

Museums in the new model of culture: concerning the issue of training professionals in museum education

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Different aspects of museum education are in the focus of this paper. The first aspect is the museum's place in the new educational paradigm. This is a common cultural context that determines the parameters of the museum institution. The second aspect is the basic definitions (museum education, museum pedagogy and museum communication) and their interaction and intersections. The appeal to these concepts is connected with the need for the development of international scientific discourse. The third aspect is the professional training programs for museum staff for educational departments. There are such programs in the world, there was a positive experience in Russia. The fourth aspect is the problem of career development for specialists in the field of museum education. The totality of these aspects is the theoretical and methodological basis for the museum's implementation of the educational mission.

Key words: museum, museology, museum study, museum education, museum pedagogy, museum communication

Museum and Education: changing educational paradigms and expanding museum capabilities

The change of educational paradigms in the transition from industrial to postindustrial society has had a significant impact on the development of the museum institution in the new educational model.

To the most vivid and obvious symptoms are as follows:

- Active museum participation in the implementation of the concept of "lifelong learning", which replaced the concept of "education in youth as a life-long reserve" (education goals);
- Understanding education as the basis of human self-realization, which has replaced the understanding of education as public, productive and useful (educational values)¹.

Yet in the late 1980s these ideas were thought of as key ones to the museum development in educational system. Thus, for example, Bown L. in his publication *Education in museums. Museums in education*, published by the Scottish museums council, underlines, that a museum itself is a learning resource, accessible to everyone throughout life, and in this very capacity it can be defined as a tool to implement the concept of "lifelong learning"².

The new educational paradigm is characterized by the focus of education on mastering the fundamentals of human culture, as opposed to the characteristic for the industrial society focus

¹ НОВИКОВ, А.М. Основания педагогики. М., 2010. [NOVIKOV, A.M. *Osnovania pedagogiki*. M., 2010].

² BOWN, L. New Needs in Adult and Community Education In: *Education in museums. Museums in education*. Timothy Ambrose (ed.). Edinburgh : Scottish Museums Council, 1987, p. 9.

on acquiring scientific knowledge. Thus, the change of the target component of educational paradigm allows to initially consider the educational process as the culture-immersion process, and educational activity of museums as cultural and educational by definition. And if the symptoms that allow us to speak of a new quality of education were registered more than twenty years ago, today they are already being analysed as obvious signs of a new quality of education. Here is the list of these new qualities:

- First, the development of multidisciplinary activity, when education is understood as carrying out projects activity and implementation of educational projects by teams of different subordination;

- Second, the transition from the single-standard education to the diversity of educational forms, schools and concepts: one and the only way in human education is no longer possible;

- Third, education becomes proportionate to human life and is perceived as a continuous and permanent process.

Accordingly, the institutions, formerly being at the periphery of educational process and perceived primarily as supportive to school education now gain special significance. One of these institutions is a museum, and the museum educational activity has become the subject of scientific research as well as practical activity.

System of concepts: museum education, museum pedagogy, museum communication

As the scientific understanding of the set of problems of museum education went in parallel with the intensification of practical activity, it was necessary to define a range of definitions that would become key to the study of the specificity of museum education. In addition, since the 1960s, the theory of museum communication has been actively developed, the achievements of which was also necessary to be taken into account within the context of research of museum educational capabilities.

There are three basic terms used in the modern scientific discourse: *museum education*, *museum pedagogy*, *museum communication*. The meaning of each term is obvious, but there is still no clear system of separation of these concepts.

Thus, the presence of special terminology is traditionally called one of the criteria of maturity of scientific discipline, allowing to conduct research of the subject of science at the level of systematization. In turn, the research process leads to the correction, refinement, expansion or narrowing of the terminology apparatus elements.

The rapid expansion of the museum's educational function entailed numerous attempts to summarize and systematize real practical experience and to present this direction of museum activity in the form of scientific concepts or even as a scientific discipline. However, traditional gap between theory and practice in all museum researches caused the terminological vagueness of definitions, their interlapsing, and use of a number of definitions as synonymous. The latter,

to a large extent, belongs to the categories of "museum education" and "museum pedagogy", having in mind that these concepts are not synonymous.

