

Partnership between Chinese and American Museum
Communities: Museum Professional Training for a New Generation
of Chinese Museum Professionals

Bin Wu

Department of Museum Studies
The University of the Arts
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For more information contact:

Bin Wu

Email: binwuyang@gmail.com

Mobil: 1-267-237-8311


To the Faculty of The University of the Arts

The members of the committee appointed to examine the thesis of
Bin Wu find it satisfactory and recommend it to be accepted.

Thesis Defense Date : September 30th, 2015

Virginia Bower 

Committee Chair, Adjunct Associate Professor, The University of the Arts, Philadelphia,
Pennsylvania

Nancy Davenport 

Committee Member/Thesis Advisor, Professor, Division of Liberal Arts, The University of
the Arts, Philadelphia, Pennsylvania

Joseph Gonzales 

Committee Member/Program Director, Museum Communication, The University of the
Arts, Philadelphia, Pennsylvania

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Bin Wu

Museum Communication 2015, The University of the Arts



For my beloved
family and the museum communities...

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ABSTRACT

Aiming to provide accurate and comprehensive professional training for Chinese museum professionals in a United States educational setting, this thesis seeks to answer questions related to understanding: the history and development of the partnership; the motivations of the American institutions and international museum professionals who sponsored or provided such training programs; the emergent and most pressing training needs for Chinese museum professionals; and, the resources available to promote international museum professional training programs.

The literature review covers topics related to the history and development of the Chinese museums system and the partnership between the American museum community and Chinese museum community on museum professional training. Case studies for this research include the 2001 ~ 2009 Training Chinese Museum Professionals programs sponsored by the Andrew W. Mellon Foundation, 2006 Summer Institute held by the Museum Studies Department at New York University, and the 2014 Executive Education Program for Museum Leaders provided by the Getty Leadership Institute. It includes a detailed report to the UArts International Museum Studies Residency Program: its starting, preparation, current status, and further expectations.

In addition to academic research and historical records, the study is based on evaluation reports of past and existing international museum professional training programs including the curricula, a series of interviews with instructors responsible for providing professional training to Chinese museum workers, and surveys of Chinese museum professionals.

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Guo Xiaoling, Director of the Capital Museum in Beijing, Mr. Yuan Zhongyi, the former Director of Emperor Qin Shihuang's Mausoleum Site Museum in Xi'an, Ms. Zhou Bisu, the Director of the Guizhou Provincial Archeology Institute in Guiyang, Mr. Cheng Wei, the Director of China Gardens and Landscaping Museum in Beijing, Mr. Li Jianmao, the Deputy Director of Hunan Provincial Museum in Changsha, Ms. Wang Bin, the Director of Tang Market Museum in Xi'an, and Mr. Zhou Tianyou, the Director of Qujiang Art Museum.

I am sincerely grateful to the museum professionals who gave me information related to my interview, including Dr. Jigen Tang, the Deputy Director of the National Museum of Chinese Writing and Yin Xu Museum in Anyang, Dr. Hiromi Kinoshita, the Curator of East Asian Section at the Philadelphia Museum of Art in Philadelphia, and Dr. Keith Wilson, the Curator at the Freer/ Sackler Gallery in Washington D.C.. I also acknowledge with gratitude to the many other museum professionals in China who chose to remain anonymous in my surveys but have helped me conduct my surveys, interviews, and research. I want to acknowledge as well Sara MacDonald and Mary Louise Castaldi, the librarians of the University of the Arts, providing me with their help and assistance in gathering books and materials for my research. I also wish to express my gratitude to Tom Capelonga, Program Assistant at the Andrew W. Mellon Foundation for providing me their program records.

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the Curator of the Asian Section at the Philadelphia Museum of Art, Mr. Duan Xiaoming, Deputy Director at Hunan Provincial Museum, Mr. Fang Zhaoyuan, Curator of the Ceramic Section at Hunan Provincial Museum, Ms. Li Huijun, Vice Head of the Museum Institute at the Hunan Provincial Museum, Mr. Alex Wang, Landlord of the property associated with the IMSR program, Mr. Liu Xiongcheng, my step-father.

Then, the last but not least, I want to say “thank you” to all my friends, and family members who have supported and encouraged me through the whole process of finishing my thesis and thesis defense, especially my husband and my two boys: Sen, Ben, and Jiesen, who share my passion, every laugh, and every tear.

Partnership between Chinese and American Museum Communities: Museum Professional Training for a New Generation of Chinese Museum Professionals

CHAPTER 1

I. Introduction

In 2010, China began an ambitious museum building and expansion project: it was announced that by the end of 2020, China was expected to be transformed from a nation with a museum system that had one museum per 400,000 people to one that has one museum per 250,000 people¹. Such an increase would require that, within 10 years, the number of museums in China would need to be increased from 3,250 to 5,200, or to realize this number, China will have to build museums at the speed of one every two days in this ten year period. According to some Chinese museologists and administrative officials, the ideal number of museums in China should be 13,000 (Cao, 2014) considering the size of the population of China.

The enormously challenging museum project has received attention from both the Chinese and the international museum professional communities. Museum professionals are

¹ "到2020年，博物馆公共文化服务人群覆盖率明显提高，从40万人拥有1个博物馆发展到25万人拥有1个博物馆"《博物馆事业中长期发展规划纲要(2011—2020年)》发布, <http://culture.people.com.cn/GB/87423/17028571.html>. (Accessed on Sep. 26th, 2015)

concerned about the number and sufficiency of “staffing” and the quality of their services. And in order to achieve the staffing goal necessary for a successful completion of this ambitious project, greatly expanded programs for museum professional training have become not only important but necessary.

II. Background

As early as 2004, Chen Yu, a curator at The National Museum of China expressed regret that, like most working professionals in Chinese museums, he had largely trained himself, and had never had any formal professional training either before or after he had been given his curatorial position. He insisted that: “ I believe it’s necessary for us to learn from the practices of museums in developed countries”.²

In an interview I had with Dr. Bruce Altshuler, the Director of the Museum Studies Department at The New York University, he stressed the eagerness he had observed in the Chinese museum community for professional training during the years he visited China from 2002 to 2008, years in which he was involved in interacting with Chinese museum professionals. He emphasized that wherever he had gone when he was in China, museum professionals would ask him to provide training programs for them or want to collaborate with him and his institution in professional training programs. (Altshuler, 2014)

In addition, and perhaps in response to the expectations expressed by museum professionals, the Chinese government has set strategies and taken actions to promote

² "Chen's only regret is that, like most working professionals in Chinese museums, he has largely trained himself and has never received any formal professional training, let alone international training, in curating. "Things have changed. I believe it's necessary for us to learn from the practices of museums in developed countries," he told China Daily." , *Experts muse over museums*, http://www.chinadaily.com.cn/english/doc/2004-07/22/content_350575.htm. (Accessed on Sep. 26th, 2015)

museum professional training both nationally and internationally. In 2005, the Ministry of Culture announced *the Measures for the Administration of Museums*. One of the most important pronouncements, *The Guidelines of the Museums' Middle and Long-term Development Plan* was subsequently announced by the State Administration of Cultural Heritage in 2011. It emphasized the importance of museum professional training and pointed out objectives for this training. And in 2015, Premier Li Keqiang signed the first law related to museum administrations: *The Museum Regulations*.³

With support and guidance from presiding institutions including The Ministry of Culture and The State Administration of Cultural Heritage, The Chinese Museums Association signed long-term strategic collaboration projects related to museum professional training with various international institutions including The International Council of Museums, The American Alliance of Museums, The Lord Cultural Resources Corporation, The Smithsonian Institute, The Getty Leadership Institute, and others. On July 1st, 2013, the ICOM International Training Center for Museum Studies (ICOM-ITC) was established at The Palace Museum in Beijing to provide training programs in the museum field.⁴

From the very beginning of the establishment of the Chinese museum system, the American museum community has played a very important role in providing professional

³ "中华人民共和国国务院令 第659号 《博物馆条例》已经2015年1月14日国务院第78次常务会议通过，现予公布，自2015年3月20日起施行。总理：李克强，2015年2月9日"，中华人民共和国国务院令，http://www.gov.cn/zhengce/content/2015-03/02/content_9508.htm. (Accessed on Sep. 26th, 2015)

⁴ "7月1日，国际博物馆协会国际博物馆培训中心成立仪式在故宫博物院举行...故宫博物院将依托其丰富的馆藏、一流的专业队伍、广泛的国内国际战略合作网络和社会影响力，为培训中心提供有效的学术和运营保障。培训中心的主要功能是：研究并整合世界不同地区关于博物馆建设与发展的学术资源；开发不同文化及地区情景下博物馆建设与发展的有效模式；组织实施旨在加强博物馆能力建设的培训项目，提升中国及其他发展中国家博物馆的现代化和专业化水平；为发展中国家，特别是亚太地区国家的国际博物馆协会会员提供参与国际博物馆协会主导下的专业培训项目"，国际博协国际博物馆培训中心在故宫博物院成立，<http://culture.people.com.cn/n/2013/0703/c172318-22067775.html>. (Accessed on Sep. 26th, 2015)

training for Chinese museum professionals. Many of the Chinese founders of museum-related fields have graduated from American universities and worked for American museums before they returned to China to continue their research and careers as museum professionals. These include, for example, Dr. Li Ji (1896 - 1979, also known as Li Chi) who was named the Father of Chinese Archaeology, ⁵ Yuan Tongli (1895 - 1965, also known as Yuan T'ung-li and T. L. Yuan) who was the founder of The Chinese Museums Association and Chinese library system, and Han Shouxuan (1899-1974) who set up the first Museum Studies program in China. Many directors of key museums in China, in particular The Palace Museum, have either studied or worked in different American institutions that are, or are related to, museums. After the Cultural Revolution (1966-76), China ratified a series of UNESCO conventions, (Varutti 32) and started to collaborate with American museums at a more technical level, which included exhibition exchanges and also research in conservation.

Professor Song Xiangguan points out that it was in the 1990s that Chinese museums began to be marked by Western influence, (Varutti 41) and that, in particular, the United States seemed to be setting the standard for museum practices worldwide. It was in 1999, after Ma Chengyuan, the Director of The Shanghai Museum, finished his one-year visit and training at The Metropolitan Museum of Art, that he started to promote collaborations on museum professional training between Chinese and American museum communities (Chang, 2015). One of the most influential of these programs has been the Chinese Museum Professionals Program (2001 - 2009) sponsored by The Andrew W. Mellon Foundation. Today, international museum professional training for Chinese professionals provided by

⁵ "殷墟发掘者李济：被淡忘的中国考古学之父", <http://news.sina.com.cn/c/2006-07-27/161310553567.shtml>. (Accessed on Sep. 26th, 2015)

American museum professionals and institutions is playing a more and more important role in the development of Chinese museum professionalization and has played an important role in the whole process of Chinese museum development, revealing the win-win nature of this strategy.

In the summer of 2014, Dr. Joseph Gonzales, Director of the University of the Arts Museum Communication Program and I conducted a research trip in China to explore the possibility of collaboration between The University of the Arts Museum Studies programs and various Chinese museums and professionals in order to promote research and exchanges at an international level. This thesis is an outcome of this research trip and also an introduction to an on-going project at The University of the Arts that provides further training for Chinese museum professionals. The goal of the research for this thesis has been to conduct a comprehensive research study pertaining to the development of Chinese museum professional training programs, especially those provided by American museum professionals and institutions; to make an in-depth comparative study of the curriculum of international museum professional training programs designed for Chinese museum workers from 2001 to 2015; and to identify the emergent and most pressing training needs for Chinese museum professionals through surveys and in-personal interviews. Additionally, the thesis will provide a thorough report of the 2015 UArts International Museum Studies Residency program from the first meeting in Changsha at The Hunan Provincial Museum to the fourth week of its residency program in Philadelphia at The University of the Arts.

III. Definition of Terms

Chief Secretary of the Party:

In the state-owned museums, the Chief Secretary of the Party is a chief executive officer of the museum. Generally speaking, the Chief Secretary of the Party focuses on staff morals and ethics, and sometimes takes charge of more operational practices in some institutions.

Curriculum:

In this thesis, the curriculum refers to the subjects comprising a course of study in a museum professional training program.

Departmental Director:

The person holding this title is the chief executive officer of a department in a Chinese museum. The departmental director usually reports to the Museum Director or the Chief Secretary of the Party depending on the particular issue under discussion.

Ministry of Culture:

The Ministry of Culture (MOC) is a ministry of the government which is responsible for culture policy and activities in China, including managing cultural industries (museums, libraries, archive centers, cultural centers) both nationally and internationally, and promoting and protecting the arts (visual, folk, theatrical, musical, dance, architectural, literary, televisual and cinematographic).

Museum:

In 2005 in China, a “museum” as defined by the *Measures for the Administration of Museums*, is a nonprofit social service institution open to the public, which, in a scholarly and professional manner, collects, preserves, researches, and displays the evidence of humanity and its environment following verification of the cultural heritage administration bureaus and the approval of the relevant administrative departments. This definition is similar to ICOM’s definition of a museum which states that “A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of human activities and natural environment for the purposes of education, study and enjoyment.”⁶ However this definition does not include the function of museums as institutions that provide education, research, and enjoyment for the public. Ten years later, after China had experienced rapid progress in museum creation, the *Museums Regulations* signed by Premier Li Keqiang of the State Council declared that “for the purpose of education, research, and appreciation, museums are non-profit organizations registered by registration and administration authorities in accordance with law, which collect, preserve, and display evidences of human activities and the natural environment.”⁷ In the thesis, I will follow the idea of the “big tent” defined by the American Alliance of Museums that “If an organization

⁶ "According to the ICOM Statutes, adopted during the 21st General Conference in Vienna, Austria, in 2007:

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. This definition is a reference in the international community." <http://icom.museum/the-vision/museum-definition/>. (Accessed on Sep. 26th, 2015)

⁷ "《博物馆条例》：是指以教育、研究和欣赏为目的，收藏、保护并向公众展示人类活动和自然环境的见证物，经登记管理机关依法登记的非营利组织", 中华人民共和国国务院令, http://www.gov.cn/zhengce/content/2015-03/02/content_9508.htm,. (Accessed on Sep. 26th, 2015)

considers itself to be a museum, it's in the tent". (Merritt 116) Based on this broader definition, I categorize state-owned museum, non-state owned museums, historical sites, zoos, botanic gardens, aquariums, art museums, and even archeology institutions in China as being all in the "big tent" of museums.

Museum Director:

In the Chinese museum leadership and governing system, a museum director is one of the two chief executive officers of a museum. The director usually is assigned by the administrative and human resources authorities to be in charge of the museum.

Museum Professional Training Programs:

According to the definition announced by ICOM in 1995, "Museum Training Programs" refers to any or all of the following:

1. Those instructional or educational activities designed to advance knowledge and understanding of the nature, functions, and role of museums in the service of society and of its development;
2. Those programs organized to prepare individuals for professional museum careers;
3. Those programs that provide training/education based on courses of instruction relative to the needs and requirements of the museum profession and that are responsive to the changing expectations of that profession; and
4. Those programs that provide the appropriate museum - related training/education in concert with one or more museums. (Edson 354)

In my research for this thesis, graduate or undergraduate programs in museum studies at colleges or universities are not included, as the focus is on further training for those who are already museum professionals.

Post-training Assistance:

In 1995, a proposal developed by the International Committee for Training of Personnel stated that according to the type of training program, a reasonable level of further training should be provided after the trainees have finished the training program, including providing help in securing job advancement and letters of reference. (Edson 362)

State Administration of Cultural Heritage:

In the domain of museums in China, the presiding institution is The State Administration of Cultural Heritage (SACH, formerly State Bureau of Cultural Relics). SACH was established in 2003 under the aegis of the Ministry of Culture.

State-owned museums and non-state owned museums:

According to Article 2, Chapter One of the *Museums Regulations*, museums in China are divided into state-owned museums and non-state-owned museums. Those museums that are established by making use of, or mainly making use of, state-owned materials and assets are state-owned museums. Those museums that are established by making use of, or mainly making use of, non-state-owned materials and assets are non-state-owned museums including private museums and for-profit museums.⁸

⁸ "《博物馆条例》博物馆包括国有博物馆和非国有博物馆。利用或者主要利用国有资产设立的博物馆为国有博物馆；利用或者主要利用非国有资产设立的博物馆为非国有博物馆", 中华人民共和国国务院令, http://www.gov.cn/zhengce/content/2015-03/02/content_9508.htm. (Accessed on Sep. 26th, 2015)

CHAPTER 2

A Historical Review of the Development of Chinese Museums and the Museum Professionalization

In about one hundred years, the Chinese museum system has grown from a group of “proto-museums” or “embryonic forms of museums” (Varutti 26) to a modern and comprehensive museum system. The whole process can be divided into five stages which are marked by some influential political incidents or movements.

I. Proto-museums and Collections

According to Chinese museum researchers and academics (Cao, 2014; Su 61), the origins of Chinese museums can be traced back to temples, including the temples devoted to the worship of sacred or mythical figures and family/clan temples. Some main resources associated with collecting and research in ancient China were the places where private collectors preserved and presented their personal collections. These included the royal storages areas in palaces and the libraries in the academies. These have been compared to the temples dedicated to the Muses in Greek and Roman classical times such as the libraries and museum in Alexandria, founded by Ptolemy in 280 B.C. (Woodhead & Stansfield 5). The best known of these ancient institutions in China was The Temple of Confucius in Qufu, Shandong Province. After Confucius’ death in 479 B.C., his home was transformed into a temple. Since then, objects which were reputed to have belonged to Confucius and his direct descendants were preserved and have been on display in ceremonial situations over the centuries for Confucius scholars and officials to admire and revere.

Another important type of museum in Imperial China were the museums introduced by Western missionaries and researchers in the coastal regions in the 18th and 19th centuries, such as The Xujiahui Museum established by a French missionary, Pierre Heude, in 1868 (Varutti 26) in Shanghai; and the Yidu Museum, founded by a British missionary John Sutherland Wright in 1887.⁹ The founding of these missionary museums can be associated with the global industrialization which began to be widespread in the 19th century. They can also be linked to the Reform movements that developed in the minds of some high officials in the Imperial Palace and elsewhere in China in those years. The major sources of Western influence on China at this time came from the coastal cities which had been forced to open for international trade after the two Opium Wars between the Qing Court and the West. This increased trade with the West led to other unfortunate situations for China, including the loss of some Chinese territory to colonial powers and the increased number of non-Chinese residents both in these coastal cities and even farther inland in Beijing and beyond.

At this point, the Chinese museum system was, one might say, in embryonic or proto-form, not yet fully viable but on the verge of emerging as a new entity. As will be seen, this would only happen as the old order of Dynastic Imperial China came to an end.

II. Museums in the Late Qing dynasty (1905 to 1911)

Though there are different opinions about some aspects of the origin of museums in China, The Nantong Museum founded by Zhang Jian (1853-1926) in 1905 is unanimously recognized as the first Chinese museum by both Chinese and international museologists.

⁹"Qingzhou enjoys long history. As early as 1887, Museum hall was founded by J.S.White wright who is a British missionary. In 1930, Public Education Gallery which has two exhibition halls including both Stone and Bronze and relics was built and opens free to the public. In 1959, the Yidu County Museum which is the former museum of the Qingzhou Museum was built formally ", <http://www.qzbowuguan.com/eindex1.asp>. (Accessed on Sep. 26th, 2015)

(Cao, 2014; Varutti 27; Claypool 569-70) Zhang was a pioneer industrialist, educator, and museum administrator. After his return from Japan in the 1890s, the idea of setting up a modern museum based on the model of the Japanese Imperial Palace Museum as well as other Japanese museums led him to establish The Nantong Museum with a mission to “serve local education in order to help people learn the natural world” (Zhou, 2014). Zhang organized a comprehensive collection including fine art works, natural and scientific specimens as well as archeological objects, and presented them to the general public. To educate and engage the community, a botanical garden and zoo were also included (Varutti 27) in Zhang’s museum.

