

ENRICHING AND DEVELOPING THE F-MU.S.EU.M. STARTING MODEL FOR MUSEUM COMMUNICATOR.

A SWOT ANALYSIS

Leonardo Da Vinci Programme	Responsible author: CIDEM						
Project MU.COM. – LLP-LDV-TOI-10-IT- 489	Printed on: 07/02/2011						
Project Partnership: <ol style="list-style-type: none">1. Sapienza Università degli Studi di Roma - CIDEM2. Regional History Museum "Academician Jordan Ivanov" in Kyustendil3. EURO INNOVANET SRL4. Provincia di Ragusa5. Museo Internazionale delle Ceramiche in Faenza6. Universitatea Lucian Blaga din Sibiu7. Muzeul Național Brukenthal8. OAKE Associates							
WP: 2 TITLE: ENRICHING AND DEVELOPING THE F-MU.S.EU.M. STARTING MODEL FOR MUSEUM COMMUNICATOR. A SWOT ANALYSIS							
Status <table><tr><td><input type="checkbox"/> Draft</td><td><input type="checkbox"/> Public – for public use</td></tr><tr><td><input checked="" type="checkbox"/> Deliverable</td><td><input type="checkbox"/> IST – for IST programme participants only</td></tr><tr><td><input type="checkbox"/> Report</td><td><input type="checkbox"/> Restricted</td></tr></table>		<input type="checkbox"/> Draft	<input type="checkbox"/> Public – for public use	<input checked="" type="checkbox"/> Deliverable	<input type="checkbox"/> IST – for IST programme participants only	<input type="checkbox"/> Report	<input type="checkbox"/> Restricted
<input type="checkbox"/> Draft	<input type="checkbox"/> Public – for public use						
<input checked="" type="checkbox"/> Deliverable	<input type="checkbox"/> IST – for IST programme participants only						
<input type="checkbox"/> Report	<input type="checkbox"/> Restricted						

PREMISES

The “Museum Communicator” Project is focused on the development of a professional figure, the *Museum Communicator*, that is becoming strategic both inside the Museums and the cultural associations managing museums. In fact, this figure is in charge for the success of the impact, on the public, of the initiatives proposed by a Museum and its effectiveness in creating networks among the local actors and resources. This is the reason why it has become mandatory to provide experts employed in Museums as well as in cultural association with a strong initial training in order to answer to the actual challenges of a peculiar market as that of the “cultural enterprise” is.

In order to answer to those needs, the Project will realise a course aimed at training and retraining professionals so that they can become able to elaborate strategies and to point out effective techniques for communicating with the large audience, with the mass media and with the networks of the territorial actors.

This work, realised in the frame of the Work Package 2, is based on the results of a **preliminary research** made through 6 questionnaires, filled by the Project partners (see Annex II) as well as on the outcomes of a focus group that took place on the 3rd of February 2011, on the occasion of the project start-up meeting, and that involved all the partners attending the meeting.

Concerning the questionnaire proposed, it has been focused on a set of questions, both open-answer and close-answer, in order to investigate the following:

- Characteristics of the Institutions involved in the project and evaluation of their communicational power
- Evaluation and pertinence of the starting Model proposed for developing the Course for “Museum Communicator”
- Indications about strategies, specific needs, possible criticalities related to the transfer of the F-MU.S.E.U.M. Model and the development of a Course for “Museum Communicator”.

The outcomes of the questionnaires have been compared and will be presented in the frame of this paper, highlighting strengths and weakness, opportunities and threats for the transfer and adaptation of the starting F-MU.S.E.U.M. Model.

Finally, Partners have been asked to provide a list of possible beneficiary Institutions from their country that could be involved in the Project; the list of the beneficiaries proposed is in Annex I.

1. CHARACTERISTICS OF THE INSTITUTIONS INVOLVED IN THE PROJECT

The six Institutions having filled the questionnaire are both Museums and Universities.

All the Museums concerned have in their staff **1 to 4 people** in charge for the internal and external communication. These resources are mainly specialised in Journalism, PR or Museology. Personnel working as “Communicators” within the Partner Museums are working usually in Press Offices of the concerned Institutions, coordinating their activities with the IT Department (for what concerns the website, the newsletters, ect.).

In some cases, the people concerned have received a specific training, even if this has not been focused on “Communication within Museums” and very often they have not been trained in “Virtual Museums”, like training actions in favour of teachers to teach how to communicate with students inside the museum. The Brukenthal Museum and the Jordan Ivanov Museum participated into specific training actions developed within the F-MU.S.E.U.M. project (e-course for Museum Communicator), while the MIC (Museo Internazionale delle Ceramiche of Faence) did not develop any training actions for its Museum operators.

Apart from Museums, some of the other Institutions involved in the project (EUROINNOVANET and the Lucian Blaga University) had developed, previously, innovative pilot experiences related to Museum Communication: EUROINNOVANET has been leading the F-MU.S.E.U.M. project in the frame of which an e-course for Virtual Museum Communicator has been realised; the Lucian Blaga University has developed, in the frame of the post-graduate master programme, two courses, “Communication in social field” and “Patrimony theory”. Furthermore, the University offers a graduate course in “Museology” (third year).

2. EVALUATION OF THE F-MU.S.E.U.M. MODEL AND RESULTS EXPECTED FROM ITS TRANSFER

2.1. Evaluation

The general evaluation of the Starting Model proposed is positive. The proposed communication strategy and the core competences of *museum communicator* have been regarded by partners as effective and well focused, usable both for real and Virtual Museums.

Starting from the point that “a Heritage not-communicated is an invisible Heritage”, all the partners stressed the importance to have a Model for effectively communicating Museums and their contents, with the aim of better reaching the public; this Model could be made concrete in a Course: a high-level Training Course or a post-graduate Master.

The development of such a Model is aimed, according to partners’ opinion, at **increasing Museums visibility attracting more visitors and empowering the educational mission of Museums**, thus contributing to people’s personal development, especially for the youngsters.

