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abstrakt | abstract ▷

The connection between museology and those academic disciplines, which are relevant for museum work, is not yet defined, but during the last ten years, the three German speaking countries (Austria, Germany, Switzerland) got museum-related learning units within 47 study programmes of different humanities. This text analyses knowledge of the teaching staff of these programmes contrasting with the contribution of some disciplines and the German doctoral theses in general to museological knowledge and the relevance of museum studies for the individual career. The result shows a dominance of art historians within museum-related programmes and an overproportional research interest of this teaching staff concerns exhibiting. Research experience concerning museums doesn't predominantly lead to museum jobs or to teaching the next generation of museologists. A multitude of flourishing special museologies would look in another way.

Vztah mezi muzeologií a jednotlivými akademickými disciplínami, které jsou důležité pro práci v muzeu, nebyl doposud ještě přesně vymezen. Přesto se během posledních deseti let ve třech německy mluvících zemích (Rakousko, Německo a Švýcarsko) etablovaly učební jednotky svým zaměřením a profilací přímo související s oborem muzejnictví, jež své uplatnění našly v celkem 47 studijních programech realizovaných v rámci různých společenskovevědních oborů. Tento text v obecné rovině analyzuje vědomosti vyučujících těchto programů (kontrastujících s přínosem některých vědních disciplín) a obsah disertačních prací s muzejní problematikou k současným muzeologickým vědomostem a také význam studia muzeologie pro budování individuální kariéry. Výsledky ukazují převahu historiků umění v rámci na muzejnictví zaměřených výukových programů a nadproporcionální výzkumný zájem vyučujících o problematiku vystavování. Zkušenost získaná provedením výzkumu v oblasti muzejnictví tak převážně nevede k získání zaměstnání v muzeu nebo vzdělávání dalších generací muzeologů. Velké množství vzkvétajících speciálních muzeologií by proto mělo jít jinou cestou.

Markus Walz

Theory and Praxeology of Museology:

On the Current Ascendancy of Special Museologies in Germany

The term museology is of German origin: worldwide the first book title with this term was published in 1839 – a catalogue of the Dutch coins and medals of the ducal museum at Gotha.¹ In 1878, the first museological journal began as well in Germany.² If you accept “museography” as a synonym, this list of early predecessors reaches the year 1727.³ The term museology as description of an academic discipline is much younger in Germany, starting in 1966 with the renaming of the College of Museum Assistants (founded in 1954) to the College of Museologists at Leipzig, upgraded to a programme of a university in 1992 – decades later than Brno.

Special Museologies

The basic topic of this contribution is an old disagreement between some Czech and German-speaking museologists, the questionable existence of special museologies. Stránský constructed the interdisciplinary field of museum research in the way that museology – in core position – gets contact to different other disciplines depending on their relevance to the analysis of the object of research. This contact transfers the useful methods into museology. In Stránský's opinion, museology does not have individual methods but uses “general” or such “adopted” methods; the result is the existence of special museologies, symbolized in Stránský's

graphic which remembers of a flower: the central inflorescence is called museology, the surrounding petals are the special museologies, resulting from the contact between the flower and the circle of other disciplines round the flower.⁴ In the German Democratic Republic, an academic textbook for history museums was published which left no doubt that the “interdisciplinary discipline” museology is indissolubly connected with the historic disciplines; in the opinion of the authors, the application of historic theories and methods within museological research gives a special museological character to these theories and methods.⁵ Waidacher depicts a contradiction in terms by writing a “handbook of general museology” but refusing any special museology; he does not see anything but “source disciplines” serving the aims of museology, their methods are borrowed for the moment of their use and do never exist within museology.⁶

The institutionalization of museology in Germany

In spite of the German origin of the term museology, Germany is rather late in institution-

¹ RATHGEBER, Johann Georg Christian. *Aufbau der Niederländischen Kunstgeschichte und Museologie*. Weisensee: G. F. Großmann, 1839.

² *Zeitschrift für Museologie und Antiquitätenkunde sowie verwandte Wissenschaften*, 1878, vol. 1.

³ JENQUEL, Kaspar Friedrich = NEICKELIUS, Caspar Friedrich. *Museographia oder Anleitung zum rechten Begriff und nützlicher Anlegung der Museorum oder Raritäten-Kammern [...] mit einigen Zusätzen und dreyfachem Anhang vermehret von Johann Kanold*. Leipzig-Breslau: Michael Hubert, 1727.

⁴ STRÁNSKÝ, Zbyněk Zbyslav. *Die theoretischen Grundlagen der Museologie als Wissenschaft*. In AUER, Hermann (ed.). *Museologie. Neue Wege – Neue Ziele. Bericht über ein internationales Symposium, veranstaltet von den ICOM-Nationalkomitees der Bundesrepublik Deutschland, Österreichs und der Schweiz 11.–14. Mai 1988 am Bodensee*. München, London, New York, Paris: Saur, 1989, pp. 38–47. The author of this contribution excuses himself for being capable of nothing more than reading the translated minority of Stránský's rich works.