Let's consider the meaning of the terms "*museum education*" and "*museum pedagogy*". One of the first scientists, who started to use the term "museum pedagogy" were the German scientists. The German museum and pedagogical tradition has deep roots, and is rooted in the works of

*Lichtmark, Kerschensteiner and Freudenthal*³. The focus was on the problems of art education and museum - school interaction, that is why the legacy of German museum pedagogy proved to be of particular interest for the pedagogy of the art museum. Understanding of the museum pedagogy as a synthetic area, including practical activities (in which museum pedagogy is analyzed as a branch of museum activity), and methodical elaboration of the specifics of interaction between the museum and the person (more often, social groups) has become quite stable. For example, Stolyarov B.A. in his textbook “Museum pedagogy. History, Theory and Practice», defines museum pedagogy based on the German tradition (applied to the museum of art) as a branch of scientific and practical activity of the modern museum, oriented towards the transfer of cultural (artistic) experience through pedagogical process in the conditions of the museum environment⁴.

Timofeeva L.S. carried out the analysis of the existing definitions of museum pedagogy and distinguished three aspects of their meaning. First, it is a practical cultural and educational activity of the museum. Second, it is museum’s educational function methodology implementation improvement. Third, it is scientific research on principles of communicative policy of the museum⁵. Thus, the museum pedagogy proves to include the activity, the analysis and theory of this activity.

The American tradition has a different view on the interconnection between museum education and museum pedagogy. The term *museum pedagogy*⁶ is used in scientific research related to the method of building educational process in the museum by purposeful influence on the students, while *museum education* is widely interpreted as finding and design of different ways of acquaintance with museum information and, thus, has a maximum connection to the widest of these concepts – museum communication.

Practically all the considered definitions can be found in the Russian “Relevant Dictionary of Museum Terms”, that is still relevant and actively used both by employees of museums, and museum scientists. The dictionary contains the definitions of cultural and educational activity, museum pedagogy and museum communication. The dictionary does not contain the definition on “museum education”.

Cultural and educational activity is defined as “one of the main activities of the museum, through which the function of education and upbringing is realized, the theoretical basis of which is the theory of museum communication and the museum pedagogy”⁷.

³ МЕДВЕДЕВА, Е.Б. Музейная педагогика в Германии в прошлом и настоящем. In: *Музейная педагогика за рубежом. Работа музеев с детской аудиторией*. М., 1997. [MEDVEDEVA, E.B. Muzeinaya pedagogika v Germanii v proshlom i nastoyashem. In: *Muzeinaya pedagogika za rubezhom*. М., 1997], p. 45-64.

⁴ СТОЛЯРОВ, Б.А. Музейная педагогика. История, теория, практика. Москва, 2004. [STOLYAROV, B.A. *Muzeinaya pedagogika. Istoria, teoria, praktika*. Moskva, 2004], p. 106.

⁵ ТИМОФЕЕВА, Л.С. Музейная педагогика или педагогика музея: формирование понятийно-категориального аппарата. In: *Филология и культура*. vol. 28, 2012. № 2. [TIMOFEEVA, L.S. Muzeinaya pedagogika ili pedagogika muzeya: formirovanie ponyatiino-kategorialnogo apparata. In: *Filologiya i kultura*, vol. 28, 2012, no. 2], p. 288.

⁶ ROSE, J.A. Commemorative Museum Pedagogy. In: *Beyond Pedagogy. Reconsidering the Public Purpose of museums*. Rotterdam, 2014, p. 115-134.

⁷ Словарь актуальных музейных терминов. In: *Музей*, 2009, №5. [Slovar aktyalnich terminov. In: *Muzei*. 2009], p. 54.

Museum pedagogy is defined as “integration scientific discipline, which examines educational aspects of museum communication and methodically provides cultural and educational activity of the museum”⁸.

Museum communication is defined as “the museum-society process of transmitting and understanding information. The basic form of the museum communication is the museum exhibit; the educational aspects of museum communication are studied in museum pedagogy”⁹.

It is important to mention, that all three concepts are given as interrelated ones. However, it is not quite clear how each of the definitions is related to museum education, which seems to be the most common term and should encompass all the above ones. Let's try to clarify all the concepts we have mentioned.