Furthermore, it has been underlined that often, Museums host collections of ancient artifacts that are not part of the local tradition. A good communication could help the public, in particular the youngsters, to understand a patrimony that only apparently is so far from their tradition and culture.

A point on which several partners concentrated their attention is that a specific training should be focused not only to the person in charge for Public Relation, but also to many other workers like museum volunteers, museum desk officers, museum security workers, museum curators. All those figures use to operate in front of the public and to deal, at diverse levels, with the audience. In case of volunteers, for example, it is likely that there are people in charge for communicating with the visitors (guides as well as educational operators): also those people should have the possibility, if necessary, to be properly trained, with high-impact actions and high level educational interventions, being low-cost and easily sustainable by the Museums without added costs for the management.

2.2. Expected results

For what concerns the **expected results** of adapting and transferring the F-MU.S.E.U.M. Model to the respective countries and Institutions, partners expect that the proposed Model will increase the effectiveness of Museum communication achieving its main objective, like establishing social activities among the large audience in order to guarantee the preservation, the maintenance and the development of cultural, historical and natural heritage; furthermore, the improved Museum communicational power should allow people becoming more conscious about the importance of

Cultural identity, and about the importance to protect more efficiently their own cultural, historical and natural heritage.

Finally, it has been stressed that a better communication of the cultural Heritage could contribute to the tourism development.

To sum up, the expected results from the adaptation and the transfer of the proposed Model are, in order of relevance:

- ✓ Helping Museums to better approach public and the media by increasing their communicational power and assuring the quality of their communicational strategies
- ✓ Training professional figures in “Museum Communication”
- ✓ Developing innovative training programmes (high-level Training Courses or post-graduate Masters) inside Universities Promoting the image of the concerned Museums
- ✓ Increasing Museums educational role
- ✓ Enlarging the number of Museums visitors
- ✓ Increasing social consciousness on the importance of protecting and preserving the cultural, historical and natural Heritage
- ✓ Promoting local tourism
- ✓ Increasing the links between the beneficiaries museums and the local cultural shareholders

3. INDICATIONS ABOUT STRATEGIES, SPECIFIC NEEDS, POSSIBLE CRITICALITIES

3.1. Remarks on strategies

Having in mind Museums social mandate and their significance, in the modern society, for preserving the memory of the a society history and culture, the adaptation of the Model should be focused on the following main points:

- ✓ Promoting Museums activities and contents among a wider audience using modern technologies;

- ✓ Developing training programmes for students and adults in order to involve them into the Museum activities and to develop their consciousness about the importance, for culture, of Museums;
- ✓ Communicating the Museum contents as a source for cultural tourism development;
- ✓ Establishing a sustainable relationship between Museums and tourist companies;
- ✓ Promoting the exchange of information between the Museums and other cultural Institutions in a region in order to develop joint activities for promoting the cultural and historical heritage.

Strongly recommended is to try developing languages and communicational strategies that can be adapted to heterogeneous contexts (from small to giant Museums, from Museums promoting a only few activities to Museums busy in diverse activities).

For the adaptation and the transfer of the Model to the countries involved in the Project, it has been recommended to make **a survey on the best practices** related to the theme which the Project is focused on, examining new methodologies that could help to enhance the effectiveness of communication in terms of making Museums become better at promoting themselves, and being more tied into the local and national economies of the countries.

The Model should **ensure the creation of strong basic competences for the figure of the “Museum Communicator”**. It is necessary to point out the competence standards for the Museum Communicator, sharable at the international level for the aim of the Project, **paying attention to the training path actually available in the countries concerned**.

The Model for the Course should be successful in joining the theme of cultural Heritage valorisation and the efficacy of the communicational techniques, peculiar to the role of the “Communicator”.

3.2. Criticalities

The compared analysis of the questionnaires outcomes highlighted that possible criticalities could come from the necessary exploitation of the *e-learning* technologies, due to the fact that some basic technical competences are needed, and have to be available among the professionals working into partner Museums.

In certain countries, like Italy for example, the field of “Museum Communication” is particularly fragile because of the juridical nature of the majority of Museums: these are often public Institutions, sometimes with not skilled personnel, in which people in charge of communicating use to do it only in parallel to other main activities.

SWOT ANALYSIS

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> ✓ Museums concerned have 1 to 4 people in charge for the internal and external communication, personnel that could be easily retrained ✓ Partners having participated into innovative projects and experiences devoted to Museum Communication ✓ Starting Model well focused on the competences of the Museum Communicator, those being clearly defined ✓ Starting Model easily adaptable and usable both for real and Virtual Museums 	<ul style="list-style-type: none"> ✓ Personnel in charge for communication not specifically trained in “Museum Communication”: need to improve and strengthen the basic training ✓ Need to adapt the starting F.MU.S.EU.M. Model with e-learning solutions able to make learning easy and accessible also for people having only some basic IT skills
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> ✓ Current social attention for the theme of cultural identity and for Museum Communication ✓ Thinking to the general lack, at the national level, of financial resources for cultural sector, the Model will offer, at the end of the Project, a low-cost standard to train Museum professionals ✓ The Project will realise an innovative Training Course that is currently missing, in order to fill a gap and answer to the need of communicational standards, specifically tailored for Museums, both actual and virtual Museums. 	<ul style="list-style-type: none"> ✓ Difficulty to find, in some contexts and countries concerned, personnel working inside Museums, with strong base competences and technical skills ✓ Thinking to the beneficiary Museums to be involved, they need to have enough skilled personnel with basic competences, working inside them, to be easily trained in Museum Communication

4. RESULTS OF THE FOCUS GROUP

The focus group concerning the SWOT analysis of the starting Model took place during the first meeting of the partnership. Partners discussed three key issues related to the Course for Museum Communicator to be developed.