In addition to implementing the educational function, The Nantong Museum also played a very important role in restoring a sense of pride in the abilities and national identity of the Chinese people which had suffered serial blows in the 19th century due to defeats and incursions by foreign powers. After the two Opium Wars, Western countries had rushed into to exploit the wealth of China in a colonial-imperial manner including exporting Chinese cultural artifacts to their home countries. Claypool (Varutti 569) points out that “the loss of cultural artifacts posed a real threat to Chinese identity -- elite and national”. By collecting and exhibiting its cultural heritage and natural specimens worldwide, “The (Nantong) museum exhibited the civilizing strength and wealth of a state by demonstrating its ability to explore the globe and extract specimen and objects” (Claypool 569).

In addition to The Nantong Museum established by Zhang Jian, there were two other museums built in the late Qing dynasty: The Gold Stone Collection Institute of Shandong

Provincial Library¹⁰ established in 1909 and the Education Gallery of the 1910 Nanyang Industrial Exposition¹¹ promoted by the Qing official Duan Fang after his visit to Western countries.

III. Museums in the Republic of China (1912 to 1949)

The Nantong Museum not only witnessed the end of Imperial China and the start of the Era of the Republic (1912-1949), but it also contributed to the cultural reforms including the establishment of The National Museum of China. After the establishment of the National History Museum of China in 1912 and the Nanjing Museum in 1915, the Ministry of Education in Sun Yat Sen's government oversaw the founding of a series of museums at a provincial level, including ones in Hebei, Shandong, Jiangsu, Hubei, Guangdong, and Yunnan. (Chen, 2015) According to information provided by the Chinese Encyclopedia On-line, by the end of 1934, there were over 250 museums in China.¹² Among these museums, ones which were both public and private, the most important one was The Palace Museum founded in 1925. Similar to The Louvre Museum, which was opened in 1793 following the French Revolution, the purpose of converting a palace to a public museum was to make the royal collections accessible to the general public. This conversion also has a second meaning. Varutti insists

¹⁰ "Shandong Museum, founded in 1954, is the first large-scale, provincial, integrated topographic museum in the People's Republic of China. It was established in two parts, the eastern part by the British Baptist missionary J. S. Whitewright in 1904 located in Guangzhi Temple in Guangzhi Temple Street, which used to be one of the earliest museums within the boundaries of China", Introduction to Shandong Museum, <http://www.sdmuseum.com/english/index.html>. (Accessed on Sep. 26th, 2015)

¹¹ "而100年前的1910年6月5日，在南京盛大開幕的南洋勸業會，也曾規模盛大、轰动中外、影响深远。这是中国近代史上第一次以政府名义主办的全国性大型博览会，"，南洋勸業會：南京一个世纪前的世博会，<http://www.chinanews.com/cul/news/2010/04-22/2241163.shtml>. (Accessed on Sep. 26th, 2015)

¹² "二十四年，由丁文江等發起籌設中華博物館協會，該會成立後，即展開全國博物館現狀調查並出版成書。民國二十三年，為全國博物館事業最盛時期，統計機構達二百五十所之多，可見政府與民間對博物館之重視。"中國博物館史，<http://ap6.pccu.edu.tw/Encyclopedia/data.asp?id=9769>. (Accessed on Sep. 26th, 2015)

that “the transformation of the Imperial Palace into a public museum was one of the most effective steps taken to achieve the desacralization of the emperor, contextually marking the end of an era” . (28)

It was in the 1920s that the Chinese scholars, who were the first generation to study abroad, returned to China, among them Chen Yinke (1890-1969), Dr. Li Ji (1896-1979), and Liang Sicheng (1901-1972). Those scholars and researchers, equipped with modern theories and practices in their fields and supported by their family members and social connections, built a solid foundation for the development of the Chinese museum system. This included organizing The Palace Museum, developing the field of archeology, and promoting the Dunhuang (an important Buddhist site in Northwestern China) Study.

In 1934, Ma Heng (1881-1955), the President of The Palace Museum, Yuan Tongli (1895-1965), the Director of The Peking Library and The Palace Museum Library, and Fu Sinian (1896-1950), the Committee of The National History Museum of China brought the idea of organizing a Chinese Museums Association to the young, but energetic, Chinese museum community. After one year’s preparation, The Chinese Museums Association was established in Peking (today’s Beijing) with a mission “to study the museums academic field, to promote the museums development, and to seek the collaboration between museums”.¹³ Ma Heng was elected as the first President of The Chinese Museums Association. According

¹³ "1934年，时任故宫博物院院长马衡、中央博物院筹备主任傅斯年及北平图书馆馆长袁同礼等68人发起成立协会...成立大会于1935年5月18日在北平景山召开，马衡当选为会长...作为全国性的博物馆专业学术组织，协会仿欧美近代学术团体模式而建，把自身定位为自主、互助性质的学术团体，秉持“研究博物馆学术、发展博物馆事业，并谋博物馆之互助”的宗旨”，中国博物馆协会：灰瓦红墙下的旅程，<http://www.chnmuseum.cn/tabid/138/InfoID/25836/frtid/141/Default.aspx>. (Accessed on Sep. 26th, 2015)

to historical records, there were over thirty institutional members and more than one hundred and twenty individual members.

Museologists both in China and Taiwan recognized that founding of The Chinese Museums Association was the highlight in the Chinese museums' development in the Republic of China, including Li Yaoshen¹⁴ in Beijing and Chen Guoning¹⁵ in Taiwan. However, with the invasion of China by the Japanese in 1937 which initiated what is known in China as the Anti-Japanese War (1937-1945), local development of Chinese museums was interrupted. The Japanese had a long history of admiring Chinese culture and appreciating Chinese cultural relics and the Chinese heritage in general, so there was great concern in China that Chinese art works might be taken to Japan by the invaders. In any case, this was the impetus for the various secret moves of many of the treasures in The Palace Museum to other locations. (Elliot and Shambaugh 95). At the close of both World War II in 1945 and the Anti-Japanese War, China entered another period of conflict which only ended in 1949, the year that the People's Republic of China was founded. Many treasures which had been kept in key museums including The National Central Museum, The Palace Museum, and The Henan Provincial Museum, were sent to Taiwan by the Jiang Jieshi (also known as Chiang Kai-shek or Chiang Chung-cheng 1887 – 1975) government in that period.

The opening of the university museums in the Republic of China proved that the Chinese museum systems were following the trend of international museum development. In

¹⁴ "尽管三十年代中期以前曾出现过一個發展熱潮，1936年的博物館總數一度達到72所"，博物館事業的現狀和未來，<http://www.ccnt.com.cn/forums/union/show.htm?cal=1&file=16>. (Accessed on Sep. 26th, 2015)

¹⁵ "二十四年，由丁文江等發起籌設中華博物館協會，該會成立後，即展開全國博物館現狀調查並出版成書。民國二十三年，為全國博物館事業最盛時期，統計機構達二百五十所之多，可見政府與民間對博物館之重視。"中國博物館史，<http://ap6.pccu.edu.tw/Encyclopedia/data.asp?id=9769>. (Accessed on Sep. 26th, 2015)

the late 19th Century, universities in western countries established museums on campus for educational and research purposes, such as at The University of Pennsylvania Museum of Anthropology and Archaeology and The Harvard Art Museum. Right after the establishment of the university museums in the United States, university museums in China opened their doors to students and faculty members as well as the general public and played important roles in archeological research and historical education at institutions such as The Museum of Art, Archaeology and Ethnology at The West China Union University, which still stands as part of The Sichuan University in Chengdu and The Chengzhang Museum at the Cheloo University (or Qilu University), the forerunner of Shangdong University.

The Chengzhang Museum established in 1933 was located at the first floor of the library at The Cheloo University (or Qilu University), sponsored by the American Presbyterian Mission, the British Baptist Mission, and the Canadian Union Mission. Because the missionaries, including James Mellon Menzies (known in China as Ming Yishi 1885-1957)、and Paul David Bergen (1860-1915), were interested in collecting and studying Chinese cultural relics, their collections, especially the Shang dynasty bronzes, Oracle bones, and other objects became the main objects preserved at The Chengzhang Museum. With the one thousand Silver Yuan donated by the Mayor of Qingdao, the museum could open to students and faculty of the university for their research and study. According to the records, the

museum opened to the public regularly. There were five exhibition halls, equipped with modern glass cabinets.¹⁶

It was in the Republic of China that the Chinese museum systems were fully established in terms of structure, and that museums at various levels opened their doors to the public with excavated objects, inherited treasures, and collected specimens for purposes of preservation, academic research, and public education. Due to the long history of Chinese civilization, the diversity of Chinese culture and the public's longing for education and knowledge, even wars and political turmoils could not slow down the rapid development of the expanding Chinese museum systems.

IV. Museums in the People's Republic of China (1949 - 1976)

Feng Chengbo (Varutti 18) states that during the first Five - year Plan, provincial museums were set up to preserve and display the regional and local natural resources, "Revolutionary History" and "Social Development History". Museums built at that period were demonstrations of the nation's unification and national-identity reconstruction.

Provincial museums in autonomous regions including Guangxi, Xinjiang, and Ningxia where non-ethnic Chinese (non-Han ethnicity) groups predominated were also set up at the

¹⁶ "位于济南齐鲁大学(今山东医科大学)原图书馆楼底层。1933年冬创办。齐鲁大学为美国长老会、英国浸礼会及加拿大联合教会主办...1933年冬, 青岛市长沈鸿烈向齐鲁大学捐款1000元, 校方用以购置陈列用具, 成立了“成章博物馆”。太平洋战争爆发后, 未迁走的部分文物被日军封存。1950年, 齐鲁大学拟恢复该馆, 未果。1951年6月, 该校所存文物108箱, 连同明义士1937年回国前埋于校园内的文物, 为山东古代文物管理委员会接收。该馆藏品中, 除齐鲁大学师生在济南大辛庄、山东东南沿海等地作考古调查时采集的文物外, 大部属于传统的金石文物, 仅铜镜即有130余面。商代甲骨量大且精, 大部分为明义士所藏。该馆占用学校图书馆楼底层, 开陈列厅5间, 采用当时比较先进的立式联合玻璃橱陈列, 向全校师生开放, 并有组织地向社会开放", 齐鲁大学成章博物馆, <http://www.sdsqw.cn/bin/mse.exe?seachword=&K=a&A=70&rec=660&run=13>. (Accessed on Sep. 26th, 2015)

request of the central government. The founding of these museums in areas with many ethnic minorities and in underdeveloped regions demonstrated that the development of museums had entered into a new era in which museums were being built not only in developed cities but also in underdeveloped regions. (Li Yaoshen)

According to the numbers provided by Li Yaoshen, who is a respected museologist and official in charge of the oversight of museums in China, the number of Chinese museums had increased from 21 in 1949 to 120 in 1960. It was in the first ten years of the People's Republic of China that the pillars of the Chinese museum system were set up. Provincial museums including The Hunan Provincial Museum and The Hubei Provincial Museum were established and many special themed museums such as The Museum of the Chinese Revolution and The Chinese Military Museum were created with the funds from the central government. (Varutti 29) During the Great Leap Forward (1958 - 1961), the number of museums accelerated considerably under the slogan "every county has its own museums, and every commune has its exhibition rooms". (Varutti 29) However, some museologists in China observed that though the number of museums had accelerated, the quality of the exhibitions and staff services were problematic. (Varutti 29; Feng 18) Feng Chengbo (19) recalls that "almost overnight, thousands of museums emerged without collections, professional staff, or buildings". And so this first "Museum Boom" in China ceased with the start of the Cultural Revolution (1966 - 1976).

As far as museums in the Cultural Revolution are concerned, most people would associate them with the severe damage inflicted on cultural relics by the Red Guards. It is true that the young Red Guards destroyed or damaged many private collections of art and also historical sites, which had been constructed by the exploitation of the working classes

and peasants. However, it was in these ten years that Chinese archaeology experienced its “Golden Age” (Tang, 2015) : important archaeological excavations were conducted during this period of time, such as the excavations at the Han dynasty site of Mawangdui (ca.186-168 BCE) in 1972; the Terra-cotta Army of Emperor Qin Shihuang (ca. 210 BCE) in 1974; and the continuing work at the Bronze Age later Shang dynasty site of Anyang (ca. 1250-ca.1046 BCE) which uncovered the never-looted Tomb of Fu Hao, identified as a Shang queen in 1976. (Yang 181; Tang, 2015) These are all recognized now as key finds in Chinese archeology. To protect those underground treasures and also the academic and museum personnel involved in the excavation and archaeological research, the Chinese government took measures to prevent damages and to accelerate the excavation, including sending in soldiers from the People’s Liberation Army (PLA) to help with the excavations. (Xiong and You 33)

The Chinese museums did experience turmoil at this time, due primarily to the Cultural Revolution and the actions of the Red Guards. Fortunately, however, their development was never completely stopped despite this difficult situation, because diligent archaeologists, museum personnel, and even the general public continued their investigations of the rich cultural heritage of China, and never wavered in their belief in the value of China’s cultural heritage.

V. Museums in the People’s Republic of China (from 1977 to 2015)

Shortly after the Cultural Revolution was ended in 1976, museums in China revived. In the first two decades after the Reformation was announced in 1978, museums evolved in the following four areas:

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1. establishing a series of laws and regulations to protect the artifacts and the different local heritage sites which had survived the Cultural Revolution from further looting or the destruction caused by construction projects. These laws included, the *Law of the Protection of Cultural Relics* which was passed by the National People's Congress in 1982, and in 1986, the Ministry of Culture announced the *Measures for the Museums Collection Management*;
 2. participating in international museum organizations and collaboration projects, such as becoming a member of The International Council of Museums (ICOM) in 1982, and organizing exhibitions at museums in Western countries. It was reported that in the Ninth Five-Year Plan (1996-2000), museums in all areas of China, except in Guizhou Province, have organized exhibition in oversea countries with millions of visitors annually (Li, 2008);
 3. establishing a museum professionalization process through establishing Museum Studies programs at some universities and organizing museum professional training programs at various levels, such as providing professional training for museum guides, a paid full-time position similar to the docent at American museums. Some of the trained professional guides have become senior administrators of the museums they first worked in, such as You Zhengqun, who was a high school student when she was first hired by Hunan Provincial Museum, and was trained by the museum to become a museum guide, and later was elected as the Deputy Director of the museum after 35 years of service in a series of professional training programs provided by both the museum and the administrative authorities, including the Ministry of Culture and the State Administration of Cultural Heritage as well as the local government; (You, 2014)

4. establishing a comparatively complete museum system including constructing or expanding state-owned museums, such as the opening of The Shaanxi History Museum in 1991¹⁷, and the founding of non-state-owned museums, a type of museum that is common in other countries and stages, but new in the People's Republic of China. Li Yaoshen pointed out in his report that the number of museums in China has increased from 349 in 1978 to almost 2,000 in 2000, a number that includes over 600 private museums and museums established with the funds from particular professional institutions and organization.¹⁸

Dr. Derek Gillman, the President of the Impressionism Department at Christie's and former president of several museum administrations both in the United States and Australia recalled that in his experience of visiting The Palace Museum in 1975, the vast museum was almost empty: no visitors nor staff, nor exhibitions. (Gillman, 2015) By the 1980s, there were a few foreign visitors and some Chinese guests with a few halls open. (Bower, 2015) However, when Dr. Gillman visited The Palace Museum again in the 1990s, it was full of both national and international visitors. The museum had started to present objects from the royal collections to the public. (Gillman, 2015) Things have again dramatically changed in the last ten years in The Palace Museum, where the annual number of visitors remains over 15 million¹⁹ and there are high quality exhibitions focusing not only on Chinese royal collections

¹⁷ <http://www.sxhm.com/web/gaikuang.asp?kind=8>. (Accessed on Sep. 26th, 2015)

¹⁸ "博物馆建设具备了一定规模并形成了比较完整的体系。一是博物馆的数量大幅度增加，仅文物系统的博物馆就由1978年的349所发展到2000年的1397所；若加上其他部门和民间兴办的博物馆，全国博物馆总数已达到2000所左右"，博物馆事业的现状和未来，<http://www.ccnt.com.cn/forums/union/show.htm?cal=1&file=16>. (Accessed on Sep. 26th, 2015)

¹⁹ "近年来，故宫博物院每年接待观众数量都在千万人次以上，特别是近三年来，已接近或超过1500万人次，成为世界上参观人数最多的博物馆。"，故宫博物院院长：故宫日限流8万人方案已上报，http://news.xinhuanet.com/finance/2015-03/15/c_1114644541.htm. (Accessed on Sep. 26th, 2015)

but also on the cultural heritage of other cultures and countries. At the same time, The Palace museum now lends its collections to other museums worldwide and collaborates with international museum organizations and institutions on various projects including the ICOM International Training Center for Museum Studies (ICOM-ITC) in 2013. Undoubtedly, the museum administration practices are more specialized and professionalized. For example, The Palace Museum created the first Legal Department within a museum setting in China, a professional field in museum administration systems which is common in all Western countries, but particularly widespread in the United States. (Li, 2015)

The changes which have been made in The Palace Museum are the most developed model of the changes being made in all Chinese museums. Starting in the beginning of the 21st century, Chinese museums have been more actively involved in the international museum community, and at the same time, more professionalized in their museum administration practices. In the *Guidelines of the Museums' Middle and Long-term Development Plan* (2011-2020) announced by the State Administration of Cultural Heritage in 2011, the strategic plans for Chinese museum development were listed. They included the importance of museum professional training and detailed information about how to achieve the objectives for this training, such as establishing training centers for museum professionals and providing further comprehensive professional training every five years for each member of the staff in every Chinese museum.

The Minister of Culture, Cai Wu noted in 2011 that the key to boost cultural development is to invest more,²⁰ and that the cultural industry aims to account for 5 percent

²⁰ "China steps up support for culture industry". <http://www.cdc-ccd.org/China-steps-up-support-for-culture?lang=fr> (Accessed on Nov. 30th, 2014)

of China's gross domestic product (GDP) in 2016. He has asserted that the culture industry should be "a pillar of the national economy".²¹

On November 29, 2012, President Xi Jinping, General Secretary of the Communist Party of China, accompanied by the Politburo Standing Committee visited the "Road to Renaissance" exhibit at the National Museum of China. This was the first official public appearance of the fifth generation of Chinese Leaders since they had assumed their positions. And it was on this visit that President Xi explained for the first time his concept of the "China Dream," the crux of which was the Renaissance of the Chinese nation.²²

On August 8th, 2014, The Ministry of Culture (MOC) and The Ministry of Finance (MOF) issued the *Guidelines for Developing Specific Areas of the Cultural Industry*.²³ This is the first time that the central government, after issuing the *2010 Cultural Industry Development Policy* outlined by the National People's Congress, has promoted to a national level a policy which develops specific areas in the cultural industry, particularly in the area of the museum. The number of museums in China had reached 4,165 by the end of 2013, and over 630 million museum visitors have been recorded annually since that time. It has also

²¹ "China to increase funds in development of culture industry". http://news.xinhuanet.com/english/china/2014-08/27/c_126921253.htm (Accessed on Nov. 29th, 2014)

²² "实现中华民族的伟大复兴，是中华民族近代以来最伟大的梦想", 习近平总书记率中央政治局常委来我馆参观“复兴之路”基本陈列并发表重要讲话, <http://www.chnmuseum.cn/tabid/138/InfoID/86593/frtid/97/Default.aspx>. (Accessed on Sep. 26th, 2015)

²³ "China to increase funds in development of culture industry". http://news.xinhuanet.com/english/china/2014-08/27/c_126921253.htm (Accessed on Nov. 29th, 2014)

been reported that the central government allocates over a half a billion dollars annually for museum development, a sum that is unlikely to be surpassed by any other country.²⁴

In the spring of 2015, Premier Li Keqiang signed the first law related to museum administrations, the *Museum Regulations*. In addition to regulating the general museum practices including collection management and finance management, it is the first time that the law has emphasized museum professionalization, including establishing a system of issuing professional certificates for diversified museum practices.

It is time to say that the Chinese museum system has entered into a mature stage, not only with magnificent buildings but also through playing an important role in the fields of politics, economy, culture, recreation, and education. Chinese museums have achieved significant developments within 100 years. However, these changes would have been almost impossible without the support and help from the Western countries who had a relatively advanced system comparing to the Chinese museum system in the same period. Of these countries, the United States has played a very important role, particularly in the area of museum profession training.