Having carried out the analysis of the “museum pedagogy” and “museum education” definitions it is appropriate to address to the division of the “pedagogy” and “education” categories, adopted in the Russian science of pedagogy. The concept of Novikov A.M. compares these categories within the framework of “pedagogical basics”, that is its basic principles, the set of concepts, concepts and methods, forming the science of pedagogy¹⁰. In this sense, separate branch of “museum pedagogy” uses the basis of pedagogy as its methodological guideline for understanding the difference between the definitions of the problematic area. So, Novikov defines education as development of human's life experience, and pedagogy as the science about development of human's (student's) life experience¹¹. The student, in his/her turn, is understood as the subject of education, any person of any age participating in an organized educational process or engaged in self-education¹².

Let us try, based on this understanding of education and pedagogy, to define the basic definitions related to the museum education:

Museum education is the development of human's life experience on the basis of museum communication.

Museum communication is a type of social communication connected with the transfer of significant information by means of specific museum forms and channels (museum object, museum space in various forms – museum exhibit, exhibition, other organized space, specially organized forms of updating the information provided, etc.).

Educational activity in the museum is a purposeful and structured process of activation of the components of museum communication with the purpose of building life experience.

Museum pedagogy is a set of scientific concepts and principles defining the meaning and strategies of museum education as well as methodological bases of realization of educational activity in the museum.

These definitions need to be discussed and clarified, but so identified they seem to help solve several problems (scientific, communicative and methodical), that is:

⁸ Словарь актуальных музейных терминов. In: *Музей*, 2009, №5. [Slovar aktualnich terminov. In: *Muzei*. 2009], p. 59.

⁹ Словарь актуальных музейных терминов// *Музей*. №5. 2009. Slovar aktualnix terminov. In: *Muzei*. 2009, p. 53.

¹⁰ НОВИКОВ, А.М. Основания педагогики. Москва, 2010. [NOVIKOV, A.M. *Osnovania pedagogiki*. Moskva, 2010], p. 6.

¹¹ НОВИКОВ, А.М. Основания педагогики. Москва, 2010. [NOVIKOV, A.M. *Osnovania pedagogiki*. Moskva, 2010], p. 25.

¹² НОВИКОВ, А.М. Основания педагогики. Москва, 2010. [NOVIKOV, A.M. *Osnovania pedagogiki*. Moskva, 2010], p. 25.

- the problem of separation of concepts and their correct use, necessary for development of scientific researches and analysis of tendencies of development of museum practice;
- the problem of the content of educational courses within the frameworks of training of specialists both in the area of museum science and in the area of museum education.

It is worth emphasizing that the availability of training programs stimulates scientific discussions and contribute to the development of a range of concepts adopted in science. In this regard, it is appropriate to address the problem of the current university programs on museum education.

Training programs for professionals in the area of museum education in other countries

The history of development and implementation of educational programs in the area of museum education is rooted in the North American continent. The history of training specialists in the area of museum education in the USA is several decades old; the first students for the Master's program of "Museum education" at the *Graduate School of Education & Human Development, the George Washington University* were enrolled in 1974. Back then, there was a system of preparation of masters in the field of *museum study*¹³. The development of profession specializing idea caused the emergence of a special program focused on training employees for the rapidly expanding network of museums *educational departments*. On the other hand, the launch of the special program necessitated a change in the educational paradigm influencing a place and role of the museum in the new educational system. During the next decade, specialists in museum studies were working on the conceptual grounding of these changes, and university programs of training of professionals capable to develop and implement museum projects and programs in accordance with the changed functions of the museum became part of the new concept¹⁴.

It is important to emphasize that such programs are implemented only as part of *graduate programs*, mainly in the so-called *graduate schools*, focused only on the programs of Master's training and training of highly qualified personnel.

Here are the most significant major US universities, offering to master the educational program in the area of museum education and to receive Master's degree: Graduate School of Education & Human Development, the George Washington University (Washington), Graduate School of Education, Bankstreet College of Education (New York), University of the Arts (Philadelphia), Boston University (Boston), Graduate School of Arts and Sciences, Tufts University (Medford). The same as in Europe, the number of programs in the area of museum education is incomparable with the number of programs in the area of museum study, which have a much longer history of development in the system of the US higher education and are now included in the list of academic programs of all major universities¹⁵. However, programs in the area of museum education are quite authoritative and competitive. The high degree of freedom allows universities to design their own educational programs, set calendar dates for program studying and minimal level of education requirements.