⁵ HERBST, Wolfgang and Konstantin G. LEVYKIN (eds.). *Museologie. Theoretische Grundlagen und Methodik der Arbeit in Geschichtsmuseen*. [East] Berlin: Deutscher Verlag der Wissenschaften, 1988, pp. 29–31.

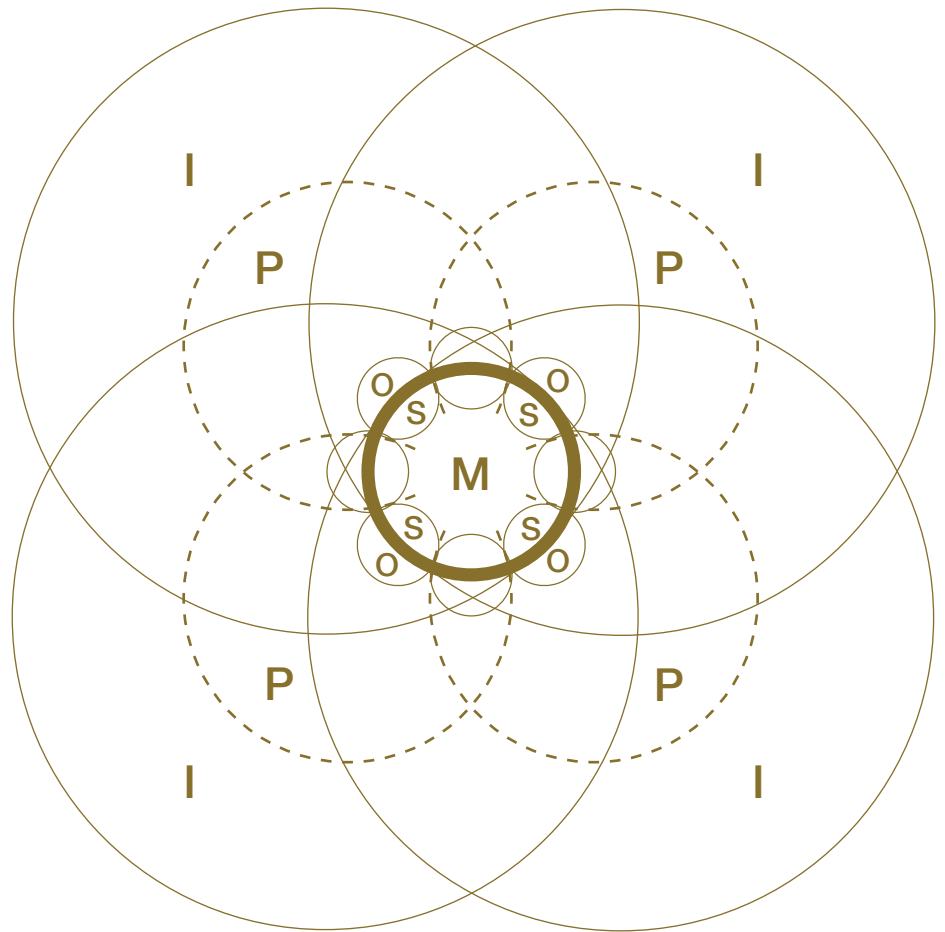
⁶ WAIDACHER, Friedrich. *Handbuch der Allgemeinen Museologie*. 2nd edition. Wien: Böhlau, 1996, pp. 43–45.

alizing the discipline museology. The German Democratic Republic could follow museological developments in the Eastern bloc, but the museum professionals of the Federal Republic of Germany hardly realized the term museology. In 1971 and 1988, the German national committee of ICOM co-organized international conferences dealing with museology, but the theoretical input was given by Zbyněk Zbyslav Stránský and Peter van Mensch. A German professor of history and numismatic published her ideas about museology at university: she refuses any general museology but proposes several “disciplinary museologies” with a clear priority for the respective “basic” academic discipline.⁷

More than 25 years later, neither those “serving museologies” nor an autonomous museology are established. The “Institute for Museum Studies” at Stuttgart only deals with restoration, the “Institute for Museum Research” at Berlin does not have the resources to realize museological research (besides the continuous duties like the annual museum statistics). The most quoted German authors on museological topics are Michael Fehr and Gottfried Korff: an experienced director of an art museum and afterwards professor for “art in context” at the Berlin University of the Arts, and a well-known curator of historic exhibitions and afterwards professor for European ethnology at Tübingen: museology as an academic interest of two – in the meantime retired – professors.

Museology as an academic discipline starts in Germany with the transformation of the already mentioned College of Museologists at Leipzig to a study programme of the Leipzig University of Applied Sciences in 1992. Since 1994, the Berlin University of Applied Sciences offers a very similar programme titled “Museumskunde”. In 2010, the University of Würzburg (Bavaria) starts its programme “Museology and Material Culture”. All these programmes focus on practical museum work and consequently on applied museology.

