PRÉFACE / FOREWORD / PRÓLOGO

Alissandra Cummins

Présidente de l'ICOM
President of ICOM
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Ce numéro des *Cahiers d'études* contribue à un important réexamen de la pratique muséale dans le monde d'aujourd'hui. L'INTERCOM étant le Comité International de l'ICOM axé sur la gestion, ses membres ont réuni des expériences spécifiques à plusieurs pays, illustrant l'art et la manière de la bonne gestion des musées.

Ces derniers sont en effet un genre particulier d'institution à but non lucratif. Au service des communautés locales, régionales ou nationales, les musées interviennent également dans l'établissement d'un dialogue au-delà des frontières proches ou lointaines. Une bonne gestion sous-entend l'application par les professionnels de consignes déontologiques, afin d'éviter les conflits d'intérêt parfois générés lors des opérations budgétaires telles que le financement et la collecte de fonds, les partenariats public/privé, le marketing des produits dérivés, la publicité et l'acquisition de collections.

Aujourd'hui plus que jamais, s'élève la conscience que la richesse même du patrimoine naturel et culturel confié aux musées au bénéfice de la société exige que le leadership, la gouvernance et la responsabilité s'effectuent la main dans la main.

Nous dédions ce numéro au président fondateur de l'INTERCOM, notre très regretté confrère et guide Stephen Weil (1928-2005), sans qui beaucoup auraient perdu de vue ces priorités et ignoré le processus de « valorisation des musées ». ■

This issue of the *Study Series* is an important contribution to the reassessment of museum practice in today's world. As ICOM's International Committee focused on management, members of INTERCOM have composed a panorama of specific experiences in several countries that illustrate the principles and art of good museum management.

Museums are indeed a particular kind of not-for-profit institution. Serving the needs of local communities, nations, and regions, they also act to build understanding across borders both near and far. Good management means that ethical guidelines followed by museum professionals must be applied to avoid conflicts of interest which may arise from financial operations such as funding and fundraising, private-public partnerships, the marketing of derivative products, advertising, and the acquisitions of collections.

Today, more than ever, there is a growing consciousness that the very wealth of cultural and natural heritage entrusted to museums for the benefit of society requires that leadership, governance and accountability go hand in hand.

We dedicate this issue to the founding President of INTERCOM, our deeply regretted, distinguished mentor and colleague, Stephen Weil (1928-2005), without whom many might have lost sight of these priorities and not understood how to go about "making museums matter". ■

Este número de *Cuaderno de Estudios* constituye una importante contribución a un nuevo estudio sobre la práctica museística hoy en el mundo. Como INTERCOM es el Comité Internacional del ICOM enfocado a examinar la gestión, sus miembros han reunido determinadas experiencias, realizadas en varios países, que ilustran el arte y los principios de una buena gestión del museo.

Como ya sabemos, los museos representan un tipo particular de institución sin ánimo de lucro. Están al servicio de diferentes comunidades locales, regionales o nacionales e intervienen, asimismo, en el establecimiento de un diálogo más allá de sus fronteras, próximas o lejanas. Una buena gestión supone la aplicación de un código deontológico por los profesionales de los museos a fin de evitar conflictos de interés generados, a menudo, en las operaciones presupuestarias como financiación y colecta de fondos, colaboraciones privado-público, marketing de productos derivados, publicidad y adquisición de colecciones.

Hoy más que nunca se acrecienta la conciencia de que la riqueza del patrimonio natural y cultural confiado a los museos en beneficio de la sociedad, requiere que el liderazgo, la gobernancia y la responsabilidad operen juntamente.

Dedicamos este número al presidente fundador de INTERCOM, nuestro estimado compañero y guía Stephen Weil (1928-2005) sin el cual muchos habrían perdido de vista sus prioridades e ignorado el proceso de "valorización de los museos". ■

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Une vision internationale du leadership dans les musées

Depuis qu'en 1989 à La Haye, l'INTERCOM (Comité International pour la gestion) a été officiellement reconnu par l'ICOM comme l'un de ses comités internationaux, le monde des musées, en particulier leur gestion, a évolué. Notre objectif actuel vise à encourager un débat et une vision internationale du leadership, de la gouvernance et de la gestion des musées.

La direction animée par l'esprit du leadership contribue à promouvoir une vision et une philosophie tendant à renforcer la position du musée au XXIe siècle. L'administration qui gouverne exige de comprendre, de développer et d'agir sur les cadres et les structures organisationnelles dans lesquels opèrent les musées. Une bonne gestion aide les musées à répondre à la question primordiale du développement et du changement au sein de leurs organisations.

Dans les quinze années qui ont suivi la création de l'INTERCOM, le terme de « leadership » ou de « direction » a été mis en avant. D'aucuns diront qu'il est employé à tort et à travers. Pourtant, si l'on s'interroge sur ce qui fait un bon musée, hormis l'excellence de ses collections, la même réponse revient : sa direction, sa gestion, voire son leadership.

La première partie de ces *Cahiers d'Etudes*, « Déontologie et théorie », montre comment cette qualité intangible s'avère intrinsèquement liée à l'éthique, un concept au centre de la gestion culturelle aujourd'hui. Geoffrey Lewis, ancien président de l'ICOM (1983-1989) et président du Comité pour la déontologie de l'ICOM durant la révision du *Code de déontologie de l'ICOM pour les musées* de 1997 à 2004, a commué ces perspectives en pratiques muséales éthiques pour un public plus large. Stephen Weil, notre très respecté confrère récemment disparu, nous a laissé de sages paroles concernant la valorisation du musée grâce à l'appréhension des interconnexions et des distinctions entre les fins et les moyens.

Ainsi, Alissandra Cummins, actuelle présidente de l'ICOM, réunit les questions de gestion et de déontologie dans la deuxième section de ces *Cahiers d'Etudes*, « Gouvernance et leadership ». Egalement dans ce chapitre, David Fleming (Royaume-Uni), Arnout Weeda (Pays-Bas), Juan Ignacio Vidarte Fernández (Espagne) et Jane Ryder (Royaume-Uni) exposent respectivement leurs impressions sur le lien entre administration et direction.

Enfin, dans la troisième section « Finance et marketing », France Gascon (Canada), Christopher J. Terry (Canada) et Daniel Ben Natan (Israël) étudient les différentes stratégies visant à instaurer un financement équilibré des musées.

Les centres d'intérêt d'INTERCOM sont forcément variés, comme le démontre ces *Cahiers d'Etudes*, car ils touchent à l'orientation et au positionnement des nombreux constituants opérationnels du musée. Une excellente gestion de nos musées s'apparente alors à un acte artistique cohérent et soutenu, mis en œuvre avec l'autorité administrative et tout le personnel qui partagent la même vision de l'avenir.

Nous espérons que les articles de ces *Cahiers* fourniront aux lecteurs des informations claires et pratiques qui aiguiseront leur intérêt pour la gestion et le leadership dans les musées du monde entier. ■

Museum management: an international vision of leadership

Since ICOM's formal recognition of INTERCOM (International Committee on Management) as one of its International Committees in The Hague in 1989, the world of museums, and in particular their management, has shifted. Our current vision is to foster an international perspective and debate on leadership, governance, and management in museums.

Leadership helps develop the vision and philosophy which will provide museums a better position in the 21st century. Governance is about understanding, influencing and developing the frameworks and organisational structures within which museums operate. Good management equips museums to face the primary challenge of managing change and development within their organisations.

In the fifteen years since INTERCOM's inception, the term "leadership" has come to the fore. Some will say it has become over-used. However, when one asks what makes a good museum, beyond excellent collections, the response often comes back: leadership.

The first section of this *Study Series*, "Ethic and Theory", shows how this intangible quality turns out to be intrinsically connected to ethics, an issue in the forefront of cultural management today. Geoffrey Lewis, former President of ICOM (1983-1989) and Chair of the ICOM Ethics Committee during the 2004 revision of the *ICOM Code of Ethics for Museums* has structured perspectives into ethical museum practices for a larger public. The recently departed and much admired Stephen Weil has left us with words of wisdom on how to make museums matter by understanding the interconnections and distinctions between ends and means.

Indeed, the present President of ICOM, Alissandra Cummins, bridges management and ethics issues with a contribution in the second section of this Series, "Governance and Leadership". Also in this section, David Fleming (United Kingdom), Arnout Weeda (The Netherlands), Juan Ignacio Vidarte Fernández (Spain), and Jane Ryder (United Kingdom) respectively examine their experience of the relationship between governance and management.

Lastly, in the third section "Finance and Marketing", France Gascon (Canada), Christopher J. Terry (Canada), and Daniel Ben Natan (Israel) detail the different strategies to reach a healthy financing of museums.

INTERCOM's range of interests is necessarily broad, as can be seen in this *Study Series*, for they address the policy and vision of the many operational components of museums. Excellent management in our museums is indeed a creative act, consistent and on-going, which must be applied with vision and with strong support from the governing authority and all staff.