The names of the master's degree awarded to the graduates, differ too. The most common degree is *MA in Teachings in Museum education*, where art is not fine art, but the art of management

¹³ DANILOV, V. *Museum Careers and Training. A professional guide*. London : Greenwood, 1994, p..546.

¹⁴ BERRY, N. MAYER, S. (ed.) *Museum Education. Theory, history and practice*. Reston, 1989, p. 245.

¹⁵ CARBONEL, B.M. (ed.) *Museum Studies. An anthology of Contexts*. Second Edition. Malden. Oxford, Blackwell Publishing Ltd. 2012, p. 656.

in a certain area (*educational leadership*) or the art of teaching (*master of teaching*). This degree is awarded to the graduates of Graduate School of Education & Human Development, the George Washington University; University of the Arts in Philadelphia; Boston University; Graduate School of Arts and Sciences, Tufts University. Graduate School of Education, Bankstreet College of Education awards a *Master of Science in Education*).

At the same time each educational institution has the right to set the requirements to the level of prior training. For example, the Boston University program is focused on the preparation of masters who have previous education in the area of art. However, the requirements of the Boston University are rather exceptional. The general idea is understanding the museum education as technologies of development of life experience of the person on the basis of museum communication regardless of the museum specificity. The study of career trajectories allows to assert that cardinal change of the museum's specificity in the process of professional self-realization in museum education is not something unique¹⁶.

It should be noted that programs in the area of museum education are also implemented in other countries of the North American continent. For example, the program offered by *the University of British Columbia, Faculty of Education, Department of Curriculum & Pedagogy University of British Columbia is a fairly popular program*. Specific feature of this program is its remote education - 90% of the program is mastered through the Internet resources, and only 10% -in class. As a result, the student will be awarded the degree of *Master of Museum Education (MMed)*.

The developers of almost all programs emphasize the innovative nature of training professionals in the area of museum education, connected with the new role of museums and the new role of museum specialists in the area of educational projects and programs, who should understand the role and significance of the changes and work on the development of a new relationship between a museum and a man.

The basic principles of training professionals in the area of museum education, which have developed in the universities of the USA, can be summed up as follows:

- The first principle of training professionals in the area of museum education is the *existence of only Master's training programs*; there are no Bachelor programs in this area;

- In this regard, most universities do not develop *special requirements to the level of prior training*; the general requirement is to have a bachelor's degree, recommendations, passing a single comprehensive entrance exam and an interview with the head of the master's program;

- *Universities have sufficient freedom in designing the program*, scheduling and designing the order of modules to be studied, the number of credits required for passing the program, the time for studying the program in full, the list of mandatory disciplines and disciplines of choice and their ratio;

- *A considerable part in training is given to practical training* and active involvement of the professional museum and museology community to the process of realization of the educational program;

- *The conceptual understanding of the museum education is of fundamental importance*, which is primarily determined by the new educational and cultural paradigm, and not by the specificity of the museum; therefore, graduates of the program can work in various museums and implement educational policy of museums of any profile throughout the career;

¹⁶ Teaching the museum: careers in museum education. Leah M. Melber (ed.). Washington : The AAM Press, American Alliance of Museums Press, 2014, p. 200.

- *A fundamentally broad understanding of the subjects of museum education*, defined by the concept of lifelong learning, which implies the possibility and necessity to work with different groups and use different methods.

It should be noted that the European tradition has also developed a system of training professionals in special programs in the area of museum education. However, it is more often the case of special courses and programmes within the traditional museum training system.

Training programs for professionals in the area of museum education in other countries

The Russian practice shows its lagging behind the world's tendency of the recent decades development of higher education: To date, the established concept of training professionals in the area of museum education is absent, despite the existence of experience associated with the implementation of training programs of specialists, called Museum teachers in Russia.