Germany differentiates “universities” (more research capacities, all graduations from bachelor to “habilitation”, the postdoctoral lecturing qualification) and “universities of applied sciences” (traditionally concentrated on professional qualification, only bachelor and master degrees). Among the Universities, Tübingen was the first with a chair of museum



Stránský's graphic representation of special museologies:

M = museology, I = basic disciplines, P = established disciplines, O = disciplinaries, S = a special museology. Illustration no. 3, p. 45, in Stránský, *Die theoretischen Grundlagen ...* (see reference 4).

studies but the teaching duties predominantly concerned European ethnology (Gottfried Korff, followed by Anke te Heesen; the chair was cancelled afterwards). The University of Heidelberg offers an international master programme “Art History and Museology” without any effect for the discussion of special museologies because the complete teaching input dealing with museum or museology is done by the École du Louvre (external studies for a semester at Paris).

This marginal position of museum studies changed during the last decade. Especially different humanities express their value for museum work by installing museum-related learning units. This actual development results from two different influences. First, there is an international increase of more and more specialized programmes oriented less on the basic needs of museum work

than on new demands (f. i. social justice, sustainability) or on academic trends like the “material turn”.⁸ On the other hand, there are results of economic tendencies of the so-called Bologna process: each study programme in Germany has to prove its economic value by indicating relevant content for professional qualification.

A non-profit website tries to present all institutes in the German-speaking area (Austria, Germany, and Switzerland) offering qualifications for museum work (training or study programmes).⁹ Minimal condition for the presentation of a study programme is at least one module (a learning unit)

⁷ RADNÓTI-ALFÖLDI, Maria. *Museologie als Studienfach an der Universität? Probleme und Möglichkeiten*. In AUER, Hermann (ed.). *Museologie. Neue Wege – Neue Ziele. Bericht über ein internationales Symposium, veranstaltet von den ICOM-Nationalkomitees der Bundesrepublik Deutschland, Österreichs und der Schweiz 11.–14. Mai 1988 am Bodensee*. München, London, New York, Paris: Saur, 1989, pp. 58–61.

⁸ LIVINGSTONE, Phaedra and Joy DAVIS. *Changing curricula. Adapting education programmes to a changing museum landscape*. *ICOM News*, 2013, vol. 66, iss. 3–4, pp. 12–13.

⁹ *Zielpunkt Museumsarbeit. Hochschule für Technik, Wirtschaft und Kultur Leipzig* [online]. [cit. 2014-02-28]. Available from www: <<http://www.museumsarbeit.htwk-leipzig.de>>.

concerning museological topics or museum work. In February 2014, this database counts 39 universities/universities of applied sciences offering 47 programmes with museum-related aspects (except of programmes in conservation/restoration), the three mentioned programmes (full-time museology at Berlin and Leipzig, a combined programme of museology with an individually chosen humanity at Würzburg) are included.

The major share, 21 programmes, is dealing with exhibiting and/or communicating museum content; among those 21, thirteen are concentrated on exhibiting or communicating art. Obviously, these thirteen and additional three programmes in art history (with museum-related units) refer to our search for special museologies as museology of art history. Further three programmes integrate museum related content into European ethnology, other two into ethnology – three different types of special museologies are offered.

The academic background of teaching in museum-related programmes

A first analytical step tries to localize the disciplinary origin of the teaching staff of those 47 study programmes for getting an impression which disciplines take part of this implementation of museological content. The majority of universities publish detailed information about the academic staff including curricula vitae. Totally, 135 curricula vitae concerning those 47 programmes are available. Only three of them completed a museum-related programme (one professor, two non-professional persons), nobody completed the College of Museologists or one of the programmes in applied museology. 37 of these 135 are working for humanity studies (f. i. art history, European ethnology) with museum-related content, 35 of those 37 completed studies of the same discipline.

A classificatory overview shows the predominance of the humanities by 81 persons (60 percent), following 18 persons with design orientation (architecture, fine arts, graphic design), 13 persons out of the economics, social sciences, or studies of law, and other 13 persons with educational profiles. All design-oriented persons teach within contexts of exhibiting or communicating, while the other persons show presence in different kinds of study programmes. The most extended disciplinary

group – 54 persons, 40 percent – completed art history, a remarkable contrast to the minority of art museums among the German museums (hardly 11 percent).

The curricula vitae of the teaching staff are nearly standardized by the German university legislation. Although there are some accents on artistic abilities (for universities of the arts) or on professional experiences outside the universities (for universities of applied sciences), the laws define as a regular curriculum vitae different job levels in universities or research institutes including the doctorate and the additional qualification “habilitation” or the younger alternative as a temporary “junior professor” after the doctorate.

139 curricula vitae of academic staff in the described programmes could be analysed. 42 of them held nothing but university-positions, 27 mixed those with jobs outside the university system. Experiences with museum work are rarer: 19 persons changed from museum work to university-teaching, 14 realized freelance services for museums. 14 persons know both sides university-positions and museum work respective freelancing. Altogether 47 persons (34 percent of the teaching staff) know the field by individual museum practice whereas 69 persons (50 percent) preferred a purely academic life or a combination with external positions besides the museums.

