bulgaria** seven of the 33 Universities available in the country propose the study of some disciplines similar to the Museum Communication; 19 are the professional training courses available for the figure of the “Museum Communicator”: some of these include subjects such as Public Communication, Mass Media and Journalism, Cultural Management, Museum Sciences. The most popular course, however, is the “Public Relations” one, through which it is possible to get a Bachelor and a Master. The courses proposed by the University of Library Science and Information Technology are focused on diverse sectors: *Printing Communications, Information Funds of Cultures Historical Heritage and Tourist Information Resources* for what concerns the Bachelor degree and *Library and Information Communication, Media Information and Advertisement* for the Master degree.

The oldest and the biggest state university in Bulgaria – the Sofia University “St. Kliment Ohridski”, offers Master Degree educational programmes in Museum Science and Public Communication, and Bachelor one in Public Relations. Its Faculty of Pre-School and Primary School Education offers a lecture course *Mediating of Cultural and Historical Heritage* in the frame of the Pedagogy of Mass and Artistic Communication bachelor's degree programme. This course educates knowledge in the field of the media's connections with the cultural and historical heritage.

The subjects of Media and Society for 21st Century as a high-level professional training are offered by the New Bulgarian University in Sofia, which is the most popular among the private universities in the country. One also can get a Bachelor degree in Mass Communication – Public Relations by graduating it.

Also in **Romania**, the training offer is rather heterogeneous: in fact, some subjects related to the “Museum Communicator” are placed inside professional courses devoted, above all, to the Public Relations and to the Marketing. In particular, six courses have been pointed out: two at the Lucian Blaga University in Sibiu, for the semester devoted to Museology (in that frame, a Master *in Protecting the valuing of Cultural Heritage* is available) and in *Social Communication*. At the Bucarest University it is possible to find an e-learning course in *Public Relation*, in the frame of a Master in *Artefact Management Cultural and Tourism*. Out of the Universities, two courses, one in *Public Relation inside the Cultural Organisations* and one in *Communication in Cultural Organisations*, are offered by an institutional body dependent on the Ministry for Cultural and National Patrimony, the Professional Training Centre in Cultures (CPPC), in which the personnel of many museums is usually trained.

Finally, an e-learning course in *Culture, Communication and European Integration* has been organised in the frame of a Leonardo da Vinci project by the National School for Political and Administrative Studies in Bucarest.

In the **United Kingdom**, in order to work inside museums it is necessary to have a degree or a post-graduate diploma, to gain access to graduate programmes at University academic qualifications obtained whilst at school or Further education colleges are required. This equates to those studying at ages 16-18 (GCSEs at 16 and “A” levels at 18 years of age). It also seems to be very important to get a specific professional qualification in Belle Arti or Social History. The course in *Ars Policy and Management*, for example, is available just inside a module devoted to who is interested to *Arts Marketing Communications* in Birbeck, at the University in London; therefore, this is meant for people wanting to undertake a career in the Arts management and that already has a solid training basis in these subjects.

5. TRAINING NEEDS OF THE PROJECT TARGET GROUPS

The training needs analysis is at the basis of the definition of the training objectives and it aims at filling the gap between what is currently existing and the Mu.Com. project. The reference context is the comparative analysis made by the project partner countries. It is necessary, however, to underline the difficulty to compare the training offer available in such different European contexts, thinking also to the difference of the school and the University system: for instance, in Italy the word “Master” is used both to indicate a training path proposed by the Universities after the first and second level graduate degree, and a course proposed by a private body, accessible also to not graduated people; while in the United Kingdom the Master Degree is usually gained at the end of the postgraduate studies and can't be used in other contexts. The choice to include in the analysis all the training

offer (both public and private, University and professional) makes even more complex the elaboration of common guidelines.

Having made this premise, six are the main points that have emerged:

1. The necessity to focus on communication, on the modalities and on the tools exploited inside museums, with particular reference to the traditional mass media, to the new tools and to the new practices offered by the network technologies. Too often, in fact, the communication analysis remain far from the museum sector, to be encompassed in disciplines such as Marketing and Public Relations;
2. The necessity to introduce training subjects, that are aimed at acquiring core technical competences, with particular regard on those subjects related to computer science allowing people to effectively manage the communicational, marketing and publicity tools;
3. The necessity to make more evident the link between the “Museum Communicator” competences and the touristic dynamics. Few are, in fact, the courses that foresee subjects related to tourism and the changes actually investing the sector, in which a new role of museums can be included. With respect to the traditional idea of the museum as a “conservation place” there is today a new concept of it as “tool for communication”, addressed to a more and more wide public;
4. The necessity to offer an international (at least European) recognition to the title gained at the end of the course: art, museums and tourism are, for definition, *transnational*. The museum, place of collective memory and guardian of treasures of art and history, can recover today a strong identity vocation, deeply linked to the territory, that has its reason for existing in the global and post-industrial dynamics. In that sense, the museum is changing its own role so as to redefine the museum geography itself. It appears, therefore, evident the necessity to train professional figures able to operate on the international scene;
5. The necessity to put the English language as an obligatory subject of training. Closely connected to the previous point, a professional path aiming not only at offering spendable competences at the national level can't prescind from foreseeing a medium-high level of knowledge of the more popular vehicular language. This also includes the insertion of a dictionary closely related to that specific sector;
6. The necessity to foresee a work experience at the end of the training period, in order to offer the possibility to test *on the field* the competences and the knowledge acquired during the training, and in order to allow a link with the working world, thus facilitating a future professional integration.

6. THE TRAINING CURRICULUM FOR THE “MUSEUM COMMUNICATOR”: LEARNING AREAS, MODULES AND COMPETENC UNITS

The training needs analysis at the light of the training offer and the professional standards available, at present time, in the partner countries, together with the study on the state of the art of Museum Communication led us to point out the key-competences of the “Museum Communicator” and the related training path, like a High Level Professional Training.

So, the contents of the “Museum Communicator” training path will be articulated into four learning areas/ training modules, that are:

I – Preparatory disciplines

II – Planning and management of educational and touristic-cultural interventions

III – Promotion and valorisation of touristic-cultural goods/products

IV – Museum legislation

The training Curriculum for the “Museum Communicator” has been pointed out on the basis of the national reports from Bulgaria, Italy, Romania and United Kingdom; it will be articulated into learning areas, competence units and contents as detailed in the following schema.

HIGH-LEVEL PROFESSIONAL TRAINING FOR THE MUSEUM COMMUNICATOR		
MODULES	COMPETENCE UNITS	ACTIVITIES
I – PREPARATORY DISCIPLINES	<ul style="list-style-type: none"> Ability to master the general context of reference in which the Museum Communicator is operating 	General History and local History in order to valorise the Museum contents from an historical and geographical point of view
		Cultural, Environmental and Religious local aspects
		Museology
		Techniques of Institutional Communication to promote the image of the Museum
		Techniques of Social Communication
		Elements of Economy of Culture
		Elements of Sociology of Consumption
II – PLANNING AND MANAGEMENT OF EDUCATIONAL AND TOURISTIC-CULTURAL INTERVENTIONS	<ul style="list-style-type: none"> Ability to analyse the potentials of the socio-cultural and economic territorial system Ability to evaluate the potentials of the existing Cultural Heritage inside the territory Ability to establish cooperative relationships for initiatives and projects with the territorial actors (public, private, no profit) Ability to cooperate with the Museum staff for the definition of projects and cultural initiatives aimed at valorising the Museum inside its territory (Tourism) 	Elements of Methodology for Social Research (methods for Quali-Quantitative Research)
		Techniques for Planning Activities
		Techniques of Project Management
		Strategies for Lobbying
		Techniques for Monitoring Activities
		Methodologies and Educational Tools
III – PROMOTION AND VALORISATION OF TOURISTIC-CULTURAL GOODS/PRODUCTS	<ul style="list-style-type: none"> Ability to participate into the planning, the design and the development of the Museum through promotional activities in cooperation with the social, economic and touristic territorial actors Ability to point out specific projects and cultural initiatives aimed at valorising the Museum 	Elements of Theory of Communication
		Principles of Communicating through the New Technologies
		Principles of Communicating through the Media
		Techniques of interpersonal Communication
		Techniques of Writing and Communicating

	<p>contents</p> <ul style="list-style-type: none"> • Ability to point out strategies for an ample Communication • Ability to master the elements of Cultural Marketing in order to promote the Museum • Ability to use the Communication techniques for promoting both the ordinary and the extraordinary activity of the Museum with the large audience 	with the Public
		Techniques of Public Relations
		Techniques of Cultural, Operational and Territorial Marketing
		Techniques of Advertising Communication
		Elements of ITC and techniques of Journalism (writing techniques; use of tools for the planning of activities; techniques for creating mailing list; use of softwares for the text editing)
		Diverse kind of Communications for the Events
IV – MUSEUM LEGISLATION	<ul style="list-style-type: none"> • Ability to master the rules for the valorisation of the territory as well as of the environmental and Cultural Goods 	Laws and Legislation of Cultural Goods and Activities (National and International)
		National and regional Laws and Legislation for valorising the Cultural and Territorial Resources
		Laws and Legislation of Show and of Events in public spaces

7. HYPOTHESIS AND GUIDELINES FOR THE INTRODUCTION AND THE IMPLEMENTATION OF THE COMMUNICATOR INSIDE MUSEUMS

As stated in the beginning, the goal of the Mu.Com. project consists of transferring the F-MU.S.EU.M training Model. The focus is on the Model's ability to answer to the increasing need of new professional competences within the museum sector, addressed to the planning and the management of innovative modalities to present the cultural heritage through a mix of culture-art-technology-economy.