The first attempt to develop and introduce the basic educational program in Russia in the area of museum pedagogy was undertaken during the period from 2002 till 2012 at the basis of Herzen Russian State Pedagogical University (Saint Petersburg) training bachelors and masters. The educational program "Museum pedagogy" was implemented within the framework of "Art education", and then "Pedagogical education". The program certainly was a breakthrough for the Russian education system, a reflection of new vectors of development of educational paradigm, and in the course of its implementation training textbooks were developed, which became the basis in understanding the specifics of national museums activity in the area of museum pedagogy¹⁷, museum communication¹⁸, separate areas and technologies of educational activity. The possible shortcomings include the fact that the program, implemented at the Department of Fine Arts, mainly focused on the training professionals in the area of pedagogy of the art museum. The real experience of employment of graduates has shown that the majority of them decided to carry out their professional activity in historical and historical-household museums. In addition, the practice of training Bachelors and Masters in identical programs has been the subject of discussion, as in fact the system represented a single conceptually structured learning process and it was not easy to engage in the educational process at the level Master's program without appropriate Bachelor training (where the main courses in the area of museum studies and the basics of museum pedagogy were studied). The world practice demonstrates the expediency of training professionals in the area of museum education precisely within the framework of the Master program, gathering graduates from various Bachelor programs. In 2012, the program of training at the Herzen University was closed.

Last year the next stage of creation the system of training professionals for museums educational services was opened at the Moscow Pedagogical State University: In 2016, the University opened a Master's program with the same name - "Museum pedagogy".

Among the main characteristics of the first stage of development of university programs in the area of museum education in Russia, it is necessary to focus on the following:

- *Availability of Bachelor's and Master's educational programs* (experience of program implementation in the Herzen RSPU showed that the program existed in the form of Specialist's

¹⁷ СТОЛЯРОВ, Б.А. *Музейная педагогика. История, теория, практика*. Москва, 2004. [STOLYAROV, B.A. *Музейная педагогика. История, теория, практика*. Москва, 2004.].

¹⁸ САПАНЖА, О.С. *Основы музейной коммуникации*.- СПб., 2007. [SAPANZHA, O.S. *Основы музейной коммуникации*.- СПб, 2007].

preparation with its single five-year program of education: The graduates of the Bachelor program “Museum pedagogy” continued to study at the Master’s program leading the system of multilevel education to no sense);

- *Incorrect translation of the name of educational program* (despite the fact that most Masters training programs in certain areas have the term “education” in their name (“Music Education”, “Science of Culture Education”); the original incorrect translation of the term “museum education” resulted in not quite correct name of educational program as well);

- *Orientation to museums of a specific type* (most often-art or historical museums), determining the specifics of professional training;

- *Lack of familiarity with the world experience*, absence of publications devoted to the theory and practice of programs implementation in the area of museum education around the world.

Since the logic of museum development and objective requirement of the educational system dictate the need to renew such programs at a new level of requirements of the educational system, it is important to understand the principles and mechanisms of implementation of programs in the area of museum education and intensify the international dialogue of specialists in this area.

What is a career in the area of museum education?

One of the important issues of development of the system of training in the area of museum education is the question of future employment and career opportunities for the graduates.

It is worth noting that North American universities regard this issue as a key one in determining the prospects of the program. For example, the information materials available to the entrant of Graduate School of Education & Human Development, the George Washington University allow to identify the future professional positions of the Master as follows: museums today offer a variety of educational opportunities for any audience. Striving for high quality of work, specialists in the area of museum education develop concepts of interpretation of exhibits and exhibitions, programs for family and school audiences, develop interactive forms of work, and also estimate efficiency of educational projects and programs offered by the museum. Graduates of the program can apply for positions in art, historical, natural, technical, children’s museums, zoos, aquariums or natural parks, as well as in historical societies and site-museums. In addition, graduates can work in government or professional organizations, in private foundations, in schools or universities... The minimum wage of a specialist in the area of museum education is \$30,000, specialists having work experience can earn \$40,000 to \$60,000 (per year)¹⁹. The issue of future wages is of great importance, since the cost of the program is quite high (the main program cost is \$43,200, elective courses are paid separately, the cost of which depends on the resources spent by the educational institution to organize the course)²⁰ and the entrant should clearly understand the prospects for future professional activity.