Museological knowledge of the teaching staff in museum-related programmes

On the same way as it was used for collecting biographical data it is possible to copy individual lists of academic publications for getting a survey of topics inside the research interests of the academic staff. Within these lists, 451 publications could be identified as museum-related, written by 59 individuals. Museum, museum work, or museology are only one of different topics, a relevant number of academic teachers did not publish any museum-related text. The range can be indicated with an institute for art history with not a single museum-related text on twelve publication lists and an institute for European ethnology where each of the six lists contains museums-related publications, altogether 27 titles. The largest individual scales of museum-related publications are 69, 37, and 31: the three most engaged authors, five percent of the 59 persons with

museum-related publications, wrote 30 percent of all counted texts.

A rough classification of these 451 publications shows very different interests but as well quantitative accents:

- 40 % exhibiting
(including exhibition catalogues),
- 18 % museum in general
(theoretical or practical aspects, including collecting),
- 9 % communicating,
- 8 % museum management,
- 7 % museum history,
- 5 % documentation, electronic data processing,
- 4 % social or political framework for museums,
- 2 % museum audience studies,
- 1,5 % museum architecture,
- 0,4 % conservation/restoration,
- 5 % other topics.

Obviously conservation is an avoided topic, left to the conservation studies although there is enough overlap, for instance with exhibition planning. Comparably marginal publication numbers concern documentation and audience studies. Contributions to documentation and conservation come exclusively out of the programmes dealing with museum work in general, contributions to audience studies exclusively out of programmes with a broader perspective of cultural activity like “World Heritage Studies”. The contributions to museum education/communication are spreading in a very striking way: The institutes for museum work in general are dominating with 27 of the 41 appropriate titles. Only six belong to the programmes dealing with exhibiting, five to those dealing with communicating; the solitary disciplines like art history show nearly no interest (two publications).

Exhibition catalogues or contributions to catalogues are the most favourite publication type with 182 titles (40 percent). Most of them are written by staff of programmes concerning exhibiting or communicating (93) or of solitary disciplines (32); in comparison to all other categories of publications, the catalogues achieve the largest share with 48 respectively 39 percent. A glance on monographs gets very similar result: all publication lists contain 90 monographs, written or edited by the academic staff. 61 monographs are exhibition catalogues. Catalogues represent the research results of an exhibition; as an indicator of individual knowledge, they show the disciplinary sector the author is

engaged in as well as practical experiences with exhibiting, but they do not necessarily show a new level of museological knowledge.

If you unite the first three content classes (exhibiting, museum in general, communicating) and differentiate theoretical and practical reasoning, the presentation of results and the analysis of phenomena, the presentation of results (mainly catalogues) take the largest share with 141 of 308 publications (46 percent), followed by 113 theoretical reflections (37 percent). The smallest share belongs to the 11 analyses of exhibitions: a very young research field, and up to today without analogies concerning communicating or the whole complex of museum work.

Contributions of art history to museological research

The so-called museum disciplines – sciences with high relevance for research on museums, from anthropology to zoology – are the obvious field for searching (uncoordinated) contributions to museological research. A meaningful database can be found in published lists of all completed academic theses (above the bachelor degree). That kind of lists exists for art history in Germany¹⁰ and for European ethnology (cultural anthropology, traditionally called “Volkskunde”) in the German-speaking area (Austria, Germany, and Switzerland).¹¹

For getting an acceptable survey, a quarter of a century was analysed. The analytical material consists of nothing but the titles. Certainly there are some cryptic titles or cases of misunderstanding but an analytic alternative does not exist: only doctoral theses must be published in Germany, therefore the title is the only published information about the majority of those theses. Studies concerning certain objects within museum collections or exhibitions were excluded because their research shows elementary interests of the respective discipline independently from the localization of the assets in a museum or elsewhere. The case study of art history analysed the degrees taken from 1985 to 2009 (published 1986 to 2010), but reducing the volume by selecting each second year. During this period, the quantity of degrees in art history increases from 407 per year (1985) to the maximum of 1.087 per year (reached in 1993).

¹⁰ Yearly published within the journal *Kunstchronik*. This serial was finished 2010 (with the completed theses of 2009).

¹¹ Yearly published within the journal *dgv-informationen* (still currently).

On account of this increase it is not surprising that theses in art history with museological relevance nominally increase from seven (1985) to a maximum of 35 (2009). The relative amount shifts softly between 0.9 percent in 1989 (8 out of 919 theses) and 3.3 percent in 2009 (35 out of 1,068 theses). During the analysed thirteen years, 253 theses with museological relevance were completed, including 40 doctoral theses and one habilitation thesis; in relation to totally 11,371 theses, the museum topics achieve an arithmetic mean of 2.2 percent.

The position of the museum or museum work as a marginal topic for art historians is no statistical artefact because the majority of German universities with art history programmes are represented, only fifteen of these 61 universities do not contribute any thesis. On the opposite side, only seven of these universities registered at least 1.0 title per year; among these seven, you find the three German institutes for art history with the greatest numbers of taken degrees (Ludwig Maximilian University of Munich, The Free University of [West] Berlin, University of Bonn), and six of the top ten institutes in this regard.