We hope that the articles in this *Study Series* will provide readers with sound and practical information, and that they may further develop their interest in management and leadership within museums the world over. ■

Una visión internacional del liderazgo de los museos

Desde que en 1989 en la Haya, el ICOM reconociera INTERCOM (Comité internacional para la gestión) como uno de sus Comités Internacionales, el mundo de los museos, y en especial, su gestión está en plena evolución. Nuestro actual objetivo consiste en crear el diálogo y una visión internacional del liderazgo, la gobernancia y la gestión de los mismos.

El liderazgo contribuye a promover una visión y una filosofía que refuercen la posición del museo en el siglo XXI. La gobernancia pretende establecer un mayor entendimiento, desarrollo y campo de acción en el seno de la dirección y las estructuras organizativas a través de las cuales operan los museos. Una buena gestión fortalece a los museos para que puedan responder a la cuestión primordial del desarrollo y del cambio en el seno de sus organizaciones.

Durante los quince años transcurridos tras la creación de INTERCOM, el término "liderazgo" ha sido uno de los más destacados. Algunos creen que ha sido utilizado a diestro y siniestro pero si nos preguntamos qué es lo que hace que un museo sea bueno, además de la calidad de sus colecciones, la respuesta es casi siempre la misma: el liderazgo.

La primera parte de estos *Cuadernos de Estudios*, "Deontología y Teoría" nos muestra de qué manera esta cualidad intangible se revela estar intrínsicamente ligada con la ética, un concepto clave en la gestión cultural de hoy. Geoffrey Lewis, antiguo presidente del ICOM (1983-1989) y presidente del Comité para la Deontológia del ICOM durante la revisión del *Código de Deontología del ICOM para los museos* en 2004, ha transformado estas perspectivas en prácticas museísticas éticas para un público más amplio. Stephen Weil, nuestro querido y respetado compañero, fallecido recientemente, nos dejó sus sabias palabras con respecto a la valorización del museo gracias a un perfecto entendimiento de las interconexiones y distinciones entre el fin y los medios.

Alissandra Cummins, actual presidenta del ICOM, reúne las nociones de gestión y deontología en la segunda sección de los *Cuadernos de Estudios*, "Gestión y liderazgo". Asimismo en el mismo apartado, David Fleming (Reino Unido), Arnout Weeda (Países Bajos), Juan Ignacio Vidarte Fernández (España) y Jane Ryder (Reino Unido) exponen respectivamente sus impresiones en lo que concierne el punto de unión que existe entre gestión y liderazgo.

Finalmente en la tercera sección "Finanza y marketing", France Gascon (Canadá), Christopher J. Terry (Canadá) y Daniel Ben Natan (Israel) estudian las diferentes estrategias destinadas a instaurar una financiación equilibrada de los museos.

Los centros de interés de INTERCOM son evidentemente variados, como lo demuestran dichos *Cuadernos de Estudios* puesto que hacen referencia a la orientación y posición de los numerosos constituyentes operacionales del museo. Así pues una excelente gestión de nuestros museos se compara con un acto artístico coherente y continuado, llevado a cabo gracias al apoyo efectivo de la autoridad administrativa y de todo el personal que se unen a traves de la misma vision del futuro.

Esperamos que los artículos de estos *Cuadernos de Estudios* ofrezcan a los lectores informaciones claras y prácticas que mejoren su interés por la gestión y el liderazgo de los museos del mundo entero. ■

Beyond Management: Making Museums Matter

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(1928–2005)
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Résumé

Au-delà du management: valoriser le musée

Pour trouver des normes visant à déterminer le mérite des musées, il faudrait prendre en compte les fins et les moyens engagés. Mais il s'agit de ne pas confondre les deux, par exemple, lorsque le mérite d'un musée se mesure essentiellement à: 1) l'ampleur des ressources à sa disposition; 2) la sincérité et l'envergure de l'élan caritatif derrière sa mise en place et son fonctionnement; 3) l'évaluation de son programme public, et 4) dernier critère, sans doute le plus insidieux, la qualité de sa gestion. En définitive, aucune de ces normes ne représente une mesure positive. Les musées devraient plutôt opter pour une alliance d'ambition et de compétence: l'ambition d'agir afin de marquer positivement les vies individuelles et de contribuer au bien-être de la société, et la compétence de concrétiser cette ambition.

Resumen

Más allá del management: valorizar el museo

Para hallar las normas necesarias que determinen el mérito de los museos es preciso tener en cuenta los fines y los medios utilizados. Para ello es necesario no confundir unos y otros. Por ejemplo, cuando el mérito de un museo se mide esencialmente con respecto a: 1) la cantidad de los recursos a su disposición; 2) la sinceridad y la envergadura del acto caritativo tras su realización y funcionamiento; 3) la evaluación de su programación; y 4) último criterio, sin duda el más insidioso, la calidad de su gestión. En definitiva ninguna de estas normas representa una medida positiva. Los museos deberían optar mejor por una combinación, alianza entre ambición y competencia: ambición institucional de actuar con vistas a marcar positivamente las vidas individuales y contribuir al bienestar de la sociedad, y competencia institucional para concretizar dicha ambición.

If we were asked to gauge who was the worthiest person reading this article, most of us would unhesitatingly dismiss the question as nonsensical. Alternatively, we might respond that we were each worthy, and moreover worthy in the same degree – not on some comparative scale. From at least the Renaissance onward, the notion that all human beings are created essentially equal, that every human being has an intrinsic worth, an inherent and basic dignity, has increasingly established itself as one of the foundations of our humanist tradition – as the very cornerstone, in fact, of our civil rights and our fundamental political freedoms.

But what if we were asked instead about the worthiness of the museums we represent? Could we answer that question in such an unhesitating and unanimous way? I doubt it, for a number of reasons.

1. Individuals and institutions, in terms of intrinsic worth, are in no way analogous. Unlike individuals, institutions – and that includes museums – have no inherent worth or dignity. No matter how venerable a particular museum may be, at bottom it is still nothing more than a human fabrication, an organisational contrivance through which some group or other hopes to achieve some short or long-term objective. Whatever worthiness a museum may ultimately have derives from what it does, not from what it is.

2. Given that museums truly do differ substantially from one another in what they accomplish, the likelihood that all museums might be of equal worth is nil. Bitter as that admission may be to those of a more collegial temperament, the reality is that – when judged in terms of what they do – some museums may be worthier than others, and some museums may not be worthy at all.

3. That being said, the awkward fact still remains that, for a variety of reasons, the museum field has never really agreed – and until recently, has scarcely even sought to agree – on some standard by which the relative worthiness of its constituent member institutions might be measured.

A NEW APPROACH: "ENDS" AND "MEANS" CONCEPTS

I want to propose a framework within which we might at least begin to formulate such a standard. This implies accepting a pair of interdependent concepts that may perhaps be more familiar with respect to political science or moral philosophy than in the context of museums. Those are the concepts of "ends" and "means". "Ends" will be used to describe the deliberate efforts of a museum to bring about positive differences in the lives of its community. "Means" will refer to everything the museum has to have (collections, staff, money, etc.) or do (organise exhibitions, study and care for its collections, etc.) in order to achieve those ends.

The comparative worthiness of any museum must be determined by reference to the particular ends it seeks to accomplish, not to the means it employs toward those ends, taking into account the significance of those particular ends and the museum's relative success in their achievement.

From the very outset, though, we encounter a complication. As any number of commentators have pointed out, one of the distinguishing characteristics of the past century has been the enormous emphasis given to the improvement and development of means – technical means in particular – and the relatively scant attention paid to ends. This neglect of ends can lead to examples of people doing things simply because they can or alternatively pursuing means with such single-mindedness that they eventually come to confuse those means with ends.

The museum field has not been immune from this. All too frequently, those called upon to make judgments about museums – not only funders, donors, critics and others outside the field, but sometimes those actually within the field as well – have failed to concentrate on what ultimately matters – ends – and focused their attention instead on means. Four instances of that confusion with respect to museums seem to me worth special attention: when a museum's worthiness is judged primarily (1) by the magnitude of the resources within its control; (2) by the depth and sincerity of the charitable impulses behind its establishment and operation; (3) by an evaluation of its public programming; and (4) lastly, but perhaps most insidiously, by the quality of its management.

Before turning to those four instances, though, let me deal quickly with a fifth: the notion that a museum's survival is an end in itself, i.e., an appropriate institutional goal. Such a notion might only be plausible if you were also to believe that museums really are inherently valuable institutions, that a world with one more museum in it, no matter how threadbare, would be *per se* a richer and better world.

From an opposing point of view the mere maintenance on institutional life-support of an otherwise comatose institution is in no sense a public service. Worse, it may well be a public disservice – a waste of scarce public resources. And yet more than a few of us have encountered that very situation in which – desperate to make ends meet or to overcome an accumulated deficit – a museum has bit by bit drifted away from its original objectives in order to pursue one short-term revenue-producing project after another. Invariably, these projects are justified in the name of survival, notwithstanding that the institution which finally survives may – as a museum – have long since lost anything worth preserving.