With regard to this, the first step will be getting **a stronger training for a strategic professional chain** (communication) within museums, towards the rapid evolution that the organisational and technological innovations are imposing to the promotion of the cultural heritage near a more and more ample and diversified audience.

With a view to the introduction and the implementation of the "Museum Communicator" it is necessary, as first, to create favorable conditions for the adoption of an effective Model for museums communication and promotion. This has to be done also starting from the acquisition of competences by the staff employed inside the involved Institutions, or through the updating and retraining of the human resources already working inside the concerned museums.

As an alternative, it could be useful to have recourse to an external expertise. The professional figure of the “Museum Communicator” can be, therefore, an independent professionalism, working inside Associations and Cooperative Associations that are more and more taking care of the museums additional services (such as the didacticss, the Press office, the Exhibition office, etc.), or s/he can work under a single Institution or consortium of Associations, that can take on the hiring of such figure. S/he can also work for several museums.

For a stronger professional training of the “Museum Communicator”, the Learning Model that has to be pointed out will start from:

1. The elaboration of an innovative Learning Model including the new professional figure of “Museum Communicator”;
2. The realisation of new educational tools, technically advanced, tailored for the acquisition of new validated competences;
3. The setting and the validation of the Model through experimental local laboratories and project works;
4. The exploitation of the innovation within the daily activities of the target museums.

8. MARGINS FOR THE SUSTAINABILITY, THE ADAPTATION AND THE TRANSFERABILITY OF THE LEARNING MODEL DEVELOPED IN THE FRAME OF THE F-MU.S.EU.M. PROJECT

According to the results of the National reports provided by all the Mu.Com. partners from Italy, Bulgaria, Romania and the United Kingdom, it is mandatory to make a reflection about the margins for the sustainability, adaptation and transferability of the learning Model from which the Mu.Com. project was born and, as it is worth to remember one more time, whose aim is enlarging the focus of the “Virtual Museums Communicator” pointed out in the frame of the F-MU.S.EU.M. project.

Therefore, in this chapter we will try to highlight the main branches on which the implementation and the transfer of the F.MU.S.EU.M. project outcomes will take place.

As for first, the actions to be carried out will articulate on three main branches:

- The promotion of the museum in its territory: the “Museum Communicator” trained in the frame of the MU.-COM.project will create links with the other museums as well as with the territorial actors;
- The communication with the media: with regard to this, the new professional figure pointed out will act as an *interface* with the media

- The communication as a wide-range communication: the “Museum Communicator” will take care of the communicational strategies in order to reach and valorise as much as possible the image and the contents of the museums to a wider public.

As for second, the training action will regard not only the staff of the involved museums, e.g. the employed adults that are the project main target group, but also the young people accessing the labour market, that are the project second target group.

Again, taking into consideration the specific link of the “Museum Communicator” actions with the territory and the tourism, the transfer and the implementation will involve not only historical-archaeological museums, but also artistic, ethnological, naturalistic and scientific museums.

The adaptation and transfer of the Model pointed out will involve also organisations belonging to the private and no-profit sectors. The inclusion of private museums within the project network is aimed at the institution of a paradigmatic and cooperative comparison between private and public museums that must answer to parameters of *Quality Management* focused on the efficiency and the satisfaction of the customers.

Again and in conclusion, the adaptation and the transfer of the F-MU.S.EU.M. learning Model will involve organisations of local importance and of medium-small dimension, as a privileged field for an effective intervention on the territory by the “Museum Communicator”. This will be done because such museums-enterprises have specific needs-commitments-potentialities that will find adequate answers in the Mu.Com. training Curriculum.

9. BENEFICIARY MUSEUMS OF THE TRANSFER ACTION

The beneficiary museums of the Mu.Com. training actions have been pointed out since the project working phase n. 2. These museums are different in nature and size, coherently with the fact that as already said, the “Museum Communicator” has to be able to work in museums of different kind, from the archaeological museums to the historic-artistic, scientific and naturalistic ones.

In Italy, the beneficiary museums pointed out are:

- Superintendence for the archaeological Goods – Province of Trento
- Archaeological Museums Finale Chiostrri, Santa Caterina
- Italian Association “Città della Ceramica” (AICC)

In Bulgaria, the museums to be involved in the transfer action are:

- The Vladimir Dimitrov-the Master Art Gallery – the town of Kyustendil

- The Regional History Museum in the town of Blagoevgrad
- The History Museum in the town of Dupnitsa
- The History Museum in the town of Gotse Delchev
- The History Museum in the town of Petrich
- The Archaeology Museum in the town of Sandanski

In Romania, the following beneficiary museums have been pointed out:

- Museum Castelul Corvinilor Hunedoara
- Museum Țării Făgărașului
- Museum Banatului din Timișoara
- National Museum al Unirii Alba Iulia
- National Museum of Transilvanian History
- Complexul Național Muzeal Moldova
- Complexul Național Muzeal Astra
- Museum Bisericii Evanghelice C.A. din România
- Museum Județean de Istorie Vâlcea
- Museum Olteniei Craiova
- Museum Castelul Corvinilor Hunedoara
- Museum Țării Făgărașului
- Museum Județean Valcea
- Museum Viticulturii si Pomiculturii Golesti
- Museum Banatului din Timișoara
- Museum Național al Unirii Alba Iulia
- Museum județean Teleorman din Alexandria
- Museum Dunarii de Jos, Oltenita
- Museum Casa Muresenilor Brasov
- Museum Municipal Medias
- Museum Vasile Parvan din Barlad

- Museo Carpatilor Rasariteni din Sfantul Gheorghe
- Museum Judetean Satu Mare
- Museum Valea Hartibaciului Agnita
- ARCA / Dumbraveni
- Museum Judetean Satu Mare

Finally, in the **United Kingdom** four museums have been chosen:

- The Black Country Museum
- The Glass Museum
- The Iron Bridge Museum
- The Walsall Leather Museum

10. EXPERIMENTATION AND TRASFER ACTIONS TOWARD THE TARGET GROUPS

The transfer activity will be realised at not less than 2/3 Organisms in each National context, representatives of the main project target groups (museums and Universities) and will be addressed to a whole number of about 78 beneficiaries, articulated as follows:

- 12 Museum operators in Italy, Romania and Bulgaria (total: 36 people);
- 14 Museum operators and students in the United Kingdom (total: 14 people);
- 14 university students in Italy and Romania (total: 28 people).

The articulation of the intervention will include the realisation of:

A. Preparatory informative sessions

B. Self-learning training

A. Preparatory informative sessions

In conformity to a common protocol and to the related informative support materials, the national partners will realise a one-day meeting at each beneficiary Organism, during which the learners will be informed on:

- Aims of the project;
- Learning objectives;

- Educational contents;
- Modalities, tools, materials and articulation of the “laboratorial” self-learning;
- Procedure for the access and use of the web-based platform.

The meetings will be aimed at scheduling the activities with the beneficiaries and with the related structures: starting and conclusion, exchange and intermediate evaluation meetings with the project partners, modalities and tools for the distance coaching.

B. Self-learning training

Through the online platform, the beneficiaries will be able to consult the contents and the materials that will be elaborated starting from the project WP4. The contents will be enjoyable into the native language with the English as a vehicular language and they will be articulated into **Competence Units, Training Modules, Didactics Units (DU) and Learning Objects (LO)**.

At the end of every Module, learners will be able to appraise their own preparation through a verification test. The self-learning activity will be supported by a distance coaching. It will be realised through the creation of dedicated e-mail addresses through which it will be possible to send, directly from the platform, questions to the partnership experts who will answer in a short time.

Furthermore, it is necessary to realise some evaluation/validation meetings during the intermediate and final phase. Learners will be requested – at around the half of the training path- to:

- a) Compile an evaluation grid related to the experience done, that will be used for possible adaptations to the learning path (in terms of contents and technology);
- b) Participate to a one-day meeting with the partnership representatives, with the purpose to share the results and discuss/resolve possible criticalities.

The same procedure will be repeated at the end of the six-months training. The evaluation questionnaires filled by the students will be analysed by the partnership. The main aspects will be synthesised into a single report - in form of indications and suggestions – with respect to which the changes and/or integrations (technological and/or of contents), necessary to validate the final version of the Model, will be done.

At the end of the self-learning training cycle, 2 Project Works will be realised (in Italy and Romania). Their aim will be double: on one side, verifying the level of learning and strengthening it respect to the competences which the path is focused on; on the other side, creating the premises for the more wide diffusion of the project results. Such Project Works will concern the ideation, organisation and development of 2 events for the valorisation of the museum as representative of culture, resources and wealth (not only in artistic-historical terms, but also in environmental and productive terms) of the national,

regional and local reference context. It is necessary to underline that the laboratorial activity will have to be developed in such a way to pursue the objectives subtending the project.