There are extreme differences in relative numbers; but high relative numbers depend on very low absolute numbers like 33.3 percent at Ludwigsburg (5 out of 15 theses), 12.5 percent at Wuppertal (one out of eight). Only five universities (8.2 percent of 61 universities) achieve more than 5.0 percent museum-related theses. Surprisingly, the Ludwig Maximilian University of Munich, the institute with the maximum of taken degrees (1,135 during those 13 years), presents the low relative level of 1.7 percent although till 2011, Munich was the location of the postgraduate programme “art history and exhibiting”. Ten universities are ranking below Munich; Bamberg, Karlsruhe, and Kiel get the absolute minimum of 0.7 percent.

A classification of the topics of those 253 theses in art history accentuates differences in interest:

- 37 % museum history,
- 19 % museum architecture (including in- or external decorative elements),
- 13 % case studies of (art) exhibitions or of curatorial activities,
- 8 % communicating,
- 5 % monographs of an individual museum or of the museums of a region,
- 5 % artistic examination of museum work,
- 4 % social or political framework of museums,
- 4 % museum in general (theory, ethics, including collecting),

3 % research as a conceptual service for real museum projects;

other classes achieve less than 1.5 percent (management, audience studies, electronic data processing, the mixed class for “other topics”) or are not taken (conservation/restoration).

Obviously, the art historians prefer art museums as topics or artistic aspects. Architecture in general is a topic of art history; museums are one type of monumental buildings, but the museological relevance of details like the parquet flooring of the “Neues Museum” at Berlin¹² might be quite low. Concerning museum history, the history of art museums (61 of 95 theses) and the early modern era with its cabinets of art (20 of 95) are dominating. A very specific topic for art historians can be found in the phenomenon “artist’s museum”, artistic interpretations or adaptations of museum work since the 1970ies.¹³

Declared transdisciplinarity is rare, examples sound somewhat exotic like the habilitation thesis on “processes of aesthetization of the middle-class, between museum and warehouse” which announces to use methods of social sciences, history, urbanistic, and philosophy.¹⁴ Art historians focus on art up to biased information: a doctoral thesis of 2001 describes the “movement for reforming the museums” in Germany by mentioning only art museums and art historians.¹⁵ The reader does not get any impression that the main ideas of these reforms had their origin in the museums of nature; even the chapter “the typology of museums in the 19th century” knows nothing but art museums (museums of art history, museums for applied arts, and museums of cultural history).

Contributions of European ethnology to museological research

The case study of European ethnology (cultural anthropology, “Volkskunde”) analysed the degrees taken from 1988 to 2012 (published

¹² VONDUNG, Matthias. *Die Parkettfußböden in Stülers Neuem Museum in Berlin*. Berlin, Technical University, unpublished magister thesis, 1995.

¹³ f. i.: ZEILLER, Martin. *Das Ding im Künstlermuseum – von Breton bis Beuys. Kontamination und Systematik*. Dortmund, university, doctoral thesis, 1992 [shortened publication 1996].

¹⁴ ROOCH, Alarich. *Zwischen Museum und Warenhaus. Ästhetisierungsprozesse und sozial-kommunikative Raumaneignungen des Bürgertums (1823–1920)*. Oberhausen: Athena, 2001. [Bremen, university, habilitation thesis, 1999].

¹⁵ JOACHIMIDES, Alexis. *Die Museumsreformbewegung in Deutschland und die Entstehung des modernen Museums 1880–1940*. Dresden: Verlag der Kunst, 2001. [Berlin, Free University, doctoral thesis, 1995].

1989 to 2013) at all German-speaking institutes (Austria, Germany, and Switzerland). During this period, the quantity of degrees in European ethnology increases from 185 per year (1988) to the maximum of 551 per year (reached in 2011).

Analogously to art history, the number of theses in European ethnology with museological relevance nominally increases from one (1998) to a maximum of 19 (2010). During the whole period, 178 theses with museological relevance were completed, including 32 doctoral theses but no habilitation thesis; in regard of totally 7,853 theses, the museum topics get an arithmetic mean of 2.3 per cent.

Again, this marginal share is no statistical artefact: only four of the 29 reporting universities did not pass any thesis with museological relevance; other seven universities enumerate less than five theses for those 26 years. The top positions are taken by big institutes – Tübingen with 31, Vienna with 17, Hamburg and Göttingen with 12 theses each. The only surprise can be seen in Berlin (Humboldt University), certainly one of the most important institutes for European ethnology but only with nine museum-related theses (out of 575 theses), including one doctoral thesis during those 26 years – although Berlin starts in 2015 with a strong accent on cultural heritage with an additional foundation chair. On the opposite side, the top position of Tübingen seems to correspond with the relatively long tradition of museum-related studies represented by the mentioned chair persons Korff and Heesen, but 31 theses do not indicate a main emphasis on museum-related topics in the most favourite institute with 674 degrees taken during those 26 years. Relatively, Tübingen and Hamburg (with an accent on museum management in its European ethnology programme) achieve the maximum of museum-related theses with 4.6 percent (Hamburg: 12 out of 261; Tübingen: 31 out of 674 theses) whereas the opposite pole with 0.8 percent is the rank of Munich (5 out of 605 theses). Nevertheless, the most evident phenomenon is the very low level: the museum-related topics never touch five percent of all European ethnological theses, floating between 0.4 percent in 1998 (one out of 228 theses) and 4.2 percent in 2010 (19 out of 456 theses).