²⁴ "The number of museums registered in China reached 4,165 in 2013, up 299 from the previous year, according to new figures revealed on Sunday, the International Museum Day. Li Xiaojie, head of the State Administration of Cultural Heritage, pointed to the increasing privatization of China's museums. Some 811, or about 19.4 percent, of the museums are not state-owned, compared to 16.7 percent in 2012, he said at a ceremony to mark the celebration in Nanjing Museum of east China's Jiangsu Province. According to a report released by the Ministry of Culture on Thursday, China witnessed 637.77 million museum visits in 2013, 13.1 percent more than the previous year", China sees growth of museums, visitors, <http://www.ecns.cn/2014/05-18/114533.shtml>. (Accessed on Sep. 26th, 2015)

CHAPTER 3

A Historical Review of the Partnership between Chinese and American Museum Communities in Providing Training for Chinese Museum Professionals

I. A Brief History of Museums and Museum Professional Training in the United States

Glaser and Zenetou's (quoted in Bomar 11), research has provided a framework which identifies the six stages of development of museums in the United States:

1. Age of the private society museum, or cabinet of curiosities (approx. 1773-1850)
2. Age of the "popular" or commercial museum, or self-education through entertainment (approx. 1815-1860)
3. Age of the academic museum, to promote research and teaching (approx. 1830-1900)
4. Rise of the more democratic public museum (approx. 1865-1930)
5. Emergence of the educational museum, which increased professionalism (approx. 1900-1980)
6. Museums as they are today, in crisis and marked by diversity (approx. 1970-present).

II. A Historical Review of the Partnership

1. Missionary Museums and the Museums in the Late Qing dynasty (1905 to 1911) vs. Rise of the more democratic public museum (approx. 1865- 1930)

Lacking the private society museum, the Chinese museum system entered into the age of the "more democratic public museum" directly, through the missionary museums in particular. Laurence Vail Coleman, the Director of the American Association of Museums from 1927 to 1958 observed that for centuries, amateurs had "collected and put their stuff

behind the glass of built-in exhibition cabinets... Educational work consisted principally of opening the door”. (395) Before the existence of privately supported museums by individuals or local officials, the Chinese museum system "opened its doors" through missionary museums. Although the missionary museums and the early Chinese private museums, including Zhang Jian's Nantong Museum, have very limited information about the practices and staffing in their museums, their common goal of educating people was clearly stated in the written records.²⁵ While staff naming and skill levels are not recorded in the archives of these institutions, it is clear that these museums were run not only by foreign missionaries but also by some “modern” Chinese, who were trained by the missionaries or had come back from foreign countries. These people were the first generation of the Chinese museum professionals connected to institutions that the public could visit and see objects that existed outside of their lives, objects that had previously been kept in storage by private collectors. These institutions were different from the storage places where private collectors including emperors could preserve their treasures and rarely show them to others. The Yantai Museum or The Museum Chapel was a good example of an early “democratic public museum”.

The Yantai Museum was established by Hunter Corbett (or Guo Xiande, 1835 - 1920), an American Presbyterian missionary to China. The Museum was opened in order to arouse the curiosity of their parishioners before the missionaries began their work of preaching the gospel to them. Craighead, the son-in-law of Corbett, recorded that Corbett would invite

²⁵ "1905年，中国近代著名爱国实业家、教育家张謇，在江苏南通濠河之滨，建立了中国第一座公共博物馆——南通博物苑。张謇认为教育事业关系着国家命运和民族存亡，而博物馆是普及知识、培养人才的教育机构，是学校教育的后盾。因此，他以“设为庠序学校以教，多识鸟兽草木之名”为宗旨，率先做出示范，南通博物苑遂成为中国博物馆事业的发祥地”，走进博物馆传承中华文明】中国第一座公共博物馆南通博物苑，http://www.ccdi.gov.cn/jdtp/201506/t20150601_57162.html. (Accessed on Sep. 26th, 2015)

people to the museum and then add, "Come to our Chapel at Chefoo when you are there. The men will tell you some of the best things you ever heard in our life. Then they will let you into the museum to see the monkeys, birds, lions, tigers and other curiosities and it will not cost you cash". (19) This was the first institution with the title of museum in Shandong Province and one of the earliest in China.

In addition to Corbett, American missionaries including Paul David Bergen (1860-1915) devoted time and passion to cultural relic collecting, preserving, and academic research before the end of the Qing dynasty. Bergen donated his collection of Shang oracle bones and bronze vessels to The Guangzhiyuan Museum before he left China in 1913. Guangzhiyuan later became the forerunner of The Shandong Provincial Museum. Flath stated that Guangzhiyuan became quickly popular and attracted 102,000 visitors in the first four months after its opening in 1904.²⁶

During this period of time, American institutions played a very important role in setting up the example of the public museum. It was they who brought objects together from different areas of China or even out of China, such as the coral collections from south China and artifacts presented in The Yantai Museum which were purchased and brought from Chicago. (Craighead 19) Though the number of public museums such as these was limited, their impact was broad and deep, because they were the initial inspiration for the development of the public museum in China, and that infused the democratic theory of public education into imperial China.

²⁶ "美国北长老会教士。1883年来华，在山东传教。1905后任潍县广文学堂校长。该校原设在登州，1905年改组，迁至潍县，由美国北长老会与英国浸礼会合办，是为齐鲁大学前身。在山东期间，广收中国古代文物，尤以甲骨及商周青铜器为多。其所留于济南广智院的甲骨，1935年由明义士释文，齐鲁大学出版为《伯根氏旧藏河南殷墟出土甲骨》。后一度任齐鲁大学校长"，伯尔根，<http://baike.xzbu.com/202168.htm>. (Accessed on Sep. 26th, 2015)

2. Museums in the Republic of China (1911-1949) and Museums in the People's Republic of China (1949-1976) vs. the emergence of the educational museum, which increased professionalism (approx. 1900 - 1980)

Through two centuries of the development of museums in the United States, the educational responsibilities of museums became widely recognized and the demands of academically trained museum professionals increased. Many of the commonly accepted roles for today's museum professional positions emerged at this time. It was in the 1920s and 1930s that the positions of curator and other levels of museum administrators were introduced into Chinese museums, and these positions were awarded to the foreign-trained experts who had returned to China after their study abroad either in England, Germany, Japan, or the United States. Almost all the directors or senior professionals at the national museums in the Republic of China, most particularly The Palace Museum, got their degrees in Anthropology or Archeology from an overseas institution such as Harvard University. In other words, their knowledge and experience in museum work had been financed by their host institution in a foreign country, either a university or a museum.

Unfortunately, sources describing these foreign-trained museum professionals serving in the museums in the Republic of China is neither systematic nor accurate. Due to political and historical reasons, it is understandable that some museologists in mainland China have underestimated the number and influence of the museum professionals who were trained by overseas institutions, including the American museums and universities. Below are identified, along with brief biographies of their accomplishments, people who were trained by American institutions and were active and important in the history of Chinese museum development.

David Crockett Graham

David Crockett Graham (or Ge Weihuan, 1884 - 1961), was a polymath American Baptist minister and missionary, archaeologist, anthropologist, naturalist and field collector. He lived in Sichuan (or Szechuan) Province in western China from 1911 to 1948. Between 1932 and 1942, he was the Director and Curator of The Museum of Art, Archaeology and Ethnology at The West China Union University, which still exists today as part of the Sichuan University in Chengdu. At the same time, he also taught archaeology and anthropology at the University. The American museum community remembers Graham as the field collector who helped the Smithsonian Institution collect nearly 400,000 zoological specimens, including two live pandas. The Chinese museum community recognizes him as the archaeologist and anthropologist who conducted the first official excavation in Sanxingdui and made systematic research about the culture and cultural relics of the ethnic minorities in the West of China. In addition to his own research and excavations, he also helped to train archaeologists and museum professionals in Sichuan, such as Lin Mingjun, who later became a leading archaeologist for the excavation in Sanxingdui. Graham and his team published articles related to excavations and organized exhibitions at The Museum of Art, Archeology and Ethnology at The West China Union University.²⁷

²⁷ "葛维汉,美国人...1911年,他以美国浸理会牧师身份来到中国,1913年抵川,直到1948年返国。其间除短期回国述职和进修外,在中国生活和工作了三十多年,大部分时间是在四川度过...曾任美国文化人类学会会员、美国民俗学会会员、远东研究所成员和皇家地理学会成员,以及美国纽约动物学会终身会员.1932年,美国哈佛燕京学社鉴于华西大学博物馆之重要,派葛维汉博士来成都接任馆长,同时担任华西大学文化人类学教授。在此期间,他曾十三次赴四川的藏族、彝族、苗族、羌族地区进行调查研究,对当地少数民族文物进行了系统收集,整理。所得资料,至今仍为研究西南少数民族文化所必备。1933年冬,他与林名均一起主持了广汉三星堆的首次考古发掘,揭开了“三星堆文化”的研究序幕。他还主持和参加了对四川部分汉墓、唐宋邛窑、琉璃厂窑的发掘,正确记录了出土文物,撰写发掘报告。在他的主持下,华西大学博物馆得到前所未有的发展",葛维汉 (Dr.David.Crockett.Graham), <http://scudm.scu.edu.cn/bwg/modules/zonglan/NewsView.jsp?id=424>. (Accessed on Sep. 26th, 2015)

Graham's excavations, teaching position, and museum positions set up a good example for Chinese museum professionals, especially those who work for university museums. As a museum professional and educator, he devoted his scholarship, his knowledge, and his experience to training others and educating the general public.

Chen Yinke

Chen Yinke (1890–1969), who could speak Sanskrit, Tibetan, Mongolian, Latin, Greek and another twenty languages, was recognized as the most knowledgeable historian, linguist, and literary researcher in the Republic of China. Before his study in Sanskrit and Parley at Harvard University in 1918 with Charles Rockwell Lanman, Chen had studied in Japan, Germany, Switzerland, and France. Later, he became a committee member of The Palace Museum. In the 1930s, Chen was a professor of History, Chinese Literature, and Philosophy in the three appropriate departments at Tsinghua University. His most important contribution to scholarship in the museum field was the establishment and promotion of the Dunhuang Study through his historical research on the material discovered in a grotto at Dunhuang. The Dunhuang Study has been recognized as an important source of research by the fields of Anthropology, Archaeology, History, and Museum Studies in China.

Yuan Tongli

Yuan Tongli (1895 - 1965) got his BA at Columbia University and another Bachelor's degree in Library Science at the New York Library Academy. After graduation, he visited libraries and museums in Western countries and returned to China in 1924. Yuan became the Director of the Library at Peking University (or Beijing University) and promoted the establishing of The Chinese Museums Association in 1934. He was elected as a member of

the Committee of the Association thereafter. In 1949, Yuan went to the United States and worked at the Library of Congress and later became a staff member at Stanford University.

Li Ji

Li Ji (1896-1979), Anthropologist and Archeologist of the Republic of China, got his Master's degrees from Clark University and a Doctor's degree in Anthropology from Harvard University in 1923. After returning to China, he continued his research in Anthropology and became a Lecturer at Tsinghua University. In 1926, he conducted the excavation project at a site of the relics of the Neolithic Age in Shanxi Province, which was the first official excavation conducted in China. From 1929 to 1939, he was the Director of the Excavation Team in Yinxu, the last capital of the Shang dynasty. In 1945, Li was named the first Director of the Central History Museum which was the forerunner of the Nanjing Museum. After Li moved to Taiwan, he established the Department of Archaeology and Anthropology at Taiwan University and was elected as its Director. Li Ji was recognized as the Father of Chinese Archaeology by archaeologists both in the People's Republic of China and Taiwan. (Tang, 2015)

Han Shouxuan

Han Shouxuan (1899-1974), Museologist and researcher in the Republic of China and the People's Republic of China, got his Master's degree in Museum Studies from The University of Washington and conducted study and research at Columbia University. From 1937 to 1946, Han worked as a staff member at The Metropolitan Museum of Art. After returning to China, he established the Department of Museum Studies at Peking University and also worked as the Director of Peking History Museum. After the founding of the People's Republic of China, Han became the Director of The Beijing History Museum and later, he was assigned as Deputy Director of The China History Museum, which is the current National

Museum of China. In addition to serving as director of some key museums in China, Han was famous for his research in Museology, collection management, and curating.²⁸

Liang Sicheng

Liang Sicheng (1901-1972), architect, historian in architecture, and educator, got his Bachelor's and Master's degree in Architecture from The University of Pennsylvania in 1927. Later, Liang went to Harvard University to continue his study in the History of Architecture. In 1932, Liang started the conservation and protection project on the Wen Yuan Ge in The Palace Museum. To collect materials for his research on the architecture of the Song dynasty, Liang and his wife, Lin Huiyin (1904-1955) visited fifteen provinces in China, making measurements, taking photographs, and gathering materials from over two thousand ancient buildings. He published some of the research on these buildings, and won recognition from oversea historians and specialists in Architecture and Architectural History.

Liang Siyong

Liang Siyong (1904-1954), the younger brother of Liang Sicheng, was an influential archaeologist in China and got his Master's degree in Archaeology and Anthropology from Harvard University in 1930. Before the Anti-Japanese War broke out, Liang was one of the leading archaeologists in Anyang, conducting excavations and research related to early China history and culture. It was Liang who identified the overlapping relationships between

²⁸ "韩寿萱（1899-1974），男，陕西省神木县人，北京大学毕业，中国博物馆学家，研究馆员。1931年留学美国，先后在华盛顿大学、纽约哥伦比亚大学攻读博物馆学，获硕士学位。1937-1946年，在纽约大都会艺术博物馆工作。1947年回国任北京大学教授。1948年筹办北京大学博物馆专科，任主任，兼北平历史博物馆馆长...他一生主要从事博物馆学与文物藏品保管的研究，先后在北京大学、南开大学讲授博物馆学。发表论文有《望社会认识现代的博物馆》、《北京大学五十周年纪念博物馆展览概略》、《北京大学五十周年纪念中国漆器展览概略》、《花纹与实物史料》及《略论实物史料与历史教学》等”，已故研究员韩寿萱，<http://www.chnmuseum.cn/Default.aspx?TabId=145&InfoID=1724&ftid=117&AspxAutoDetectCookieSupport=1>. (Accessed on Sep. 26th, 2015)

the Yangshao Culture, the Longshan Culture, and the Shang Culture, a notable achievement in the field of Chinese Archaeology.

Wang Shixiang

Wang Shixiang (1914-2009), antiquities collector, appraiser, and researcher, conducted a one-year museum-visiting and research project in the United States and Canada, sponsored by the central government of the Republic of China between 1948 and 1949. After finishing this project, he turned down a job offer from the Freer Gallery in Washington, D.C. and returned to The Palace Museum to continue his work as Director of Antiquities and Chief Editor of the Museum Journal. Before his death, he gave the majority of his Ming dynasty furniture collection to The Shanghai Museum, providing an excellent role model for contributions to public museums by private collectors in China.²⁹

Qin Xiaoyi

Qin Xiaoyi (1921-2007), famous researcher and scholar of the Republic of China, got his doctorate in Anthropology from the University of Oklahoma in 1944 and returned to China after graduation. It was Qin who sent the Seal of the Republic of China to Taiwan in 1949 and was selected as the President of The National Palace Museum in Taipei, where he remained from 1983 to 2000.

In addition to providing opportunities for Chinese scholars to be trained by specialists in American universities or museums and sending museum professionals to China, another great contribution that the American museum community did for China was to create the example of a national museum organization—The American Association of Museums (AAM),

²⁹ 他将花费了几十年收集的79件明式家具以半卖半送的方式,给了上海博物馆,现在上海博物馆外厅那些家具都是王世襄当年所藏的, <http://www.chinanews.com/cul/news/2009/12-02/1994998.shtml>. (Accessed on Sep. 26th, 2015)

in 1906. And in 1934, Yuan Tongli, who got his degrees from two American universities along with two other scholars who had graduated from western universities, proposed the establishment of a similar organization in China, The Chinese Museums Association. After 1949, Yuan returned to Washington where the permanent office of The American Association of Museums was located. Though it is difficult to find supporting materials to prove the relationship between The Chinese Museums Association and The American Association of Museums, it is not unlikely that the Chinese museum professionals were influenced by examples and trends established by western museum communities, the American museum community in particular. From the active involvement of Yuan Tongli, a specialist in library practices, it is possible that Chinese museum practices were following a wide range of practices that were similar to those followed in American museums.

Another important fact that has influenced Chinese museum development has been the curriculum structure of the museum professional training programs established in American institutions, which includes courses in museum history, the functions of museums, collection management, art restoration and preservation, as well as other practices. This structure is now widely accepted by Museum Studies departments in Chinese universities and museum professional training programs designed by and for Chinese museum professionals. Han Shouxuan, who got his degree in Museum Studies from an American university, demonstrated his skills and knowledge provided by his American museum professional training program through the articles he published and the curriculum he adopted for the Museum Studies programs he established at Peking University.

Unfortunately, the communication between the museum community in mainland China and the American museum community temporarily ceased during the Cultural Revolution (1966 - 1976). However, the Chinese museum community did, nonetheless, expressed its desire for partnership with international museum communities in a subtle way, even during those politically difficult years. The Archaeologists and museum professionals published excavation reports internationally, and shared archaeological discoveries with overseas scholars. The book of *The Arts of China*, published by Dr. Michael Sullivan in 1973 mentions the discovery of the Mawangdui Han tomb in Changsha, which was excavated in 1972. (Sullivan 79) The Chinese museum community also invited foreign museum professionals to enter China and do research in museums. For example, Dr. Gillman got special approval from the government to enter The Palace Museum in 1975, and was allowed to visit it as often as he wanted. (Gillman, 2015) These examples demonstrated that the door for the partnership with the international museum communities had not been entirely closed.

3. Museums in the People's Republic of China (from 1977 to now) vs. Museums as they are today, in crisis and marked by diversity (approx. 1970-present).

As soon as the Chinese political situation was getting stable, the museum community in China revived. Collaboration with American museums continued with the initiation of exhibition exchanges in the early 1980s. Since then, partnership has flourished in various ways on different levels. In 2008, museum directors and administrators were invited by the Chinese government to talk about greater cooperation between European, Chinese and US scholars and museums. Mr. de Montebello said: "The Metropolitan has been funding the training of staff from Chinese museums: many now have key positions (in Chinese museums), and have formed curatorial departments, for instance, where none had existed

before, except in the Shanghai Museum. These are professional and personal contacts that will assist the mutual enterprise.” (Kaufman 17)

Mr. de Montebello’s remarks listed the three elements of the partnership between Chinese and American museums/institutions:

1. The American museum community has provided museum professional training programs to Chinese museums;
2. The training programs are helpful in that they have generated new positions and practices in the Chinese museum system;
3. The professional training programs are mutually beneficial because the training programs have provided opportunities for professional and personal contacts. (Kaufman 17)

After China participated in the International Council of Museums (ICOM) in 1982, the partnership between the Chinese museum communities and American museum communities has been diversified and consistent, especially in exhibition exchanges and museum professional training programs. In 2012, with the purpose of working “together to promote professional exchanges that enhance museum, library, archival, and information services within the United States of America and the People’s Republic of China”, Susan H. Hildreth, Director of the Institute of Museum and Library Services of the United States and Zhao Shaohua, Vice Minister of the Ministry of Culture of the People’s Republic of China, signed *The Memorandum of Understanding*. *The Media Note* of the Office of the Spokesman of the Department of State recognizes:

Support of Professional Exchange Programs: Through ECA's International Visitor Leadership Program, Chinese museum management professionals will meet with U.S. counterparts to share management best practices and expertise".³⁰

It was in the same year that, in Beijing, The 2012 U.S.-China Museum Directors Forum was organized by The Asia Society and The Chinese People's Association for Friendship with Foreign Countries. and 17 Chinese and 15 American museum leaders were invited there to discuss museum exchanges. " The museum leaders pinpointed three key areas of need and opportunity for the evolution of U.S.-China museum collaborations: improving people-to-people contacts; fostering institutional relations; and greater coordination within the museum sectors in both countries." (2012 Museum Leader Forum Report)

By inviting Chinese museums and museum professionals to attend AAM annual meetings, the American Alliance of Museums played an active and important role in engaging the Chinese museum professionals in the American museum community. Starting from the beginning of 21st century, AAM provided professional development materials and conducted training workshops (both in-person and virtually) on an array of museum topics, ranging from ethical standards to collection management policies. The Hunan Provincial Museum has been intensively involved in translating books related to museum professional training into Chinese, including *National Standards & Best Practices for U.S. Museums*.