However, besides the financial question, there is also a question of prestige of the profession. The prestige of this or that area, to a large extent, is evidenced by the availability of publications, considering the current state and prospects of this or that professional area,

¹⁹ Information materials on “*Master of Art in Teaching in Museum Education. Department of Educational Leadership*” for entrants to the Museum Education Program (2017-2018).

²⁰ This is the average price for Master’s programs. A similar two-year program at the Tufts University costs \$49.892.

as well as offering a range of opportunities for self-realization in the chosen direction. Such editions on the North American continent are quite usual. Editions devoted to professional career, in addition to orientation tasks, also perform functions of legitimization of a number of controversial definitions. First, it is the concept of career development, its presence in museum education, as well as the concepts of museum education and museum pedagogy; second, the dependence of career development on the change of educational paradigms, and, finally, the need for its strategic planning.

There are no special editions devoted to the museum career in Russia at all, it is absent the same way as the very tradition of career planning as a conscious position and behavior of a person in the area of work related to the official and professional growth. The conversation about design of educational programs in the field of training professionals to work in the area of designing and realization of museum programs with teaching, educational or leisure orientation, has a different vector. It is about the development of the museum as an institution of education, which, to a large extent, shifts the focus of discussions towards updating the status of the museum as such, rather than people changing this status and creating new realities of museum comprehension of history and modern developments. The tradition of conscious career planning as a system of clear understanding on professional growth, conformity of work to people's interests and inquiries, degree of freedom in decision-making, all of it is not built, there are no motivational editions on the issues of museum career. The conversation is conducted in the categories of "service".

It should be noted that, in general, the appeal to the issues of careers in the area of museum education and its allocation in the European and American tradition occurred only after addressing the problem of the development of museum career in general. The issue started to be seriously discussed as topical and important in the 1980s, at the same time the first works on museum career and not on museum itself appeared.

The main form of presenting the material was "a guide", representing various trajectories of professional career development and personal growth. An good example is a book, written by the director of the Museum Management Program of the University of Colorado and the President of the Museum of Science and Technology in Chicago, Danilov V., dedicated to the museum career and the main areas of professional training of the museum staff. The very beginning of the book published in 1994 starts with the author's drawing attention to the need of training a new generation of museum professionals, whose names will be associated with fundamental changes in the museum world. He dedicated the book to such generation with the aim to stimulate reflection on the museum career and ways of personal growth²¹. Thus, the focus of career is determined in connection to the need for continuous learning and self-development. During this period, the idea of lifelong education, which was updated in the domestic system of education in the last two decades, was seen as quite obvious for the museum career, in particular.

Speaking about the directions of training museum professionals, Danilov names over seven hundred programs of different level: special courses, training programs of various stages (Bachelor and Master), scientific internships of different orientation and duration, opportunities to work as assistants, scholarships and grants for novice employees and professionals with work experience. At the same time the question of a common understanding of the level of

²¹ DANILOV, V. *Museum Careers and Training. A professional guide*. London : Greenwood, 1994, p. 546.

qualification in the area of museum profession in this period remains open, as well as the idea of the need for some special training in this area²².

Danilov V. argues with the people saying that the museum work shall not be considered as specific area of activity, requiring special training in the system of higher education (that is, this type of work is not a separate “profession”) and agrees with Singleton R. (Director of the Department of Museum Research, Lester University) on the primitive state of training in “museum profession”²³, nevertheless, Danilov defines the following professional areas: an administrative career, a career related to the storage of collections and supervision, public representation of the museum and, finally, a career in the field of museum education. In the field of education, he highlights the following positions: head of the unit (department) of education in the museum, head of education and projects, coordinator of educational programs, coordinator of development and implementation of educational programs, coordinator for external relations (with school, community), volunteers coordinator.²⁴ Thus, the career in the area of museum education is analyzed as an important and possible way of professional self-realization: there are opportunities for formal job growth and self-development. Getting an education in this model is the first step. Danilov V. names possible ways of obtaining Bachelor’s and Master’s degree diplomas, as well as special museum programs (educational additional programs and internships)²⁵.