Again, it is worth to underline that the Project Works will have to be conceived so as to answer to two main *macro finalities*:

- Strengthening the ability of the territory to promote itself;
- Strengthening the value of the territory as a tourist destination, thus giving museums a relevant role inside a process of information, communication and valorisation aimed at promoting museums and their surrounding context.

ANNEX I

**TABLE COMPARING THE TRAINING OFFER AVAILABLE FOR THE “MUSEUM COMMUNICATOR” AND SIMILAR FIGURES IN ITALY
2010-2011**

<i>Name of the course</i>	Aesthetic and Museum Communication	Master in Exhibition and Museum Events	Master in Planning and Managing Events and Cultural paths	Museum: creating-planning-communicating exhibition spaces
Proposing Institution and city/region where the course is taking place	University of Tor Vergata – Iad School (Roma-Lazio)	I.RI.S.FOR.M. (Roma - Lazio)	University of Ferrara (Ferrara - Emilia- Romagna)	Pole Michelangelo - Art and Design (Bologna - Emilia-Romagna)
Public or private Institution	Public	no-profit Organisation	Public	Private
Kind of course (master, high-level professional training, etc.)	First Level Master	Master	First Level Master	Master
The course is operating at a local, regional or national level?	National	National	National	National
Title obtained/ certificate issued by the course provider: is the tile recognised	National	N.S.	National	N.S.

at the local, regional or national level?				
Objectives	To train a figure able to operate inside museums and to cooperate with cultural Institutions.	To train experts in the valorisation and communication of cultural tourism and events.	To train a complete professional figure operating inside the cultural tourism.	To train a “designer” with competences of a Curator of events and creator-planner for specific areas inside museums. The core idea of the project is to re-create the ability to communicate existing museum spaces. The course lasts 6 months and foresees 15 hours of lessons a week, for a total of 350 hours.
Target (please, specify)	Graduates in pertinent disciplines; teachers, tourist guides, journalists, as well as any other people working or interested in working inside museums and in the field of cultural valorisation	Graduates in human, juridical and economic disciplines as well as experienced people	Graduates	Graduates and people holding a diploma
Entry requirements	First or second level degree (old university regulation)	None	First or second level degree or degree form the old university regulation	Diploma (preferably diploma in Art) or degree (preferably in Architecture, Art History and Conservation of Cultural Goods, Litterature and Archaeology).
Is the course opened to all the graduates or only to people with specific diplomas (in this case, please specify)?	Graduates	Both	Graduates	Both

<p>Is there an access test to the course? (yes/no)</p>	No	No	No	Entry interview, aimed at evaluating candidates cultural knowledge and ability
<p>Cost (€500-1000; €1000-5000; more than €5000)</p>	€1500	€1280	€1400	N.S.
<p>Existing partnerships (if yes, please indicate with which Institution, and provide information about the skills of the involved Institutions)</p>	No	In cooperation with Ieros Management Srl, a Society engaged in the field of communication, training and services for the enterprises	In cooperation with the City of Argenta	No
<p>Training path (please indicate structure/ modules of the course)</p>	The programme is made of 12 modules and includes an intermediate and a final verification test	The training path is articulated into modules and includes a one-day final workshop	The Master is provided in integrated and distance multimedia modalities: 668 hours dedicated to the assisted didactics; 400 dedicated to the stage; 432 dedicated to the individual study. For each discipline, there is an intermediate verification. Furthermore, at the end of the course there is a final written verification, in presence	The Master is articulated into several phases. Choosing the museum or the area where to organise an exhibition; the next phase consists of planning the exhibition as well as the support for the artifacts, created in laboratoris At the end of the course, the students will have to present a project layout as well as a complete dossier related to an exhibition project

<p>Contents/subject of the modules and related modules/hour per subjects</p>	<p>Economy of culture Aesthetic Museography and Museology Museum didactics and planning of exhibition events Basics of filing and technique for cataloguing I and II Cultural goods regulation History of collecting and of the museums in Italy Art History and museum communication Psychology of perception I - II History and principles of the scientific museum I-II History and aesthetic of museum architecture Art and market Tot. 1500 hours</p>	<p>Programme: Base, Planning, organisation of communicational events, The PR and the events, Conferences, lectures and conventions, Diverse kind of events, Inter-personal communication, Marketing and business communication, Museology, Museography and technique of the museum, Cultural marketing and museum communication, Exposition inside Art Galleries, Legislation, Territorial Marketing, Publicity. The Master is taking place in 14 full time days (10:00 to 16:00)</p>	<p>Subjects: Analysis and management of touristic flows, Anthropology of communication, Archaeology of the city and of the territory, Landscape and environmental goods, Communication and valorisation of antiquities, Cultural sites economy and management , Eco-tourism, Etruscology and Italic antiquities, Contemporary art phenomenology, Geography applied to tourist planning, Management and cultural politics, Archaeological museums and lapidary, Museology and museum communication, Landscapes between Middle Ages and Renaissance, Planning and multimedia production, Psychology of communication, Sociology of the environment and the territory, Modern Art History, Theory and technique of the new media, Economic evaluation and cultural management. The final workshops covers 100 hours</p>	<p>Subjects: Planning methodology Planning of architectural spaces Scenographic design of the exhibitions History of the museum Strategy of communication Graphic design Editing Duration: 350 hours</p>
<p>Stage/apprenticeship (yes/not)</p>	<p>No</p>	<p>No</p>	<p>Stage of 400 hours</p>	<p>No</p>

Title obtained	First level Master Diploma	Irisform Certificate		First level Master Diploma	N.S.
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Name of the course	Protection and management of museums and collections of naturalistic and historical-scientific goods	Communication and marketing for cultural goods	Museum Setting and Exhibition	Communication and Marketing for Cultural Goods	Master in Communication of the cultural patrimony	Projecting the Museum. An international perspective
Proposing Institution and city/region where the course is taking place	University of Siena – Foundation of the museums of Siena (Siena - Toscana)	Artedata Society (Firenze - Toscana)	Artedata Society (Firenze - Toscana)	University of Siena – Foundation of the museums of Siena	University of Florence (Firenze - Toscana)	Normal School of Pisa (Volterra - Toscana)
Public or private Institution	Public	Private	Private	Public	Public	Public
Kind of course (master, high-level professional training, etc.)	First level Master	MiniMaster	MiniMaster	Training course	First level Master	Training course
The course is operating at a local, regional or national level?	National	N.S.	N.S.	Regional	National	National

<p>Title obtained/ certificate issued by the course provider: is the tile recognized at the local, regional or national level?</p>	National	N.S.	N.S.	N.S.	National	N.S.
<p>Objectives</p>	<p>The Master aims at providing competences in valorising the historical, scientific competences through human resources , technological and financial organisation, for the ideation and the management of services for cultural goods in a scientific context</p>	<p>The MiniMaster aims at providing practical competences focusing on the techniques of communication and cultural marketing, for the economic management, for the exploitation of the informatic technologies, together with laboratories focused on the promotion of art exhibitions and cultural events.</p>	<p>The MiniMaster aims at providing participants with an updated overview on the management and planning culture, on the organisation and the promotion of artistic and cultural events</p>	<p>The course is promoted by the Faculty of Medicine and is closely related to the scientific communication. It takes into consideration the analysis of the socio-cultural communicational context so as to point out the objectives of the exhibition, the interpretation of the findings and the setting of the exhibition layout, pointing out appropriate strategie to reach diverse targets</p>	<p>The Master aims at making communication the core activity for the valorisation of the artistic and cultural goods, with special attention to the Region Tuscany</p>	<p>The course aims at providing both the young graduates and the people already working inside public and private cultural institutions with the opportunity to deepen the knowledge of the themes of the planning and the communication for museums and temporary exhibitions, examining the most recent developments at the international level</p>
<p>Target (please, specify)</p>	24 graduates max.	Graduates and final year students	People in professional training in human sciences, Graduates and final year students of	People working inside museums	Graduates in Literature, Philosophy, Sciences of cultural goods,	Graduates in human, historical sciences, in cultural goods, architecture.