In my own case, one memorable episode involved a museum that, through no fault of its own, had fallen on truly hard times. It was situated in a one-employer town from which the one employer had long since relocated. Now the townspeople – they made up most of the attendance – were also moving away. No relief was in sight. The Museum's Board was resolute, though. No matter what – if they had to close down its programmes, lock the galleries, fire the staff, even sell off chunks of the collection – it was determined that the museum survive. At one meeting I attended, a Trustee solemnly argued that this was precisely what it meant to have a fiduciary duty: to see to it that the institution was preserved. Wholly lost from sight was that survival was indeed a necessary precondition to making the museum worthwhile, but that survival in and of itself was not enough. Unless the survival plan also contemplated that the museum could one day be restored to usefulness, at bottom its survival was pointless.

THE REASONS FOR CONFUSING ENDS AND MEANS

The first instance in which means are frequently confused with ends concerns institutional resources. In its crudest form, this misunderstanding simply equates more with better. Consider the case of the Alpha and Beta Museums. The Alpha Museum has a highly credentialed staff, a splendid collection, a solid and elegant building, an ample endowment, a superb library, a devoted Board of Trustees and an appreciative and generous community. The Beta Museum has less of each. By any "more-is-better" reckoning, the Alpha Museum would certainly have to be considered the "better" of the two. By ignoring ends, though, and concentrating wholly on means, what such a reckoning might miss is that the Beta Museum not only has more ambitious goals than does the Alpha Museum but that it also has a consistently better record in meeting those goals. Measured by ends, the Beta Museum might well be thought the worthier institution.

Confusion with respect to fiscal resources is particularly widespread. A number of factors contribute to this. In some instances, it may be attributable to a failure – especially among Board members and outside donors – fully to understand the differences between business organisations in which money is an end and not-for-profit ones in which it is only a means. Compounding that failure may also be the current vogue for discussing not-for-profit organisational strategies in such borrowed corporate terms as "business plans," "market penetration" and "profit centres". In both instances, better mentoring might ease the problem.

Also contributing to this confusion may be the fact that in museums – as in all large organisations – systems of internal planning and control are almost inevitably expressed in fiscal terms. Notwithstanding that the various alternatives among which a museum's management might routinely have to make choices – whether to use a particular space, for example, for a loan exhibition, for an exhibition drawn from the permanent collection, or for a children's workshop – may all be programme decisions, there will almost invariably be some intermediate stage where those alternatives appear instead as potential budget items.

As Professor Robert N. Anthony of the Harvard Business School has pointed out in this regard,

> money is the only common denominator by means of which the heterogeneous elements of outputs and inputs (e.g., hours of labour, type of labour, quantity and quality of material, amount and kind of product produced) can be combined and compared… The only way of relating all these elements for the purpose of selecting the best alternative is to reduce them to financial terms.[1]

What causes confusion here is when the medium is mistaken for the message, when this transient use of fiscal terms for planning purposes is somehow mistaken as a reflection of the museum's ultimate objectives.

A fourth and final source of this confusion between fiscal means and institutional ends may conceivably lie in our mutual failure to develop a more adequate set of nonquantitative measures by which to describe how our individual museums are performing during any given time period. If those of us within museums who are most familiar with their aspirations and accomplishments continue to fail – as we have largely failed to date – to find ways in which to communicate those, is it any wonder that others, our Trustees or regulators or funders, should fall back instead on other criteria? If we are no longer content to have our work judged by such mechanical and means-oriented performance indicators such as annual attendance, variance from budget projections or success in annual and other fund-raising, then it ought be incumbent on us in the field to provide some alternative set of measures, that would be responsive to our institutional ends, not just to our institutional means.

Essential as a corrective is that all those connected with the museum enterprise understand that – no matter in how "business-like" a fashion a museum may legitimately be called upon to operate – it is still not a business, and to produce a positive financial outcome is not its goal. Like survival, it may be an essential means but it is not sufficient to provide the museum with value. That must come from elsewhere.

Museum collections can also be a source of confusion. Where this confusion most typically surfaces is in the curatorial mindset that envisions those collections as ends in themselves and not as means to be employed for some larger institutional end. Where these attitudes most frequently come into conflict is over decisions to accession or deaccession particular objects.

The "collection as end" attitude may manifest itself in a curator's desire to shape the collection in pleasing ways, to give it a certain balance and harmony, as if the collection itself was an organic entity, itself the ultimate object to be contemplated. The "collection as means" attitude, by contrast, tends to question the degree to which any particular object may be of future use in carrying out the museum's programme. Except with respect to those institutions that conceive their missions to be primarily archival, the "collection as means" attitude certainly seems more consistent with a museum's public service role. A well-rounded collection may be desirable, but unless it is also a well-used collection it would no more be an indication of institutional worthiness than would be a well-fattened endowment or a splendid new building.

A second source of confusion between ends and means comes from the fact that so many museums – at least in the Anglo-American sphere – have had their origins in the charitable sector. Whether or not museums were ever about "charity", a problematic term it itself, it's clearly not what they're about today.

Two other words often used to describe museums and museum-like organisations are similarly problematic: "benevolent" and "philanthropic".[2] What makes words like these so misleading when they are applied to museums is the degree to which they focus on the indisputable generosity and good intentions of those who support such institutions to the almost total exclusion of what it is that those institutions might actually be trying to do, and for whom. In those words, the donor is all.

To some extent, this emphasis on high-minded benevolence may simply be a hangover from the earliest days of museums when they frequently were elitist institutions created by the wealthy for the uplift of the deserving poor. Now, however, the museum has evolved into a wholly different institution. Museums today are far more likely to be something that we as a community create for ourselves. As such, words like charitable, benevolent and philanthropic may no longer be appropriate. More accurate, perhaps, might be the descriptive phrase increasingly used in the United States – that museums are "not-for-profit organisations".

A second – and certainly beneficial – consequence of reducing the perception of museums as charitable might be to increase public respect for the professional skills of those who work on their staffs. Too often today museums are still seen as operating in a volunteer-dominated charitable domain that lacks the rigor, drive and bedrock seriousness of the for-profit sector. By recasting themselves in a different mould, museums might better be able to project themselves as purposive and result-oriented organisations that are no less intent on accomplishing their goals than any of their for-profit counterparts.

In any event, the theme is constant. Regardless of the generosity and/or enthusiasm with which a museum may be supported, those qualities in themselves are neither what the institution is ultimately about nor can they serve in any way as measures of its worthiness. Like survival, like fiscal and other resources, good will is a means – beyond any question, an essential means – but not an end in itself. Like them it is a necessary but not a sufficient condition.

When we turn, though, to our third instance of confusion – public programming, the principal point of contact between the museum and those upon whom its activities are intended to have some impact – we do get closer to the mark. In the United States, at least, the notion that a museum's public programmes might in and of themselves serve as a surrogate measure for its overall worthiness can be traced almost directly back to some of the federal and state funding agencies that were created in the 1960s.

Common to many was the use of programme grants. Rather than award or deny grants to museums on the basis of what they were (i.e., well-regarded or not), those decisions were to be based instead on what they intended to do (i.e. the future programmes). At the National Endowment for the Arts – one of the largest and most influential of these agencies – judgments as to the relative merits of competing grant proposals were made by what came to be called "peer review panels". The primary basis for judgment was the "quality and significance" of a proposed project together with an estimate of the applicant's ability to carry it out.

Why, then, didn't these panel recommendations provide at least some tentative indication of a museum's worthiness? Primarily, I think, because they were so wholly prospective. Just as we earlier saw curators looking at collections as if their internal coherence or perfection was what was really counted, here we had peer review panellists making judgments about exhibitions that only existed only in theory, exhibitions that might not be reality-tested for months or even years. Clearly, the only true test of these programmes was not how well or poorly they looked on paper but how well or poorly they ultimately impacted on the public.

Here, though, we come to another complication. As museums have increasingly sought to measure the impact of their exhibitions and public programmes, the question of impact has turned out to be far more complex than at first imagined. Addressing this in the summer 1999 museum issue of *Daedalus*, John H. Falk wrote:

> The overwhelming majority of earlier investigations of museum learning were predicated on historical, primarily behaviorist views of learning. In this traditional view… individuals were assessed to determine whether they learned specific, predetermined information, much as someone would test learning in a traditional classroom. Although well-thought-out exhibitions and programs can facilitate visitor learning of predetermined topics, the inherent complexity and choice offered by the museum environment, coupled with the widely varying experiences and knowledge levels of museum visitors, yields a far greater range of possible learning outcomes than can be accommodated by the assessment strategies created for the older absorption-transmission model. In addition… people in museums rarely spend time reflecting upon or synthesizing their experiences. As a consequence, significant conceptual change is unlikely to occur within a single visit. It may take days, weeks, or months for the experience to be sufficiently integrated with prior knowledge for learning to be a noticeable event to the learner himself, let alone measurable. Finally, most learning, but certainly that which occurs in museums, has more to do with consolidation and reinforcement of previously understood ideas than with the creation of totally new knowledge structures.[3]

As assessment techniques continue to be refined, a day may well come when an evaluation of a museum's public programmes – not as those appear prospectively on paper, but carefully made after the fact and in terms of their impact – can be used as a practical proxy for some overall assessment of its institutional worthiness. For now, though, public programmes – along with our lengthening list of other means: survival, resources, and good will – must be understood as simply one more of those ingredients through which a museum's ultimate objectives can be achieved. Once again, necessary but not in itself sufficient.