The aspects of research are very different, as well within one institution. A classification of the topics of those 178 theses in European ethnology shows these differences:

- 25 % museum history,
- 22 % exhibiting,
- 12 % communicating,

- 11 % social or political framework of museums,
- 10 % research as a conceptual service for real museum projects,
- 7 % museum management,
- 6 % museum in general (including collecting),
- 3 % audience studies;

other classes achieve less than 1.5 percent (“other topics”) or are not taken (museum architecture, monographs of an individual museum or of the museums of a region, artistic examination of museum work, documentation, conservation/restoration). Accents within the study programmes are not reflected by significant numbers of theses – Hamburg is specialized on museum management but presents only four theses concerning this topic (4 of 12 within the whole sample).

Instead of an ethnological focus, the European ethnologists tend to a broader view – up to the field of art history like a study of the audience of art galleries.¹⁶ This ambiguous impression of European ethnology as a “hidden museology” is supported not only by studies concerning museum management or solving different museum problems (f. i. a marketing strategy for a football museum,¹⁷ analysing the market for industrial monuments as museums¹⁸); an unspecific horizon can be found as well in studies concerning museum history in other disciplinary connections like natural history cabinets¹⁹ or analysing a museum for pathology.²⁰

One reason inside the discipline might be a tendency that someone takes him- or herself as the central object of research: a European ethnological doctoral thesis explores educational programmes concerning provincial roman history in South-West Germany – the own freelance job of the author.²¹ At least two institutes (Berlin, Göttingen) enforce so-called visual anthropology and with that, they cross the interest of several

museums to get new audiovisual material for their exhibitions.

Connections between disperse museum research, programmes of museum studies, and academically based museum practice

Obviously, there exists a remarkable gap between individual knowledge inside of study programmes with relations to museum or museology and the whole volume of research on museums. The case studies of art history and European ethnology show that some graduation candidates at nearly each university develop interest in museum topics; the minority of institutes with museum-related programmes do not achieve a significant position by counting the output of relevant theses.

A last analytical step tries to get an impression of this uncoordinated field of museum research in Germany. Comparable databases to the quoted lists for art history and European ethnology do not exist; whether they would exist, the volume of data would expect too much of analytical efforts. A limited survey can easily be done: in Germany, publishing of doctoral theses is absolutely obligatory. Even if this rule is simplified by a minimal number of copies, by alternative media like microforms or an internet publication, the national bibliography and consequently the online catalogue of the German National Library record every doctoral thesis completed at a German university. Because comparable obligations for other degrees do not exist as well not for habilitation theses, the analysis is more limited.

The tools for title searching of the online catalogue of the German National Library allow the combination of characteristics. For the following analysis a title search was defined in November 2014 with the features “doctoral thesis” or “habilitation thesis”, completed between 1987 and 2011, concerning the headwords “museum” or “museology” (for German libraries, it is standardized to “Museumswissenschaft”). These headwords were allocated by the librarian recording the document by analysing its content; it is not necessary that the headword is part of the title. The result of this combined search is in total 148 theses (including two habilitation theses). The number of theses with the headword “Museumswis-

¹⁶ POERSCHKE, Ines. *Kunstgalerien und ihr Publikum. Betrachtung der Entwicklung des Ausstellungswesens und des Publikums*. Erlangen-Nürnberg, university, unpublished magister thesis, 1993.

¹⁷ WENDT, Anna. *Marketingstrategien eines Vereinsmuseums. Eine Untersuchung am Beispiel des HSV-Museums*. Kiel, university, unpublished magister thesis, 2011.

¹⁸ STEINERT, Arne. *Konzepte der Musealisierung von Technik und Arbeit. Museale Erschließung – Perspektive für das Industriedenkmal Saline Luisenhall*. Frankfurt a. M.: Lang, 1997. [Göttingen, university, doctoral thesis, 1995]

¹⁹ HOFFMANN, Kathleen. *Das fürstliche Naturalienkabinett im Schlossmuseum Sondershausen*. Jena, university, unpublished magister thesis, 2010.

²⁰ JANZEK, Elfriede. *Das pathologisch-anatomische Bundesmuseum in Wien*. Vienna, university, doctoral thesis, 1999.

²¹ KOLB, Ilona-Maria. *Römisches Nachspiel. Die Römer in Baden-Württemberg: Strategien musealer Vermittlung*. Marburg: Tectum, 2008. [Tübingen, university, doctoral thesis, 2005]

senschaft" is very small: seven, including two theses which also got the headword "museum".

A direct comparison to the case studies of art history and European ethnology is impossible. Because of the different search strategies, the other lists of theses are no exact subset of the search results at the national library. The national library records the examining university but never the concerned discipline or substitution of the university. There is no doubt that museologists will remember several doctoral theses with high relevance for museology which have not got one of the mentioned headwords, but this approach for gaining data has no alternative.