Entry requirements			Human sciences Faculties		Architecture, Politic sciences, Economy, Languages, Sciences of Education and similar	Professionals working inside museums or in the field of cultural goods, wishing to become skilled in planning and museum communication
	Degree	Graduates or university students	A humanistic preparation is recommended	None	Degree	Degree; good knowledge of the English
Is the course opened to all the graduates or only to people with specific diplomas (in this case, please specify)?	Graduates	Graduates or university students	Both	N.S.	Graduates	Graduates
Is there an access test to the course? (yes/no)	Evaluation of the curriculum and interview	No	No	Evaluation of the curricula	Evaluation of the curricula, interview and English examination	Evaluation of the curricula
Cost (€500-1000; €1000-5000; more than €5000)	€3200	€960	€960	€350	€4000	€400
Existing partnerships (if yes, please indicate with	Foundation of the Siena Museums and Region Tuscany – Direction general	Palazzo Spinelli for the Art and restauration; Centre Quarter for	Quarter - Centro Produzione Arte; Tornabuoni Gallery in Florence; Institute for	Foundation of the Siena Museums	Convention with the regional Direction for Cultural and	Province of Pisa and Municipality of Volterra, in cooperation with

<p>which Institution, and provide information about the skills of the involved Institutions)</p>	<p>Health Right and Solidarity politics are substainers of the course</p>	<p>contemporary Art in Florence</p>	<p>the Art and Restauration Palazzo Spinelli</p>		<p>landscape Goods in Tuscany</p>	<p>the European Museum Academy</p>
<p>Training path (please indicate structure/ modules of the course)</p>	<p>The Master is articulated in five disciplinary areas: Scientific and cultural goods: object, method, history; Protection of the scientific and naturalistic collections; Exploitation and management of scientific museums; Museum communication, promotion and marketing; Educational aspects of the scientific museums. At the end of the path it is foreseen a stage near the museums of the Foundation or other museums, as well as a final test</p>	<p>The MiniMaster is entirely on-line based and it is structured into 3 Didactic Units: cultural marketing, cultural communication, a deepening. At the end of the course it is foreseen an in-presence workshop, optional, and a final paper</p>	<p>The course faces the subject in a theoretical way during the first week. The second week is devoted to exhibition projects realised by the same teachers. Some lessons are taking place near museums and exhibition spaces. The course modules are: museology, museography, cultural marketing and museum communication, exhibition of art galleries, applied informatics.</p>	<p>The course is in presence and has a duration of 58 hours . At the end of it it is foreseen a final test consisting of a project work</p>	<p>The Master is articulated into four great thematic areas: the first one includes preparatory and methodological subjects; the second is focused on the museum management; the third one deals with the diffused patrimony; the fourth one concerns the exhibitions and the organisation of cultural events. Visits to museums and to other cultural institutions in the Tuscan territory are included. 150 hours are devoted to the final stage in a public or private structure;</p>	<p>Initial preparatory lessons of museology will be followed by a close examination of the most actual tendencies of museology and planning of exhibition at the international level. Visits to museums and the elaboration of a project work complete the course</p>

Contents/subject of the modules and related modules/hour per subjects	The subjects are: concept of the cultural goods in a scientific context; definition of collection, scientific museum, science center.	Subjects: Basics of marketing; the aesthetical value of the art and the world of the art; marketing applied to culture;	Subjects: A brief history of the museum concept; the collections and the museum researches aimed at pointing out a museum	Subjects: Cultural communication and museum layout	Subjects: Communicational strategies	Lessons: <i>What makes a museum a good museum?</i>
	History of collecting: the Urbino collection (of the Medici, Lorena), sicilian collecting, naturalistic collections of Florence, the scientific collecting in Europe and north of Italy, Methodology of the historical-scientific research, scientific collecting, anthropology, diverse kind of goods, scientific tools, Standards for cataloguing the naturalistic goods, Images cataloguing	marketing for cultural events; a useful tool: questionnaires and feedbacks; sponsorships and fund raising for culture; the cultural marketing today; from the marketing of communication to the cultural communication; the Internet as a tool for cultural promotion; museums in the Internet; the ideal web site for a museum; costs and phases for recording a	exposition; research services and documentation inside museums; history of the collecting features (kind of collection and private collecting) ; from the private collecting to the museum in Italy: typologies, spaces, functions, assistant services; basics and tools for museology; organisation and technique of an exposition event; procedural and project phases; the temporary exposition; elements of museum exhibition; history of museum expositions; basics of museology and museography; basics of museography and	ICT for communicating the cultural scientific patrimony Tools for the promotion and the communication with the public Elements of marketing for museums and cultural services Fund raising The context of the scientific museum communication: relationship between science and society	Public communication, marketing of the cultural goods, regulation of the goods , International cultural law and national and regional policies for cultural goods, Regional and European projects, Cultural tourism, Visual communication, Management of the press office, Public speaking, New media and web sites, Elements of museology, Museum Management, Exploitation of the museum goods, Management of the government and not government	Elements of museum planning Museum communication, didactics and advertising The technological museums and the new technologies for diffusion. The present and the possible perspectives Museums – Contemporary Responses to Place and Community Museums – Contemporary Responses to Place and Community
	The digital collections between conservation and fruition Theory and technique if	visibility on the Internet	basics of museography and	Building a museum exposition. From the find to the museum exhibit Communicating beyond the	Management of the government and not government	Realising the MAEC system

	<p>restauration</p> <p>Theory and technique of restauration of naturalistic goods</p> <p>Technologies for the diagnostics of cultural goods</p> <p>The concept of museum standard</p> <p>Regulation of cultural goods</p> <p>Organisational, administrative, financial structure of the museum</p> <p>Institutional structure, governance and management of the human resources</p> <p>Strategic analysis for the valorisation</p> <p>Measurement of the value created by the museums: principles and tools</p> <p>Evaluation of the museum patrimony</p>	<p>technology of the museum; study n the organisation of the accessory spaces (book shop, library, lecture room, etc.); strategies for museum communication; elements of communication, promotion, publicity and public relationships; strategies and tools for the offers development (expositions, programmes, services) in the Cultural Goods sector; exhibition inside the art Galleries; marketing and communication for the art Galleries; lesson about the best city art Gallery space, personal and collective expositions, choosing the artists, the supports for the exhibition and the communication</p> <p>- Basics of</p>	<p>museum: from the web museum to the outreach activity</p>	<p>museums</p> <p>Museum nets and systems ,</p> <p>Eco-museums and museum poles, Economic management,</p> <p>Technologies for museums, museum communication, Patrimony and cultural itineraries, landscape Itineraries, architectural archaeological Itineraries,</p> <p>artistic Itineraries, historical Itineraries of the taste,</p> <p>Natural and archaeological parks,</p> <p>Cinema location, Planning exhibition and cultural events, Organisation and management of exhibitions and cultural events,</p>	<p>Archaeological park of Cortona: notes,</p> <p>Archeological and administrative issues,</p> <p>Emotional Ergonometry,</p> <p>The Art and Science of Interpretation. Some case studies.</p> <p>The project of the fruition system and the archaeological valorisation: planning, management and addictional services.</p> <p>Digital museography: interactive technologies for museums and exhibitions.</p> <p>Less is more, Museum management in a</p>
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	<p>Communication and museum layout,</p> <p>ICT at the service of the scientific cultural patrimony communication, Tools for promotion and communication with the public,</p> <p>Elements of museum and cultural services marketing,</p> <p>Fund raising,</p> <p>The context of the museum scientific communication: relationship between science and society, Building the museum exposition,</p> <p>From the find to the museum exhibition,</p> <p>Communicating beyond the museum: from the web museum to the outreach activity,</p> <p>The research on the museum experience, on the learning and</p>	<p>Cataloguing,</p> <p>Cataloguing as a fundamental phase of the museum exposition,</p> <p>Cataloguing the exhibits,</p> <p>Internet and Virtual Galleries,</p> <p>The ideal web site for a museum,</p> <p>New technologies for the fruition and museum exposition,</p> <p>The museum 2.0 from emotional container to multimedia, interactive container of cultural subjects</p>	<p>Communication of exhibition and cultural events,</p> <p>Fundraising and sponsorships</p> <p>financial crisis</p> <p>Changing Archeological museums</p>
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on the
communicative
effectiveness of
scientific museums

The educational
research in the
museum didactics for
scientific museums

The environmental
education as a
resource and
approach to the
scientific museums

Science in schools
and in museums

Compared
experiences in
Europe and over on
the museum
didactics and other
activities for special
target groups

Experiences and
ways for the
exploitation of
scientific, historical
patrimony in the
Italian university
museums

Didactics and
diffusion of science:

Stage/apprenticeship (yes/not)	from the museum to the laboratory						
	stage	No	No	No	Yes	No	
Title obtained	University master's diploma	Certificate	Certificate	Certificate of attendance	University master's diploma	Certificate	

Name of the course	Communication of Museum Cultural Goods and of the Territory;	Museum Didactics Expert	Museum Technician	Technician of Museum fruition	Auxiliary for Museum Fruition
Proposing Institution and city/region where the course is taking place	University of Palermo – Faculty of Architecture (Palermo – Sicily)	Server (Palermo – Sicilia)	Server (Palermo – Sicilia)	Thelematic University Leonardo da Vinci (Chieti - Abruzzo)	Thelematic University Leonardo da Vinci (Chieti - Abruzzo)
Public or private Institution	Public	Private	Private	Private	Private
Kind of course (master, high-level professional training, etc.)	First level Master	Training course	Training course	First level Master	Professional training course