So, to analyze the idea of the possibility to create special career in the field of museum education, it was important to record the fact of singling this branch out and the existence of special training programs for professionals in museum education. However, the need to train a specialist in the field of museum education and the availability of different career options in this area is rather a field of professional interest. The mass spectator does not link the changes that have occurred in the museum, with the expansion of educational opportunities and still limits the latter with the figure of the tour guide. As an example, let’s take the book published in 2007 by B. Kamerson “Opportunities in the museum career”²⁶. A distinctive feature of the publication is that it shows the perception of a specialist in the field of career development in general at the professional career (Kamerson B. – the author of such books as “Opportunities in teaching English as a foreign language”, “Career of amateurs in History”, “Work in the field of communication”). The book has a bright motivation, it is saturated with questions for making a decision to chose the museum career, define directions and estimate own opportunities of career growth. At the same time, the place of museum education in career development proves to be rather modest: the only position that can be found in the book is the position of the museum guide. Such an unfortunate disregard for the employees of educational departments can be associated with the fact that the obviousness of the changes that occurred with the museum, in the last place is associated with the efforts made by museum professionals of educational centers, departments, sectors.

Yet by the beginning of the 21st century the museum profession in the area of education has gained a legitimate status, supported by appropriate educational programs. At the same time, the important issue of realization of personal potential in career development remained beyond the attention of all authors. Is there a trajectory that allows changing the profile of the

²² DANILOV, ref. 21, pp. 1-3.

²³ DANILOV, ref. 21, p. 18.

²⁴ DANILOV, ref. 21, pp. 66-71.

²⁵ DANILOV, ref. 21, pp.70-74.

²⁶ CAMERSON, B. *Opportunities in museums careers*. Revised edition. New York : McCrawHill, 2007, p. 198.

museum while maintaining the educational component? Is it possible to have a museum career at the technical and art museum at the same time? Is it necessary to receive special training in the field of museum education? One of the newest works devoted to the problem of a career in the area of museum education is a collective monograph edited by L. Melber²⁷. He answers all these questions.

His work published in 2014, is a key one in terms of recognition of museum education as an important area of museum work, and careers in the field of museum education as worthy of strategic planning²⁸. The first chapter “Climbing the Stairs” opens with the article of the editor-in-chief of the book, in which instead of habitual enumeration of positions, which can a candidate with a certain degree in the educational department of the museum take, a list of questions is provided that a potential museum teacher should ask himself/herself. Questions relate to the availability of basic experience, resources, understanding of success and achievements that are possible even in the case of “moderate success”²⁹. An interesting category of “moderate success” suggests that the position of the director of the museum or the director of the educational center may not become a crowning career, but at the positions of the coordinator of museum projects and program significant results related to personal growth and development could be achieved. The book is characterized by all characteristics of motivational editions: from headers to a high degree of involvement of the reader in the process of analyzing their own resources and opportunities, and the section itself contains personal history of career growth in the museum profession. But the monograph has a serious internal resource. It is important to note that the team of authors united in the book by the editor reflects, if not all, but a significant range of museum institutions: the articles are written by experts of museums (for example, Museum of Natural History in London, Museum of Technics in Zagreb, Museum of American Art of Smitsonievsky Institute, Metropolitan Museum, Historical Museum of Chicago, Children’s Museum in Indianapolis), Directors of university educational programs (e.g., Director of the Museology University San Francisco program), by directors of museum associations (e.g., the California Association of Museums). It is not about career opportunities in a museum of a certain profile, but about the directions of museum education in general.

The possibility of a changing career path in the field of museum education is confirmed in the article by Brad Irwin³⁰, describing his personal more than fifteen-years experience of the museum-pedagogical career, which has been connected with education in Art museums for ten years, and continues in the Museum of Natural History. According to B. Irwin, the development of professional communication and the search for new connections, the constant development and absence of a global “super-plan” for the future, allowing to change

²⁷ Leah M. Melber is the director of the Centre for Innovation in Education and cooperation at the Lincoln Park Zoo in Chicago. Zoologist in basic education (bachelor’s degree), she then received an academic master’s degree (M.A.) and a Ph.D. in Education psychology.

²⁸ *Teaching the museum : careers in museum education*. Leah M. Melber (ed.), Washington, D.C.: The AAM Press, American Alliance of Museums Press, 2014, p. 200.