A classification of all titles – analogously to the analyses above – gives a first impression of the variety of topics:

- 30 % museum history,
- 16 % exhibiting,
- 10 % communicating,
- 10 % museum architecture,
- 9 % museum in general (including collecting),
- 6 % museum management,
- 5 % monographs of an individual museum or of the museums of a region,
- 3 % documentation, electronic data processing,
- 3 % social or political framework of museums,
- 3 % research as a conceptual service for real museum projects.
- 2 % other topics (f. i. optical optimizing of daylight inside the museum, efficiency of air conditioning in museums);

other classes achieve less than 1.5 percent (audience studies, conservation/restoration, "other topics") or are not taken (artistic examination of museum work).

The first positions in the ranking of topics – here and within the two case studies – are very similar, the percentages are slightly different. Preferences are visible by disciplinary interests of art history (museum architecture as an artistic expression, curating as an aspect of exhibiting, artistic examination of museum work) or by the "hidden museology" within European ethnology (more interest in frameworks, more practical solutions). It is astonishing to remark the marginal shares within the general overview of doctoral theses: no relevant output concerning audience studies – an aspect for sociology, psychology, and business administration, not a relevant number of engineer's studies. Only a minority of institutes for con-

servation or restoration have rights to hold doctorate examinations, but even the small set of two doctoral theses concerning these topics does not belong to these institutes.

The interests of these uncoordinated contributions to museum research are very disproportionately spreading over the different topics. The origins of these doctoral theses mark the whole extension of Germany, from Kiel to Konstanz, from Aachen to Frankfurt on the Oder. On the whole, 52 universities are contributing, also very small ones like Vechta or two universities of education ("Pädagogische Hochschulen" Ludwigsburg and Schwäbisch Gmünd). Different dimensions of universities (number of disciplines and of students) explain bigger quantities of museum-related theses: Hamburg (11 doctoral theses), Free University of Berlin (10), Technical University of Berlin and the Ludwig Maximilian University of Munich (each 8), Münster and Tübingen (each 7). By chance, exactly half of these six universities have or had museum-related programmes, half have and had none.

As a contrary proof, the most relevant universities show comparable facts. Two museum-related programmes are already running for long time ("Museum and Exhibition", University of Oldenburg, since ca. 2001; "Kunst- und Kulturvermittlung", University of Bremen, since 2004), Tübingen and the Berlin University of the Arts are well-known by the mentioned authors Fehr and Korff. These four universities do not get surprising shares of the analysed doctoral theses: two are completely missing; Oldenburg only counts one doctoral thesis.

Museological research experience as the basis of an individual career

The analysed doctoral theses indicate that museum-related research rests uncoordinated in Germany and that their majority are not connected with museum-related programmes. This impression can be underlined by a look at the professional life of the authors of the analysed 148 doctoral or habilitation theses. A Google search for biographical data was successful in 108 cases. 31 of these 108 have positions at universities or research institutions: 12 professors, 13 other positions at universities, six at research institutions. 20 persons have jobs in museums, and one person has a combined contract with a museum and a research institution. Only five of those twenty got a directorship, two of them in England. Seven are freelancers for museums, and four got

positions in the surroundings of the museum sector (f. i. museum association, ministry of culture). Six are teachers at secondary schools or colleges. Eleven are employees, and 28 are self-employed in very different professions. Some professions can be explained by the study programme (f. i. architect, physician); a small minority signalize individual profit based on the doctoral thesis (f. i. attorney specialized on arts, consultant for art collectors); several self-employments seem to be far away from the contents of studies and doctoral theses (f. i. agency for spontaneous lyrics, institute for neurolinguistic programming).

At the first glance, it seems to be logical: not each doctoral thesis qualifies for a university position. But the professorial posts sound somewhat on one side: only one post outside Germany, in Egypt; no respectable institutes for humanities of well-known universities but two universities of applied sciences and one university of the arts, additionally one "junior professor"; there are three professors of art history, but one is the solitary teacher for art history at a university of the arts, another has a temporary post as a replacement of the regular professor. One half of the professorial posts concern different applications of theoretical knowledge with a marginal relation to museum work, from secondary school teaching (two professors) to multimedia design or to different kinds of business administration (three professors, f. i. tourism management). One of the two habilitations had success: a monograph dealing with the museum buildings of a famous architect²² led to the post as professor for the history of architecture; the author of the other habilitation thesis had different temporary employments, actually as coordinator of an exhibition project.

The life following a doctoral thesis in the field of museum education is the most surprising phenomenon. The national library records 15 doctoral theses; a single one is connected with museum practice – the already mentioned self-analysis as freelance educator. Two of them led to posts as professor for disciplinary didactics concerning secondary schools (f. i. biology lessons at the museum of natural history²³), three to one of totally five university positions concerning disciplinary didactics, two to one of totally six positions as school teacher. The double perspective of museum education – teaching scientific content and communicating

²² PREISS, Achim. *Das Museum und seine Architektur. Wilhelm Kreis und der Museumsbau in der ersten Hälfte des 20. Jahrhunderts*. Alfter: VDG, 1993. [Wuppertal, university, habilitation thesis, 1991].