<p>The course is operating at a local, regional or national level?</p>	National	Regional	Regional	National	National
<p>Title obtained/ certificate issued by the course provider: is the tile recognized at the local, regional or national level?</p>	National	N.S.	N.S.	N.S.	N.S.
<p>Objectives</p>	<p>Introducing a technological multi-disciplinary knowledge of the advanced digital technologies in the archaeological sector for the knowledge, the communication and the exploitation of cultural goods</p>	<p>It is able to realise educational interventions programmed by museums and/or cultural institutions adapting them to the features and the demands of different targets, it organises visits and didactic laboratories near the structures; it predisposes activities, laboratories in relation to the permanent collections and the temporary exhibition; it is part of the planning and the realisation of</p>	<p>To train a professional figure able to plan and to realise activities finalised to the exploitation and promotion of museums exhibitions and cultural paths; it assists visitors informing them on the paths, the artifacts, the services and the activities addressed to them; it organises guided tours taking care of advertising them through the creation and diffusion of informative and promotional materials</p>	<p>The objective is to train the professional figure of the Technician of the museum fruition, able to activate procedures of events animation and marketing; to plan learning and fruition paths; to make marketing researches and to furnish knowledges in the legislative field; to valorise the territorial cultural and environmental opportunities</p>	<p>The course is focused on the followings objective: to furnish tools to support the procedures of animation, marketing, presentation and maintenance of interactive exhibitions, of events organisation; to furnish tools for supporting the planning of learning and fruition paths inside museums; to furnish tools to organise and to make enjoyable the elementary didactic products to be delivered inside museums.</p>

		activities and educational services; it valorises and promotes the patrimony of the museum and/or of the cultural institution			
Target (please, specify)	Graduates; employees in the field of cultural goods; employees of P.A.; journalists; P.R. operators, URP, Communication Enterprises	Young people/ adults, people with a diploma/graduates, unemployed/not employed people	Young people/ adults, people with a diploma/graduates, unemployed/not employed people	Degree or other title gotten abroad, if adequate	People with a diploma
Entry requirements	Degree	Diploma Residence in Sicily	Diploma Residence in Sicily	Degree	Diploma
Is the course opened to all the graduates or only to people with specific diplomas (in this case, please specify)?	Graduates	Unemployment, joblessness People holding a diploma	Unemployment, joblessness People holding a diploma	Graduates	People holding a diploma
Is there an access test to the course? (yes/no)	Titles evaluation, interview and English test	No	No	No	No

Cost (€500-1000; €1000-5000; more than €5000)	€3000	N.S.	N.S.	€1000	€650
Existing partnerships (if yes, please indicate with which Institution, and provide information about the skills of the involved Institutions)	Sicily Region		Sicily Region	No	No

<p>Training path (please indicate structure/ modules of the course)</p>	<p>The Master is articulated into macro-areas: cultural and territory goods; cultural communication; Cultural goods laboratory. At the end of the course, verification (written report and stage)</p>	<p>The course is articulated into basic, transversal and specialistic modules. At the end of the course it is foreseen a stage.</p>	<p>The course is articulated into basic, transversal and specialistic modules. At the end of the course it is foreseen a stage.</p>	<p>The on-line Master is articulated in four professional branches: Collections and research, Services and relationships with the public, Administration, management and logistics, special Museography. At the end of the course it is foreseen a final test, consisting of the elaboration of a Project Work for museum fruition.</p>	<p>The course has a duration of one year and is articulated in: 450 hours of on-line theoretical lessons; 450 hours of technical-practice activity; 100 hours for the elaboration of a final test (consisting of a practical "didactic laboratory" taking place at the Museum of the University athenaeum G. d'Annunzio" in Chieti and Pescara), for a whole duration of 1.000 hours</p>
<p>Contents/subject of the modules and related modules/hour per subjects</p>	<p>Subjects: History of Sicily and the Mediterranean; Geography of the cultural and environmental goods; Museography; Interpretation and exploitation of the cultural goods and the landscape; Digital Technologies applied to cultural goods;</p>	<p>Subjects: English language; Basics of computer science; World of the job, Job hygiene and safety; Statute of the Sicily Region and cultural identity; Citizen's Rights; Cultural goods; Museum didactics; Elements of Psychology of the</p>	<p>Subjects: English language; Basics of computer science; World of the job, Job hygiene and safety; Statute of the Sicily Region and cultural identity; Citizen's Rights; Cultural goods, Economics and politics</p>	<p>Subjects: Museology and Museography; History of collecting; Regulation of cultural goods; Museum regulation; International law for cultural goods; Museum message: the case of numismatics; General pedagogy; Pedagogy for disabled people;</p>	<p>Subjects: Museology and Museography, Museum regulation, Technical-scientific criterions, operational standards and development, evaluation of the museums quality, Safety in the Museums, Museum message: the case of numismatics, Museum didactics, Museum didactics for disabled</p>

	<p>Editorial graphics; Video production and editing; Marketing of cultural goods; Public Relationships, communication techniques; Communication and significance of the space; Communication for the art and the design. Tot. 450 hours</p>	<p>learning applied to museum didactics; Museums audiences; Museums Networks; Tools for the web development; Tools for the graphics development; Museology and Museography; New technologies applied to the museum didactics; Cases study and museum educational projects</p>	<p>of cultural tourism, Museology and museography, Museums Networks, Museums audiences, Museum didactics, Marketing and communication of Cultural goods, Elements of Psychology of the learning applied to Museum didactics, Communication techniques and web oriented strategies, Tools for the graphics development, Wordpress, Video production and editing, Planning and development of museum merchandising</p>	<p>Museum didactics; Museum didactics for disabled people; E-learning: new frontiers for museum communication; The virtualisation of museums; The on-line museum; Elements of Statistic, analysis of the museum users and Management; Technical-scientific criteria, operational standards and development, evaluation of the museums quality; Safety in the museums; Eco-museums and museum marketing; Interaction museum-territory and organisation of events; The museum press office and the publishing; Elements of diction of the Italian Language; Elements of English</p>	<p>people, Ethical and juridical problems linked to the finds and the naturalistic collections, Maintenance and exploitation of the anthropological goods, Musealisation of the anthropological finds, Ethnographic museography , Cultural anthropology, History of medieval art, History of modern art, History of contemporary art, Art for the garden and the landscape, The archaeological research, Christian archaeology, History of the coin from the recovery to the exhibition, Elements of diction of the Italian Language, Elements of English Language</p>
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					<p>Language; Ethical and juridical problems linked to the finds and the naturalistic collections; Maintenance and exploitation of the anthropological goods; Musealisation of the anthropological finds; The archaeological research; History of the coin from the recovery to the exhibition.</p> <p>Total hours: 1500.</p>	
Stage/apprenticeship (yes/not)	External stage and final thesis	Yes	Yes	No	No	
Title obtained	First level Master Diploma	Vocational qualification certificate	Vocational qualification certificate	The figure trained in the Master is recognised in the Dictionary of vocational qualifications adopted by the Ministry of Labour and Social Policies with decree 30 May 2001, code 343406	The figure trained in the Master is recognised in the Dictionary of vocational qualifications adopted by the Ministry of Labour and Social Policies with decree 30 May 2001	

<i>Name of the course</i>	Multimedia Environments for Cultural Goods	New Technologies for the Exploitation of Cultural and Museum Patrimony	Museum Didactics and Cultural Communication for Museums
Proposing Institution and city/region where the course is taking place	University of Naples "Federico II" (Napoli - Campania)	Universus - Csei is a University Consortium for training and innovation	Institute for the archaeological and monumental goods CNR (Catania - Sicily)
Public or private Institution	Public	N.S.	Private
Kind of course (master, high-level professional training, etc.)	First level Master	Master	High level training Master
The course is operating at a local, regional or national level?	National	Regional	National
Title obtained/ certificate issued by the course provider: is the tile recognized at the local, regional or national level?	National	N.S. Certainly regional	N.S.
Objectives			

	The Master is aimed at pointing out new interdisciplinary professionalisms: an expert in multimedia methodologies and technologies with a deep preparation concerning the cultural patrimony	The Master is aimed at training a figure able to promote the fruition of the patrimony through the aid of new technologies	The aim of the course is to train a figure able to manage activities and to point out tools for the valorisation of the patrimony, in particular for the cultural and educational tourism; able to coordinate promotional projects for museums and cultural institutions
Target (please, specify)	Young people trained in humanities, sciences and technologies	Max. 30 graduates in all the disciplines	N.S.
Entry requirements	Degree	Degree	English language
Is the course opened to all the graduates or only to people with specific diplomas (in this case, please specify)?	Graduates	Graduates	N.S.
Is there an access test to the course? (yes/no)	Titles and exam (interview)	No	Evaluation of the CV, of the titles and interview plus English test
Cost (€500-1000; €1000-5000; more than €5000)	€3000	€7800	€3000