The first key issue was concerning the **priority of the communicational action to be realised within the Course**, choosing among:

- A. Communicating with large audience;
- B. Communicating with the media
- C. Communicating with the networks of territorial actors
- D. Empowering the Museum educational role.

Partners decided that the aims of the communicational action will be focused on:

1. Empowering the Museum educational role
2. Communicating with large audience
3. Communicating with the networks of territorial actors

The second key issue concerned the **target of the course for Museum Communicator between: Young people accessing the labour market, and Museums employees.**

Partners decided that the Course for Museum Communicator will be addressed to both the targets: young people accessing the labour market and Museums employees, but it will be **specifically tailored for the latter target.**

The third key issue discussed concerned **what kind of course will be created** (e.g. a Master or a high level professional Course). About this point, all the partners agreed on the fact that it has to be realised **a high level professional Course**, mainly addressed to Museums employees.

ANNEX I – LIST OF POSSIBLE BENEFICIARIES PROPOSED BY PARTNERS

ITALY

1) EURO INNOVANET

- Soprintendenza per i beni archeologici – Provincia Autonoma di Trento dr. Franco Nicolis
franco.nicolis@provincia.tn.it.
- Museo Archeologico del Finale Chiostrì di Santa Caterina I-17024 FINALE LIGURE BORGIO
(SV) Tel.: +39 019.690020 Fax: +39 019.681022 E-mail: info@museoarcheofinale.it

2) MIC

- Associazione italiana Città della Ceramica (AICC) di cui il MIC è parte

BULGARIA

- 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

ROMANIA

1) The Brukenthal Museum

- Muzeul Castelul Corvinilor Hunedoara
- Muzeul Țării Făgărașului
- Muzeul Banatului din Timișoara

- Muzeul Național al Unirii Alba Iulia
- Muzeul Național de Istorie a Transilvaniei
- Complexul Național Muzeal Moldova
- Complexul Național Muzeal Astra
- Muzeul Bisericii Evanghelice C.A. din România
- Muzeul Județean de Istorie Vâlcea
- Muzeul Olteniei Craiova

2) The Lucian Blaga University

- Muzeul Castelul Corvinilor Hunedoara
- Muzeul Țării Făgărașului
- Muzeul Judetean Valcea
- Muzeul Viticulturii si Pomiculturii Golesti
- Muzeul Banatului din Timișoara
- Muzeul Național al Unirii Alba Iulia
- Muzeul Național de Istorie a Transilvaniei
- Complexul Național Muzeal Moldova
- Complexul Național Muzeal Astra
- Muzeul Bisericii Evanghelice C.A. din România
- Muzeul Județean de Istorie Vâlcea
- Muzeul Olteniei Craiova
- Muzeul judetean Teleorman din Alexandria

- Muzeul Dunarii de Jos, Oltenita
- Muzeul Casa Muresenilor Brasov
- Muzeul Municipal Medias
- Muzeul Vasile Parvan din Barlad
- Muzeul Carpatilor Rasariteni din Sfantul Gheorghe
- Muzeul Judetean Satu Mare
- Muzeul Valea Hartibaciului Agnita
- ARCA / Dumbraveni
- Muzeul Judetean Satu Mare

UK

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

ANNEX II – QUESTIONNAIRES FILLED BY PARTNERS

P1. Regional History Museum “Academician Yordan Ivanov”

SECTION I – DATA OF THE INSTITUTION

NAME OF THE INSTITUTION CONCERNED:

Regional History Museum “Academician Yordan Ivanov” – town of Kyustendil, Bulgaria

NAME OF THE PEOPLE FILLING THE QUESTIONNAIRE:

Miroslava Taskova

POSITION INSIDE THE INSTITUTION:

Head of the Public Relations Department

NAME OF THE PEOPLE FILLING THE QUESTIONNAIRE:

Valentin Debochichki

POSITION INSIDE THE INSTITUTION:

Manager

SECTION II – MODEL’S EVALUATION GRID

- 1) Please express your opinion and your comments about the proposed Model for “Museum Communicator”.

The proposed Model for “Museum Communicator” is useful and perspective for giving a good base as a starting model and an opportunity for further development. It enables the museums to develop their own notion about the professional figure of the Museum Communicator and to apply it according their specific needs and working context upon a solid background.

- 2) For Museums: Please describe shortly the **organisational structure of your Museum** (e.g.: number of personnel working in it and related roles, with particular focus on the professionals in charge of the Public Relations and Press Office)

The number of the museum’s staff members is 34 persons. They are as follows:

Manager	1
Main departments:	
Archaeology	6 archeologists 1 technical assistant
Numismatics	1 numismatist
Ethnology	2 ethnologists
History of Bulgaria 15 th – 19 th c.	1 historian
New and Modern Bulgarian History	3 historians
Public Relations	Head of the department – 1 curator – 1 guide – 1

	informants – 3 Exhibition designer – 1
Administrative and financial	5 persons
Assisting departments:	
Funds	2 persons
Restoration and conservation atelier	3 persons
Photographic atelier	1 photographer
Library and scientific archives	1 librarian

The main responsibilities of the Head of the Public Relations Department are: providing information about the museum activities; implementing the museum communication with the wide public, media and other institutions and organizations; yearly assisting the museum’s Manager in developing and implementing exhibition, educational and promotional museum actions; updating the museum’s website; jointly developing educational programmes; jointly developing projects to apply for granting by EU Programmes; etc.

3) In your Institution, is there any professional in charge of the communication (internal/external communication)?

The Head of the Public Relations Department is in charge of the museum communication.

4) If available, please specify the training/education of the people in charge of the communication in your Museum.

The Head of the Public Relations Department at the Museum has Secondary Education in English and Higher Education (Master Degree) in History.
Other competences are: Internet and ITCs skilled.

5) In your Institution, have any training actions related to Museum Communication (both actual and virtual Museums) taken place? If yes, please describe.

