

Abstracts

Magdolna Nagy

How do museums see the relationship with higher education institutions and the opportunities for further development? The result of the nationwide research

The Hungarian Open Air Museum – Museum Education and Methodology Centre (MOKK) launched a complex research project in April 2020 to investigate the relationship between museums and higher education institutions in Hungary. The research – which consisted of numerous quantitative and qualitative surveys – aimed to monitor the current practices, experiences, and challenges of these cooperation. This research serves as a basis for further methodology development projects by MOKK that support the partnership building of these parties.

The necessity of the research was also underlined by the 19 pilot projects in which museums developed and implemented museum educational programmes for public education with the involvement of universities. The research monitored the partnerships from the point of view of both sides – with a special focus on the institutions participating in the pilot projects. The surveys of the museums and of those universities that did not participate in the pilot projects were made by MOKK; this paper summarizes its result.

The study concludes that at present universities have a greater interest in these partnerships than museums. Barriers to cooperation include lack of financial resources, lack of capacity, geographic distance, and limited free time of the students. Further partnerships could be achieved if both sides had more knowledge of each other activities, possible areas and forms of collaboration and what parties can provide for each other.

Further cooperation could be achieved if both parties had more knowledge about the activities of the other institution, the possible areas and forms of cooperation, and what they can offer each other in terms of mutual benefits.

Keywords: partnership of museums and universities; survey; impact assessment of pilot projects

Zsuzsa Koltai

Collaboration between museums and higher education – Possible improvements from the perspective of higher education

At the request of the Hungarian Open Air Museum – Museum Education and Methodology Centre (MOKK), between December 2020 and January 2021, our research team conducted structured interviews with those academics who had been involved in museum education projects of the „Museum and Library Developments for All” priority project (identification number 3.3.3-VEKOP-16-2016-00001) in order to examine the effectiveness of the museum education projects and explore forms of collaboration between museums and universities. Present study summarizes the specifics of the relationship of higher education

institutions involved in the museum education projects with museums. Beside the various forms of cooperation between museums and the project partner higher education institutions, the current role of museum learning in trainings of the examined university organizational units were also explored by the research team. Based on the analysis of the research results and the suggestions of the interviewees, the paper defines possible directions for improving collaboration between museums and higher education institutions.

Keywords: collaboration; museum learning; higher education

Beatrix Vincze – Katalin Kempf

The experiences of the Museum Education Programme at the Eötvös Loránd University Faculty of Education and Psychology in the light of the challenges

The study aims to present the current practice of museum education in the light of the experiences of the museum education advisor training at ELTE PPK. The challenges of the 21st century are shaping the expectations of museums and museum education from day to day. The history of the pandemic (2020–2021) so far has highlighted that digital/virtual museums and online museum content expect a new set of pedagogical approaches. Our main questions were: 1. How well can the renewed educational offer meet the challenges of the 21st century? 2. What new problems did the pandemic face in the museum culture that has embarked on the path of digitization? 3. How do museum educators in training think about training, their role and museum education? 4. What are the strategic goals for the future of museum education? Our answers are based on the documents of our training programme, students' feedback, and the positions of national and international organisations (ICOM, UNESCO, MOKK). Online and offline cultural mediation, education, and the role of schools as partners have a crucial role in the future of museums - in shaping a conscious museum-going public.

Keywords: education in museum; non-formal education; challenges of the 21st century

Zsófia Ruttkay – Judit Bényei

Ten years of Digital Museum

We started to dwell on the „digital museum” concept 10 years ago, when we also launched our university course under the same name, co-operating with different cultural heritage institutions each year. In this article first we define what we understand by the term digital museum and give its scientific context. We shortly talk about the basically societal (and not technological) motivations for the renewal of the museum. In the main part we sum up our experiences with digital museum projects. We outline the novelty of our course from an educational point of view and list the potential merits for the cooperating

partner museums. Based on a representative selection of projects – most of them originating from our university courses – we give a review of the potential role of digital technologies in museums, showing innovative solutions for the following functions: multimedia guide, emanation by remote access, visualization of data and knowledge, playful learning, cultural „city guides”, transmedial solutions and marketing. Finally we look ahead and discuss the long-term effect of COVID-19 on museums, the necessity of scholarly study of the effect of digital applications in museums, the need for new roles within the cultural heritage institutions and novel university-level education and further training courses to endow professionals with the necessary interdisciplinary skills and attitudes.

Keywords: digital museum; interdisciplinary projects; university course

Veronika Nagy

Museum-sensitizing training for teacher and kindergarten teacher students in the Hetedhét Toy Museum

Museums make serious efforts to reach a wide range of visitors. They try to make the museum as a genre attractive with interesting, colorful programs and thus increase the number of visitors to the museum. Toy museums can play a key role in shaping the attitude of museum visitors, because their object and theme affect the child most directly. The child learns the world through play, and through games, he/she can be socialized for the museum as well. A child becomes a child who understands and loves the museum when his/her play activities in the museum are accompanied by positive emotions. This requires a museum pedagogy program based on a solid professional foundation and for kindergarten teachers to acquire knowledge about museum learning and the pedagogical usability of museums, and especially toy museums, during their training. Since the implementation of a successful museum education project of the „Museum and Library Developments for All” priority project (2017), the Hetedhét Toy Museum has been committed to museum sensitization of teacher and kindergarten teacher students. From 2019 ELTE-TÓK also provides a practice field for the courses announced at the Department of Educational Sciences, so students have the opportunity to gain museum pedagogical experience directly in an organized framework and to get to know the opportunities offered by toy museums. The aim of the training is to consciously direct the students' attention to the museum, and as a result of their touch, the preschool and primary school age kids will socialize in a museum en masse and “play” in the future during museum sessions.