The last of what you might call these "false indicators" is management. The confusion to be countered here is the notion that a well-managed museum must be, for that reason alone, a good or a worthy museum. Three points will be argued. First, that good management today is more than merely desirable; it is essential. Second, notwithstanding its necessity, that good management is no more a guarantee of institutional worthiness than any other resource. And third, that the price of good management is the risk that it may sometimes begin to crowd out purpose, and that this is a danger against which a museum must always be on its guard.

Let me begin with an observation by Peter Drucker, the widely-respected management consultant. Speaking of the for-profit enterprise, Drucker once said that it was not merely privileged to make a profit but that it was actually obligated to do so. The reason he gave was this: that by withdrawing the resources it required to operate from the overall pool of resources generally available to the community, such an enterprise had incurred a corresponding obligation to use those resources productively. Not to do so, i.e., to take resources out of public circulation without returning them with some added value, would constitute an irresponsible instance of waste.

If Drucker's rationale is correct, then it must also hold true for such not-for-profit organisations as museums. Between their land, buildings, equipment, collections and endowments, museums represent a substantial communal investment. To fail to make productive use of that investment would – in Drucker's terms – constitute waste. It would be socially irresponsible. Since the reduction of waste – or, to put it in positive terms, the effort to achieve and maintain cost effectiveness – is one of the core tasks of any management, then the necessity that museums be well managed might be said to rest on that one consideration alone – that they have a social obligation to operate in an effective and efficient manner.

In the United States, at least, the decade from 1970 to 1980 can now be seen in retrospect as the period when contemporary management practices began to be widely incorporated into museums. In 1970, the American Association of Museums established its Accreditation Program, a programme that – at least in its earliest phase – was to put considerable emphasis on the introduction and maintenance of sound management practices. A number of initiatives were to follow.[4]

Driving these developments, I think, was the increasing need of government funders, corporate sponsors and other donors to be assured that the considerable sums they were pumping into museums were being well-employed and for the purposes intended. Within the museum community itself, there was also a certain apprehension that museums, together with the economic, social and legal environments in which they operated, were becoming increasingly complex and that many of the more casual management practices of earlier days were no longer adequate. One threat to be headed off, or so it was widely believed at the time, was the importation of professional managers from other sectors. By way of defence, museum workers themselves needed to learn new managerial skills. As a 1978 AAMD report on the training needs of museum directors put it: “It makes more sense to train art historians to be managers than to train administrators – who are not naturally inclined toward the visual arts – to understand and be sympathetic to art or to comprehend the role of museums”.

That good management cannot in itself guarantee a museum’s worthiness seems evident. Not so evident by any means, though, is the risk that good management may pose – the risk that it may tend to crowd out purpose. In its modern manifestation, management no longer means simply hiring some people, furnishing them with desks and pencils and telling them what to do. It has emerged, rather, as a full-fledged technique – “an ensemble of practices”, to use Harold Lasswell’s definition, “by which one uses available resources to achieve value”.

As the French sociologist Jacques Ellul, among others, has pointed out, techniques are far more than simply the rationally refined means by which we can accomplish certain recurring tasks. Techniques have an internal dynamic of their own, a dynamic pursuant to which they can ultimately obscure the very objectives that they were originally designed to serve and become instead ends in themselves.[5] The Columbia University sociologist Robert K. Merton has made the same point that techniques tend to turn means into ends so that “know-how” can become an ultimate value.[6] For the unwary museum that fails to maintain a healthy balance between its purposes and its processes – that fails constantly to remind itself that management is only a means and that its institutional ends lie elsewhere – the danger is that, over time, management may simply become an end in itself, an end that may compete with or even overshadow the purposes with which the museum originally began.

Again we return to the question: by what criterion might we judge a museum’s worthiness? On examination, the claim that good management is the hallmark of a worthy museum turns out to be no more valid than were the similar claims for survival, for ample resources, for good will and for public programmes. Like each, good management is of course necessary – for a poorly managed museum to be worthy in any sustained fashion would be remarkable – but in and of itself no management, not even the most superb one, is sufficient. Worthiness comes from elsewhere – from what museums do, not from how they do it.

More than ever, museums must compete for support – not only with one another but also with a wide range of other institutions. Where funders might once have been satisfied by other criteria – by staff competence, by sound public programming, by a healthy balance sheet, or by a glittering collection; in other words by “means” – what they are increasingly looking at today are “ends”.

If the comparative worthiness of museums is to be determined by considering both the ends they are seeking to achieve and their relative success in doing so, are they then being forced into some kind of a pattern, some lockstep in which they must all march together for fear that they’ll otherwise lose their funding? Certainly not. Within such a formula, museums would still have the latitude to pursue a virtual infinity of different goals and objectives subject only to the requirement – if the standard of worthiness is fully to be met – that they also begin to include within their programmes some mechanisms to determine whether those programmes are, in fact, having their intended effect.

What are some of these ends that museums might pursue? In a talk to the British Museums Association at its annual meeting in Edinburgh in September 1999, I tried to suggest just how broad that list of institutional choices might be:

> When we finally do turn, then, to see what the possible purposes of museums might be, what we find shining through is the incomparable richness of this field in which we work. In the range of purposes that they can pursue – in the range of the community needs that they can meet: educational needs and spiritual ones, social and physical needs, psychological and economic ones – museums are among the most remarkably flexible organizational types that a modern society has available for its use. Museums can provide forms of public service that are all but infinite in their variety. Museums can inspire individual achievement in the arts and in science, they can serve to strengthen family and other personal ties, they can help communities to achieve and maintain social stability, they can act as advocates or play the role of mediator, they can inspire respect for the natural environment, they can generate self-respect and mutual respect, they can provide safe environments for self-exploration, they can be sites for informal learning, and ever so much more. In every realm, museums can truly serve as places to remember, as places to discover, as places to imagine.[7]

A recent suggestion by Professor Mike Wallace of the City University of New York might nicely supplement that list. Discussing the social utility of history museums, he proposed that perhaps their greatest contribution could be in “helping visitors develop their historical sensibilities, strengthening their ability to locate themselves in time, and enhancing their capacity as citizens to be historically informed makers of history”.[8] The central thrust of that – that a history museum might enhance the capacity of its visitors to meet their civic responsibilities in a better informed way – could be just as applicable to art museums, to natural history museums and to science centres. The larger notion – that museums might play an important role in determining how well or poorly the citizens of a democratic society succeed in governing themselves – seems to me one well worth further exploration.

These lists could certainly be extended. In a sense, the particular content doesn't really matter. The hallmark of the worthy or meritorious or excellent museum is not in any particular purpose or discipline or even scale or form of organisation or source of funding. It is, rather, in a blend of ambition and competence: the institutional ambition to do something that is going to make a positive difference in the quality of individual lives and in the well-being of the community – and the institutional competence, the skill and determination to convert that ambition into accomplishment. From those ingredients, we ought finally be able to develop a standard by which the merit of our museums could fairly be measured. ■

Notes

1. Robert N. Anthony, *Planning and Control Systems: A Framework for Analysis*, Boston, Division of Research, Graduate School of Business Administration, Harvard University, 1965, pp. 41-42.

2. "Benevolent" (Latin) literally means well-wishing, to have a desire to do good for others. "Philanthropic" (Greek), nearly its equivalent, refers to activities that are motivated by affection for other human beings.

3. John H. Falk, "Museums as Institutions for Personal Learning", *Daedalus: Journal of the American Academy of Arts and Sciences*, Summer 1999, pp. 259-275, 260.

4. Some of these include: Association of Art Museum Directors, *Professional Practices in Art Museums*, 1971. First Museum Law Conference, 1973. Association of Science-Technology Centers, *Museum Accounting Guidelines*, 1976. AAM, *Museum Accounting Handbook*, 1978. Launch of Getty Leadership Institute for Museum Management, 1979. New Code of Ethics, 1978. AAM, first personnel handbook specifically for museums, 1980.

5. See Jacques Ellul, *The Technological Society*, New York, Vintage Books, 1964.

6. Ibid., Foreword, p. vi.

7. The full text of this talk was subsequently published under the title "Transformed from a Cemetery of Bric-a-Brac" in *Perspectives on Outcome Based Evaluation in Libraries and Museums*, Washington, Institute of Museum and Library Services, 2000, pp. 4-15.

8. Mike Wallace, "Museums and Controversy" in *Mickey Mouse History and Other Essays on American Memory*, Philadelphia, Temple University Press, 1996, pp. 115-129, 128.