Being the beneficiary museum after the F-MU.S.EU.M Project there were training actions related to virtual Museum Communication including the 4 e-learning courses available in the public area of the project portal.

6) What are the results that you expect from the adaptation and the transfer of the Model proposed toward your Institution and toward the beneficiaries of your country?

The proposed Model will increase the effectiveness of the museum communication achieving its main objective to establish conscious and regulative social activity among wider audience in preserving, maintaining and developing of the cultural, historical and natural heritage. The improved museum communication will develop people's museum conscious and make them protecting more efficiently their own cultural, historical and natural heritage. Further more, people will realize better the necessity of promoting the cultural heritage for tourism development. In summary, the expected results from the adaptation and the transfer of the proposed Model are as follows:

- Innovative Learning Model for Museum Communicator obtained;
- Better museum communication established;
- Specific professional figures trained in Museum Communication;
- Professional communication strategies developed;
- New training programmes developed;
- Social consciousness on protecting and preserving the cultural, historical and natural heritage increased;
- People's museum consciousness developed;

- Number of visitors and income increased;
- Cultural, historical and natural heritage promoted for tourism development needs

7) Please make a list of Museums from you country that could be involved in the Project in quality of “beneficiaries”.

The museums situated in the South-Western part of Bulgaria, as follows:

- 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

8) According to your opinion and thinking to your Institution and to your national context, what should the adaptation of the Model be focused on?

Having in mind the museums’ social role and their significance in the modern society for preserving of the society’s historical and cultural memory, the adaptation of the model should be focused on the following main points:

- Promoting museum’s activities and contents among wider audience using modern technologies;
- Developing training programmes for children and students in order to involve them into the museum’s activities and to develop their museum consciousness;
- Creating a children museum in order to develop a positive notion toward the museum’s contents among the youngest audience;
- Communicating the museum contents as a source for cultural tourism development;
- Establishing a sustainable relationship between museums and tourist companies;

- Communicating between the museum and the other cultural institutions in the region in order to develop joint activities for promoting the cultural and historical heritage.

9) Please indicate possible **strategies** to adapt the starting Model to your Institution

- Establishing of Museum's Friends Society to promote and assist the various museum activities;
- Developing interactive programmes for children and students in order to involve them into the museum's activities and to develop their museum consciousness;
- Elaborating questionnaires to collect information and feedbacks from target audience;
- Introducing interactive methods in communicating the museum's exhibitions;
- Introducing informative technologies in completing the museum's collections;

10) Please indicate possible **criticalities** of the Model proposed, with regard to its transfer toward your institution.

As far as the proposed Model concerns the virtual museum communication the possible criticality regarding its transfer toward our institution is the on-line sale of post cards, souvenirs, etc. as a service offered by the museum.

11) Please indicate which are the resources that you need to transfer the Model toward your Institution, in terms of:

- Financial resources*
- Human resources*
- Schedule*

- d) *Organisational arrangement*
- e) *Needed technology*
- f) *Competences of the personnel*

Financial resources - to be used for employing more guides to serve the museum exhibitions in order to be opened all weekdays long and for elaborating and publishing advertising materials for promotion of museum exhibitions.

Human resources – necessity of volunteers in assisting the museum activities;

Schedule – necessity of coordination to schedule a long term communication strategy

Organisational arrangement - needed to apply and introduce the Model proposed among the public

12) OTHER COMMENTS/REMARKS

P.2 – EURO INNOVANET SRL
SEZIONE I – DATI DELL'ISTITUZIONE

ISTITUZIONE:

EURO INNOVANET srl

NOME DELLA PERSONA CHE COMPILA IL QUESTIONARIO:

Marco Merlini

POSIZIONE ALL'INTERNO DELLA STRUTTURA:

Direttore

SEZIONE II – GRIGLIA DI VALUTAZIONE DEL MODELLO

1) Esprimate il vostro giudizio e i vostri commenti sul Modello ricevuto

Il Modello ha il pregio di descrivere compiutamente il prodotto da cui si parte e di fornire un resoconto compiuto sulla figura del Comunicatore Museale a livello internazionale.

Il Modello si mostra idoneo ad essere adattato al contesto dei Musei sia reali, sia virtuali. Si tratta ora di verificare i margini di sostenibilità, adattabilità e trasferibilità del modello di apprendimento sviluppato nel corso del progetto F-MU.S.EU.M. in particolare per quanto concerne il corso di formazione online, che era mirato sul Comunicatore di Musei Virtuali, dal punto di vista contenutistico e tecnologico, nonché i possibili metodi di trasferimento

2) Per i Musei: descrivete sinteticamente **l'assetto organizzativo della vostra struttura museale** (indicare: personale impiegato e mansioni ricoperte, con particolare riferimento a figure professionali dedite alla Comunicazione alle Pubbliche relazioni ed all'Ufficio stampa)

NON APPLICABILE

3) Presso la Vostra istituzione museale è presente una figura incaricata di curare la comunicazione?

NON APPLICABILE

4) Se presente, indicate quale formazione specifica ha ricevuto la/le risorsa/e che si occupa della comunicazione presso il Vostro Museo

NON APPLICABILE

5) All'interno della Vostra Istituzione sono state mai predisposte iniziative di formazione/ professionalizzazione relative alla Comunicazione museale (sia museo reale che museo virtuale)?

Se si, descrivere

EURO INNOVANET ha partecipato all'esperienza di creazione di un corso in *distance learning* sulla figura del Comunicatore Museale per i musei virtuali nell'ambito del progetto "F-MUSEUM", del quale è stato Ente capofila. Il corso si è basato su una intensa attività di ricerca preliminare ed è stato teso soprattutto a dare competenze specifiche per i comunicatori dei musei virtuali.

6) Quali sono i risultati che attendete dall'adattamento e dal trasferimento del Modello proposto all'interno della vostra struttura e a quella di beneficiari del vostro paese?