³⁰ "On May 4, Secretary of State Hillary Rodham Clinton and Chinese State Councilor Liu Yandong hailed the importance of people-to-people engagement during the third annual U.S.-China Consultation on People-to-People Exchange (CPE). The CPE aims to enhance and strengthen ties between the citizens of the United States and China in the areas of education, science and technology, sports, culture, and women's issues. Secretary Clinton announced a number of new initiatives supporting the goals of the CPE and institutionalizing gains made over the last three years...Support of Professional Exchange Programs: Through ECA's International Visitor Leadership Program, Chinese museum management professionals will meet with U.S. counterparts to share management best practices and expertise", Third U.S.-China Consultation on People-to-People Exchange, <http://www.state.gov/r/pa/prs/ps/2012/05/189303.htm>. (Accessed on Sep. 26th, 2015)

As early as in 1909, before the fourth AAM annual meeting, Sara Stevenson, the Founder of the first museum training Program in the United States (the forerunner to The Museum Studies program at the University of the Arts) stated that:

The time is not far off when a standard of museum excellence-passed upon after mature discussion by such a body as this, made up of persons of experience-will be attained ...will undertake the training of assistants along a recognized line of theoretical and practical efficiency.

(Stevenson 119)

Though Stevenson's idea was not accepted by the museum professionals at that time, her theory of establishing national or even international recognized standards became a fundamental and shared understanding for the partnership between the American museum community and the Chinese museum community. Both AAM and Chinese museums recognize that "Museum work is recognized as a profession. It is an occupation with its own responsibilities, and ethics...Apart from the mutually beneficial relationships, professionals looked upon themselves as members of a national or even international fraternity with common goals". (Bedekar 170) Since 2012, AAM experts – including members of the Accreditation Commission – have travelled to China to provide intense interactive workshops and seminars on best practices in museums, including the ongoing project at the Nanjing Museum in China. (Phelus, 2015)

In addition to the AAM programs, museum professional training programs provided and sponsored by American foundations and institutions aiming at providing museum professional training to Chinese museum professionals have attracted Chinese museum

professionals from many key museums, and the fellows who attended these programs acknowledged the great contribution to the development of the Chinese museum system that they have made. In the following chapter, the analysis of three museum professional training programs conducted by the American museum community may provide information about how the Chinese museum professionals' understanding of museum practices and administrative issues were enhanced or influenced by the museum professional training programs provided by the American museum community.

CHAPTER 4

Case Studies: Chinese Museum Professional Training Programs Designed by the American Museum Community

I. The Chinese Museum Professionals Program (2001-2009) Sponsored by The Andrew W. Mellon Foundation

1. Background

After Ma Chengyuan (1927–2004), the former Director of Shanghai Museum finished his one year fellowship at The Metropolitan Museum of Art in 1999, he suggested that a one-year training at an American museum for the senior museum professionals would make a great contribution to administrative practices in Chinese museums. (Chang, 2014) His suggestion received support from Wang Limei (1951-), then Chief Director of the Foreign Affairs Section of the State Administration of Cultural Heritage. Wang came to the Andrew W. Mellon Foundation to request assistance for museum professional training for Chinese

museum administrators because "in both existing and rapidly growing numbers of new museums, China does not have the professional leadership it requires." (Gilchrest 2012)

Alison Gilchrest, Program Officer at the Andrew W. Mellon Foundation stated, in the program report finished in 2012, that the Mellon Foundation was careful and cautious about responding to Wang's request for training because the Foundation had not "previously developed or supported training opportunities specifically conceived for international museum professionals". After undertaking a broad consultation and forming an advisory committee of American curators, the Foundation approved a grant to sponsor the Chinese Museum Professionals Program. Its first grant was available in 2001.

2. Introduction

According to the data provided by Gilchrest in 2012, from 2001 to 2009, the Andrew W. Mellon Foundation allocated almost 2.5 million dollars to sponsor a total of 18 Chinese museum professionals by paying their training expenses, accommodations, transportation as well as the planning and carrying-out of the Sino-American Museum Forum held at The Palace Museum in 2005~2006.

Dr. Joseph Chang, then the program advisory committee member from the Freer and Sackler Gallery of Art, concluded that the program was stopped because of two main factors: bureaucratic complications and the retirement of the chief administrator in charge of the Chinese Museum Professional Training Program at The Andrew W. Mellon Foundation. (Chang, 2015) A. Gilchrest also mentioned in the program overview bureaucratic obstacles that had evolved because of the Beijing 2008 Olympic Games. (2012)

3. Curriculum

When the program advisory committee was in place, Dr. Joseph Chang remembered that in each cycle, there were three fellows, most of them directors or deputy directors of the key museums in China. (2015) He further stated that the fellows would spend three months in the United States for first hand exposure to museum administrative practices and other areas of museum studies. Usually the fellows would spend the first month in one of the three host institutions, which included The Metropolitan Museum of Art (2001 and 2002), The Freer and Sackler Gallery of Art (2003 and 2004), and The Cleveland Museum of Art (2007 and 2009). The American host institutions were carefully selected by the program advisory team, because the institutions needed to have a strong Chinese department and experts in Chinese history and arts in order to provide professional translators for the incoming Chinese museum professionals with insufficient language proficiency. After the first month of intensive training at the host institution, the fellows would then spend the following two months visiting museums throughout the United States. There was no settled curriculum for the training program. The host institutions could decide the content of the training as it related to their museum's own specialities and priorities as well as integrating into their programs the needs and requests of the visiting fellows.

Li Ji (1952~), 2003 Mellon program fellow from the National Museum of China, recalled his experience of attending the professional training program as a "well-organized" and "complete" training session which contained a formal interview in English and written reports during and after the training regardless of unexpected circumstances such as the 2003 SARS. (2015) Li and the other two fellows, who are now the directors of Tianjin Museum and Henan Provincial Museum, stayed at The Freer and Sackler Gallery of Art for

one month, and then spent half a month in each of the other two host institutions including The Metropolitan Museum of Art and The Cleveland Museum of Art. In the last month of the training program they visited urban museums from the east coast to Hawaii (Chang, 2015).



Fig. 1: 2003 Mellon Program Fellow Li Ji and two other Chinese museum professionals (Photo courtesy of Li Ji)

4. Impact

Both the fellows and the advisory team members of the Chinese Museum Professional Training Program emphasized the significance of the program in the development of the Chinese museum system. (Gilchrest, 2012; Li, 2015; Chang, 2015) Gilchrest pointed out that "the US advisory team stated in its final report that the program has had a significant impact on the thinking of museum professionals in China and on the goals that they espouse for their institutions...American and Chinese colleagues credit the program for nurturing meaningful collaborations that continue to this day". (2012)

Li Ji credits the program as "a great contribution to the administrative practices in the Chinese museums". (2015) Li pinpoints the practices related to legal issues and cultural

creative products provided by the American museums. He states that he put the knowledge and experience which he accumulated from the training program into use right after his return to China. This is the reason why The Palace Museum had the first Legal Department of any Chinese museum and why the Chinese museums started to pay more attention to their gift shops. The program has also been perceived as a win-win opportunity for both the American and Chinese museum communities. Through the program, people to people connections between museums in these two nations have been built. And more and more exchanges and collaborations have happened thereafter. For example, The Cleveland Museum of Art, one of the host institutions, held a traveling exhibition, “From Monet to Picasso: Masterworks from the Cleveland Museum of Art,” at The Beijing World Art Museum in 2006, where Ms. Wang Limei, the Mellon program promoter, is the Director.³¹

5. Suggestions/comments from the fellow(s) and/or program advisory committee

Li Ji, 2003 Mellon fellow suggested in an interview in early 2015 that the training programs in the United States for senior administrators, especially the deputy and departmental directors of the museum are very important, although there are lots of short-term professional training programs held in China by foreign experts as well. Additionally, he points out that some basic training in everyday language as well as in practical museum matters are also necessary, but not as essential. Li Ji states, however, that the most important part of museum professional training in the United States has been to learn the practices of American museum administration professionals. Therefore, professional

³¹ 王立梅：邀你走进世界艺术馆，<http://news.sohu.com/20060707/n244144637.shtml>, accessed on Sep. 26, 2015

translators with abundant experience in the museum field are an essential part of these cross-cultural interchanges in museum training.

Dr. Chang insists that on-site observation and practical training in administration at an individual museum for at least two weeks is far more important than any other courses in class related to museology. He also suggests that the museum authorities in China invite the 18 Mellon fellows to organize conferences and training programs in their own museums, or at least provide instruction for curriculum preparation and organization, since they know about the structure of the museum professional training programs and the administrative systems in American museums. (Chang, 2015)

II. 2006 New York University Summer Institute in the Museum Studies Department at New York University Sponsored by The Getty Foundation

1. Background

Dr. Bruce Altshuler, the Director of the Museum Studies at New York University, remarked in my interview at the end of the 2014 that he had started to plan the training program around 2002, shortly after he accepted his position at New York University. After speaking to the people at the Getty Foundation, he got the funds from them to travel to China and some other countries in Asia and Eastern Europe for two months. On this return, he sent an application to The Getty Foundation to set up a summer institute for museum professionals in communist countries or former communist countries, including China. He remembers that wherever he went on his research trip to China, museum professionals would invite him to hold workshops or set up training programs. However, Dr. Altshuler

insisted that the museum professionals should come to the United States for their professional training, at least for a certain amount of time and certainly longer than a week.

After his research trip and visit to many museums in China and other countries, Dr. Altshuler applied for a grant to support a summer institute at New York University in 2006. He used the connections he had accumulated on his visits to gain applicants. Although he had expected more applications for 25 places and was hoping to get people at senior levels, he got around 60 applications from all levels. There were five museum professionals from mainland China as well as other countries that had recently changed, or were currently changing their social and political structures, including Laos, Vietnam, Romania, Poland, and Russia.

2. Introduction

The three and a half-week 2006 NYU Summer Institute started on June 5 and ended on June 29, 2006. The program sent out course applications to individuals through different museum associations. 25 fellows came from over 10 countries. All the expenses were covered by The Getty Foundation. The program faculty was assembled by using some of the NYU Museum Studies Program faculty and going out to "other museum professionals because certain of these people might not have time to teach the whole course". (Altshuler, 2014)

Dr. Altshuler stated that the program was not specialized on training but a general introductory course focused on museum leadership. He commented that instead of training, the program was about "showing" or talking about what a museum is and presenting a more audience-centered view of a museum rather than a collection or exhibition-centered view.

(2014) He regrets that because of the intense training, the fellows did not have much free time for their independent studies and observations.

3. Curriculum

The course combined in-class instruction and field trips to local and regional museums. The topic for the first week was "Mission and Community". According to the *2006 NYU Summer Institute Schedule*, presentation topics covered areas of leadership, personal development, collections, as well as educational and public programming. All the presentations were focused on "issues of community in order to highlight the essential relationship between mission and audience." In the week-day evenings, program participants gave slide presentations on their institutions. And on Saturday and Sunday, the program organized visits to local museums in New York City.

In the following week, the topic was about *Cultural Policy, Government Relations, Strategic Thinking and Strategic Planning*. Faculty members from various museums shared their experiences and opinions on cultural policy and the relationship between museums and governmental agencies. It was in this week that strategic thinking was introduced to the participants, who had been accustomed to following governmental plans and regulations since most were from communist countries. On this Saturday, the whole class was brought to Philadelphia and had a one-day field trip to museums in the city. On the next day, the second Sunday, the participants visited a local museum in New York City.

The topic for the third week was *Project Planning, Fundraising and Marketing, Leadership*. The presentations employed exhibition planning as an example of project planning, and talked about fundraising and marketing. Considering the financial situations

that the museums in the developing countries might have, the sessions focused on implementation with modest resources. The Schedule states that the " goal of these sessions is to brainstorm through discussion of particular national and regional circumstances, always tying possible projects and strategies to institutional mission." In the final two days of the in-classroom sessions, Dr. Altshuler delivered a lecture on leadership and gave instructions on how to bring back what had been learned to home institutions. In the following half week, from the third Sunday to the fourth Wednesday, the participants had a four-day field trip to the museums in Washington, D.C.

4. Impact

Though The Getty Foundation was interested in continuing the summer institute, Dr. Altshuler had no intention of doing the training program again for two reasons: one because his own Museum Studies Program at New York University was expanding, and there were not enough faculty and staff to carry out this professional training program as well; the other was because in 2006, there were "not so many people who wanted to do this, but now there are many people who want to do this".(Altshuler 2014)

Since it was a one-time training program and the fellows were from many countries, it was difficult to collect further information from those museum professionals after their training at the 2006 Summer Institute at New York University. Dr. Altshuler remembered that one of the fellows, who was from the Shaanxi History Museum, later became the senior administrator of that museum and must have contributed a lot to the leadership there. Dr. Althshuler also comments that "...now, it is better than it was eight years ago. Because now there is more awareness of international museum professional training. And more museum

professionals and more museums want to do this. In the past, museum leaders were much more conservative, but now they have changed and have more needs". (2014)

5. Suggestions/comments from the fellow(s) and/or program advisory committee

Given the opportunity to do the summer institute again, Dr. Altshuler would still include the general conception of the museum, strategic thinking, leadership, education and community relations. He also suggests that the new technologies must be included when relevant, including internet and social media. Additionally, he confirms that strategic thinking, "thinking about the institution, and what do you think about the audience should definitely be included". (Altshuler, 2014)

Dr. Altshuler emphasizes the importance of preliminary work before the training program, either on-line or a combination of personal and on-line, to provide practical interactions instead of just theories. Additionally, compared to inviting museum professionals from different countries for the training program, Dr. Altshuler has interest now in doing a program "with different people in the same city and in different kinds of institutions, not only people from museums, but ones from performing arts centers", because he believes learning can be achieved from the interaction between different kinds of professionals in a more diverse kind of audience. (2014)

In terms of time for training, Dr. Altshuler believes that the common one-week "workshop based training" is not sufficient and useful. Considering the new bureaucratic regulations in China, a three-month training program for the museum professionals, he believes, would be ideal. Additionally, having had experience communicating with Chinese students and museum professionals, Dr. Altshuler points out the "huge" issue of language.

Therefore he suggests that the training programs designed for the Chinese museum professionals by the American museum community must have a professional translator with sufficient professional training and work experience.

III. 2014 Executive Education Program for Museum Leaders at Claremont Graduate University

1. Background

Since 1979, The Getty Leadership Institute at Claremont Graduate University (GLI at CGU) started the *Executive Education Program for Museum Leaders*, a museum professional training program. This program is designed for experienced executives at museums to "become better leaders to strengthen their institutions' capabilities".³² Up to 2014, the Getty Leadership Institute has sponsored over 1,150 participants from over 32 countries to come to the United States to attend this program and get connected into this "worldwide network".³³

In 2014, The Chinese Museum Association decided to collaborate with The Getty Leadership Institute and to recommend that Chinese museum professionals attend the 2014 Executive Education Program for Museum Leaders. According to the announcement posted on the official website of the Chinese Museum Association, the reasons for cooperating with The Getty Leadership Institute in this museum professional training program are to "learn advanced international museum administrative conceptions and practical experience, to

³² "The Getty Leadership Institute (GLI) at Claremont Graduate University (CGU) provides educational opportunities designed to enhance the leadership of experienced museum professionals and strengthen institutional capabilities. GLI's offerings—including transformative educational programs; convening policy makers, academics, and practitioners; and collaborations with international partners—support the museum community by helping current and future museum leaders navigate the field's most pressing challenges and opportunities". About the Getty Leadership Institute at Claremont Graduate University <http://www.cgu.edu/pages/11125.asp#>. (Accessed on Sep. 26th, 2015)

³³ "GLI is not just about learning, it is also about belonging. GLI has created a worldwide network that is of incomparable value." GLI 2009 participant" Alumni Testimonials, <http://cgu.edu/pages/11130.asp>. (Accessed on Sep. 26th, 2015)

strengthen the academic communication between Chinese and international museum administrators, and to raise the level of Chinese museums administrative practices".³⁴ The announcement states that The Chinese Museum Association will recommend two senior or medium level Chinese museum administrators to attend the GLI training program. The Association will provide half of the full tuition, which is \$3,250 to each participant, while the museum professionals who pay the full tuition by themselves can apply on-line independently. Qualifications for applying to join the program through the Chinese Museum Association are as follows: 1. The applicant should be an individual member of The Chinese Museum Association or belong to an institutional member of the Association and have paid the 2013 annual fee. 2. The applicant should be fluent in English. 3. The position level of the applicant should be middle level or above. 4. The applicant should be recommended by the affiliated institution. After reviewing the application materials, the Association will, within the short period of ten days, inform those who have been recommended to attend the 2014 Executive Education Program for Museum Leaders.

Four museum professionals from four institutions, The Palace Museum, The Shaanxi History Museum, Emperor Qinshihuang's Mausoleum Site Park, and The Hunan Provincial

³⁴ "为了更好地学习借鉴国际先进博物馆管理理念和实践经验，加强中外博物馆管理者之间的学术交流，服务于我国博物馆运行管理水平的提升，中国博物馆协会与美国盖蒂领导力学院（Getty Leadership Institute, GLI）就培养我国中高级管理人员达成重要共识。双方商定，由我会推荐相关人员参加GLI 2014年高级管理人员培训项目...自1979年招生以来，GLI已培养了来自32个国家1150名中高级博物馆专业人士。2014年GLI“博物馆高级管理人员培训项目”由两个部分组成：在线课程和实地学习，在线课程时间为2014年4月21日至26日，由学员在各人所在地通过电脑在线完成；实地学习时间为2014年6月6日到20日，学员将前往克莱蒙研究生大学进行相关学习。培训费用为6500美元/人，包含培训费、教材费以及在美实地学习期间的食宿费，经我会与GLI协商，我会将为2014年GLI培训项目推荐2名国内博物馆中高级管理人员，培训费用的一半（即3250美元/人）由我会承担。愿意全部自费参与培训的会员也可自行到美国盖蒂领导力学院网站（<http://www.cgu.edu/gli>）上进行申请...希望获得我会推荐的申请人需满足以下条件：中国博物馆协会团体或个人会员，并已缴纳2013年度会费；精通英语；为博物馆中层以上管理人员；所在单位出具推荐意见；中国博物馆协会团体或个人会员，并已缴纳2013年度会费"关于推荐相关人员参加美国盖蒂领导力学院2014年博物馆高级管理人员培训项目的通知，<http://www.chinamuseum.org.cn/a/xiehuigonggao/20131230/4716.html>. (Accessed on Sep. 26th, 2015)

Museum were recommended as participants in the 2014 Executive Education Program for Museum Leaders at Claremont Graduate University.³⁵

2. Introduction

Different from the previous three-week residential programs at Claremont Graduate University, the 2014 Executive Education Program for Museum Leaders Program was "blended with one week online and two weeks of residency at CGU and a full day practicum at Los Angeles area institutions."³⁶ Academically rigorous, the program emphasized leadership, strategy, organizational culture, and change management. The cost of the 2014 program was \$6,500, which covered 14-day of accommodations at a hotel in Claremont, most meals, course materials, access to the online learning portal, and coaching sessions during the program. Expenses for transportation and incidental expenses were not covered in this program.³⁷

The 2014 program turned out to have over 40 participants from eight different countries. Covering topics related to leadership building, strategical planning, organizational culture, and change management, the program is labeled as a "Mini-MBA"³⁸ by some participants and some museum professionals who knew about the Program, since most of

³⁵ 中国博物馆代表参加美国盖蒂领导力学院培训项目, <http://www.zjwww.gov.cn/news/2014-07-20/906279990.shtml>. (Accessed on Sep. 26th, 2015)

³⁶ "The program blends one week online, two weeks of residency at CGU, and a full day practicum at Los Angeles area institutions", GLI 2014 I Executive Education Program, <http://www.cgu.edu/pages/11127.asp>. (Accessed on Sep. 26th, 2015)

³⁷ <http://www.cgu.edu/PDFFiles/gli/Eligibility%20and%20Selection%202014.pdf>. (Accessed on Sep. 26th, 2015)

³⁸ "He said he would only proceed with caution, to avoid the 'edifice complex' that can exhaust a museum's resources. He described the Getty program as a kind of mini-M.B.A", Impossible Job. Here's What You Need for It http://www.nytimes.com/2007/07/29/arts/design/29fink.html?pagewanted=all&_r=0. (Accessed on Sep. 26th, 2015)

the faculty members are from business schools instead of the museum field, and most of the topics are associated with business issues instead of museum practices.