■ The Ethics of Museum Management

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Résumé

Ethique de la gestion muséale

Beaucoup de changements organisationnels dans le domaine des musées ont eu un impact sur la déontologie de leur gestion. Les années soixante-dix furent une période charnière pour les musées, lorsqu'ils furent reconnus pour leur rôle économique et social. Ils se virent par conséquent soumis à de sévères enquêtes du service public, et passèrent parfois même dans la sphère privée. Ce dernier phénomène s'intensifia alors sous l'ère du « meilleur rapport qualité/prix ». La création d'agences spécialisées dans la prestation de services pour les musées fit naître de nombreux problèmes éthiques. Au niveau international, il reste à effectuer des analyses plus détaillées des principes de gestion. L'un des points fondamentaux est le conflit perpétuel entre la conservation et l'utilisation de leur ressource-clé, les collections. Le financement constitue également une question éthique majeure dans le secteur public comme privé. Mais au sein de la communauté muséale, ce dernier point reste peu considéré. Outre une prise en charge de ces problèmes de gestion interne, les musées doivent aussi réaffirmer ensemble leurs valeurs à l'égard des acteurs externes. Face aux divers changements, l'enseignement de l'éthique professionnelle reste le moyen le plus sûr pour sauvegarder la fonction et les valeurs du musée.

Resumen

Etica de la gestión de museos

Gran parte de los cambios producidos en la organización de los museos produjeron un impacto en la deontología de su gestión. Los años 70 fueron un período clave para los museos tras haber reconocido su papel económico y social. Como consecuencia se vieron sometidos a encuestas muy rigurosas por parte del servicio público e incluso, a veces, por la esfera privada. Este fenómeno se intensificó aún más en la era de "la mejor relación calidad/precio". La creación de agencias especializadas en la prestación de servicios a museos acarreó numerosos problemas éticos. A nivel internacional todavía quedan por efectuar análisis específicos sobre los principios de gestión. Uno de los puntos fundamentales es el conflicto existente entre conservación y utilización de su recurso clave, las colecciones. La financiación constituye asimismo una cuestión ética mayor en el sector tanto público como privado, sin embargo este punto no ha sido tratado aún en el seno de la comunidad de los museos. Además de tomar en cuenta dichos problemas de gestión interna, los museos deben también reafirmar juntos su valor ante los actores externos. Frente a las varias mutaciones, enseñar la ética profesional aún es el medio lo más seguro para la salvaguardia de la función y los valores del museo.

Influences affecting the way museums operate and serve society have been profound over the last thirty years. These influences have been world-wide in character affecting both private and public sectors. They could have been sufficiently severe to have led to a deconstructing effect but for the robustness of the museum profession. Museums have adapted to these new and sometimes alien situations and today museums and those who serve in them have a distinctly different and more varied character. Such changes raise ethical issues, not least those generated by organisational change.

For ICOM's Ethics Committee, a period of six years' review through 2004 led to the setting of standards acceptable both to the museum profession worldwide and the public it serves. As well as defining and refining the ethical principles and guidelines on which the museum profession depends, the revised *ICOM Code of Ethics for Museums* (ICOM, Paris, 2006) is the result of this process. It is not, however, the ethics of curatorship that have changed. Rather, it is the impact that organisational change has had on museums. The causes of these changes have been many and it is worth recording some of these at the outset.

During the 1970s there was an increasing realisation that the public purse could no longer provide and maintain a continually developing level of public service. Revenue resources were not just dependent on the generation of wealth but on the availability of raw materials and energy resources. This led to increasingly rigorous reviews of public services at the national and local level; internationally, development agencies questioned the traditional values on which their decision-making had been based and began to look at new fields which were sustainable and would meet changing social needs.

Where did this leave museums? Museums had a low development rating and international development agencies did not normally include museums within their schemes. Was it now a case of finding someone else's money to help maintain the family silver or was there more to the museum phenomenon than this? The 1970s had seen a major response by museums to social, cultural and economic development. ICOM played an important part in creating a far greater awareness of this in the international community with a key report presented to an international seminar on the financing of culture in Madrid.[1] This drew attention to the disparity of museum provision worldwide and the contribution museums did and could make socially and economically. In short, museums were a good investment on which a good return could be expected if wisely planned. The economic and cultural significance of museums – and the arts generally – were the subject of considerable enquiry in different nations during the 1980s.[2]

However, the recognition of the social and economic contributions that museums could make led to patterns of organisational change which varied considerably between states and within countries. In some countries this meant the transfer of public museum services to the private or commercial sectors, a feature that subsequently intensified under the doctrine of "best value". Elsewhere this was manifest under private finance initiatives where private and public sector partnerships were established. A seemingly more moderate version of this has involved the appointment of a commercial director to run in tandem with the museum director, as happened for a time at the British Museum and the Royal Armouries Museum in the U.K., or the appointment of a business head to direct museums. A similar situation affected the Smithsonian Institution.

Another feature of this period was the establishment of specialist agencies to service museums. These varied from organisations concerned with the conservation of collections in the nation's museums; establishing national documentation standards; training institutes concerned with curatorial training; regional facilities providing support in a number of areas of museum expertise including exhibit design and the provision of exhibitions; even commercial enterprises concerned with marketing museum products. The result of this was that qualified and experienced museum staff, although part of the museum profession, were no longer employed in museums and, indeed, were often divorced from the raison d'être of museums, collections. Such diversity of organisations also tended to generate very different work ethics.

Another area of diversity arose from the increasingly varied contributions of museums to society, not only academically and educationally, but in the support they provided to leisure and tourism now, more specifically to cultural tourism – and also in promoting a better quality of life. These latter roles are frequently seen in the context of sustainable development and accordingly can bring very different priorities and work ethics.

One further, important, example of the diversification of the museum role has been their development, specifically to promote cultural identity or, as Alissandra Cummins put it at an INTERCOM meeting in 2000, "to fulfil community relations strategies". This brings such museums close to the political sphere and can subject them to other ethical considerations.

THE IMPACT OF ORGANISATIONAL AND SOCIAL CHANGE

The result of such major organisational and social change has seen the introduction of different – and at times alien – philosophies into the operation of museums. Many of these relate to the management of the institution and its resources; others develop from those of other professions with which museums have become associated: education; leisure; tourism and so on. The question is whether these philosophies are right for museums and, if so, how they can best be applied.

Codes of ethics are based on sets of accepted values in a given situation. Collectively, they contribute much to the development of institutional culture and, among groups of practitioners, the culture of a profession. These values are critical to developing cohesion in the workplace. There is a need therefore to review the philosophies, new and old, that organisational change has brought to museums and define and refine relevant and acceptable values in the museum context. The ICOM Ethics Committee has analysed the generality of these issues in order to provide a meaningful *Code of Ethics for Museums*.[3]

There is a need though, at an international level, for a continuing and detailed analysis of management tenets, their application in such a diversity of institutions and the conflicts that can arise. I exclude from this the application of employment and other legislation which will generally be applicable in a national context. This has a place in national codes of ethics of which the Code of the Canadian Museums Association is an example.[4] This covers employer/employee relations and such matters as equal opportunities, discrimination, employee participation, labour disputes and so on. But the law varies from country to country and such standards could not – regrettably we might say – be applied universally. We need particularly to look at those issues of management theory and practice which are difficult to apply or are alien to museum values.

A good place to start would be with the various stakeholders. They are many and often have different perceptions and requirements of the museum. These will include the governing body, donors, the community served (visitor and non-visitor alike), the subject disciplines, friends and other cognate bodies, partner providers, sponsors, retail organisations and so on. The organisational aspects of the contributions they make to or draw from the museum scene need to be assessed; each has a different or varying set of values which has to be reviewed against those of the museum.

THE PERPETUAL CONFLICT

In undertaking such an analysis, it is necessary to recognise immediately that there is a perpetual conflict in museum operations. This cannot be managed away; it is inherent in the museum function. There are very few enterprises where the key resource for success is not expendable. These are the collections. Indeed the conflict is deeper than this because the maintenance and enhancement of that resource is equally a measure of success. Value-added concepts in terms of museum collections will relate to their information content and interpretative contribution, not their financial gain. Museums are not therefore simple input/output devices with an expendable resource or even a resource, the appreciation or depreciation of which might figure in the annual accounts. There is, of course, also a curatorial conflict with collections – that of conservation versus utilisation but this is outside the purview of this article. The issue is that the management of museums requires knowledge and understanding over and above anything that might be imported from the business sector.

OTHER MANAGEMENT ISSUES

The concept of "best value" has many applications in the museum, particularly where there is competition in a client/provider situation. Yet when it comes to "best value" within the museum, different considerations come into play. Should the theme of the next blockbuster exhibition always be influenced by its crowd-pulling power or revenue potential? Where do scholarly publications fit into the best value context? These are issues which will exercise the museum manager and a "best value" formula will not necessarily be expressed in financial terms.

This leads to target setting. This should be more familiar ground to museums. Certainly, museums with which I was associated in Liverpool and Sheffield (U.K.) were managing by objectives in the sixties (managing by results as it was sometimes known). More than a decade ago, the Audit Commission in England was involved in a year-long project defining performance indicators for provincial museums.[5] It is necessary to go beyond attendance figures and shop income if we are to demonstrate that some of the professional values we embrace are real and attainable.