Migliorare la qualità dei servizi offerti dagli utenti attraverso una migliore e più efficace comunicazione del Museo, dei suoi contenuti e degli eventi promossi.

Migliorare la visibilità del Museo contribuendo ad accrescerne, a medio termine, il numero di visitatori.

Realizzazione di un prodotto standard (corso di alta specializzazione per comunicatore museale e/o master) proponibile anche al di fuori di questo progetto

7) Indicate possibili istituzioni museali del vostro paese che potrebbero partecipare al progetto in qualità di beneficiari

Soprintendenza per i beni archeologici – Provincia Autonoma di Trento dr. Franco Nicolis
franco.nicolis@provincia.tn.it.

Museo Archeologico del Finale Chiostrì di Santa Caterina I-17024 FINALE LIGURE BORGO (SV) Tel.:
+39 019.690020 Fax: +39 019.681022 E-mail: info@museoarcheofinale.it

8) A vostro giudizio, su cosa dovrebbe, in particolare, vertere l'**adattamento** del Modello alla vostra istituzione e, più in generale, al vostro contesto nazionale/locale?

Il Modello dovrebbe saper creare solide competenze di base per la figura del comunicatore museale. Per fare ciò occorre stabilire degli **standard di competenza**, condivisibili anche a livello internazionale per quanto attiene alle finalità del progetto, relativi alla figura del Comunicatore Museale tenendo conto dei percorsi formativi attualmente disponibili.

Inoltre dovrebbe riuscire a coniugare tematiche di valorizzazione del patrimonio culturale con l'efficacia delle tecniche comunicative proprie del ruolo del comunicatore.

9) Indicate possibili **strategie** per l'adattamento alla Vostra organizzazione del Modello di base

Per l'Italia occorre mettere a punto strumenti didattici basati su incisive strategie comunicative che sappiano valorizzare i temi e i contenuti delle istituzioni museali ma anche parlare in termini fortemente promozionali, con grande efficacia comunicativa.

10) In base al Modello di riferimento, indicate possibili **criticità** per il suo trasferimento alla vostra organizzazione e al vostro paese

Possibili criticità potrebbero derivare dall'utilizzo di tecnologie in *e-learning*, per via delle necessarie competenze di base.

Inoltre, in Italia il settore della comunicazione museale risulta particolarmente debole a causa della peculiare natura degli enti museali: strutture per la quasi totalità pubbliche, con personale non altamente specializzato nella comunicazione, in cui spesso chi si occupa della comunicazione lo fa solo collateralmente ad altre attività principali.

Raramente si trovano figure che abbiano avuto una formazione specifica di base.

11) Indicate quali sono le risorse necessarie per il trasferimento del Modello presso la vostra istituzione museale in termini di:

- g) Risorse economiche*
- h) Risorse umane*
- i) Tempi*
- j) Assetto organizzativo*
- k) Tecnologie necessarie*
- l) Competenze di base del personale*

NON APPLICABILE

12) ALTRO DA INDICARE

P.4 MUSEO DELLE CERAMICHE DI FAENZA

SEZIONE I – DATI DELL’ISTITUZIONE

ISTITUZIONE:

MUSEO INTERNAZIONALE DELLE CERAMICHE IN FAENZA - FONDAZIONE

NOME DELLA PERSONA CHE COMPILA IL QUESTIONARIO:

MONICA GORI

POSIZIONE ALL’INTERNO DELLA STRUTTURA:

SEGRETARIA DI PRESIDENZA – RELAZIONI INTERNAZIONALI

SEZIONE II – GRIGLIA DI VALUTAZIONE DEL MODELLO

1) Esprimete il vostro giudizio e i vostri commenti sul Modello ricevuto

Mette a fuoco la situazione riguardante la comunicazione museale in modo schematico e tecnico, questo aiuta a compiere un'indagine interna approfondita e ad affrontare il problema della comunicazione in modo critico.

2) Per i Musei: descrivete sinteticamente **l'assetto organizzativo della vostra struttura museale** (indicare: personale impiegato e mansioni ricoperte, con particolare riferimento a figure professionali dedite alla Comunicazione alle Pubbliche relazioni ed all'Ufficio stampa)

Lo staff della Fondazione M.I.C. ha maturato esperienze tecnico-scientifiche a livello nazionale ed internazionale grazie alla partecipazione a programmi culturali internazionali e progetti europei. I campi di azione comprendono in particolare lo studio, la valorizzazione e la promozione della ceramica seguendo la missione fondamentale del Museo, stabilita dal proprio statuto che pone il MIC quale centro internazionale di documentazione della ceramica. Il MIC è diviso in dipartimenti operativi: Presidenza e Direzione, Segreteria Generale, Segreteria Amministrativa, Ufficio Mostre, Ufficio Stampa, Sezione di Restauro, Archivi e Laboratorio fotografico, Biblioteca, Sezione didattica e gestione sale. La Comunicazione degli eventi è gestita da una persona responsabile dell'ufficio stampa che opera in collaborazione con la responsabile della gestione del sito-web, della newsletter e della mailing-list del museo. La mailing-list raggiunge un vasto bacino di utenza, comprende ceramisti italiani e stranieri, centri di cultura, ambasciate, università, associazioni culturali, antiquari, laboratori e aziende ceramiche per un totale di circa 5.000 voci alle quali va aggiunto l'indirizzario di circa 10.000 voci del laboratorio didattico del MIC. Le relazioni pubbliche vengono sostanzialmente gestite dalla segreteria di presidenza che comunica eventi ed attività istituzionali e culturali direttamente ai direttori dei musei della ceramica europei e alle personalità

operanti in campo ceramico, si occupa dell'invio di materiale informativo e dei cataloghi di mostra.

3) Presso la Vostra istituzione museale è presente una figura incaricata di curare la comunicazione?

Al MIC è presente una persona responsabile per la comunicazione con la stampa che opera in collaborazione con un Ufficio Stampa esterno, utilizzato per la gestione delle conferenze stampa in occasione di mostre ed eventi.