Existing partnerships (if yes, please indicate with which Institution, and provide information about the skills of the involved Institutions)	No	A generic mention has been done to the cooperation with universities, research institutes and enterprises	Sicily Region
Training path (please indicate structure/ modules of the course)	The Master is articulated in modules and includes a stage, a Project Work and a final test. The fruition is both in presence and in distance learning	The training path, that has a general duration of about 1200 hours, is structured in 3 phases: basic, professional focus, action. Laboratories and abroad study visits are included. The course ends with a stage and the presentation of a Project Work	The programme includes, besides the in presence lessons, also visits to research laboratories, both Italian and foreign, to the Louvre Museum in Paris, to Museums in Rome, as well as to Sicily museums; The training path ends with a stage and a Project Work
Contents/subject of the modules and related modules/hour per subjects	<p>Modules:</p> <p>Managing the space: cartography and multimedia for cultural goods (h75);</p> <p>Humanities and New technologies (h75);</p> <p>Monuments, artistic documents and new technologies (h75);</p> <p>Computer science and cultural goods (h75);</p> <p>Music and musical activities in Campania (h75);</p> <p>Multimedia information systems for cultural goods (h75);</p> <p>Digital three-dimensional</p>	<p>Educational modules:</p> <p>Guidance and welcome;</p> <p>New technologies and cultural – archaeological goods;</p> <p>Information and communication technologies;</p> <p>Laboratory fo management competences;</p> <p>Cultural goods didactics;</p> <p>English language;</p> <p>Planning of museum exhibits;</p>	<p>Subjects:</p> <p>Prehistory and Protohistory;</p> <p>Art history of Greek Sicily;</p> <p>Greek Art history;</p> <p>Art of Magna-Grecia;</p> <p>Hisotry of Roman Art;</p> <p>History of late Roman and Christian Art;</p> <p>Medieval History and Culture;</p> <p>Modern Art history;</p> <p>Contemporary Art History;</p> <p>Art social History;</p> <p>Case studies of museum didactics: experiences in Thapsos (Syracuse);</p> <p>Didactics of ancient epigraphy;</p> <p>Hostory of science museum didactics;</p>

	<p>reconstruction (h75);</p> <p>Communication and Cultural Goods (h75);</p> <p>Digital photographic documentation of Cultural Goods (h75);</p> <p>The archaeological goods (h75);</p> <p>The digital cataloguing for the Cultural Goods: Semantic Web, ontologies, representation and filing standard (h75);</p> <p>Cinema, photo and television (h75);</p> <p>protecting the computer products related to Cultural Goods (h75);</p> <p>Environment and Landscape (h75);</p> <p>Archival and Librarian goods (h75);</p>	<p>Communication and marketing of cultural and archaeological goods;</p> <p>Regulation of cultural and archaeological goods;</p> <p>Management and fruition of historic-artistic-archaeological patrimony;</p> <p>GIS</p>	<p>The museums of the industrial patrimony in Italy: The museums of papers. The papers for the museums;</p> <p>Didactics of the museum and of the territorial paths: study cases from Syracuse and its territory;</p> <p>The landscape museum;</p> <p>The diffused Museum of Alto Cosentino. Smaller archaeological sites, integrated cultural offer and service territorial networks;</p> <p>Economics of cultural goods;</p> <p>Economics, management and organisation of cultural enterprises ;</p> <p>University museums: the museum system of the Catania athenaeum ;</p> <p>The Sicilian regional system of cultural goods: the Superintendences;</p> <p>Museums organisation and management: the archaeological Museum;</p> <p>Organisation and management of a regional Gallery: Bellomo Palace;</p> <p>Valorisation and management of the sites and the archaeological parks;</p> <p>Computer science applied to cultural goods;</p> <p>Ggraphics tools applied: building and managing a web site;</p> <p>History and technique of photography: application</p>
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methodologies inside museums;

Legislation of cultural goods in Italy and Europe;
Legislation of Sicilian cultural goods;

The managerial organisational contractual system
of the Sicily Region;

Job typologies and relationship in the cultural goods
sector;

English Language for cultural goods;

Management of cultural goods and activities. From
the management models to the performance
evaluation;

Marketing of cultural goods;

The activity of the Nucleus Protection of Cultural
goods (body of the Italian armed forces
“Carabinieri” for cultural goods);

Museums laboratory: compared European
experiences. The case of the French Institut National
du Patrimoine;

Examples of urban archaeology and museums in
Rome. The “Crypta Balbi”;

Museum exhibition in monumental buildings:
methodologies and techniques;

Architecture of the Italian and European museum
complexes: study cases;

Planning, research and development: the European
Community;
The research system in Italy: the case of the CNR

	<p>(research National Council); Safety on the job places; Communicating with the media: techniques and tools available; The organisation of a Press office and the modern techniques for the institutional communication; From the artifact to the landscape: ICT and remote sensing for the museum knowledge and the cultural communication; Multimedia for Cultural Goods; Museography and ICT for the cultural and museum patrimony; Beyond the museum: distance fruition of the contexts of the objects provenance; Virtual Archaeology, study cases and techniques of restitution experimented by the IBAM ITLab; Integrated methodologies for the historical landscapes reconstruction of Anatolia in Roman age.</p>		
Stage/apprenticeship (yes/not)	125 hours of stage	Yes	Yes
Title obtained	Title of University Master in "Multimedia Environments for Cultural Goods"	Master Diploma	N.S.

ANNEX II

TABLE COMPARING THE TRAINING OFFER AVAILABLE FOR THE “MUSEUM COMMUNICATOR” AND SIMILAR FIGURES IN BULGARIA

2010-2011

Name of the course:	1. Printing Communications	2. Information Funds of Culture Historical Heritage	3. Tourism Information Resources	4. Library and Information Communication	5. Media Information and Advertisement
Proposing Institution and city/region where the course is taking place	University of Library Science and Information Technology	University of Library Science and Information Technology	University of Library Science and Information Technology	University of Library Science and Information Technology	University of Library Science and Information Technology
Public or private Institution	Public Institution – State University	Public Institution – State University	Public Institution – State University	Public Institution – State University	Public Institution – State University
Kind of course (master, high-level professional training, etc.)	Bachelor Degree	Bachelor Degree	Bachelor Degree	Master Degree	Master Degree
The course is operating at a local, regional or national level?	National level	National level	National level	National level	National level
The course is operating at a local, regional or national level?	The title obtained is Bachelor in Printing Communications	The title obtained is Bachelor in Information Funds of Culture Historical Heritage	The title obtained is Bachelor in Tourism Information Resources	The title obtained is Master in Library and Information Communication	The title obtained is Master in Media Information and Advertisement

<p>Title obtained/ certificate issued by the course provider: is the tile recognized at the local, regional or national level?</p>					
<p>Objectives</p>	<p>Educating students in the field of printing and new media, modern publisher's business, marketing and management of traditional and new kinds of publications. The education is in accordance with the contemporary educational and international mobility.</p>	<p>Educating students in the field of researching, identification, preserving, examining, promoting of culture and historical heritage for the common public's and country's needs. The education aims to prepare specialists in the field of dissemination and development of the cultural and historical heritage as a national culture's fundament for realization of the national culture policy for regional and national development.</p>	<p>Theoretically and practically educating students in the field of the tourism's information resources.</p>	<p>To educate students in the field of librarian and informational communications.</p>	<p>To educate students in the field of media information and advertisement</p>
<p>Target (please, specify)</p>	<p>High school graduates</p>	<p>High school graduates</p>	<p>High school graduates</p>	<p>Bachelor graduates</p>	<p>Bachelor graduates</p>

<p>Entry requirements</p> <p>Is the course opened to all the graduates or only to people with specific diplomas (in this case, please specify)?</p> <p>Is there an access test to the course? (yes/no)</p> <p>Cost (€500-1000; €1000-5000; more than €5000)</p>	<p>The course is for students with High school graduation giving them the right to continue their education in universities. There is an access test including questions in the field of Bulgarian literature, Bulgarian language, logics and ethics</p>	<p>The course is for students with High school graduation giving them the right to continue their education in universities. There is an access test including questions in the field of Bulgarian literature, Bulgarian language, psychology and ethics</p>	<p>The course is for students with High school graduation giving them the right to continue their education in universities. There is an access test including questions in the field of Geography, Bulgarian language, information technologies.</p>	<p>The applicants must have a Bachelor degree obtained in the same or other university</p>	<p>The applicants must have a Bachelor degree obtained in the same or other university</p>
<p>Existing partnerships (if yes, please indicate with which Institution, and provide information about the skills of the</p>	<p>Not specified</p>	<p>Not specified</p>	<p>Not specified</p>	<p>Not specified</p>	<p>Not specified</p>