When it comes to funding, a number of issues arise in both the public and private sector. Whether or not a museum is publicly funded, it is undertaking a public function and the general rules for those involved in public service must apply. There are a number of different statements of the principles of public life but one published in Britain and reproduced by the Museums Association provides a good example.[6] It involves values such as selflessness, integrity, objectivity, accountability, openness, honesty and leadership. All of these impinge on our behaviour and the standards we set.

Ethical issues affecting funding often relate to matters of vested interest. Philanthropy has made a tremendous contribution to museums in the past but we know that the altruism and public-spiritedness previously associated with it have changed substantially. Today, benefaction often comes in the form of sponsorship. This is normally a two-way process, "the give and the take". The values that the two parties bring to this activity are often poles apart and bridges are necessary for any partnership to be effective. This is a matter exercising many museums on a regular basis and it is important that control is maintained by the museum (*ICOM Code of Ethics for Museums*, ICOM, 2006, para 1.10).[7]

These are just some of the issues and potential conflicts that codes of museum ethics have to address to meet the diversity of contemporary museum provision. There should be a far greater awareness of ethical issues in the museum profession. All involved in the professional training and development of museum practitioners should ensure that museum ethics figure highly in such training. These provide important values and standards on which the museums and their staff depend. The majority of museum professional staff exercise a management function. They should be trained for this and for succession. In this way, personnel will be available with the knowledge and skills to fill the most senior museum positions and bring a truly professional perspective to those posts.

Training will contribute to relieving such internal issues. But there is also an external problem. Collectively, the museum has taken on such a functional image and this perception of the institution has become so wide that it has lost clarity and is misunderstood by public and politician alike. There should therefore be a concerted promotion of the values associated with the museum function particularly with regard to its role as a preservation agency among the museum's stakeholders. But that issue is outside the scope of this contribution. ■

Notes

1. *Museums: an Investment for Development*, ICOM, Paris, 1982.

2. Myerscough, J., *The Economic Importance of the Arts in Britain*, Policy Studies Institute, London, 1988.

3. *ICOM Code of Ethics for Museums*, ICOM, Paris, 2006, also at http://icom.museum/ethics.html.

4. *Ethics Guidelines*, Canadian Museums Association, Ottawa, 1999, also at www.museums.ca/Cma1/About/CMA/ethics/introduction.htm.

5. *The Road to Wigan Pier? Managing Local Authority Museums and Art Galleries*, Audit Commission, London, 1991.

6. *Code of Ethics for Museums*, Museums Association, London, 2002, also at www.museumsassociation.org/asset_arena/text/cs/code_of_ethics.pdf.

7. *ICOM Code of Ethics for Museums*, ICOM, Paris, 2006, also at http://icom.museum/ethics.html.

Governance and Management in U.K. Museums

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Résumé

Gouvernance et gestion des musées au Royaume-Uni

La gouvernance d'un musée et sa gestion sont deux termes souvent ambivalents. Au Royaume-Uni, le modèle classique pour un musée est celui d'une société à but non lucratif comportant une constitution et un conseil d'administration distinct composé de bénévoles. Ce conseil "gouverne" donc l'administration, tandis que la gestion revient au personnel muséal. Le principal défi consiste alors à trouver le bon équilibre entre gouvernance et gestion, et particulièrement entre les responsabilités respectives de la présidence, des membres du conseil et de la direction au sein du musée.
Cependant, la pratique montre qu'une telle distinction n'est pas toujours possible, le conseil d'administration ayant vu croître ses responsabilités juridiques et financières, qu'énoncent avec précision les dispositions législatives, ainsi que les principes généraux de l'administration.

Resumen

Gobernancia y gestión de museos en el Reino Unido

La gobernancia y la gestión de un museo son dos términos que tienen a menudo un significado ambivalente. En el Reino Unido el modelo clásico para un museo es el de una sociedad sin fines de lucro que comprende una constitución y un Consejo de Administración diferente, compuesto por benévolos. El Consejo "gobierna" la administración mientras que la gestión es la responsabilidad del personal del museo. Así pues, el principal desafío consiste en encontrar el equilibrio adecuado entre gobernancia y gestión, y en particular, entre las respectivas responsabilidades de la Presidencia, los miembros del Consejo y la Dirección en el seno del museo.
Sin embargo la práctica nos ha demostrado que dicha distinción no es siempre posible ya que han ido en aumento las responsabilidades jurídicas y financieras del Consejo de Administración que formulan con gran precisión las disposiciones legislativas así como los principios generales de la administración.

Ten years ago the term governance was hardly common currency: the Enron accounting scandal, however, has turned it into a topic of everyday discussion, from mainstream media coverage to intense academic and professional debate.

How does one define, rather than simply recognise, governance? Definitions have tended to concentrate on internal systems e.g., "governance is the process by which a governing body (the Board, management committee, council of management or whatever it is called ensures that an organisation is effectively and properly run…). Governance is not necessarily about doing: it is about ensuring things are done".[1] This is certainly a good working definition for a publication which was intended as the basis for self-evaluation by boards of small voluntary organisations. But this is no longer a wide enough definition of governance. More appropriate is Kevin Ford's definition "the system by which charities are directed towards their purpose, controlled and made accountable to the public".[2] This places more emphasis on public accountability which is one of the most important aspects of modern governance of any organisation, whether a charity, a commercial organisation or a department of government. This is partly a response to a breakdown of trust in government processes, which is evident for example in the tone of intense media scrutiny, in low voting statistics and in the growth of single issue campaigning. It is also a response to the breakdown in trust in commercial governance and professional self-regulation as demonstrated not only by Enron but also by the World Com debacle. On a more positive note it is driven by recognition of the need to change the way in which government, organisations and citizens relate to each other. Arguably this is one of the main drivers of the new devolution settlement in Scotland, Wales and indeed the development of regional administration in England: certainly the idea of accountability and transparency of public services and public functions has been part of the essential currency of devolution in the U.K. Accountability should in my view be a proactive process, which is not simply about conventional upward accounting but about active outward accountability to wider stakeholders. Transparency, communication, dialogue and restoration of confidence are essential. Management of the perception, as much as the actual process, of accountability and transparency is therefore an important constituent of modern governance.[3]

WHAT IS GOVERNANCE?

In this writer's view, modern governance is not just focused internally, but increasingly is about how an organisation relates to the external environment and about how organisations conduct themselves both externally and internally. That in turn means governance is not simply a corporate issue but is a social and cultural concept. It is a concept which is rapidly evolving in true evolutionary manner by adapting to local circumstances. There are some dead ends and *cul-de-sac*, which we do not necessarily recognise as we journey towards these. Above all it is not a smooth process: there are some periods of more intense activity and clearly we are in the middle of one of those periods.

This paper is presented from a U.K. perspective, which may vary considerably from an international context. The mixed economy aspect of U.K. museums will, however, strike a chord with anyone who has considered the question of sectoral governance, including not-for-profit organisations.

WHAT ARE THE ISSUES FOR NOT-FOR-PROFIT ORGANISATIONS?

The majority of museum organisations in the U.K. are Independent Trusts and hold some very important collections. There are a number of issues here:

• The complexity of legal regulatory and funding regimes which require multiple compliance. The burden of compliance becomes a significant governance and operational issue and can mean that Boards of Trustees spend more time in compliance and monitoring than providing strategic direction. The interface between governance and management is further considered in the next section.

• The convergence with commercial governance. On the one hand, there is growing recognition from commercial companies that not only do they need to build shareholder confidence, but they also need to build stakeholder trust through a commitment to corporate social responsibility. In the U.S. and U.K., this tends to take the form of discretionary disclosure and indeed promotion of social, ethical and environmental good practice and is a direct reflection of the success of campaigning organisations such as Greenpeace and Amnesty International. The negative impact of breaching such moral codes can be commercially devastating. In other countries, that corporate social responsibility tends to be more structural, for example in the two-tier Board structure of German companies. In Japan, corporate social responsibility in postwar commercial culture has been paternalistic in relation to employees, although that is under pressure given the economic downturn over the last few years.

• Conversely, not-for-profit organisations are being encouraged to adopt a more professional and commercial approach. They are being encouraged to look beyond financial dependence on cultural funders such as central and local government, and look to develop a commercial dimension. For independent museums, admission charges are the single most important source of funding while events, catering, venue hire and retail outlets are also an increasingly important feature for publicly funded museums. Think, for example, of the sophistication of many museum shops and the opportunities for purchasing museum reproductions through every commercial medium possible, including the World Wide Web.

• The latest U.K. government report recommends a relaxation of restrictions on charities, trading activities and the creation of a new model charitable organisation.[4] In fact, a truly radical approach would be to remove the legal distinction between profit directed and not-for-profit organisations, accepting that they are both operating to produce a return on capital and to account to stakeholders. It is simply that the not-for-profit organisation is looking to maximise social return, rather than cash dividend. One is involved in creating social capital, the other in maximising conventional capital. But that is some way away!