Una seconda figura si occupa di comunicazione a livello istituzionale, mantiene contatti e relazioni di collaborazione con altri musei, italiani e stranieri e istituzioni culturali.

Una terza figura è responsabile per la comunicazione diretta a diversi tipologie di contatti (mailing-list, newsletter, link con il sito-web del MIC)

4) Se presente, indicate quale formazione specifica ha ricevuto la/le risorsa/e che si occupa della comunicazione presso il Vostro Museo

Non ha ricevuto una formazione specifica

5) All'interno della Vostra Istituzione sono state mai predisposte iniziative di formazione/ professionalizzazione relative alla Comunicazione museale (sia museo reale che museo virtuale)?
Se si, descrivere

no

6) Quali sono i risultati che attendete dall'adattamento e dal trasferimento del Modello proposto all'interno della vostra struttura e a quella di beneficiari del vostro paese?

un modello di comunicazione museale evoluto è necessario per una maggior valorizzazione del patrimonio museale e per la crescita, conseguente, del numero di visitatori. Un patrimonio non comunicato è un patrimonio invisibile, privato della propria valenza didattica, essenziale alla crescita culturale delle persone, in particolar modo dei giovani. I risultati attesi sono quindi legati alla valorizzazione delle collezioni, alla crescita dell'utenza e al potenziamento della didattica museale

7) Indicate possibili istituzioni museali del vostro paese che potrebbero partecipare al progetto in qualità di beneficiari

Il Museo Internazionale delle Ceramiche in Faenza è parte dell'Associazione italiana Città della Ceramica (AICC) della quale gestisce la segreteria. Alla data odierna sono 36 i Comuni italiani che si sono visti attribuire dal Ministero dello Sviluppo Economico il riconoscimento di "zone di affermata produzione ceramica", di questi, 32 ospitano musei. Essi condividono con il MIC la missione di preservare, gestire e comunicare il patrimonio ceramico italiano e potrebbero trarre benefici da un'evoluzione delle strategie comunicative messe in campo dal progetto.

8) A vostro giudizio, su cosa dovrebbe, in particolare, vertere l'**adattamento** del Modello alla vostra istituzione e, più in generale, al vostro contesto nazionale/locale?

Il MIC necessita di comunicare le proprie attività in maniera incisiva, a una audience molto vasta ed eterogenea. Il MIC ha una struttura complessa: ospita una vastissima collezione permanente, organizza mostre temporanee, organizza un concorso biennale internazionale dal 1938, organizza ed ospita eventi di varia natura, comprende un laboratorio didattico di ceramica, un laboratorio di restauro e conservazione, una biblioteca specializzata. Tutte le attività vanno comunicate, rese disponibili al pubblico per un accoglimento di utenza adeguato alla struttura.

9) Indicate possibili **strategie** per l'adattamento alla Vostra organizzazione del Modello di base

Necessità di un linguaggio adeguato ed incisivo per la comunicazione degli eventi e delle attività del MIC.

Necessità di un'immagine che rappresenti tutte le specificità del MIC enfatizzandone l'appartenenza ad un territorio fortemente radicato nella tradizione ceramica.

Focalizzare la *mission* del MIC e proporre una strada per perseguirla

10) In base al Modello di riferimento, indicate possibili **criticità** per il suo trasferimento alla vostra organizzazione e al vostro paese

Il MIC potrebbe adattarsi solo parzialmente ad un sistema didattico e-learning, o sistemi rigidamente virtuali, in quanto la ceramica per sua natura necessita di un approccio diretto con la materia

11) Indicate quali sono le risorse necessarie per il trasferimento del Modello presso la vostra istituzione museale in termini di:

- m) Risorse economiche*
- n) Risorse umane*
- o) Tempi*
- p) Assetto organizzativo*
- q) Tecnologie necessarie*
- r) Competenze di base del personale*
- s)*

I tagli recenti alle finanze della fondazione MIC non permettono l'integrazione di personale specializzato in appoggio all'ufficio stampa e relazioni pubbliche. Sono necessarie maggiori risorse economiche, risorse umane, un ampliamento delle risorse tecnologiche e la possibilità di formazione specifica per le competenze di base del personale del MIC, compresi gli addetti al book shop e alle sale espositive, che rappresentano i primi contatti con il pubblico del museo.

12) ALTRO DA INDICARE

P.5 – UNIVERSITY LUCIAN BLAGA

SECTION I – DATA OF THE INSTITUTION

NAME OF THE INSTITUTION CONCERNED:

University Lucian Blaga from Sibiu

NAME OF THE PEOPLE FILLING THE QUESTIONNAIRE:

Suciu Cosmin Ioan

POSITION INSIDE THE INSTITUTION:

Lecturer PhD

SECTION II – MODEL’S EVALUATION GRID

1) Please express your opinion and your comments about the proposed Model for “Museum Communicator”.

The strategy for communication is a good point to go, as the new communication patterns grow up. The core competences of *museum communicator* are well focused. The perspectives should have in mind not only the museums but cultural departments of Counties that finance many local museum and unfortunately they are not prepared to deal with museums. As well between beneficiaries could be seen cultural contact points or touristic information points where the staff deal primary with people in matters related to museums. I think the curricula should be addressed not only to the person in charge for Public relation, but we should developed courses of how to communicate as *museum volunteers*, *museum desk officer*, *museum security*, *museum curators* in front of the public.

2) For Museums: Please describe shortly the **organisational structure of your Museum** (e.g.: number of personnel working in it and related roles, with particular focus on the professionals in charge of the Public Relations and Press Office)

3) In your Institution, is there any professional in charge of the communication (internal/external communication)?

In university we have a department for Public relation and management.

4) If available, please specify the training/ education of the people in charge of the communication in your Museum.