involved Institutions)					
<p>Training path (please indicate structure/ modules of the course)</p>	<p>The education lasts for 4 years. The 1st year's subjects are:</p> <ol style="list-style-type: none"> 1. Modern Technologies in Book-publishing 2. Documents cataloguing and classifying 3. 20th Century Western European Literature 4. Philosophic Anthropology 	<p>The education lasts for 4 years. The 1 year's subjects are:</p> <ol style="list-style-type: none"> 1. Internet 2. Basic Terms in Culturelogy 3. From Antiquity to the Middle Ages <p>The 2nd year's subjects:</p> <ol style="list-style-type: none"> 1. Applicable Software 2. Systems for Internet Pages Management 	<p>The education lasts for 4 years. The available basic subjects are:</p> <ol style="list-style-type: none"> 1. Information technologies and systems of tourism; 2. Organization and Management of Tourism 3. State policy in the field of cultural and historical heritage and tourism 4. Social psychology 5. Architectural, archeological, ethnographic and folklore and modern cultural heritage; 6. Ethno cultural and ethno religious societies; 7. Information management 8. Marketing and economics of cultural activities 9. Geography of Tourism 10. European projects and programmes in tourism; 11. Information planning and animation in tourism 	<p>The education includes 3 semesters:</p> <p>The compulsory subjects are:</p> <ol style="list-style-type: none"> 1. Library communication – 30 hours lectures and 30 hours practical exercises 2. Theory of material communication. Protocol and presentation - 30 hours lectures 3. Different Levels' Evaluation of on-line data base – 30 hours lectures and 15 hours practical exercises 4. Modern Strategies for Searching in Internet – 30 hours lectures and 30 hours practical exercises 5. Universities' Libraries and Information Competencies - – 30 hours lectures and 15 	<p>The education includes 3 semesters:</p> <p>The compulsory subjects are:</p> <ol style="list-style-type: none"> 1. Policy and Media - – 30 hours lectures and 15 hours practical exercises 2. New media – 30 hours lectures and 30 hours practical exercises 3. Electronic Publications – 30 hours lectures and 30 hours practical exercises 4. History and Theory of Journalism – 30 hours lectures 5. Providing Information to Media – 30 hours lectures and 30 hours practical exercises 6. Advertisement in the Printing Media – 15 hours lectures and 30 hours practical exercises 7. Media and
<p>Contents/subject of the modules and related modules/hour per subjects</p>	<p>The 2nd year's electives:</p> <ol style="list-style-type: none"> 1. Theory and Practice of Text 2. Business Psychology 3. Business Ethics 4. Media Collections <p>The 3rd year's subjects:</p>	<p>The 3rd year's subjects:</p> <ol style="list-style-type: none"> 1. Manuscripts Heritage 2. French 3. Educationa Concepts on the Socialization of the Cultural and Historical Heritage 4. Spanish 5. History of Art 			

	1. Automated Publishing Systems	6. Russian	12. Intercultural Particularities	hours practical exercises	Broadcasting Budgeting – 15 hours lectures and 15 hours practical exercises
	2. Book Electronic Marketing	<i>Note: the languages are eligible</i>	13. Monuments of Culture Protection and Management	6. Intellectual Property and Communications – 30 hours lectures and 15 hours practical exercises	8. Media and Power – 30 hours lectures
	3. Electronic Business	The 4 th year's subjects	14. Information and Marketing Communication Practices for Tourism Development	7. Bibliographic Information Channels – 30 hours lectures and 30 hours practical exercises	9. Course project – 45 hours practical exercises
	The 4 th year's subjects:	1. Social History of Bulgaria		8. Promotional Techniques at Libraries – 30 hours lectures and 30 hours practical exercises	10. Bulgarian media abroad – 15 hours lectures and 15 hours practical exercises
	1. PR in Books Markets	2. Social and Cultural Aspects of the Ethno-Cultural Societies		9. Summer practical exercises – 90 hours	11. Imagology and Media Information – 30 hours lectures
	2. Information Broking	3. the Cultural and Historical Heritage and Tourism – Legislative Regulations		Total: hours 465 including 225 hours lectures and 240 hours practical exercises	12. Means of Prints for presentation and advertising – 30 hours lectures and 30 hours practical exercises
	3. Computer Science	4. Spirit and Leadership			Total: 450 hours – 285 lectures and 165 practical exercises.
		5. Modern Art			Electives
				Electives:	1. Representational graphic techniques in advertising – 15 hours lectures and 30 hours practical exercises
				1. Library Conflictology - – 30 hours lectures and 30 hours practical	2. Patterns of

exercises	communication and advertisement – 15 hours lectures and 30 hours practical exercises
2. Psychology of reading – 30 hours lectures and 30 hours practical exercises	3. Linear production Linen
3. Basics of the Information Moulding – 30 hours lectures and 30 hours practical exercises	4. Media and communication – 30 hours lectures and 15 hours practical exercises
4. Culture Houses – communication and information center – 30 hours lectures and 15 hours practical exercises	5. Language and style in media – 30 hours lectures and 15 hours practical exercises
5. Leadership. Lobbying. Projects Development – 30 hours lectures and 15 hours practical exercises	6. Mass media and book publishing - 30 hours lectures and 15 hours practical exercises
6. Information competence for children and students – 30 hours lectures and 15 hours practical exercises	7. Acmeology of reading - 30 hours lectures and 15 hours practical exercises
	8. Logistics and media business - 30 hours lectures and 15 hours practical exercises
	9. Journalistic genres - 30 hours lectures and 15 hours practical exercises
	10. Licensing and authorship rights - 30 hours lectures and 15

7. European Communication Practices - – 30 hours lectures	hours practical exercises
8. Information Broking – 30 hours lectures and 15 hours practical exercises	11. Media screenwriting - 30 hours lectures and 15 hours practical exercises 12. Media and information protection - 30 hours lectures and 15 hours practical exercises
9. School Library – Communication Center – 30 hours lectures and 15 hours practical exercises	Total: 540 h. – 315 h lectures and 225 h practical exercises
Total: Minimum 300 hours	Facultative subjects:
Facultative disciplines:	1. Management and media knowledge - 30 hours lectures and 15 hours practical exercises
1. Organizational Psychology – 30 hours lectures and 15 hours practical exercises	2. Bulgarian media and intercultural dialogue - 45 hours lectures and 15 hours practical exercises
2. Modern Museum Practices – 30 hours lectures and 15 hours practical exercises	3. Computer linguistics - 45 hours lectures and 15 hours practical exercises
3. Marketing of	4. Organizing psychology - 30 hours lectures and 30 hours practical exercises 5. Internet journalism - 15 hours lectures and 15

Cultural and Historical Heritage – 30 hours lectures and 15 hours practical exercises	hours practical exercises
4. Audio Visual Archives – 30 hours lectures and 15 hours practical exercises	6. Radio and TV journalism - 45 hours lectures and 15 hours practical exercises
5. Information design – 30 hours lectures and 15 hours practical exercises	7. Architectural heritage and media - 45 hours lectures
6. Scientific researches: essence and practice – 30 hours lectures and 15 hours practical exercises	8. Psychology of advertisement – 30 hours lectures
Total: Minimum 135 hours needed.	9. Printing communication and national identity - 30 hours lectures and 15 hours practical exercises
	10. European integration and informational policy and identity - 15 hours lectures and 15 hours practical exercises
	11. Digital television – an audiovisual future - 15 hours lectures and 15 hours practical exercises
	12. Advertisement and art - 15 hours lectures and 15 hours practical exercises
	13. Public information access, libraries, media

	Minimum – 150 hours of the facultative subjects				
Stage/apprenticeship (yes/not)	Not	Not	Not	Not specified	Not specified
Notes	There is no available information about the subjects' hours divided in semesters.				

ANNEX III

TABLE COMPARING THE TRAINING OFFER AVAILABLE FOR THE “MUSEUM COMMUNICATOR” AND SIMILAR FIGURES IN ROMANIA

2010-2011

Name of the course:	Culture, Communication and European Integration
Proposing Institution and city/region where the course is taking place	Faculty for Communication and Public Relation, National School for Political and Administrative Studies, Bucharest
Public or private Institution	Public
Kind of course (master, high-level professional training, etc.)	Leonardo e-learning course
The course is operating at a local, regional or national level?	National

**Title obtained/
certificate issued by
the course provider:
is the tile recognized
at the local, regional
or national level?**

This was en Leonardo elearning project

Objectives

European culture: classical and contemporary approaches;

Culture and civilization:
Culture, history and society;

Culture and mass media;

Cultural identities in an era of globalization;

Culture and identity in the European Union;

Dialogue and identity in the European Union.