PUBLIC SECTOR ORGANISATIONS

Most U.K. discussion of museum governance assumes the model of a not-for-profit organisation with a separate constitution and Board of Trustees. Much less attention has been paid to public service departments, whether departments of central government or local government. There is a growing debate about the internal dynamics of Executive Agencies and local authorities but this is taking some time to work through to the museums sector at both national and local level. One of the early benchmarks has been the issue of accountability and transparency at Historic Scotland. In the face of sustained concern, the Scottish Executive committed to the creation of a new Historic Environment Advisory Council. The original intention had been to abolish two existing advisory bodies and rely on internal advice, but the Scottish Executive recognized that extensive consultation and debate (not least in Parliament itself[5]) identified the need for a new statutory body.[6] In 2003-2004, the Scottish Executive was also considering a review of the roles and responsibilities of Historic Scotland in response to an unprecedented specific request from the Education and Culture committee of the Scottish Parliament. The subsequent review and the resulting relationship between Historic Scotland and the new Council will prove an interesting test bed for public sector governance in the cultural arena in the years to come.

THE INTERNAL FACE OF GOVERNANCE

In the U.K., the main distinction between commercial and not-for-profit organisations is that in a commercial organisation the Board comprises a mix of non-executive directors and executive directors who are also the primary management team. In the not-for-profit sector by contrast the entire Board is non-executive and normally all are unpaid volunteers. The responsibility for governance is the responsibility of the Board, whereas the responsibility for management is that of staff and volunteers (who may include Board members). The main challenges lie in striking the right balance between governance and management, and striking the right balance between the respective responsibilities of the Chair, Board members and Chief Executive within that framework. It is the failure to distinguish between governance and management which is one of the greatest potential hazards for the not-for-profit sector. In clarifying the distinction of roles, the Board has responsibility for governance which includes:

- standing back and taking a strategic view on direction and policy – a directional role;
- ultimate responsibility for legal and financial compliance – a monitoring role;
- making sure the Chief Executive is implementing agreed policy and work programmes – a monitoring role.

The Chief Executive has responsibility for management including:

- developing and articulating the vision for the organisation;
- taking executive responsibility;
- implementing agreed policies and work programmes;
- nurturing the staff.

Of course nothing in life is ever so simple. In particular, members of Boards of Trustees have increasing legal and financial responsibilities, spelt out in detail in legislation and accounting regulations as well as general principles of trusteeship. Board members can be exposed to personal liability in different circumstances and although this may be covered by insurance, such insurance policies will normally exclude cover which arises from an act or omission which the Trustees knew to be a breach of trust or breach of duty or was committed in reckless disregard of whether it was a breach of trust or breach of duty. What may weigh on Trustees' minds even more than the risk of personal liability is the risk to reputation. Damage to individual and corporate reputations can indeed be catastrophic, as the fate of Arthur Andersen has shown only too well. The role of non-executive directors in the commercial sector is under intense scrutiny[7] and it is increasingly being recognised as good practice that there should be a limit to the number of non-executive directorships which an individual should hold. It may well be time to apply this same principle to public appointments on the basis that the risks and the obligations are equally demanding and arguably carry even greater responsibility in the accountability for public expenditure.

Given this potential exposure and the natural tendency of most of us to focus on detail, it is not entirely surprising that many Boards tend to stray into operational issues which are really the function of management. But good corporate governance depends on an effective tripartite relationship between the Chair, Board members and the Chief Executive in which each recognizes the different role that they should play. The effect of any one participant be it Chair, individual Board member or Chief Executive overreaching or failing to deliver on their responsibilities will impact on the whole organisation. From experience, there are many examples of Chairmen who wish to act as Chief Executive and micro-manage aspects of the organisation. We can also think of Chief Executives who pass up management decisions to the Board, preventing them from focusing on providing strategic direction and accountability. But although management is the responsibility of the Chief Executive, it is also a governance issue since bad management will cripple an organisation, however strategic the Board is in their thinking and however well the accounts are audited and presented.

It is impossible to be prescriptive since there will be a different balance within each organisation but perhaps one of the most important things to recognise is that the balance within an organisation may and indeed should evolve in changing circumstances. We are all familiar with the situation where a particular set of skills is required to set up and build a new organisation, but a different set of skills is needed to maintain the organisation once it is relatively mature. That applies as much to a Board as to employed staff. The corporate requirements and the internal dynamics of a Board will change with regular rotation of Directors, which should be one of the hallmarks of a well-run organisation, together with a commitment to self-evaluation and skills development of the Board. Maintaining the right balance is one of the tasks of the Chair and it is increasingly recognised that the role of Chair of a Board is a demanding one requiring both strategic and operational insight, public and private presentational skills, extreme diplomatic skills and more. Above all, the key relationship is that between the Chair and Chief Executive which needs a genuine understanding of each other's role as well as a degree of mutual respect and trust. One of the hardest tasks for any Chair or Chief Executive is to renegotiate a relationship with a new incumbent who will inevitably have different skills, different strengths and different interests from their predecessor.

What are the other pitfalls in relation to internal governance? One of the most important is conflict of interest. The biggest problem for Boards is not directly competing interests, which require a Trustee to step aside from a discussion. An example of this would be a building contractor who wished to bid for a large capital project which the museum was undertaking. The bigger and often unrecognised conflict tends to be that Trustees who are nominated or in some way represent a particular organisational interest frequently come to the Board with an incorrect understanding that their loyalties are to the organisation which has appointed them, rather than to the Board of the organisation on which they now sit. This problem has been particularly acute where key funders have a place on the Board, e.g., major patrons or local authority representation on the Board of independent trusts whom they assist through grants.[8]

POLITICS

So far as public service departments are concerned, many of the features of Board/staff relations are replicated in the relationships between elected councillors and staff. We can all think of examples of inappropriate political intervention in what should be management decisions. At the same time, political neglect can be devastating but appropriate political support can bring enormous dividends. Think for example of the success of Glasgow museums or of the political support for Tyne and Wear Museums.

The role of Accounting Officer is a peculiar feature of U.K. quangos [non departmental public bodies in the U.K.]. Although quangos have independent Boards of Trustees, appointed by central government, at the same time government appoints a designated Accounting Officer who is normally the Chief Executive. The Accounting Officer is personally accountable for the proper expenditure of public monies and has a responsibility to challenge the Board of Trustees if they are making decisions which do not comply with the Financial Memorandum which sets out the conditions of government grant. The ultimate requirement is to take a matter over the heads of the Board to the funding department. Of course one would expect the views of the Chief Executive to be taken seriously by a Board and if this is not happening there is almost certainly a fundamental breakdown of the relationship and of effective corporate governance. However the notion of personal responsibility for corporate decisions which are not within the Chief Executive's control seems to me fundamentally at odds with the notion that ultimate responsibility lies with the Board. It is interesting that the Scottish Executive paper on public bodies which includes much about improving accountability and governance completely omits this aspect of governance.

PROFESSIONALISATION

Professor John Hunt has identified the particular difficulties for employed professionals in challenging the actions of employers. Conflicts of interest arise where there is no distinction between independence, the interest of owners and the interest of clients. In the professional sector, e.g., lawyers or accountants, the principles of independence and ownership coincide, but the clients are normally third parties. It is the professional departments of businesses, civil and public service departments where the principles of independence, ownership and the client in the form of employer all coincide. In those circumstances, a conflict of interest is guaranteed where the principle of independence clashes with the client interest, explaining the culture of silence and the reluctance to act as whistle blower even where this is at odds with professional ethics. There may be a similar risk of conflict with the role of Accounting Officer and it is certainly asking a great deal for an Accounting Officer to challenge the employers on whom his/her livelihood depends.

Museum professionals may encounter the same dilemma, for example where they feel a museum Board or public service department is violating the *ICOM Code of*

Ethics for Museums. An aspect of good internal governance is a mechanism for staff to bring their legitimate concerns to the Board, but peer support particularly from organisations such as ICOM is critical both in developing and promoting ideas of good practice and in providing individual support. To quote Kevin Ford again:

> we are moving at speed away from a culture of governance which used implicit codes, was based on trust and relationships and premised on the largely unquestioned idea that to be doing good was enough in itself. The culture that has worked well for centuries has many flaws but is in irreversible transition to a more modern, explicit way of operating to cope with the modern information based age.[9]

It is clear that good governance is critical not just to museums but to civil society in the 21st century. In agreeing with Kevin Ford that we are in irreversible transition, governance is a subject which needs a far higher profile and more in depth consideration within the museum community if we are to secure our enduring place within modern society. ■

Notes

1. Adirondack, S. *The Good Governance Action Plan*, (NCVO), 1999, p. 6.
2. *Under Pressure: Trends in the Governance of Large Charities for the 21st century*, Ford Partnership, 2000, p. 3.
3. Ibid.
4. *Private Action, Public Benefit: A Review of Charities and the Wider not-for-profit Sector*: Cabinet Office September, 2002.
5. www.scottish.parliament.uk/official_report/session-02/sor1031-02.htm#Col14871.
6. www.historic-scotland.gov.uk.
7. *The Higgs Committee Report*, 2003.
8. See now Charities and Trustee Investment Act (Scotland) 2005, s 66.
9. *Under Pressure: Trends in the Governance of Large Charities for the 21st century*, Ford Partnership, 2000, p. 3.