3. Curriculum

The three-week 2014 *Executive Education Program for Museum Leaders* at Claremont Graduate University combined in one week "Asynchronous online classroom with live peer interaction and faculty webinars" from April 21 to 26 and a second period of two weeks "at the beautiful tree-lined campuses of The Claremont Colleges in southern California" from June 6 to the 21st. During the first section or the on-line training part, the fellows were required to carry out a Self-Assessment after their introduction to The Getty Leadership Institute. From the second day, fellows were given instructions on Strategic Challenges: Needs Assessment, and this part continued till the end of the on-line training section. In the following three days, lecture topics covered issues related to Strategy, Fundraising, and Leadership issues, and the last day was designed for the Strategic Challenges Refinement and a draft of the statement of the strategic challenges of the institution with which the fellow was associated.

In Week Two, while the topics related to Strategic Planning and Fundraising were being continued, instructions on Leadership and Colliding Values & Culture were covered in classroom presentations and lectures. At the end of the week, all the fellows in the program made a two-day visit to The Getty Institute.

In the third week, after giving team presentations, the fellows had to give a self-assessment report and the faculty members gave critiques and feedback. From June 16 to the 19th, the participants were given some guided self-study time at night, which was named "Strategic Challenges/Team Meetings/Study Time" on the course schedule. In addition to the lectures focused on strategic planning and leadership, the fellows attended lectures related to

Marketing Strategies, Social Consumerism, Mergers & Alliances and Innovation, as well as Strategic Alignment & Renewal. The last day of the residency study section ended with reports on individual strategic challenges.

4. Impact

Yang Jin, the fellow from The Shaanxi History Museum concluded that "after the 23-day training, the Chinese museum professional representatives gained a lot through the program, including many practical operational skills gained from extensive communication between the 39 participants from eight countries".³⁹

The positive effects of this program can be evidenced by the continuing collaboration on the 2015 Executive Education Program for Museum Leaders at Claremont Graduate University between The Chinese Museum Association and the Getty Leadership Institute. Similarly positive is the fact that The Chinese Museum Association will recommend two more Chinese museum professionals for the program and will pay half of the tuition, which has been raised to \$3,500. The other half will be paid by The Getty Leadership Institute.

The format of the one-week online self-learning and two-week residency immersive learning will be kept which also supports "green leadership and initiatives." The most impact of this program has been, however, to "Create a strong cohort of leaders and enduring professional relationships in an alumni network".⁴⁰

³⁹ "中国博物馆代表收获颇丰，学到了很多实际操作技巧，还与来自8个国家的39名博物馆同行进行了深入交流", 中国博物馆代表参加美国盖蒂领导力学院培训项目, <http://www.zjww.gov.cn/news/2014-07-20/906279990.shtml>. (Accessed on Sep. 26th, 2015)

⁴⁰ <http://www.cgu.edu/PDFFiles/gli/Eligibility%20and%20Selection%202014.pdf>. (Accessed on Sep. 26th, 2015)

5. Suggestions/comments from the fellow(s) and/or program advisory committee

A 2014 fellow who prefers to be anonymous in this thesis, comments that the format of one week online and two weeks of residency on-campus is "reasonable and effective". However, the effectiveness of communication and interaction with peer students and faculty members in the classroom were affected by the language abilities of the Chinese participants. The fellows from English-speaking countries expressed the same concerns and regrets.

(Miller, 2015) The Chinese fellows point out that the language issue is the most serious problem for the international participants at The Getty Leadership Institute. Although the Chinese fellows have English language training background before attending the professional training program in the United States, the fellows spoke frankly that they have problems with language proficiency, especially "listening and speaking, or comprehension and expression." After the training at The Getty Leadership Institute, one fellow stated that the program is designed specifically for those museum professionals who are skilled in museum management practices, because they are either directors or have senior positions in museums. However, the participants who meet the language requirement set up by the Chinese Museum Association are often lacking in the needed experience in museum administrative and executive practices because of their lower position at their affiliated institution. Thus, this fellow stated that it was hard for many of the Chinese museum professionals who had participated in The Getty Leadership Institute program to incorporate what they had learned and put it into practice.

As far as the curriculum is concerned, the fellow commented that the structure of it was helpful, but some of the sections and topics did not relate to the professional practices of the Chinese museum systems, including topics related to fundraising, boards of trustees, staff

structural systems, and hiring. The anonymous fellow nonetheless anticipates that "these topics will become very important in the long run, so it is good to learn about them beforehand. "

The participant also stated the Chinese could benefit more from the professional training if the program could provide a more specific curriculum with sufficient on-site observation and inter-personal communication. Additionally, she pointed out the importance of the post-training instruction and the need for more experienced instructors from the museum field instead of from other disciplines.

CHAPTER 5

The 2015 UArts International Museum Studies Residency Program

I. Background

While working part-time as a paid docent and translator at the Shaanxi History Museum in the early spring of 2013, I proposed a language training project to the Foreign and Education Affairs Department of the museum after being invited by many peer workers at the museum to provide some English language training course for them, since I have both a language training experience in English-speaking countries and voluntary service experience at American museums. Two departmental directors at the museum then upgraded the English language training course to a five day comprehensive and professional museum English training program and got sufficient funding from The Chinese Regional Museums Association as well as from The Shaanxi History Museum to support it. Thirty-seven museum

professionals from seventeen museums in different areas of China enrolled in this professional training program. The program directors invited Chinese museologists and a British language expert to give lectures on museology, archaeology, and the English language for professional museum practices from July 15 to July 20, 2013.

As an emerging museum professional, I functioned in the program as the translator and language instructor, while observing carefully how the program was organized. Because of the success of the "first museum training program in English organized by The China Regional Museums Association," the directors at The Shaanxi History Museum expressed their interest and support for this museum professional training program.

After completing the format of this program, I left China for The University of the Arts in Philadelphia, Pennsylvania to pursue an M.A. in Museum Communication, and after learning about the research interests of Dr. Joseph Gonzales, the Director of the Museum Communication program at the University of the Arts, I introduced to him the language training program I had helped to organize at The Shaanxi History Museum. As research assistant to Dr. Joseph Gonzales from January of 2014 through the summer of 2015, I worked on the idea of such a cross nation liaison, and helped him prepare for a planned research trip to China.

At the 2014 AAM Annual Meeting in Seattle, I met Mr. Duan Xiaoming, Deputy Director at the Hunan Provincial Museum and learned about the museum's interest in collaborating with international cultural institutions, particularly in the area of museum professional training programs. Dr. Gonzales and I began work on scheduling a visit for the latter to The Hunan Provincial Museum in early June of 2014.

The meetings between them and the other staff members at The Hunan Provincial Museum went well. A long-term collaboration project related to museum professional training between The University of the Arts and The Hunan Provincial Museum was started with support from The University of the Arts and various levels of Chinese governmental administration including The State Administration of Cultural Heritage and The Hunan Provincial Bureau of Cultural Heritage. After sixteen months of negotiation, hard work on both sides, and a large number of document exchanges, the collaborative museum professional training program between The University of the Arts and The Hunan Provincial Museum (The UArts International Museum Studies Residency Program) was officially launched, and Mr. Duan Xiaoming as well as two other senior level museum professionals from The Hunan Provincial Museum came to The University of the Arts to launch this pilot program.

II. Introduction

Located in Philadelphia, a city of numerous cultural institutions and museums, The Museum Studies Department of The University of the Arts is one of the earliest graduate programs to provide international museum professional training in the United States. Its first twelve-week Professional Training Program began August 29th, 2015 and will end on November 21st, 2015. Erin Elman, Dean of Continuing Studies at The University of the Arts, was designated as contact person to serve as liaison for implementing administrative and financial procedures, and Dr. Joseph Gonzales Program Director, responsible for the curriculum as well as the student's daily schedule. I serve as Program Assistant and Academic Translator by providing verbal and written translations, interpretation services, and daily schedules for all Chinese Contact Persons and Directors. Before the arrival of the

representatives from The Hunan Provincial Museum, the program invited a staff member from the Continuing Studies and Museum Studies Departments, Jenna Brancey, to be the Administrative Assistant for the Professional Training Program. Because the museum professional language training is an important course in the Curriculum, Ms. Mara Flamm, the Director of the International Student Office was asked to serve as an advisor to the program advisory committee.

The Hunan Provincial Museum was originally established in 1951 in Changsha, the Hunan provincial capital city. The Museum is one of the eight national museums sponsored by both the central and provincial government. It holds a collection of more than 180,000 objects, including lacquer wares and silk objects excavated from the Han Dynasty tombs (206 BC–220 AD) at the Mawangdui archeological site. It is currently closed for renovation and expansion and will reopen in the year of 2017 with the capability to accept 3 million visitors annually and to present the history, civilization, and cultural heritage of the Hunan Province to the Chinese and international public. To meet the needs of high quality museum professionals and to make use of this “down time” for the Museum, the leaders of the Hunan Provincial Museum decided to send senior staff members to foreign institutions to enhance their professional development. Because of his expertise in museum operations, and the legal and financial issues related to museum management, Mr. Duan Xiaoming, Deputy Director of The Hunan Provincial Museum and The President of the Hunan Provincial Museums Association, was the appointed Contact Person at The Hunan Provincial Museum for implementing administrative issues. Present in this fall semester of 2015 at The University of the Arts, he is serving as the official representative of his institution in Philadelphia. Also in Philadelphia is Ms. Li Huijun, fluent in English, and the second in command of the Museum

Institute and the Director's Secretary at the Hunan Provincial Museum. She is not only a fellow of the professional training program but also the full-time translator for the Hunan Provincial Museum representative team. Mr. Fang Zhaoyuan, Curator and the Associate Director of the Ceramic Section, also in Philadelphia, has come with a strong academic and professional background in archeology and museology.

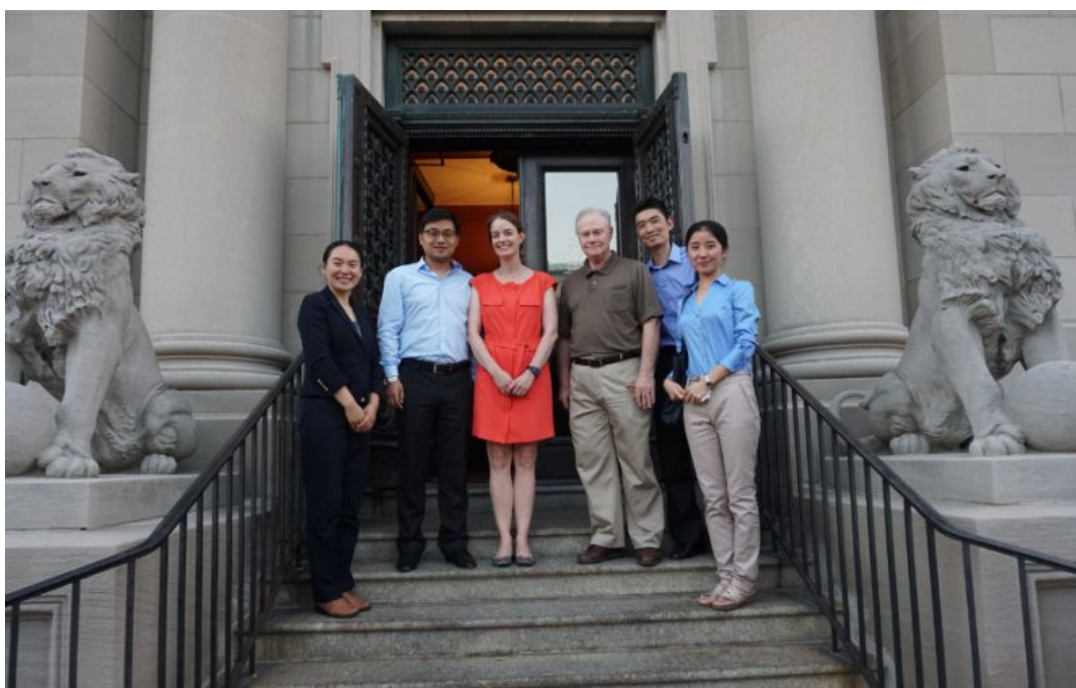


Fig. 2: Mr. Duan Xiaoming (second from the left), Mr. Fang Zhaoyuan (second from the right), Ms. Li Huijun (first from the right), and the author (First from the left) with the staff members of the Hispanic Society of America (Photo courtesy of Fang Zhaoyuan)

According to the General Description of the International Museum Studies Residency Program, the Program Objectives are to:

1. Provide the HPM fellows with training in and exposure to exceptional and innovative museum practices through resources at UArts and museums in Philadelphia, New York, and Washington, D.C.

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2. Provide intensive training in Western museum terminology and practices.
 3. Build awareness of Chinese and Chinese-related museum and archival collections in Philadelphia and in adjacent regions.
 4. Create contacts and bridges between Philadelphia and regional museum staffs and HPM fellows in order to cultivate relationships for future exchanges.
 5. Provide HPM fellows with venues for presenting the work, future plans, and collections of the HPM.

Actual conducting of the training program is divided into two parts: an introductory period which combines visits to different museums and meetings with museum professionals in different fields in order for the visitors to gain an overview of American museum systems and practices; a second immersion period which includes an on-site period at a particular institution in order to learn first-hand knowledge about a particular museum's practices.

The planned weekly schedule during the first period is as follows:

Monday:

9:30 am-12:30 pm IMSRP Museum Studies Seminar

Tuesday:

10:00 am-1:00 pm Museum Language Workshop

6:00 pm-7:00 pm Art History Class at a nearby art institution

Wednesday:

9:00 am-3:00 pm Guided Museum Visit

4:00 pm- 6:50 pm Museum Governance and Legal Issues in Museums

Thursday:

10:00 am-5:00 pm Guided Museum Visit

Friday:

10:00 pm-4:00 pm Scheduled Museum Visit and Meeting with Museum Professionals

8:00 pm-11:00 pm Experiencing a Museum's social activities/programs

Saturday:

9:00 am-7:00 pm

- Regional Museums and Cultural Attractions
- Independent Study, Research, and Assignment time

Sunday:

9:00 am-2:00 pm

- Regional Museums and Cultural Attractions
- Independent Study, Research, and Assignment time

The regular weekly schedule for the second period will be as follows:

Monday:

9:30 am-12:30 pm IMSRP Museum Studies Seminar

Tuesday:

10:00 am-1:00 pm Museum Language Workshop

Wednesday:

9:00 am-3:00 pm Internship

4:00 pm- 6:50 pm Museum Governance and Legal Issues in Museums

Thursday:

10:00 am-5:00 pm Internship

Friday:

10:00 pm-4:00 pm Scheduled Museum Visit and Meeting with Museum Professionals

8:00 pm-11:00 pm Museum social activities/programs experiencing

Saturday:

9:00 am-7:00 pm

- Regional Museums and Cultural Attractions
- Independent Study, Research, and Assignment time

Sunday:

9:00 am-2:00 pm

- Regional Museums and Cultural Attractions
- Independent Study, Research, and Assignment time

III. Program Preparation

1. Survey

Aiming to provide accurate and comprehensive professional training for Hunan Provincial museum professionals in a United States educational setting, this thesis includes surveys of senior level Chinese museum professionals to identify current and emergent needs of museum professional training in Chinese museum communities.

A. Instrument Design

Questionnaires were sent to respected leaders in the Chinese museum community (see Appendix I). The instrument was primarily quantitative, but it also included sections of open-ended questions. The core part of the instrument, which is the level of knowledge or

ability that the Chinese museum professionals believe is necessary for Chinese museum professional training programs provided by institutions in the United States, has been adapted from the International Council of Museums' International Committee for the Training of Personnel (ICOM-ICTOP) Curricula Guidelines for Museum Professional Development (2009).

Prior to conducting the survey, this instrument was reviewed by the three thesis committee members, including Professor Virginia Bower, Dr. Joseph Gonzales, and Dr. Nancy Davenport as well as an internationally recognized museum practices expert, Dr. Hiromi Kinoshita, Curator of the East Asian Department at The Philadelphia Museum of Art.

A pre-test was conducted during the week of November 1, 2014, to ensure that the instruments would produce maximum and accurate results. After pre-testing, I altered the in-person instrument by editing #5, from "In your opinion, which one of the two previous options described would provide greater learning opportunities to Chinese museum professionals, and why?" to "In your opinion, which one of the two previous options, or both of them, described would provide greater learning opportunities to Chinese museum professionals, and why?" A section at the end for respondents to list any additional comments they might have regarding any aspect or needs of museum professional training for Chinese museum professionals by American institutions and museum professionals was also added.

B. Response Rate and Sample Size

After examining the geographic characteristics of China and considering the number of provinces, provincial level cities, and autonomous regions, a sample size of 35 people were

selected through discussions with Dr. Joseph Gonzales and Professor Virginia Bower. The survey collecting process began the week of November 1, 2014, and ran through August 15, 2015. During this period, over 50 international phone calls were made; ten domestic and international trips were conducted, and numerous emails reached out to the senior museum professionals in China. In total, one hundred and forty survey instruments were sent out to over 50 museums in all areas of China, including Northeast China, North China, East China, Central China, South China, Northwest China, Southwest China, Hong Kong, Macao, and Taiwan. And about 100 responses were successfully collected through various means of communication, including *Wechat* messages, Emails, phone calls, in-person interviews, Skype, fax, mails, etc. However, due to various unresolvable technological problems in the end only 34 responses could be accessed and incorporated into this study.

C. Data Analysis

In the instrument, there are eighteen questions including multiple choice and open-ended questions. In the instruction paragraph, the respondent is told that twenty to thirty minutes will be needed to complete the survey.

1. Have you ever attended a museum professional training or degree/certificate program in the United States?

Out of the thirty-four surveys, three or 9% answered 'Yes'. Thirty-one or 91% answered 'No.' Among those who attended the museum professional training program in the United States, two museum professionals had attended the Andrew W. Mellon Foundation program, and one had attended the 2014 Executive Education Program for Museum Leaders Program.

2. Have you ever attended museum professional training or degree/certificate programs in China?

Among the thirty-four museum professionals who completed the surveys, Twenty-three or 68% responded "No", eleven or 32% replied "Yes". Most of the organizing institutions for these programs were universities located in major cities or the Chinese State Administration of Cultural Heritage.

3. Given enough financial resources and time, do you think a museum professional training program for Chinese museum professionals at an institution in the United States would provide important training not available in China?

Thirty-four or 100% of the responses said "Yes", and indicated that on site learning opportunities and personal visits to the different museum sites can provide incomparable learning experiences which would be different from those learned about in books and on websites.

4. Do you think a museum professional training program in China organized and instructed by American museum professionals would provide important training not available in museum professional training programs instructed by Chinese museum professionals?

Out of the thirty-four surveys, three or 9% answered 'No'; thirty-one or 91% answered 'Yes.' Two of the museum professionals who answered "No" insisted that there are excellent museums in China and in some special fields, such as field archeology and conservation, and that Chinese museums are doing better than their American peers in these areas.

5. In your opinion, which one of the two previous options, or both, would provide greater learning opportunities to Chinese museum professionals, and why?