Keywords: museum sensitization; socialization; higher education

Dóra Kolocz

Participation and community building – Internship program at the Róth Miksa Memorial House and Collection

The community museum project of the Róth Miksa Memorial House and Collection began in February 2021, and the central element of the new strategy is to address the communities around the museum as well as to create new communities. The objectives of the Budapest institution also resonate with the plans of the District VIII local government operating the museum, and this coincidence and parallel gave a significant boost: intensive changes began in the institution. Along with the designation of the new direction, the recruitment of museum trainees also began, which, following the success of the call for traineeships, enabled the institution to build an organised and complex traineeship programme. The trainees, among other things, took part in the development of the new strategy, the complete image renewal of the institution, and also undertake work in collection and digitisation tasks, while also receiving basic theoretical training in addition to practice.

The basic principle of the internship programme is participation, i.e., the principle of “nothing about them without them”, as the framework and expectations of the internship programme itself have already been developed with the help of the selected candidates. As a result of the programme, a young professional group was formed around the institution, and the museum also considers addressing and involving this target group to be one of its primary tasks. The complex programme has transparent structure and transparent operational goals, while the institution strives to preserve its operating norms and characteristics in its infancy by building the conditions of quality management and organising the system into a smoothly functioning project-oriented museum phenomenon.

Keywords: participation; community museum; internship

Bernadett Gászné Bósz – Éva Schultz

Castle museums during the pandemic – Crisis management in cultural attractions

Museums are important attractions in cultural tourism. As protected heritage sites they have several cultural and tourism functions, serve local residents as communal spaces therefore we can consider them as resources of sustainable tourism development. The heritage interpretation of castles plays an important role in visitors’ motivation. Experience is the keyword: the historical environment is promising and the staged authenticity helps the involving interpretation. Because of this the lockdown during COVID-19 meant a more challenging task to castle museums than for other museum types. Beside exploring how castle museum have dealt with the pandemic situation the research aim of this study was also to examine the visitors reaction to it. Our hypotheses were the followings:

H1: Visitor experience in a castle museum can be replaced only partially and for special visitor segments by online cultural transmission.

H2: Due to the pandemic the attractiveness of castles is growing according to former castle visitors. This phenomenon is caused by many factors.

Present study took place in March 2021 as a continuation of a former survey focusing on the visitor experience in Southern Transdanubian castles. The examination methods included both qualitative and quantitative research tools. Our hypotheses has been proofed. The virtual way of transmitting culture was not effective according to visitors' reviews. Visiting castles is getting more popular in the near future because of heritage events, communal experiences and tourism opportunities of castles' natural environment. Research results can be practically used in „new tourism” by castle management organisations and professional cooperations.

Keywords: castle museum; tourism; COVID-19

Matthias Theodor Vogt

Museums to strengthen young people's resilience after the COVID-19 Juventocid

Hungary is one of those European countries whose subsoil resources are close to zero. The future of the country lies essentially in the human capital of Hungarian youth. Potentially, the Hungarian museum system plays a key political role in helping Hungarian society to overcome the political immunosenescence of the Corona episode, so that state, municipal and private funding of museum activities achieve a significant return-on-investment.

The aim of the research is to determine some of the factors by which the human capital of young people today is greatly reduced after they have had to live for a long time without social recognition by their peers during the Corona period. The result of the research is that we can speak of a COVID-19 Juventocide. The long theft of the resonance space on the one hand, and the shifting of costs into the future and thus to the detriment of the now young on the other, led to a lasting material and immaterial weakening also of Hungarian society the Cultural Long-Covid. It is therefore a central political task to strengthen the resilience of the young again and to take countermeasures after the Covid-19 Juventocide. Our hypothesis - to be verified in the coming years in a renewed Hungarian museum practice - is that Hungarian museums can play a crucial role in this re-resilience task. The Hungarian government should prioritise the funding of artists and cultural institutions to dampen the long-term impact of the Corona measures.

Keywords: COVID-19 Juventocide; Cultural Long-Covid; political immunosenescence

Marianna Berényi

Stitched together with online threads - Museum communities on the World Wide Web

This study examines the online community development activities of museums during the pandemic of the coronavirus (COVID-19) through good practices and online visitor research in the context of Hungarian and international literature, while outlining the background. Hungarian and international examples show that despite sporadic examples museum participation with a history of more than 10 years, research and development as well as museum activities in social media have only been forged together during the pandemic especially in the case of those institutions which had already gained experience in both areas. Some museums recognised the potential of web 2.0 from the beginning, using these platforms not only for image building and communication, but also for community building and collaboration, acknowledging the role of interactivity and engagement. Online community-building projects have also pushed the boundaries of hypertextuality on the web. Projects organised around a theme not only connected online content pointing to each other through links, but also allowed active members of society to become part of the web woven around the respective museum with their offline environment and own stories. In 2020 and 2021, creative solutions were developed that could be applied in the post-pandemic period to strengthen the social embeddedness of the institutions in many ways. Such solutions could also be adapted to highlight the vulnerabilities of the area and even to create new opportunities for future community development.

Keywords: museum; participation; social media