**Target (please,
specify)**

Students from master Project Management

Entry requirements	postgraduate
Is the course opened to all the graduates or only to people with specific diplomas (in this case, please specify)?	Specific diploma
Is there an access test to the course? (yes/no)	
Cost (€500-1000; €1000-5000; more than €5000)	Unknown
Existing partnerships (if yes, please indicate with which Institution, and provide information about the skills of the involved	

Institutions)	
Training path (please indicate structure/ modules of the course)	<p>1. Cultural marketing</p> <p>2. Case study: Public relations inside Romanian Folk Peasant Museum Bucharest</p> <p>Course length is 42 hours</p>
Contents/subject of the modules and related modules/hour per subjects	
Stage/apprenticeship (yes/not)	yes
Notes	

Communication in cultural organisations

Name of the course:

Proposing Institution and city/region where the course is taking place	Professional Training Centre in Culture, Ministry of Culture and National Patrimony
Public or private Institution	public
Kind of course (master, high-level professional training, etc.)	Training, 25 hours
The course is operating at a local, regional or national level?	National
Title obtained/ certificate issued by the course provider: is the tile recognized at the local, regional or national level?	Diploma
Objectives	<ul style="list-style-type: none"> - Communication organizations - communication laws - typology of communication - communication and manipulation

Target (please, specify)	
Entry requirements	No requirements
Is the course opened to all the graduates or only to people with specific diplomas (in this case, please specify)?	No
Is there an access test to the course? (yes/no)	
Cost (€500-1000; €1000-5000; more than €5000)	Less than 500 (160 euros)
Existing partnerships (if yes, please indicate)	

with which Institution, and provide information about the skills of the involved Institutions)	
Training path (please indicate structure/ modules of the course)	<p>1. Cultural marketing</p> <p>2. Case study: Public relations inside Romanian Folk Peasant Museum Bucharest</p> <p>Course length is 42 hours</p>
Contents/subject of the modules and related modules/hour per subjects	
Stage/apprenticeship (yes/not)	yes
Notes	

Public relation in cultural organisations

Name of the course:

Proposing Institution and city/region where the course is taking place	Professional Training Centre in Culture, Ministry of Culture and National Patrimony
Public or private Institution	public
Kind of course (master, high-level professional training, etc.)	Training, 20 hours
The course is operating at a local, regional or national level?	National
Title obtained/ certificate issued by the course provider: is the tile recognized at the local, regional or national level?	Diploma
Objectives	<ul style="list-style-type: none"> • public relations tools • media relations Cultural organizations • • successful PR campaigns • raising funds and attracting funding

Target (please, specify)	Museum managers and Public Relation staff
Entry requirements	No requirements
Is the course opened to all the graduates or only to people with specific diplomas (in this case, please specify)?	yes
Is there an access test to the course? (yes/no)	no
Cost (€500-1000; €1000-5000; more than €5000)	Less than 500 (150 euros)

Existing partnerships
(if yes, please indicate
with which Institution,
and provide
information about the
skills of the involved
Institutions)

Training path (please
indicate structure/
modules of the
course)

Contents/subject of
the modules and
related modules/hour
per subjects

Stage/apprenticeship
(yes/not)

Notes

1. Cultural marketing
2. Case study: Public relations inside Romanian Folk
Peasant Museum Bucharest
Course length is 42 hours

yes

Public relation

Name of the course:

Proposing Institution and city/region where the course is taking place

Bucharest University

Public or private Institution

public

Kind of course (master, high-level professional training, etc.)

Master course Artefact management and cultural tourism

The course is operating at a local, regional or national level?

National, students from across Romania

Title obtained/ certificate issued by the course provider: is the tile recognized at the local, regional or national level?

The course is not having an certificate for himself, it is part of a general master degree the name is Artefact management and cultural tourism

Objectives	
Target (please, specify)	Museum staff, history students, police (with patrimony tasks), governmental clerks
Entry requirements	Course is undertaken in second year
Is the course opened to all the graduate or only to people with specific diplomas (in this case, please specify)?	It is opened to all graduate
Is there an access test to the course? (yes/no)	No
Cost (€500-1000; €1000-5000;	500-1000

<p>more than €5000)</p>	
<p>Existing partnerships (if yes, please indicate with which Institution, and provide information about the skills of the involved Institutions)</p>	<p>Romanian Folk Peasant Museum Bucharest</p>
<p>Training path (please indicate structure/ modules of the course)</p>	<p>1. Cultural marketing 2. Case study: Public relations inside Romanian Folk Peasant Museum Bucharest Course length is 42 hours</p>
<p>Contents/subject of the modules and related modules/hour per subjects</p>	
<p>Stage/apprenticeship (yes/not)</p>	<p>yes</p>
<p>Notes</p>	

Communication in social area

Name of the course:

Proposing Institution and city/region where the course is taking place

University Lucian Blaga from Sibiu

Public or private Institution

public

Kind of course (master, high-level professional training, etc.)

Master course Protecting the valuing of the cultural heritage

The course is operating at a local, regional or national level?

National, students from across Romania

Title obtained/ certificate issued by the course provider: is the tile recognized at the local, regional or national level?

The course is not having an certificate for himself, it is part of a general master degree the name is Protecting the valuing of the cultural heritage

<p>Objectives</p>	
<p>Target (please, specify)</p>	<p>Museum staff, history students, police (with patrimonium tasks), governmental clerks</p>
<p>Entry requirements</p> <p>Is the course opened to all the graduates or only to people with specific diplomas (in this case, please specify)?</p>	<p>Course is undertaken in second year</p> <p>It is opened to all graduate</p>
<p>Is there an access test to the course? (yes/no)</p>	<p>No</p>
<p>Cost</p> <p>(€500-1000; €1000-5000;</p>	<p>500-1000</p>

more than €5000)

Existing partnerships
(if yes, please indicate
with which Institution,
and provide
information about the
skills of the involved
Institutions)

National Brukethal Museum,

Training path (please
indicate structure/
modules of the
course)

- a. Mass communication
- b. Effect of the mass media on society
- c. Mass media and social research
- d. Social functions of mass media
- e. Language, domain, event, context in mass media
- f. Communication question, message conception
- g. Communicating style
- h. Behavioral types in communication
- i. Public relation and communication through mass media, role of PR
- j. The 7C of a better public communication
- k. PR tasks
- l. PR campaigns
- m. Communicating in crisis
- n. Mass media and their social influence

Contents/subject of
the modules and
related modules/hour
per subjects

Course length is 14 weeks with 1 hour of course per week and 1 our of practical work in the musem

Stage/apprenticeship (yes/not)	yes
Notes	The course is available in digital format too.

Museology	
Name of the course:	
Proposing Institution and city/region where the course is taking place	University Lucian Blaga from Sibiu
Public or private Institution	public
Kind of course (master, high-level professional training, etc.)	Undergraduate course
The course is operating at a local, regional or national level?	National, students from across Romania

<p>Title obtained/ certificate issued by the course provider: is the tile recognized at the local, regional or national level?</p>	
<p>Objectives</p>	
<p>Target (please, specify)</p>	<p>History students</p>
<p>Entry requirements</p>	<p>Course is undertaken in third year</p>
<p>Is the course opened to all the graduates or only to people with specific diplomas (in this case, please specify)?</p>	<p>Is only to students from third year</p>
<p>Is there an access test to the course?</p>	<p>No</p>

(yes/no)			
<p>Cost</p> <p>(€500-1000; €1000-5000; more than €5000)</p>	500-1000		
<p>Existing partnerships (if yes, please indicate with which Institution, and provide information about the skills of the involved Institutions)</p>	<p>National Brukethal Museum, Astra Museum Sibiu, Valcea County Museum</p>		
<p>Training path (please indicate structure/ modules of the</p>	<p>Chapter One – Introduction in the museum science</p>	<p>Museum functions</p>	<p>History and development of museums</p>

<p>course)</p> <p>Contents/subject of the modules and related modules/hour per subjects</p>	<p>Chapter two</p> <p>Conservation of cultural goods</p> <p>Chapter three</p> <p>Organizing of the artifact in the museum Exhibition, Organizing events and the thematic in report with the space Conservation of cultural objects rules</p> <p>Chapter four</p> <p>Research and the museums</p> <p>Chapter five</p> <p>Cultural legislation</p> <p>Course length is 14 weeks with 1 hour of course per week and 1 our of practical work in the musem</p>
<p>Stage/apprenticeship (yes/not)</p>	<p>yes</p>

Notes

The course is available
in digital format too.

ANNEX IV

TABLE COMPARING THE TRAINING OFFER AVAILABLE FOR THE “MUSEUM COMMUNICATOR” AND SIMILAR FIGURES IN THE UNITED KINGDOM

2010-2011

Name of the course:	Arts Policy and Management (Module available Arts Marketing and Communications)
Proposing Institution and city/region where the course is taking place	Birbeck , University of London
Public or private Institution	
Kind of course (master, high-level professional training, etc.)	Delivered at various levels Certificate, Diploma, Masters
The course is operating at a local, regional or national level?	National Certificate (HE) , Post

<p>Title obtained/ certificate issued by the course provider: is the tile recognized at the local, regional or national level?</p>	<p>Graduate diploma, Masters in Policy and Arts Management (The module forms part of the overall qualification)</p>
<p>Objectives</p>	<p></p>
<p>Target (please, specify)</p>	<p>Those interested in career in Arts Management</p>
<p>Entry requirements</p>	<p>For Certificate working experience</p>
<p>Is the course opened to all the graduates or only to people with specific diplomas (in this case, please specify)?</p>	<p>Course when taught as part of degree requires relevant entry qualifications eg “ A” levels or relevant Arts based degree (quiet broad scope)</p> <p>When taught as in service qualification taken in to account but work experience /</p>

<p>Is there an access test to the course? (yes/no)</p> <p>Cost (€500-1000; €1000-5000; more than €5000)</p>	<p>relevance of job role mainly used as entry requirement</p> <p>No, just proof of qualifications and perhaps an interview</p> <p>Module taught itself as in service development programme 1000 Euros (full HE course more than 5000 euros)</p>
<p>Existing partnerships (if yes, please indicate with which Institution, and provide information about the skills of the involved Institutions)</p>	<p>No</p>
<p>Training path (please indicate structure/ modules of the course)</p>	

Contents/subject of the modules and related modules/hour per subjects	
Stage/apprenticeship (yes/not)	No
Notes	