Thirty-four Chinese museum professionals responded to this inquiry. Eight or 24% selected "museum professional training programs for Chinese museum professionals at an institution in the United States" to express their preference for going to the United States for their professional training if time and money permitted. However, seven or 21% selected "museum professional training program in China organized and instructed by American museum professionals" and believed that more Chinese museum professionals would benefit from the training programs held in China. Nineteen or 56% selected both types of training and explained that each type has its own advantages and should be equally treated. Two of the three museum professionals who have attended a training program in the United States emphasized that the training in the United States was different from the training in China by American museum studies specialists, and that the former was more immersive and effective. However, one of the Mellon fellows said an ideal type of training program is one in which program fellows can spend the beginning part of their training in China and then go to the United States for their immersion and intensive training.

6. Is your institution a member of any international museum professional organization?

Seven or 21% of the thirty-four institutions of the respondents are members of AAM, and 8 or 24% of the affiliated institutions are members of ICOM. Two or 6% of the thirty-four institutions are members of both AAM and ICOM. However, twenty-one or 62% of the affiliated institutions have not yet joined any international museum professional organization.

7. What is your age range?

Thirteen or 38% of the respondents from the sample are under the age of 35. Five or 15% are between 35 to 44 years old. Nine or 26% of the 34 professionals are between the

age of 45 to 54 years old. Four or 12% are aged 55 to 64. Three or 9% of them are older than 65.

8. What is your gender?

Sixteen or 47% identified as "Male", while eighteen or 53% identified as "Female".

None selected "Decline to answer".

9. What ethnicity do you identify with?

The majority of the museum professionals who answered the question identified themselves as Han. Three or 9% identified as Ethnic minorities, and two of them were "Hui".

10. What is your job title?

Seven or 21% of the museum professionals are Museum Directors, the top level position at their institution. Two or 6% are Chief Secretaries of the Party, a position equal to the Museum Director in a Chinese institution. Four or 12% are Deputy Directors. Eleven or 32% are Departmental Directors. That is to say, twenty-four or 71% of the thirty-four respondents are senior level administrators or staff who are in charge of an institution or department. Ten or 29% selected "Other". The majority of the professionals who selected "Other" are Museum Researchers, a senior academic position in a museum setting equal to a professorship at an educational institution.

11. What is the name of the degree you completed in undergraduate/graduate school?

Seven or 21% of the museum professionals have a degree in Museum Studies. Four or 12 % graduated from programs related to History. Three or 9% specialized in Archeology. Three or 9% have a background in Chinese Literature. None have degrees in either Law,

Geology or Sociology. Three or 9% from the sample size answered that they have degrees in Administration/Management; one or 3% has a degree in Biology; Two or 6% have a background in Art. Those who selected "Other" have degrees in Education, Art Design, Tourism, English Language, and Computer Science.

12. What region is your institution located in?

None of the 34 professionals are associated with an institution in Northeast China. Eight or 24% are from North China. And two or 6% of the respondents are from institutions located in East China. Sixteen or 47% of the professionals are from Central China, the area where Hunan Province is located. One or 3% comes from South China; four or 12% are from Northwest China. Two or 6% of the museum professionals are from a province in Southwest China. Fortunately, I also collected one survey response from a museum director at a museum in Hong Kong.

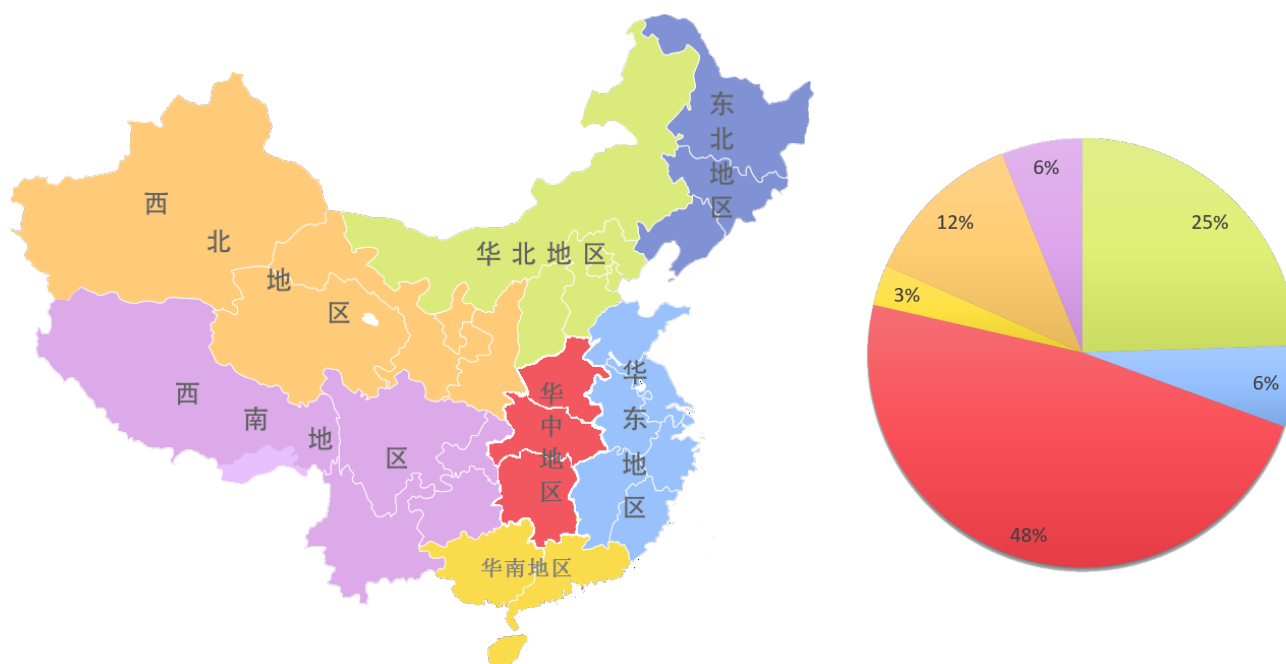


Fig. 3: Map of the Regions of China and the percentage of the surveys collected from each region (image courtesy of Boning Yang)

13. Which category best describes the financial condition of your institution?

Of the thirty-four institutions to which the respondents are affiliated, three or 9% of them are financed by the central government; fourteen or 41% by the central government and the provincial/municipality government; two or 6% by the central provincial/municipality and the city government; and six or 18% by the provincial/municipality government alone. None of them is sponsored by both a provincial/municipality government and a city government or by a university/academy/institute. Five or 15% are financed by a city government alone; one or 3% solely by a corporation, one by a person/family. Two or 6% of the 34 museums are financed by the central government and the county government.

14. Please indicate the type of institution in which you work.

In China, the question of whether an aquarium or a zoo can be categorized as a museum is not yet resolved, while in the United States it is widely accepted that both are museums. Unfortunately, I could not communicate with any professional working in either an aquarium or a zoo. But I got responses from staff members who work in Arboretum/Botanic Gardens, although these institutions amounted to only 3% of the thirty-four institutions. Two or 6% of the respondents work in Art Museums. And one or 3% is a Children's Museum staff member, a very new and special kind of museum in China. Half of the sample size or seventeen of the thirty-four respondents work in general Museums, which address two or more disciplines such as art and history or history and archeology. Two or 6% of these are classified as Historic House sites. None of the thirty-four museum professionals work in natural history museums; six or 18% of the thirty-four respondents are staff members at Specialized Museums. One or 3% of the thirty-four professionals is employed at an academic Institution

and others work at other types of institutions including a city bureau of Cultural Heritage, a museum created from the former home of a famous individual, an archeological institute, and a science museum.

15. How long have you been working in the current museum ? And how long have you been working in the museum field?

The years that the thirty-four respondents have worked in individual institutions varies from one year to forty-one years, and the medium number is ten. The thirty-four museum professionals about whom I have data have, however, been in the museum field from three to sixty years, the medium number being fifteen. From these data, it can be seen that most of the respondents have spent over 10 years in their present institution and about fifteen years in the museum field, which is to say they are familiar with their institutions and career development in the museum world, and that their information is both reliable and usable for this survey as well as for my future research.

16. Who do you believe should play the primary role in providing and improving museum professional training for Chinese museum professionals? Please select all that apply.

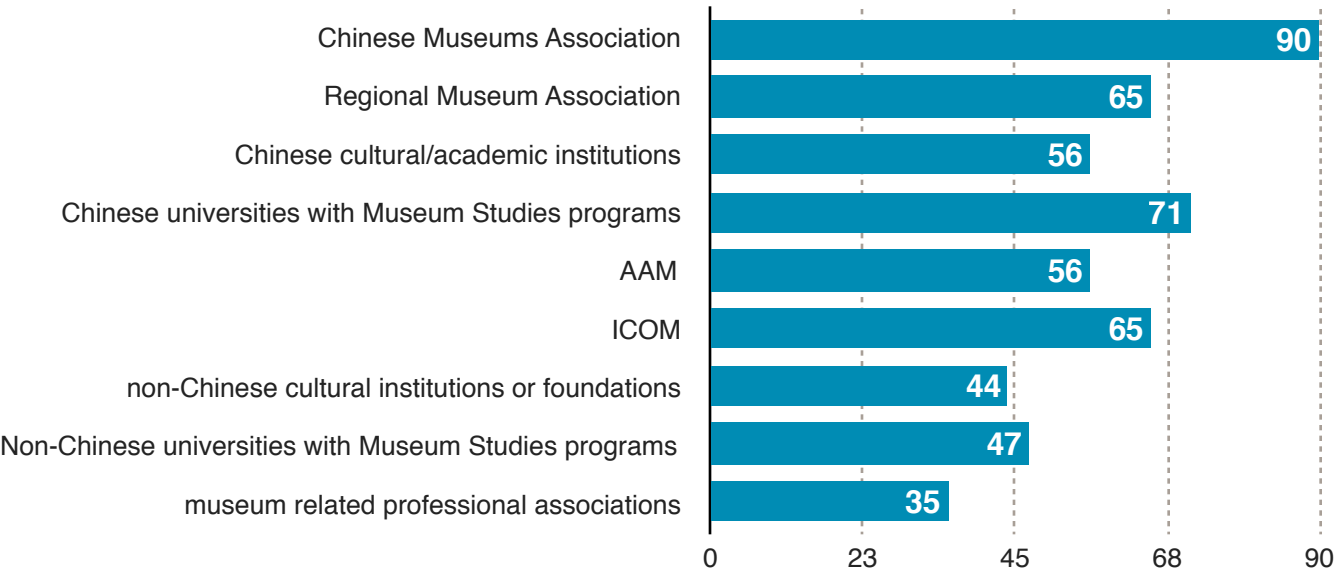
Thirty or 90% of the thirty-four respondents believed that The Chinese Museums Association should play the primary role in providing and improving museum professional training for Chinese museum professionals. However, The Regional Museum Association still demands frequent attention from regional museums and cultural institutes, and twenty-two or 65% consider the organization should play an important role in museum professional training programs. Nineteen or 56% agree that Chinese cultural/academic institutions should be involved in the museum professional training programs, and twenty-four or 71% agree that

Chinese universities with Museum Studies programs should play the primary role in providing and improving museum professional training for Chinese museum professionals. Although the programs are for Chinese, not American, museum professionals, nineteen or 56% and twenty-two or 65% believe that AAM and ICOM should take on some responsibilities. Fifteen or 44% agree that non-Chinese cultural institutions or foundations should take the primary role in providing museum professional training for the Chinese museum community. Already, in fact, institutions and foundations like The Getty Institute and The Andrew W. Mellon Foundation are host institutions that provide professional development opportunities for Chinese museum professionals. Sixteen or 47% of the thirty-four respondents agree that more Non-Chinese universities with Museum Studies programs should take on more responsibility with respect to Chinese museum professional training. Only twelve or 35% supported the idea that museum related professional associations should also be involved in providing museum professional training programs for Chinese museum community.

When I was conducting in-person interviews, museum professionals consistently asked me what museum-related professional associations are. It seems many Chinese museum professionals have limited knowledge about related associations and their roles in museum practices and standards. In the instrument, I have omitted one of the most important factors in determining the museum professional training programs in China, the top level of administrative authority that takes charge of all the museums in China - the State Administration of Cultural Heritage. Information from this institution came from three respondents. And I was constantly reminded by museum administrators that all the international training programs and collaboration projects should be approved by The China State Administration of Cultural Heritage. For this reason, this governmental institution

definitely should be considered the authority who plays the primary role in providing and improving museum professional training for Chinese museum workers.

Fig. 4: Percentage Chart of Question 16



D. Rating of Needs and Expectations

A rating form which invited the Chinese museum professionals to rate the level of knowledge or ability that they believe is necessary for Chinese museum professional training programs provided by institutions in the United States was also provided in the form of a scale ranging from Level 0 meaning "Not necessary" to Level 3 meaning "Highly necessary". The other two levels are Level 1: "Marginally necessary," and Level 2: "Moderately necessary." The twenty-one categories of Fields of practices were partially adapted from ICOM Curricula Guidelines for Museum Professional Development (2009).

In this rating form, the ranking of the rating is determined by the level that each respondent has selected. The Final score for each of the twenty-one items is determined by division between the actual level scores selected by all the respondents and the Full score

given for that Field of Practice which has been determined by the total number of respondents and the score of the top level, Level 3 or "Highly necessary".

After using Apple Numbers to analyze the information that I collected from the thirty-four museum professionals, the descending order of importance of the 21 items in the Fields of Practice questionnaire are as follows: Collection Management 0.838, Digital and social technologies 0.819, Museum education 0.792, Conservation 0.788, Exhibition multimedia and presentation technologies 0.788, Legal context for practice 0.778, Marketing 0.76, Evaluation and visitor research 0.750, volunteers 0.74, Formal Structure 0.735, Community relations 0.719, Communications 0.708, Institutional development, memberships and fund-raising 0.667, Development of the Museum field and profession 0.656, Architecture & facility management 0.656, Governance and leadership 0.646, Human resources 0.635, Visitor Service and guest relations 0.635, English for museum professionals 0.635 Environmental sustainability 0.563, and Financial planning and management 0.480.

According to the above rating order, the top five most important Fields of Practices expected by Chinese museum professionals are Collection Management, Digital and social technologies, Museum education, Conservation, and Exhibition multimedia and presentation technologies. The five least necessary Fields of Practices in the professional training programs provided by American Institutions are Human resources, Visitor Service and guest relations, English for museum professionals, Environmental sustainability, and Financial planning and management.

Based on the data determined by the rating form, an ideal professional training or development program for Chinese museum professionals should cover topics related to

Collection Management, Digital and social technologies, Museum education, Conservation, and Exhibition multimedia and presentation technologies. However, except for the practice field of Museum education, most of the practices are focused on objects or exhibitions. This does not mean that Chinese museum professionals have enough training on audience or visitor-centered practices such as Visitor services and guest relations, but that the theory and standard of People-oriented practices have not been particularly recognized in museum development policies in China.⁴¹ It is clear that the program designer for any international museum program should balance direct training needs of museum professionals with a scientific blue print for the healthy development of the individual institution.

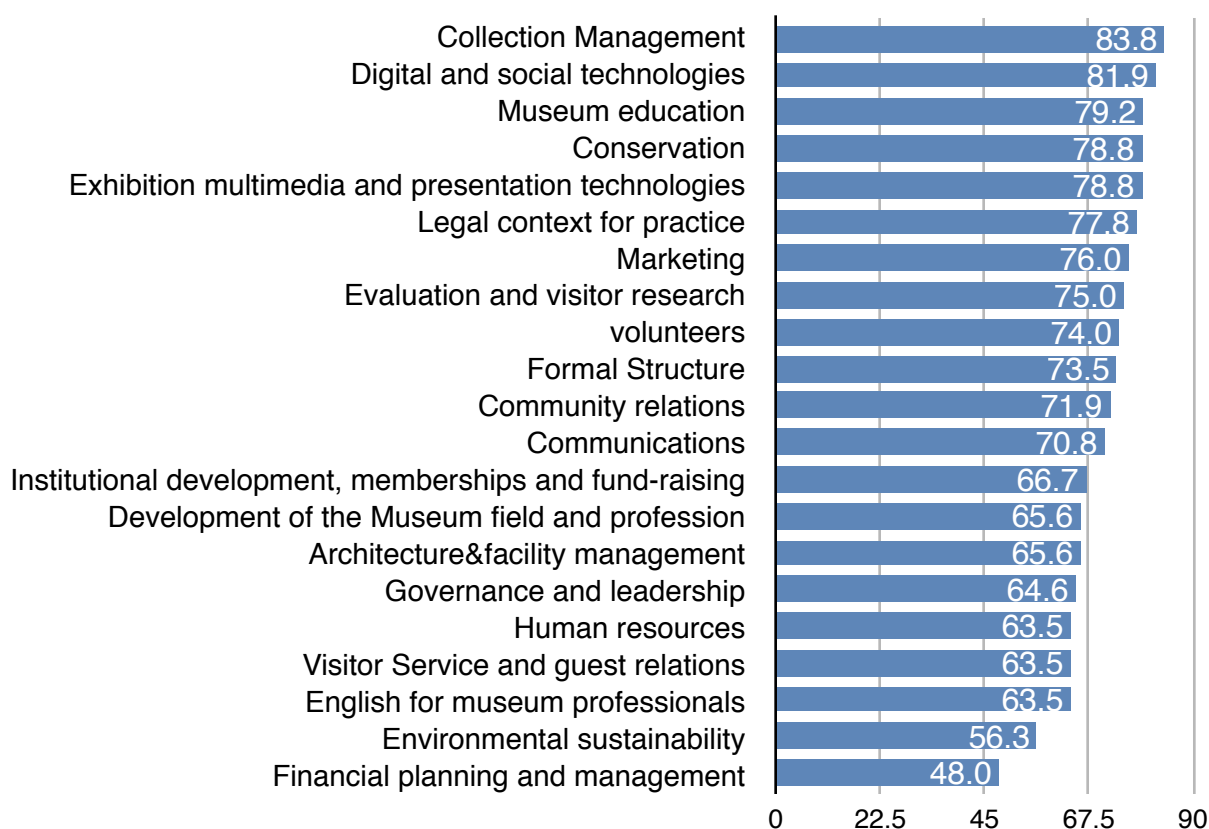


Fig 5. Rating Chart

⁴¹ "坚持以人为本。把以人为本作为博物馆事业加速发展的基本理念", <<博物馆事业中长期发展规划纲要>>, http://www.sach.gov.cn/art/2012/2/2/art_1329_97356.html. (Accessed on Sep. 26th, 2015)

2. Description of Findings Based on In-person Interviews

While I was conducting surveys and interviews either by phone calls or in person, the majority of the interviewees emphasized the difference between the two museum systems in the United States and China. These differences were particularly evident to the directors and deputy directors of the museums in North and Northwest China. They agreed that American museum practices are advanced and comprehensive, particularly in the fields of governing, fund-raising, financial planning and management. However, because most Chinese museums, the key ones in particular, are sponsored either by government-run bureaus or agencies, the essential administrative and management decisions are customarily made by bureaucratic authorities. This is especially true when the decisions are related to financial matters, human resources, and strategic planning. Thus, many practices that might provide professional development or training of different sorts are interesting to the American museum staff, but are neither useful nor practical in the Chinese museum community. Implementing Western models, including American ones, is not only a problem when considering new and particular strategic plans or expansion and development of particular museums, but also a problem in the Chinese museum community.

Many medium level professionals I interviewed who had never been involved in museum professional training programs either in China or in the United States admitted that attending a professional training program was seen as a reward or a mark of staff welfare in their institutions, especially those located in Central and Northwest China. But some complained that there were no recognized standards that one could strive for in order to be

enrolled in a professional training program, no matter how relevant a particular program might be as a training ground for either one's speciality or current position.

Some senior museum administrators, especially deputy directors, shared the idea that instead of organizing professional programs by the American institutions which focus on fund-raising and institutional development programs, that workshops or symposiums specializing in practical museum practices such as conservation and exhibition presentation technologies would be welcomed and found useful.

Some interviewees who have attended professional development programs, especially those who attended professional training programs in the United States, suggested an open system for application and enrollment which would bring in people who were serious about what they wanted to do. And they also recommended a 4-week post-training assistance section after the workshop or training program.