5) In your Institution, have any training actions related to Museum Communication (both actual and virtual Museums) taken place? If yes, please describe.

Yes, in the master postgradraduate programme undergoing, we have a course related to *communication in social field* and another one related to *patrimony theory* for students. In the graduate programme we have a course about *museology* (third year)

6) What are the results that you expect from the adaptation and the transfer of the Model proposed toward your Institution and toward the beneficiaries of your country?

Improve the student training and increase their capability to deal with museums as researchers, visitors or employees. A common strategy of communication will increase a the strength between beneficiaries museums and local cultural shareholders. A better visibility for the beneficiaries and increasing their influences and their educational role.

7) Please make a list of Museums from you country that could be involved in the Project in quality of “beneficiaries”.

Muzeul Castelul Corvinilor Hunedoara

Muzeul Țării Făgărașului

Muzeul Judetean Valcea

Muzeul Viticulturii si Pomiculturii Golesti

Muzeul Banatului din Timișoara

Muzeul Național al Unirii Alba Iulia

Muzeul Național de Istorie a Transilvaniei

Complexul Național Muzeal Moldova

Complexul Național Muzeal Astra

Muzeul Bisericii Evanghelice C.A. din România

Muzeul Județean de Istorie Vâlcea

Muzeul Olteniei Craiova

Muzeul judetean Teleorman din Alexandria

Muzeul Dunarii de Jos, Oltenita

Muzeul Casa Muresenilor Brasov

Muzeul Municipal Medias

Muzeul Vasile Parvan din Barlad

Muzeul Carpatilor Rasariteni din Sfantul Gheorghe

Muzeul Judetean Satu Mare

Muzeul Valea Hartibaciului Agnita

ARCA / Dumbraveni

Muzeul Judetean Satu Mare

8) According to your opinion and thinking to your Institution and to your national context, what should the adaptation of the Model be focused on?

Museums, public, dealing with media,

9) Please indicate possible **strategies** to adapt the starting Model to your Institution

Working with students, working in schools and validation test using social networks and direct tests at museum doors.

10) Please indicate possible **criticalities** of the Model proposed, with regard to its transfer toward your institution.

11) Please indicate which are the resources that you need to transfer the Model toward your Institution, in terms of:

- t) *Financial resources*
- u) *Human resources*
- v) *Schedule*
- w) *Organisational arrangement*
- x) *Needed technology*
- y) *Competences of the personnel*

The resources from the budget should be enough.

12) OTHER COMMENTS/REMARKS

P.6 – BRUKENTHAL MUSEUM

SECTION I – DATA OF THE INSTITUTION

NAME OF THE INSTITUTION CONCERNED:

Brukenthal National Museum

NAME OF THE PEOPLE FILLING THE QUESTIONNAIRE:

Anamaria Tudorie

Raluca Teodorescu

POSITION INSIDE THE INSTITUTION:

Curators in P.R., Education and Marketing Department

SECTION II – MODEL’S EVALUATION GRID

- 1) Please express your opinion and your comments about the proposed Model for “Museum Communicator”.

The proposed text is mainly focused on the important role of the museum communicator inside the institution, his main tasks, but also the strategies to be adopted. This is a positive aspect because today is mandatory for museums and his entire staff of specialists, not only the P.R. Department to be orientated toward public and to promote the cultural legacy.

- 2) For Museums: Please describe shortly the **organisational structure of your Museum** (e.g.: number of personnel working in it and related roles, with particular focus on the professionals in charge of the Public Relations and Press Office)

The Brukenthal National Museum has four scientific sectors: **The Art Galleries** (European Art Gallery, Romanian Art Gallery, Contemporary Art Gallery) and **Brukenthal Library, The Museum of History, The Museum of Natural History, Restoration Conservation Laboratories**. The administrative sector is formed by the Financial and Accounting Services, Juridical Office, The I.T. Heritage Records Department, Administration Department, Public Acquisition Department and Human Resources.

The P.R., Education and Marketing Department is formed by 7 persons: the head of the department (specialised in communication and educational projects), one person in charge with the Press Office, one person in charge with the supervision of all museum’s shops and administrative communication, one person working in the central museum shop, one person working with children into The Museum of History, one drawer and one person in charge with administrative issues.

In total, our museum has 130 employees.

3) In your Institution, is there any professional in charge of the communication (internal/external communication)?

Yes, we have 4 persons, in charge with both types of communication.

4) If available, please specify the training/ education of the people in charge of the communication in your Museum.

Dana Roxana Hrib (Ph.D.), Head of the P.R., Education and Marketing Department – Faculty of Theology; Postuniversity studies at Lucian Blaga University, Faculty of Theology; Postuniversity studies at Balliol College Oxford; Specialized in informational dissemination at Keston Institute, Oxford; Documentation scholarship on Renaissance studies at Oxford; Museologist Diploma.

Raluca Teodorescu (Ph.D.) - Faculty of History; Master in History; Project Manager Diploma; Museologist Diploma; participation at the *Team Work for Integrated Emergency Management South East Europe Workshop*, organized by ICOM, ICCROM and with the UNESCO support.

Anamaria Tudorie - Faculty of History; Master in History; doctorate studies in course; Museologist Diploma; participation at *Team Work for Integrated Emergency Management South East Europe Workshop*, organized by ICOM, ICCROM and with the UNESCO support.

Marius Gheorghiu – Press Office, Faculty of Journalism.

Chris Balthes – Drawer, Faculty of Art and Graphics.

Alexandru Furdui - Faculty of History, Master in History.

Palaghie Vasile - Faculty of History, Master in History.

5) In your Institution, have any training actions related to Museum Communication (both actual and virtual Museums) taken place? If yes, please describe.

Yes, during several educational programmes there were organized trainings for teachers in order to understand how to communicate with the students inside the museum.

6) What are the results that you expect from the adaptation and the transfer of the Model proposed toward your Institution and toward the beneficiaries of your country?