²³ WILDE, Matthias. *Biologieunterricht im Naturkundemuseum. Eine empirische Untersuchung zum naturwissenschaftlichen Unterricht im außerschulischen Lernort*. Saarbrücken: Verlag Dr. Müller, 2007. [Bayreuth, university, doctoral thesis, 2004].

collections or exhibitions – contains more chances on the didactical pole. An analogy to this result can be seen by forming sectors of disciplines for all those 31.5 positions in universities or research institutions: the so-called museum disciplines are not dominating (art history: 4; history: 2.5; European ethnology: 2); museology/museum studies is marginal (2). Education is the most important sector with seven positions in institutes for disciplinary didactics, three in educational research institutes.

Conclusions

At the first glance, the increase of museum-related programmes – from a few twenty years ago to actually 47 programmes – indicates a flourishing period of museological studies and research in Germany. A sign for a more complex situation is given by the only person teaching museum-related content who completed one of these museums related programmes – a programme that was closed in the meantime: museum studies in Germany are flourishing and fading. The museological knowledge of the teaching staff shows an analogous fragility: if the two most active museological authors between the teaching staff are pensioned-off, the number of museum-related publications written by this kind of staff will be reduced by 27 percent.

Quite precisely, a museology of art history can be seen by a respectable number of study programmes and the overproportionate share of art historians teaching in museum-related programmes. An additional, more informal view of a museology of art history is given the research output of art historians, dealing with topics concentrated on art or focussing their topic on art historic aspects – with some risk to shorten the topic incorrectly. The orientation within European ethnology shows less analogies to that within art history because only a minority proposes a museology of European ethnology but the research activities of this discipline are predominantly concentrated on problems of the general museology – presented as content of European ethnology and therefore as a “hidden museology”. The museology of history was vivid before the German unification in the GDR, but today, there is no remarkable activity in that field. The whole field of special museologies dealing with nature and sciences is completely missing in Germany.

The knowledge of the teaching staff – represented by their own completed studies and their publications dealing with museum-re-

lated aspects – does not reflect the complexity and variety of museum work and museology: art historians are dominating; persons with a pure university career have got half of the posts; research results touch a variety of topics but exhibition or museum catalogues are the most relevant type of publication. This preference seem to differ from the analysed topics of academic theses but it is very similar to studies of art history and allied disciplines with their tradition to work on groups of assets by cataloguing (f. i. Taiwanese textiles in German museum collections²⁴) – an additional sign for the predominance of art historians as teaching staff in this field. In contrast, the European ethnology as a kind of material culture studies is hardly interested in cataloguing.²⁵ The last thesis of the European ethnology based on a catalogue (inscriptions on furniture²⁶) was completed in 1999.

The new generations of academics prefer certain topics for their theses. A glance at the five “main tasks” of museums (defined by the statutes of the International Council of Museums) clearly indicates uneven interests for the complexity of museum work with the main stress on exhibiting followed in distance by communicating, the institution museum in general, and especially its history. Documentation and conservation/restoration attract only minor interest.

Teaching staff and the graduation candidates have most preferences in common, although the link between them is missing: the German special museologies are less reality than a fiction, constructed by analysing topics of theses which are completed at a lot of universities without a significant link to those museum-related programmes. The uncoordinated museum-related research might be less influenced by study programmes and their teaching staff than by the popular perception of museums as exhibition centres and the overlap of the art historic method of cataloguing with the catalogue as an instrument of museum documentation and a communication medium. This impression leads back to the beginning of this contribution: the first publication with the term museology in its title did not present results

of museological research but it was a catalogue of a certain museum collection.

Stránský's graphical symbol for the relation between museology and special museologies, the flower, does not fit in today's Germany. The example of museum education explains the difference: The academic output concerning communicating is neither concentrated in the publication lists of persons teaching in museum education programmes nor under the new generations of those institutes. Museum education is often perceived as one facet of education, one situation of applied didactics, less as one task of museums. Besides the minority working in museums or in museum-related study programmes, the new generations of academics have touched museological topics, but their future interest and research capacity will presumably be applied to similar phenomena outside the museum. Rare sustainability of museum-related research: the colourful petals might be painted, but the central inflorescence called museology does not yet exist in Germany.

²⁴ WERLICH, Uta. „Großmutter webt, sie will ein Kleid aus Ramie weben ...“: eine Darstellung der Textiltradition der austro-nesischen Atayal in Taiwan unter besonderer Berücksichtigung der Textilbestände in deutschen Museen. Berlin, Free University, doctoral thesis, 2003.

²⁵ WALZ, Markus. Wörter ohne Sachen. Distanzen europäisch-ethnologischer Forschung zu dokumentarisch geordneten Musealien. In KRUG-RICHTER, B. (ed.). Münster/Berlin [will be published in 2016]. *Ordnung als Kategorie der volkskundlich-kulturwissenschaftlichen Forschung. Referate der DGV-Hochschulstagung 2013 in Saarbrücken.*

²⁶ WESTPHAL, Anja. *Sprüche auf bemaltem Möbel anhand ausgewählter Museen des fränkischen Raums.* Würzburg, university, unpublished magister thesis, 1999.

Keywords:

museology (Germany) – special museologies – museum studies programmes (Germany) – museological research – museological career

Klíčová slova:

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