Three of the museum directors I interviewed in person made it clear that Chinese museum systems have improved a lot within the last ten years, and that some of them can be now recognized as world class museums. For this reason, they pointed out that the programs provided by American institutions for Chinese museum professionals should be treated as opportunities for both countries to learn from each other. Some even suggested that the so-called "professional training programs" sponsored by American institutions might suggest prejudice against Chinese museum communities.

When I was conducting the survey at a specialized museum in Beijing, one of the senior administrators suggested that I delete the question related to ethnicity, since it is sensitive and might bring negative effects to my research, especially in China. It is true that the ethnicity issue has been given special attention by the authorities and the general public.

Various levels of government have invested a lot to try to solve this problem and given special support, including funding and opportunities, to ethnic minority communities, including setting up eight community museums financed by the central government in ethnic minority regions. (Zhou, 2015) The issue also includes the raising of attention by international museum communities about the issues related to ethnic minorities within Chinese communities, which can be done by collaboration with museum staffs and museums in these ethnic minority regions as well as financial and technical support.

Some interviewees argued against the necessity of a museum professional language training course. They insisted that since it is a training program held in the United States where English is used everywhere and everyday, it is a waste of time to spent specific hours on English language training. Others believed that English has already been widely taught in all levels of the school education systems in China and that it should be a basic requirement for the professionals when they apply for a position at a museum in China. In a word, English training is important but should not be necessary for a museum professional training program held by an American institution in the United States, because only those with a knowledge of English should be permitted to attend.

All of the museum professionals I interviewed, or who responded to the surveys, confirmed, however, the positive aspects of sending Chinese museum professionals to the United States, and agreed that the idea of an immersion learning experience would open their minds and broaden their career horizons.

3. Meetings/Correspondence with the Hunan Provincial Museum Staff

At the first meeting with the leaders/managers of The Hunan Provincial Museum in Changsha, China on June 6, 2014, Mr. Duan stated that because of their different international and institutional collaborations as well as because of their excellent organization, The Hunan Provincial Museum can be listed as being among the top level museums of the world. He further stated that under the guidelines of museum practices, The Hunan Provincial Museum should have: world-class collections, top-level architecture and physical conditions, and internationally advanced administrative systems and practices. He also affirmed that through The University of the Arts and the Museum Council of Great Philadelphia and Delaware Valley, The Hunan Provincial Museum expects to be introduced to the American museum field and learn from its overseas peers. He looked forward to building up direct and effective communication channels between The Hunan Provincial Museum and UArts as well as the museums of greater Philadelphia.

Mr. Duan also pointed out the importance of my work in the communications between The Hunan Provincial Museum and The University of the Arts. He acknowledged my language abilities as well as professional training and knowledge in Museum Studies. And he confirmed my role as a bridge. (Duan, 2014)

Mr. Duan confirmed that the Hunan Provincial Museum looks forward to collaborations and cooperation with The University of the Arts on the following issues:

- Staff training on Museum Studies and practices;
- Collaborations and cooperation on exhibitions and curatorial practices;
- Exhibition exchanges;
- Collaboration on research and projects;

- Research on topics of museum governance, administrative systems and practices.



Fig. 6: Meeting with the senior staff at the Hunan Provincial Museum in Changsha, Hunan, 2014 (photo courtesy of the Hunan Provincial Museum)

After a year of both oral and written discussion, a Letter of Agreement between The University of the Arts and The Hunan Provincial Museum was signed by both parties on June 1, 2015. On July 28th, 2015, I went to Hunan Provincial Museum again to have a face-to-face conversation with the three staff members who were going to attend the 2015 Uarts International Museum Residency Program to learn about their needs and expectations. It was after this meeting that a section on internships at specific institutions in China according to the nature of the participants academic and professional backgrounds was added to the curriculum of this residency program at the University of the Arts. Additionally, Ms. Li Huijun, the Vice Head of the Museum Institute, emphasized the importance of auditing an Art History class since Chinese audiences have started to pay more attention to art and culture from outside of China, and the Museum has already set up several exhibitions related to Western art and artifacts. (Li, H., 2015)

Mr. Duan had discussed the high requirements necessary in different fields of conservation, curatorial work, as well as museum administration and management on many

occasions before his arrival at the University of the Arts. Mr. Li Jianmao, a 2004 Mellon fellow and the Deputy Director of The Hunan Provincial Museum suggested that a period of one month pre-residency domestic study in China should be provided before participants' residency study in the United States. He also recommended some American museums for the side trips provided in the program, including The Cleveland Museum of Art, The Metropolitan Museum of Art, etc. He also emphasized the importance of a systematic study of each institution's executive structure and the operational procedures in individual departments as well as the evaluation system used for the staff. (Li, J., 2015)

These meetings and the related correspondence between The Hunan Provincial Museum staff members related to these requirements for the program at the University of the Arts led the Directors of the Program to include me in order to help the program set up a unique people-to-people feature which is different from other museum professional training programs designed for Chinese museum professionals in American institutions.

IV. Curriculum and Practices

Based on some of the research and the survey analysis I have done as well as the demands and needs from The Hunan Provincial Museum staff members, the program leaders designed a curriculum combining in-classroom course study, group seminars, guided museum visits, meetings with museum professionals at different institutions, internships, side trips to other cities, museum language workshops, and independent studies.

In the first three weeks of the program, participants visited New York City twice, and Washington D. C. once. They conducted a thorough study through research as well as observation in different institutions, which included Christie's Auction Company, The Metropolitan Museum of Art, The Penn Museum, Winterthur Museum, The Philadelphia

Museum of Art. Through those visits and meetings, the program not only provided exposure and experience to the participants with the American museum practices, but also built up direct connections for future collaborations and cooperation with these institutions through exhibition exchanges and joint programs. For example, Mr. Fang Zhaoyuan, the Curator of Ceramics and Associate Director of the Ceramic Department, was invited by Dr. Robert Mowry from The Harvard Art Museum to co-write an article after the meeting at Christies' in New York. While visiting The Hispanic Society of America in New York, Mr. Fang was also inspired by their Hispanic porcelain collections and decided to conduct further research on related topics with the help of their curators and experts.

Because of the intensive visits and meetings, translation work was lengthy and challenging. Ms. Li and I worked together to make sure the meetings and visits went smoothly and successfully. This collaboration built a shared trust and mutual admiration between us. It also made Ms. Li have the sense of learning by doing, a philosophy that the Museum Studies programs at The University of the Arts require. (Li, H., 2015)

V. Suggestions/Comments from Individual advisors and the Program Advisory Team

After the program has conducted for 3 weeks, three of the program advisors and leaders, Dr. Helen Shannon, the Director of Museum Education program at the University of the Arts, Dr. Joseph Gonzales, and I, gave suggestions and comments on the program and stated our ideas about making the program better. Dr. Shannon declared that understanding the cultural differences as well as the two different kinds of museum practices were the starting point for conducting a collaboration on museum professional training with Chinese museum professionals. She suggested that in the future, if the Chinese museum community

wants to send professionals to her program, she would first send them a packet of the references and readings. She insisted that to observe what the Chinese peers have done and are doing is as important as giving the opportunity to the program participants to participate in courses either virtually or in-person before they start their residency program. Efficient communication between the advisors on program schedules and curriculum, she suggested, would also help the program leaders make the program better. She also suggested that the program participants need to prepare themselves before they come to the United States. She suggested some practical comments on implementing the program, including setting up the Wechat app in order to permit sufficient communication with the Chinese professionals. She also suggested that the Chinese participants attend some professional organizations, such as the Museum Educator Roundtable, a national organization for museum educators as well as getting them getting access to professional journals including *Museum Educator*, *Museums*, and *Society Social Issues*. (Shannon, 2015)

In a recent meeting with Dr. Joseph Gonzales, both of us agreed that up to now, the program had been going really well; that, although we had learned that certain procedures might be changed, we had done our best to realize the objectives that we had set down at the very beginning. We agreed that while it was a pilot program, through my contributions and by taking advantage of the strengths of The University of the Arts and the professional training of both Dr. Gonzales and myself, we had produced a unique and distinct program, which differed from all other museum professional training programs. We recognized the program as an opportunity for us both to share our understanding and experience with our Chinese peers and to set up a platform for communication and collaboration. Dr. Gonzales also pointed out some practical issues that needed further attention, including adding a third

administrative assistant who can document the process of the program, help to coordinate communications between the program participants, the Office of the Provost, as well as the appointed contact persons. (Gonzales, 2015)

After getting the housing issue settled, we learned a lesson that it is very important, which was to provide comfortable, home-style housing for the participants in order to allow them to focus on learning. Dr. Gonzales has foreseen the need to increase the per-person cost which could be accomplished by different ways of raising funds. Both of us agreed with some of the Chinese senior museum administrators including Mr. Li Jianmao, the Deputy Director at the Hunan Provincial Museum, that in the future, the program will be divided into two parts: one, the pre-residential part in China; and the other, the residential part in the United States. Dr. Gonzales agreed to create an advisory committee including the instructors for the internships, and the directors of the Museum Studies programs, Professor Virginia Bower, etc. Dr. Gonzales endorsed the idea of doing more assessment at the end of the program to take it from a pilot program to a more mature professional exchange program.



Fig. 7: Launching the 2015 UArts International Museum Studies Residency Program (photo courtesy of Li Huijun)

CHAPTER 6

Research recommendation

The whole process of conducting my thesis research has been lengthy, challenging, time and labor consuming, and expensive. Compared to conducting interviews in the United States and collecting survey responses from China, the literature review has been relatively easy, although I did have to spend over six months collecting and reviewing related books and articles because my thesis topic has not been widely discussed. I did both the domestic and international research and interviews with family financial support and limited institutional financial aids. This would have been difficult for most graduate students who receive limited financial assistance from their universities or families. Based on my sixteen month experience, I would not suggest that graduate students and museum professionals chose a thesis topic which clearly will require a continuous amount of international communication, transportation, labor, time, money, and assistance from people beyond their thesis committee members and advisors, unless they expect to devote their careers to it in some way, and will thus gain necessary experience for their futures during their thesis research.

Another suggestion would be to select the most efficient and effective communication media for interviews and surveys. Communication by email is common in the United States; but people in China do not rely on email for communication. They use the phone, and, more recently, *Wechat* much more often than email. Another point to consider, when working internationally, is the time differences between continents, which makes scheduling interviews a challenge. For example, most of the time, the directors I interviewed were available only during their lunch break. However, the lunch break time in China always occurs in the middle of the night in the United States. Thus, conducting interviews was a personal challenge

beyond that of even getting permission to interview busy and influential senior administrators in the first place.

Thirdly, to be punctual is one of the most important characteristics in American society and now it is also true in China, especially when conducting projects associated with experts and senior administrators. When I was interviewing Chinese museum professionals, I would make sure to arrive at their institution or call them at the exact time that we have scheduled, a habit which impressed many Chinese professionals. When I was in Beijing and tried to interview a very important specialist at The National Museum of China, I underestimated the complications of the city's subway system and got lost, and thus missed my chance to interview a distinguished expert. Thus, my third suggestion is that in a project in which research must be gained from experts, "Time Matters." One must be able to know about the circumstances and be available for one's interviewees on their own time.

The fourth suggestion is related to issues of technology, if one is working cross-culturally. At first, a staff member at a national museum helped me by collecting over fifty surveys from different institutions in China. However, when I opened the file, I was astonished at the garbled data that was displayed on my laptop when it was converted into a file that was not readable. Even later, when I asked for help from a technician, the file still could not be accessed. For this reason, all fifty survey responses were unusable. So, I would suggest using a Word document when communicating with Chinese individuals. Because PDFs and Keynotes files are not common in China, using them may cause unexpected difficulties when implementing a project.

It has been suggested that I provide a sample curriculum for a professional training or development program for Chinese museums workers, based on my research, training, and work experience. However, considering my limited research and professional experience in the museum field at this moment, this task is beyond my current abilities. However, I will, hopefully, be able to accomplish this in my doctoral work in which I will be doing further study in this field.

The last, but not least, suggestion to graduate students is to find the right people for one's thesis committee. The choice of the thesis committee members and chairperson can definitively influence the quality of one's research and writing. And at the same time, these individuals can become models to follow when one gains a professional position and needs to help others with their projects. I believe that I selected the best thesis committee chair and thesis advisor/reader. Experienced and generous as they are, they always gave me sincere encouragement, full support and timely responses as well as professional editing, which helped me conquer all kinds of difficulties and to realize my dreams.

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文革停了两年。但由于恢复快, 有小屯南地甲骨, 妇好墓等发现, 仍然可以说是黄金期。

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Appendix 1: Survey -- English

Please answer the following questions to help provide information for a thesis investigating the museum professional training programs designed for Chinese museum professionals in the United States. 20 ~ 30 minutes might be needed to complete this survey. Your information provided will be used for academic research only. Your time and help are greatly appreciated.

Thank you for your participation!

1. Have you ever attended a museum professional training or degree/certificate program in the United States?

No _____ Yes _____ If Yes, please indicate the name of the program(s) _____

_____, in year _____.

2. Have you ever attended museum professional training or degree/certificate programs in China?

No _____ Yes _____ If Yes, please indicate where (city or cities) _____

and the organizing institution _____, in year _____.

3. Given enough financial resources and time, do you think a museum professional training program for Chinese museum professionals at an institution in the United States would provide important training not available in China?

No _____ Yes _____ Please indicate why or why not _____

4. Do you think a museum professional training program in China organized and instructed by American museum professionals would provide important training not available in museum professional training programs instructed by Chinese museum professionals?

No _____ Yes _____ Please indicate why or why not _____

5. In your opinion, which one of the two previous options described would provide greater learning opportunities to Chinese museum professionals, and why?

- a. museum professional training programs for Chinese museum professionals at an institution in the United States
- b. museum professional training program in China organized and instructed by American museum professionals

Please indicate why _____

6. Is your institution a member of any international museum professional organization?

- a. AAM b. ICOM c. Not yet d. Other(s): _____

7. What is your age range?

- a. 25 - 34 b. 35 - 44 c. 45 - 54 d. 55 - 64 e. 65 and older

8. What is your gender?

- a. Male b. Female c. Decline to answer

9. What ethnicity do you identify with?

- a. Han b. Ethnic minority (please specify) _____ c. Decline to answer

10. What is your job title?

- a. Museum Director b. Chief Secretary of the Party
c. Deputy Director d. Departmental Director
e. Other: _____

11. What is the primary area of study you have completed?

- a. Museum Studies b. History c. Archeology d. Chinese Literature e. Law f. Sociology
g. Administration/Management h. Geology i. Biology j. Art k. Other:

12. What region is your institution located in?

- a. Northeast China: Liaoning, Jilin, Heilongjiang
b. North China : Beijing, Tianjin, Hebei, Shanxi, Inner-Mongolia
c. East China: Shanghai, Jiangsu, Zhejiang, Shandong, Anhui
d. Central China: Hubei, Hunan, Henan, Jiangxi
e. South China: Guangdong, Guangxi, Hainan, Fujian
f. Northwest China: Shaanxi, Gansu, Xinjiang, Qinghai, Ningxia
g. Southwest China: Sichuan, Chongqing, Guizhou, Yunnan, Tibet
h. Hong Kong, Macao, and Taiwan
i. Other: _____

13. Which category best describes the financial condition of your institution?

- a. It is sponsored by the central government.
b. It is sponsored by the central government and provincial/municipality government.
c. It is sponsored by the central, provincial/municipality, and the city government.

-
- d. It is sponsored by the provincial/municipality government.
 - e. It is sponsored by the provincial/municipality government and the city government.
 - f. It is sponsored by the city government.
 - g. It is sponsored by a university/academy/institute.
 - h. It is sponsored by a cooperation.
 - i. It is sponsored by a person/family.
 - j. Other: _____

14. Please indicate the type of institution in which you work.

- a. Aquarium
- b. Arboretum/ Botanic Garden
- c. Art Museum
- d. Children's Museum
- e. General Museum (A museum that addresses two or more disciplines to a significant extent; for example a museum that interprets both art and history or both history and archeology)
- f. Historic House/ Site
- g. Natural History
- h. Zoo
- i. Specialized Museum
- j. Academic Institution
- k. Other: _____

15. How long have you been working in the current museum ? _____ years.

And how long have you been working in the museum field? _____ years.

16. Who do you believe should play the primary role in providing and improving museum professional training for Chinese museum professionals? Please select all that apply.

- a. Chinese Museums Association
- b. State Administration of Cultural Heritage
- c. Regional Museum Association
- d. Chinese cultural/academic institutions
- e. Chinese universities with Museum Studies programs
- f. American Alliance of Museums
- g. International Council of Museums
- h. Non-Chinese cultural institutions or foundations
- i. Non-Chinese universities with Museum Studies programs
- j. Museum related professional associations
- k. Other (Please specify): _____

17. Please rate the level of knowledge or ability that you believe is necessary for Chinese museum professional training programs provided by institutions in the United States.

Field of Practices	Practices	Not necessary: level 0	Marginally necessary: level 1	Moderately necessary: level 2	Highly necessary: level 3
Development of the Museum field and profession	history, types, roles and functions, museum organizations, standards, ethics and values, criticism				
Formal Structure	authority, governing laws, mission, by-laws				
Governance and leadership	board, responsibilities, professional training, monitoring/ guidelines				
Legal context for practice	systems, responsibilities, intellectual property, repatriation, diversity, accession, deaccession, contract laws: loan/ exchange				
Human resources	organizational structure, compensation, hiring, discharge, staff morale, performance measures and evaluation, training needs analysis				
Financial planning and management	audit, budget, financial control, documentation, reporting, risk management, earned-income activities: fees, retail				
Institutional development, memberships and fund-raising	strategies, donor research, philanthropic policy and trends, grant development, donor cultivation, sponsorship, membership systems and management, programs and communication				
Marketing	market research, visitor research, advertising, audience building, and public relations, digital marketing, media relations				
volunteers	volunteer recruitment, training, internship system				
Visitor Service and guest relations	visitor experience planning, visitors tracking and analysis, feedback, visitor amenities				
Evaluation and visitor research	instrument preparation, methodology, evaluate goal achievements, impacts of programs and activities				
Museum education	history and philosophy, educational theory, informal learning theory, psychology, public program development for all audiences				

Field of Practices	Practices	Not necessary: level 0	Marginally necessary: level 1	Moderately necessary level 2	Highly necessary: level 3
Community relations	assessing/understanding community needs, interactions between communities, their heritage and economic development, strategies and tools for community collaboration				
Collection Management	history and philosophy of collecting, policies, systems and standards, accession, registration, cataloguing, record keeping, computer software, storage methods and systems, preventive care and pest management, deaccession/disposal, environment, moving, loans, digitization				
Conservation	conservation and restoration strategies, policies, technologies, techniques				
Exhibition multimedia and presentation technologies	exhibition planning, design, fabrication, installation and evaluation, history and philosophy, lighting, audiovisuals, and computers in exhibit, principles				
Digital and social technologies	technologies for exhibitions and interpretation, technologies for educational and public programs, data management, website, social media, digital exhibition				
Architecture and facility management	Accessibility standards, environmental controls, museum architects, relationship of form and function, climate and cultural milieu considerations, security				
Environmental sustainability and its impact	environmental audits, sustainable development, sites, landscapes, historic structures				
Communications	Inter-cultural communication, public relations, external affairs, advocacy, cross-cultural diverse circumstances				
English for museum professionals	written, oral skills, and terminology/vocabulary				

18. Please feel free to use the space below to provide any additional comments you may have regarding any aspect or needs of museum professional training for Chinese museum professionals by American institutions and museum professionals.

After completing the survey, please send it as an attached file to bwu@uarts.edu, or fax it to 01.215.717.6326, or mail the original copy to Bin Wu and Dr. Joseph Gonzales, Museum Studies Department, Terra Building 1027, The University of the Arts, 320 South Broad Street, Philadelphia, PA 19102, USA.

Thank you very much!