The main result would be to improve the communication with our public but also inside the museum. In addition, very important would be to have a successful collaboration with our beneficiaries - museum specialists.

7) Please make a list of Museums from you country that could be involved in the Project in quality of "beneficiaries".

Muzeul Castelul Corvinilor Hunedoara
Muzeul Țării Făgărașului
Muzeul Banatului din Timișoara
Muzeul Național al Unirii Alba Iulia
Muzeul Național de Istorie a Transilvaniei
Complexul Național Muzeal Moldova
Complexul Național Muzeal Astra
Muzeul Bisericii Evanghelice C.A. din România
Muzeul Județean de Istorie Vâlcea

Muzeul Olteniei Craiova

8) According to your opinion and thinking to your Institution and to your national context, what should the adaptation of the Model be focused on?

Because in most of Romanian museums there is a tendency to be involved more into scientific projects and activities and less interest is paid for the direct contact with the audience. One of the biggest challenges will be to change mentalities on this subject.

Another challenge is to find a way how to implement this kind of projects but with less financial support.

9) Please indicate possible **strategies** to adapt the starting Model to your Institution

One of the strategies would be to observe, reconsider and adapt other successful initiatives. Our museum has already its own strategy that could be a good example to follow by other similar institutions.

10) Please indicate possible **criticalities** of the Model proposed, with regard to its transfer toward your institution.

There are no criticalities; most of the strategies proposed have been already adopted by the Brukenthal National Museum.

11) Please indicate which are the resources that you need to transfer the Model toward your Institution, in terms of:

- z) Financial resources*
- aa) Human resources*
- bb) Schedule*
- cc) Organisational arrangement*
- dd) Needed technology*
- ee) Competences of the personnel*

Financial resources – needed mostly for the materials used (consumible articles), for promotion campaigns and for new technology.

Human resources – at less 3 persons specialized in educational programmes (one for The Museum of History, one for the Art Galleries and one for The Museum of Natural History).

Needed technology - new photo cameras, scanner, one projector.

12) OTHER COMMENTS/REMARKS

P.7 OAKE ASSOCIATION

SECTION I – DATA OF THE INSTITUTION

NAME OF THE INSTITUTION CONCERNED:

OAKE Associates

NAME OF THE PEOPLE FILLING THE QUESTIONNAIRE:

Dave Tynan and Bill Fryer

POSITION INSIDE THE INSTITUTION:

Directors

SECTION II – MODEL’S EVALUATION GRID

- 1) Please express your opinion and your comments about the proposed Model for “Museum Communicator”.

The model looks like a good starting point. And the importance in the work packages of allowing the Partners to feedback and help develop the model is most important as this will ensure that we have both subsidiary allowing for local conditions to prevail. While at the same time building something that will be usable across many EU states.

- 2) For Museums: Please describe shortly the **organisational structure of your Museum** (e.g.: number of personnel working in it and related roles, with particular focus on the professionals in charge of the Public Relations and Press Office)

We are not a Museum but work with a number of heritage museums in the UK. Part of our work has been involved in developing new communication and marketing strategies. These have tried to embody new technologies such as using Internet TV and Digital signage as mediums to help the museums market themselves.

Heritage museums receive significant parts of their income through admission fees and sales. It is this we would seek to explore transferability of potential methodologies to the project.

- 3) In your Institution, is there any professional in charge of the communication (internal/external communication)?

It depends on the particular Museum we are work with. Some are large and can afford to specialise but some of the smaller museum do not have the capacity to have special people dedicated to communication.

- 4) If available, please specify the training/ education of the people in charge of the communication in your Museum.

Not sure at this moment in time but this will form part of the desk and field research of the Work package 2 and 3

- 5) In your Institution, have any training actions related to Museum Communication (both actual and virtual Museums) taken place? If yes, please describe.

Not sure at this moment in time but this will form part of the desk and field research of the Work package 2 and 3

- 6) What are the results that you expect from the adaptation and the transfer of the Model proposed toward your Institution and toward the beneficiaries of your country?

We hope to be able, to help inform the general direction of the project by bringing expertise that we and the heritage Museums in the UK have built up.

Traditional museums in the UK are often based on ancient artefacts that not part of the local tradition. For example the British Museum is full of artefacts from Greece, Egypt etc but we feel that the heritage museums offer a lot more to local people because they can identify with their industrial heritage.

This also gains the support of local people and communities who volunteer to preserve local heritage. Its being able to appeal to this local sense of ownership while still being able to attract tourists from wider afield that we are interested in developing and learning from the more traditional Museums of the other partners will be invaluable.

Increasing the number of the beneficiaries including Museums and Organisms – both public and private- being diverse in role, nature, and level of content/level.

7) Please make a list of Museums from you country that could be involved in the Project in quality of “beneficiaries”.

Black Country Museum
Glass Museum
Iron Bridge Museum
Walsall Leather Museum

8) According to your opinion and thinking to your Institution and to your national context, what should the adaptation of the Model be focused on?

Identifying good practice and also examining new methodologies that could help to enhance the effectiveness of communication in terms of making Museums become better at promoting themselves and being more tied into the local and national economies of the countries.

9) Please indicate possible **strategies** to adapt the starting Model to your Institution

I think that this will depend on the desk top and field research.
Once we have the model outlined the individual Museums will be able to identify what is relevant or difficult to implement

10) Please indicate possible **criticalities** of the Model proposed, with regard to its transfer toward your institution.

I think that this will depend on the desk top and field research.
Once we have the model outlined the individual Museums will be able to identify what is relevant or difficult to implement

11) Please indicate which are the resources that you need to transfer the Model toward your Institution, in terms of:

- *Financial resources*
- *Human resources*
- *Schedule*
- *Organisational arrangement*
- *Needed technology*
- *Competences of the personnel*

Financial resources
Human resources
Organisational arrangement
Needed technology
Competences of the personnel

12) OTHER COMMENTS/REMARKS