²⁹ MELBER, M. Leah Say “Yes”...and Figure it out later. In: *Teaching the museum : careers in museum education*. Leah M. Melber (ed.). Washington, D.C.: The AAM Press, American Alliance of Museums Press, 2014.

³⁰ Brad Irwin – Executive director of the educational programs of the Museum of Natural History (London), is the author of the book “Let’s Get Art” (2008), dedicated to Contemporary Zealand art.

the trajectory of professional development, is the key to success³¹. An example of another trajectory of connection between art and science is the article by Catarina Kardum³² about the possibility of simultaneous realization of educational projects and programs in museums of different profile³³.

The history of the real trajectories of career development in the museum allows to assert that the American and, in part, European tradition have the idea of museum education as a special sphere connected, first of all, not with the profile of the museum, but with formation of special competencies in the field of museum education regardless of the composition of the collections. In this regard, the article by Ben Garcia, a specialist in the field of museum staff training, is of interest³⁴. Defending the point of view on the necessity of special training in the area of museum education, B. Garcia offers an interesting logic of reasoning. Often experience and intuition, according to B. Garcia, play a larger role than the formal presence of the degree, and the representatives of the academic community ignore the real museum life too often. And it is absolutely fair to say that sometimes colleagues with bachelor, master and even doctoral degrees are absolutely ignorant in practice. But despite that, and no matter how good your work is, Garcia believes that if you ask yourself or your friends whether you should get an education, there will be the only one answer: "Yes"³⁵. This is a strong argument in favor of the development of special programs in the area of museum education.

In the works devoted to the museum career, there are two main types of programs in the field of museum education: these are, first, programs developed and implemented by museums and, second, programs developed and implemented in academic institutions. The quality of museum programs is guaranteed by practical experience, quality of academic programs – experience of fundamental training of professionals. On the other hand, each type of program has its weaknesses. Thus, only a large museum can afford the development and implementation of educational programs for training or retraining museum professionals. Meanwhile, the statistics shows that most of the museums are medium-size, small and even micro-museums, the specifics of which are not always taken into account in the programs of museums with other resources and opportunities. In this regard, it is the training within the framework of academic institutions that allows to connect necessary theoretical training and to form competencies necessary for work in museums of different profile and different level. It is important to consider the need for a practical component in training. Then, in the framework of professional activity, it is useful to improve qualification at special courses offered by museums of the corresponding profile. It is this strategy of career growth that is most suited to the concept of lifelong learning.

³¹ IRWIN, B. When you are offered the perfect job you never wanted, take it. In: *Teaching the museum : careers in museum education*. Leah M. Melber (ed.) Washington, D.C.: The AAM Press, American Alliance of Museums Press, 2014, p. 11-15.

³² Katarina Kardum (Katarina Kardum) received her first education at the Royal College of Art in London. Currently she is a developer of educational programs of the Museum of Technology in Zagreb and a museum teacher of the Museum of Natural History in Dubrovnik, the Artist of Special Museum catalogs for children "protected species".

³³ KARDUM, K. It's normal to ask: What Am I Doing Here? In: *Teaching the museum : careers in museum education*. Leah M. Melber (ed.) Washington : The AAM Press, American Alliance of Museums Press, 2014, p.11-15.

³⁴ GARSIA, B. Yes, you should go to grad school. In: *Teaching the museum : careers in museum education*. Leah M. Melber (ed.) Washington : The AAM Press, American Alliance of Museums Press, 2014, p.99-105.

³⁵ GARSIA, B. Yes, you should go to grad school. In: *Teaching the museum : careers in museum education*. Leah M. Melber (ed.) Washington : The AAM Press, American Alliance of Museums Press, 2014, p.99.

So, it is possible to note, that after comprehension of the limits and possibilities of the museum profession in general, *now we have to define the limits and possibilities of self-realization in the area of museum education*. Traditionally, the practice of the museum activity was much ahead of the theory: If the practical museum activity is ahead of its theoretical comprehension within the framework of museology, then real educational activity is also ahead of its methodical substantiation. Training of museum teachers in the framework of various programs has long become a reality, and the development and implementation of projects in the area of museum education, going far beyond trials and shortcomings, became a comprehensive part of the actual museum mainstream.

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