Both English and Chinese version of the instrument are made by Bin Wu, instructed by Dr. Joseph Gonzales, amended by Professor Virginia Bower, and Professor Nancy Davenport at the University of the Arts in the United States, in November, 2014. Fields of practices are partially adapted from ICOM Curricula Guidelines for Museum Professional Development (2009). Some of the Chinese translations have referred to National Standards & Best Practices for U.S. Museums (Chinese version).

Appendix 2: Survey -- Chinese

本调查问卷旨在为研究美国的文博机构为中国的文博工作人员提供文博工作人员职业培训的科学论文提供有效数据和信息。您的回答无所谓对错，只需如实填写即可。完成本问卷大概需要20 ~ 30 分钟。非常感谢您的帮助和付出的宝贵时间。本调查问卷为匿名形式，您提供的信息仅供学术研究。

非常感谢您的参与！

1. 您是否曾经赴美国参加过文博工作人员职业培训或者相关学位/资格证书项目？

没有参加过 _____/ 参加过 _____

如果参加过，请注明项目名称 _____，于_____年参加。

2. 您是否曾经在中国参加过文博工作人员职业培训或者相关学位/资格证书项目？

没有参加过 _____/ 参加过 _____

如果参加过，请注明主办单位 _____所在城市_____，于_____年参加。

3. 如果有充分的资金和时间，您是否认同中国的文博工作人员赴美国的文博机构接受职业培训，可以获得一些国内目前的文博工作人员职业培训项目和指导人员还不能提供的培训内容，而且这些内容对中国的文博工作人员职业发展很重要。

不同意_____ 同意_____ 请注明原因_____

4. 您是否同意这个观点：美国的文博工作人员到中国来组织和指导文博工作人员职业培训项目，中国的文博工作人员可以获得一些国内目前的文博工作人员职业培训项目和指导人员还不能提供的培训内容，而且这些内容对中国的文博工作人员职业发展很重要。

不同意_____ 同意_____ 请注明原因_____

5. 在您看来，上述两种培训形式哪一种可以为中国的文博工作人员提供更有效的学习机会？为什么

a. 中国的文博工作者赴美国参加美国的文博机构提供的职业培训

b. 美国的文博工作者来中国组织和提供文博工作人员职业培训

请注明原因_____

6. 您现在的工作单位参加了国际性的博物馆协会或组织吗?

a. AAM b. ICOM c. 还未加入任何国际性的博物馆协会或组织

d. 其他 (请注明) _____

7. 请问您的年龄属于下面哪一个范围?

a. 25 - 34 周岁 b. 35 - 44 周岁 c. 45 - 54 周岁 d. 55 - 64 周岁 e. 65 周岁及以上

8. 请问您的性别?

a. 男性 b. 女性 c. 无可奉告

9. 请问您的民族?

a. 汉族 b. 少数民族 (请注明) _____ 族 c. 无可奉告

10. 请问您在现工作单位担任的职务?

a. 馆长/所长 b. 党委书记 c. 副馆长/副所长 d. 部门主管

e. 其他 (请注明) _____

11. 请问您在参加工作前所学的专业符合以下哪项?

a. 博物馆学 b. 世界/中国历史 c. 考古学 d. 中国/外国文学 e. 法律 f. 社会学 g. 行政管理
h. 地理 i. 生物 j. 美术 k. 其他 (请注明) _____

12. 您现在的工作单位属于哪个区域?

a. 东北地区: 辽宁、吉林、黑龙江
b. 华北地区: 北京、天津、河北、山西、内蒙
c. 华东地区: 上海、江苏、浙江、山东、安徽
d. 华中地区: 湖北、湖南、河南、江西
e. 华南地区: 广东、广西、海南、福建
f. 西北地区: 陕西、甘肃、新疆、青海、宁夏
g. 西南地区: 四川、重庆、贵州、云南、西藏
h. 港澳台地区: 香港、澳门、台湾
i. 其他 (请注明) _____

13. 请问下面的描述哪一种最符合您现在的工作单位?

a. 由中央财政支持.
b. 由中央、省\直辖市\自治区政府的财政支持.
c. 由中央、省\直辖市\自治区政府、市政府的财政支持.

-
- d. 由省\直辖市\自治区政府的财政支持.
 - e. 由省\直辖市\自治区政府、市政府的财政支持.
 - f. 市政府的财政支持.
 - g. 由大学/学院主办。
 - h. 由公司/集团/机构主办。
 - i. 由个人/家族主办.
 - j. 其他（请注明） _____

14. 请您从下面的选项中选择您认为最符合您现在的工作单位的类型的选项：

- a. 海洋/水族馆
- b. 植物园
- c. 美术馆
- d. 儿童博物馆
- e. 综合博物馆 (博物馆的陈列涵盖了两个或以上的领域：如收藏和展示了艺术和历史或者历史和考古等)
- f. 历史建筑/遗址
- g. 自然博物馆
- h. 动物园
- i. 专业博物馆
- j. 学术机构
- k. 其他（请注明） _____

15. 请问您在先工作单位工作的年数？ _____年。

请问您在文博领域工作的年数？ _____年。

16. 您认为哪些单位和组织应该在中国的文博工作人员职业培训方面起着重要的作用? 本题为多选.

- a. 中国博物馆协会
- b. 中国的各地方博物馆协会
- c. 中国的文化和学术机构
- d. 中国的有博物馆学专业的大专院校
- e. 美国博物馆协会
- f. 国际博物馆协会
- g. 境外的文化机构和基金会
- h. 境外的有博物馆学专业的大专院校
- i. 与博物馆相关的行业协会
- j. 其他（请注明） _____

17. 以下为文博工作人员职业培训实践领域列表。如果美国的文博或学术机构为中国的文博工作人员提供职业培训，请根据您的认识，针对这些实践领域在培训中的必要程度做出相应选择。

实践领域	实践内容	没有必要： 0	有限需 要：1	比较需 要：2	非常需 要：3
文博领域和职业的发展进程	历史, 类型, 重要性和功能, 文博组织, 标准, 道德和价值, 批判				
管理结构	决策者, 管理条例和法规, 办馆宗旨, 内部章程				
管理和领导	董事会, 职责, 职业培训, 监管/ 指导条例				
实践过程中的法律问题	系统, 职责, 知识产权, 文物回流, 文化多样性, 文物入藏, 文物出藏, 合同: 借展\换展				
人力资源管理	组织结构, 薪酬, 招聘, 解聘, 员工的士气, 工作效绩评估, 培训需求分析				
财务计划与管理	审计, 预算, 财务监管, 凭证登记, 报表, 风险管理, 经营收入: 票务、零售				
机构发展, 会员制度与募集资金	策略, 捐助人研究, 慈善事业政策与发展趋势, 资助金发展, 捐助人培养, 赞助, 会员制体系与管理, 公众项目与交流				
市场管理	市场调查, 游客调查, 广告与宣传, 游客与公共关系, 数码市场, 媒体关系				
志愿者管理	志愿者招募与培训, 实习生体系				
游客服务与宾客关系	游客体验规划, 游客参观跟踪调查与分析, 信息反馈, 游客服务设施				
测评与游客分析	测评工具准备, 测评方法论, 测评目标的达成, 项目与活动影响与效果				
博物馆教育	历史与哲学基础, 教育理论, 非正式教育理论, 心理学, 针对不同年龄层的公众教育项目发展				

社区关系	分析/了解社区需求, 与社区的互动, 与社区合作的策略和方法				
藏品管理	收藏的历史和哲学基础,政策法规, 系统和标准, 入藏, 登记, 编目, 资料保存, 计算机软件, 保管方法和系统, 预防性地保管和虫害控制, 出藏/除藏, 环境, 转移, 出借, 数据化				
文物保护	文物保护和修复的策略,政策, 技术, 工艺				
展览的多媒体应用和 展示的技术	历史和哲学基础, 展览规划,设计, 制作, 安装和评估, 照明, 视听设备, 展览中的计算机设备, 原理				
数码和社交科技	用于展览和讲解的科技, 用于教育和公众项目的科技, 数据管理, 网站和社交媒体, 数码/在线展览				
建筑和设备管理	可访问性的标准, 环境控制, 博物馆建筑, 形式与功能的关系, 气候和文化环境方面的考虑, 安保				
环境可持续发展及其影响	环境审计, 可持续发展, 场所, 景观, 历史结构				
交流	跨文化交际, 公众关系, 外部事务, 政治宣传, 文化多元化环境下的跨文化交流				
文博工作人员英语	书面和口头表达, 专业词汇和术语				

18. 请就美国文博机构和工作人员为中国文博工作人员提供职业培训方面提出您的想法或建议。

为了保证资料的完整与详实，请你再花一分钟，翻一下自己填过的问卷，看看是否有填错、填漏的地方。完成本问卷调查后，请您以电子邮件的附件形式发到bwu@uarts.edu,或者传真到01.215.717.6326，也可以以信件的方式邮寄到如下地址：Bin Wu and Dr. Joseph Gonzales, Museum Studies Department, Terra Building 1027, The University of the Arts, 320 South Broad Street, Philadelphia, PA 19102, USA.

对于您所提供的帮助，我们表示诚挚的感谢！

本调查问卷中、英文版由美国艺术大学伍彬制作，约瑟夫·冈萨雷斯博士指导，弗吉尼亚·鲍尔教授、南希·戴维波特教授修改。制作时间为2014年11月。本调查问卷的“实践领域”内容，部分参考《国际博物馆协会博物馆职业发展课程纲要2009年版》，部分术语的翻译参考《美国博物馆国家标准最佳做法·中文版》。

Appendix 3

ICOM Curricula Guidelines for Museum Professional Development

I. General competencies:

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

Communications

Inter-cultural communication Written, oral and non-verbal Terminology / vocabulary

Environmentalism and its impact

Conservation ethic

Environmental audits - compliance, energy, activities, issues

Environmental custodianship

Sustainable development practices

Evaluation methods

Analysis of data Data collection Project design Purpose

Report methods

Financial management

Elementary numeracy

Basic analysis, monitoring, and reporting methods

Information Technology

E-mail

Web sites

Multimedia formats Database management

Interpersonal relationships

Collaboration and networking

Disability awareness Strategies for museums Political considerations

Museums and society

Accountability

Issues of identity and discrimination

Ethnic, racial, cultural and intellectual diversity
Knowledge of local, national, regional, international issues, resources and conditions
Promotion of peace and understanding amongst people
Public trust

Nature of work

Administrative and management policies and practices Affiliations with other organizations / consultancy / outsourcing Multi-disciplinary environment
Quality maintenance of services and products

Professionalism

Contributions to field Continued education Ethics and values Personal

Specific to an individual museum and culture Relative to discipline and occupation
Identity
Intellectual curiosity

Initiative, self motivation, self-evaluation, flexibility
Leadership
Organization of museum associations - local, regional, national, international Self-management of career
Standard-setting
Recognition and integration of diversity into all processes
Recognition of excellence
Vision of and purpose for museums and personal role at individual institution

Project Management

Delegation and review Multi-disciplinary environment Planning and organizing Priority-setting
Problem-solving

Resource management, implementation and evaluation Team processes

Research

Ability to seek out and acquire new information, apply learning to tasks Critical thinking
Methodology

Resources in the field

Literature and information sources including bibliographies, directories and indexes
Professional associations: international, national, regional and local

II. Museology Competencies: Knowledge of and skills in the application of the intellectual foundations of museum work

Community museology

Assessing / understanding community needs

Exhibition techniques as tools for mobilizing community members for the use of their common resources

Interactions between communities, their heritage and economic development Processes which originate from community efforts

Development of the museum profession

Criticisms of museums

Definitions of / distinctions between / numbers of museums of different disciplines / types

History, philosophies and current status of museums, the profession and collections generally and in local, regional, national and international contexts

Rationale for museums

Roles and functions of museums

Traditional core practices Leisure and tourism Identity and nationalism

Vision

Governance

Board (or other governing body) composition Monitoring responsibilities

Types

Policy making

Roles and relationships

Issues in museum practices

Business orientation vs. larger public "good" "Collections" vs. "Ideas"

Dominant voice / power in museum interpretation Cultural democracy

Intellectual access

Physical access

Professional vs. vocational occupation

Repatriation of cultural patrimony, human remains, funerary goods

Legal context for practice

Cultural heritage - local, regional, national and international approaches including conventions

Copyright and artists' rights - national laws and International Conventions
Artistic freedom of expression - local, national and comparative approaches

Political, economic, social and cultural contexts of museums in local, national and international arenas including globalization, environmentalism, sustainable development, and cultural diversity

Research activities, both discipline-based and museological

III. Management Competencies:

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

Accreditation

Advisory bodies

Public, professional, discipline-based Architecture

Accessibility standards Adaptive use Environmental controls Furnishings

Museum architects

Relationship of form and function

Theory and practice of museum architecture: Discipline, cultural milieu, and climate considerations Visitor amenities - lounge, restrooms

Business and operational management

Contract management Policy development Program development Goal setting

Priority setting Clarification of objectives Strategic planning Resource management
Implementation Evaluation

Community relations

Advocacy

Coalition-building

Public programming activities

Financial planning and management

Audit

Budget Financial control Documentation

Reporting

Risk management

Formal structure

Authority under which museum is established Governing laws under which museums are constituted Articles of incorporation

Constitution and by-laws
Statement of purpose / intent / mission

Fund raising and grant development (income-generation)

Development (income-generation) plan Record keeping and acknowledgments Resource identification
Capital campaign
Gifts / bequests Techniques / Strategies

Human resource planning and management

Allocation of resources
Analysis of tasks
Authority
Compensation structuring (pay/salary scales) Consultancy and contract workers Cross-cultural training
Diversity
Hiring (recruiting) / discharge (dismissal) of employees
Labor relations
Management of multi-discipline, multi-cultural teams and organizations Staff morale and motivation
Performance measures and evaluation
Supervision
Training needs analysis of organization and staff and provision Volunteers

Income producing activities

Concessions (franchises) Fees
Retail operations

Information management Insurance / indemnity Law

Legal system - national and international comparisons Legal status of museum
Legal responsibilities of personnel and board
Law and the collection - accessioning, de-accessioning and bequests Contract law, including loans and exhibition exchanges
Tax law

Marketing

Audience (visitor) research Promotional materials Public image
Tourism / business links Tools for communicating

Membership / "friends" organizations

Services
Hospitality management

Physical plant and site management

Emergency preparedness Fire, safety, and security Plant maintenance

Public affairs

Media relations Organizational Theory

Best practices
Cross-cultural skills
Processes of change
Change management
Models of organizational change Reflexive practice

Techniques for fostering creative thinking and action in work Understanding of how innovations emerge within complex organizations Re-engineering

IV. Public programming competencies:

Knowledge of and skills in serving the museum's communities

Communications

Communication theory
Knowledge of the dynamics of symbolic experience
Developing communication linkages and creating relevant focal points and forums for exchange of ideas
Orientation - physical and intellectual
Semiotics - what things signify
Signage (labeling etc.)

Exhibitions

Exhibition theory Graphics
History and philosophy Lighting

Planning, design, fabrication, installation and evaluation Principles of visual presentations
Types / styles of exhibitions
Use of audiovisuals, computers

Virtual exhibitions
Web site creation and management

Education and interpretation

Educational theory, psychology, and sociology
History and philosophy

Learning theory
Planning, design, production and evaluation of programs Models of practice
Use of text, objects, graphics, manipulative materials and media Policies

Publications and products

Visitor service and public relationships

Circulation
Local, national, international and regional situations, issues Management of visitation
Non-visitors characteristics
Numbers and types
Preservation requirements of collection and structure Visitor characteristics

V. Information and collections management and care competencies: Knowledge of and skills in creating, preserving and sharing museum resources

Archives

Records management

Collections

Access: cultural, physical and intellectual: visitation, tourism Agents of deterioration: physical, chemical and biological factors Automation: Computer software and hardware selection
Cataloguing
Collection issues
Collection management
Preventive care
Copies / reproductions / digitization
Copyright
Quality control

Development
Documentation / Data management
Generation, organization and care
Electronic / world wide web aspects
Environmental monitoring and control
Temperature, relative humidity, light and atmospheric pollutants Handling
History and philosophy
Kinds of collections
Ancillary collections including audiovisuals, slides, negatives Built environment including sites, landscapes, structures Cultural heritage including oral history, folklife, language
Documents, manuscripts, archives
Objects, artworks, sculptures, specimens, prints

Packing and transporting
Pest management
Policies
Principles of conservation / restoration
Properties of materials, implications for preservation Registration
Accession
Deaccession
Disposal Loans
Resources
Standards
Storage
Theft
Use of (in):
Natural and cultural contexts
Exhibitions
Public service role
Research
Library and information services
Scientific activities
Data collection, preparation and analysis
Research design
Phases of the research process
Sampling procedures / survey tools / procedures

Appendix 4: General Description

International Museum Studies Residency Program

Program Contacts

Joseph J Gonzales, PhD, Director, jgonzales@uarts.edu, 215-717-6640

Ms. Bin Wu, Project Assistant and Translator, bwu@uarts.edu, 267-237-8311

Jenna Brancy, Museum Studies Department Administrative Assistant, jbrancy@uarts.edu, 215-717-6074

Program Overview

The UArts Museum Studies Department (MSD) is working with the Hunan Provincial Museum (HPM) to provide a twelve-week professional education residency for three senior-level staff members. The fellows are:

- **Mr. Duan Xiaoming**, Deputy Director
[Areas of expertise: Chief administrative officer, Law, Operations, Management]
- **Mr. Fang Zhaoyuan**, Curator and the Associate Director of the Ceramic Section
[Areas of expertise: Curation, Archaeology, Chinese ceramics, Collections management, Exhibition design]
- **Ms. Li Huijun**, Vice Head of the Museology Institute and Director Secretary
[Areas of expertise: Staff Learning & Development, Publishing, Management, Language translation]



The original HPM was built in 1951 in the Hunan provincial capital city of Changsha. The museum is one of eight national museums and attracts over one-million visitors annually. With the mission to educate, inspire and enrich the visitors through the preservation, research, display and interpretation of the cultures of Hunan, it presents a panoramic picture of Hunan civilization and its rich contributions to national heritage. It holds a collection of more than 180,000 objects, including important silk coffin

banners and lacquer excavated from the Han Dynasty tombs (206 BC–220 AD) at the Mawangdui archeological site. It also possesses bronze wares of the Shang and the Zhou Dynasties, cultural relics of the Chu State, pottery and porcelain works from various dynasties, calligraphy works and paintings, and modern cultural relics.

The museum is currently closed for renovation and expansion and will reopen in 2017 as a state-of-the-art 83,000m² facility. In addition to increased research, storage, and conservation space, exhibition and visitor education facilities are being enhanced in order to serve 3 million visitors annually. Based on an anthropological approach, the new site will feature displays on “Hunan People” in order to present the history and heritage of the Hunan Province to the Chinese and international public. It will continue its program of presenting special and temporary exhibitions at home and abroad, while staging themed exhibitions such as bronze wares, ceramics, calligraphy, and painting.

The leaders of the museum are using this “down time” to provide senior-level staff with professional development training.

Program Objectives

- Provide the HPM fellows with training in and exposure to exceptional and innovative museum practices through resources from UArts and museums in Philadelphia, New York, and Washington, D.C.
- Provide intensive training in Western museum terminology and practices.
- Build awareness of Chinese and Chinese-related museum and archival collections in the Philadelphia and adjacent region.
- Create contacts and bridges between Philadelphia and regional museums’ staff and HPN fellows in order to cultivate relationships for future exchanges.
- Provide HPM fellows with venues to present the work, plans, and collections of the HPM.

Fellows’ Objectives for Museum Meetings

- The Deputy Director and his colleagues are interested in meeting with museum staff to explore exchange potential and opportunities between his museum and yours.
- The group’s interests extend beyond Chinese art, including Native American, Meso-American, and other non-Chinese themes as the Chinese public is increasingly interested in learning more about the rest of the world.
- The Hunan Provincial Museum has its own signature collections, which include objects from the Han Dynasty Mawangdui archeological sites; a renowned collection of ancient and historical Chinese musical instruments; and of course collections representing different mediums and periods in Chinese art.

Appendix 5: Cover of the Fellows Handbook