■ Caribbean Museum Development and Cultural Identity

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Résumé

Identité culturelle et développement des musées caribéens

Depuis cinq siècles, la plupart de la culture matérielle des Caraïbes est d'origine étrangère. Les musées sont confrontés à un énorme défi quant à la gestion, l'interprétation et l'entretien de ces collections tout en proposant une autre vision de la vie antillaise, grâce au développement de collections indigènes non archéologiques. Malgré la croissance et l'optimisme de ces vingt dernières années, la région souffre du manque d'infrastructure. Les musées se doivent de rassembler les connaissances et le respect de la communauté afin de présenter des histoires alternatives et évocatrices. Cette notion de responsabilité partagée montre les difficultés et les bienfaits de l'influence communautaire sur le développement des expositions, des programmes et des collections. Les conservateurs tablent sur l'idée que les expositions et les programmes forts naissent de la confrontation entre la mémoire communautaire et l'histoire académique. Une étude de cas sur le développement des musées de la Barbade fournira nombre d'exemples parlants, tout en examinant le rôle de la gestion des musées dans le cadre des politiques culturelles.

Resumen

Identidad cultural y desarrollo de los museos del Caribe

La mayor parte de la cultura material del Caribe es de origen extranjero desde hace cinco siglos. Los museos están confrontados a un gran desafío en lo que se refiere a la gestión, la interpretación y el mantenimiento de sus colecciones a la vez que proponen otra visión de la vida antillesa gracias al desarrollo de las colecciones indígenas no arqueológicas. A pesar del crecimiento y del optimismo de estos últimos veinte años la región carece aún de infraestructura. Los museos deben aunar los conocimientos y el respeto de la comunidad a fin de presentar historias alternativas y evocadoras. Esta noción de responsabilidad compartida muestra las dificultades y los beneficios de la influencia comunitaria sobre el desarrollo de exposiciones, programas y colecciones. Los conservadores explican que las exposiciones y los programas fuertes nacen de la confrontación entre la memoria comunitaria y la historia académica. Un estudio sobre el desarrollo de los museos de Barbados proporciona numerosos y elocuentes ejemplos, al mismo tiempo que examina el papel de la gestión de los museos en el marco de las políticas culturales.

While the Caribbean shares a history through the defining experience of indigenous extirpation, slavery, indenture, plantations and colonial control stretching over a period of some 500 years, the concept of a unified region, society or community is an artificial construct particularized around the administrative boundaries that the colonial powers designed for the convenience of governing, indeed the Caribbean contains the oldest European colonies. Even as a geographical expression, the Caribbean is a very imprecise place that is difficult to define.[1]

Caribbean peoples are largely new arrivals who have had to reconstruct their identities having lost (or been deliberately separated from) most of what they had in the transmigration from the Old World. As Caribbean Nobel Laureate Derek Walcott has suggested:

> That is the basis of the Antillean experience, this shipwreck of fragments, these echoes, these shards of a huge tribal vocabulary, these partially remembered customs. They survived the Middle Passage… separated from their Old World roots even though cultural residues persist in one form or the other.[2]

Homeland had to be reinvented. Homeland requires territory to start with before it is transformed into a moral architecture of the mind and memory.

Into these new insular spaces, narratives and myths would be infused, with memories constructed out of the recent painful past and attached to the land rendering it sacred and historical. Walcott again:

> This gathering of broken pieces is the care and pain of the Antilles, and if the pieces are disparate, ill-fitting, they contain more pain than their original sculpture, those icons and sacred vessels taken for granted in their ancestral places. Antillean art is this restoration of our shattered histories, our shards of vocabulary, our archipelago becoming a synonym for pieces broken off from the original continent.[3]

In this cultural construction of a common Caribbean consciousness, a shared memory with certain historical peculiarities in slavery, indenture, plantations and colonial oppression is assigned a distinctive role in the evolution of the contemporary Caribbean self. A history that commemorates a specific set of actors, episodes and issues in sequences and narratives is a salient aspect of this monolithic Caribbean cultural identity.

EARLY DEVELOPMENT OF CARIBBEAN MUSEUMS

The most powerful historical memory of the Caribbean self was constructed from the saga and suffering that attended the importation of slave and indentured labor to work on foreign-owned plantations. Nearly all living Caribbean peoples in their early socialization claim this historical memory as distinctively part of their pedigree. Caribbean museums for the first 150 years of their existence reflected nothing of these complexities.[4] These institutions shared the same agenda as the educational and religious structures established. The implementation of policy and practice with an agenda based on preconceived notions of the educational, cultural and social abilities of the colonized as part of the centralized administrative infrastructure, museums were created primarily to promote the colonies' commercial and agricultural interests and stimulate investment, to foster an appreciation of English literature, science and art as well as delivery of vocational or informal education in order to 'civilize' the colonized, or simply to reflect the philanthropic propensities of the governor.[5]

The cultural distortions inherent in such circumstance continued virtually untrammeled into the first half of the 20th century.[6] The Museums Association 1933 report on museums in various overseas territories recorded the significant disadvantages suffered by island museums compounded by the "almost insuperable isolation". Markham and Miers further noted that the annual financial provision for 15 West Indian museums represented virtually the lowest throughout the British Empire. While recognizing the world depression might be one reason for this circumstance, that the reasons for this 'significant disparity' were "possibly historic, possibly psychological" and that "the Islands of the British Empire present one of the most difficult problems in the realm of cultural services",[7] the commissioners in their recommendations sought to address this issue putting forward recommendations to evolve the "ideal museum and art gallery policy for island museums".[8]

The Commissioners also wrestled with the problem that island museum services would have to cater for "the education of illiterates", where sometimes less than 5 or 6% of the population is literate. While recognizing that the native populations nevertheless responded positively to "exhibits, (…) connected with their own customs or familiar natural history",[9] they felt that the challenges facing island museums with the disappearance of valuable scientific material was due to lack of staff and finances capable of addressing these problems, as well as an extension of the "white man's culture".[10] The solution was "a bold and vigorous policy embracing the three phases of conservation, research and public education".[11] One positive result of the Commissioners' visit was the creation of a museum in Barbados where none existed before.[12] During the post World War II period, the British Council took a leadership role in the field of museum development supporting public education programmes in both public and private institutions. The Council's propagandist agenda: To explain to colonial people aspects of British civilization, knowledge of which is not naturally transmitted through the administrative link and to aid by sharing of British educational, social and administrative advances, to make progress towards self-government which Britain pledged to encourage.

Ironically, the goal thus articulated reversed the imperative and reinforced Britain's cultural supremacy, while marginalizing Caribbean cultural identity/ies.[13]

Thus regional museums generally adopted the policies and procedures of counterpart British societies and institutions, but without the necessary policy, personnel and financial resources to ensure effectiveness. Only in Jamaica did depressed social conditions and the resulting labour riots draw a direct response from the heritage sector. A group of young radicals, educated overseas and exposed to the liberal tenets of socialism, joined the board of the Institute of Jamaica and "lobbied for the Institute's programmes and exhibitions to begin to reflect the faces, places and concerns of the masses of the Jamaican people".[14] However, for the next fifty years, Caribbean national museum policy remained virtually indistinguishable from that of the "Mother Country", while institutional governance and resources resided largely in the hands of a small corps of local (often expatriate) enthusiasts.

Caribbean societies evolved during the early post-independence period without significant rethinking of culture and its role in national development and individual empowerment. Many states continued to 'position' culture as a minor activity within Cabinet arrangements, or as an appendage for the 'real' business of government. Technical surveys in the early 1980s revealed the marginalized status of the heritage sector. As Walcott explained:

> The sigh of history rises over ruins, not over landscape, and in the Antilles there are few ruins to sigh over, apart from the ruins of sugar estates and abandoned forts.[15]

During the first regional workshop on Illicit Traffic in Cultural Property organised in 1997 by CARICOM and UNESCO however, the late Dr. Denis Williams' statement that "the destruction and removal of our cultural heritage will not cease until everyone views it as a personal affront" directly confronted this climate of indifference and neglect. Lack of respect for cultural patrimony has been greatly exacerbated by the relative rarity of protective legislation, but the situation clearly could not be addressed by government's creation of legislation. Professional development and public education, combined with effective change in museum policy and governance, were also required.

Caribbean museums thus faced the special challenge of the management, interpretation and care of collections of material culture (the majority of which represented 500 years of European domination) which seemed largely irrelevant to a society forcibly dispossessed of its original culture. In response, regional institutions created the Museums Association of the Caribbean (MAC) to provide mutual support, build capacities of museum professionals and address the alienation of the museum from both policymakers and the general populace. The Caribbean Community (CARICOM) also took action, launching the Caribbean Regional Museum Development Project in 1992, the first large-scale undertaking of Caribbean museums' related activities.[16] Comprehensive manuals prepared on a variety of topics were intended to standardize information and procedures for some of the most important areas of museology. Workshops, seminars and symposia reinforced the work of MAC by creating occasions for frequent interaction among museum workers, strengthening the network of professionals in the field. The Project also reported that museum development would clearly be greatly accelerated if the concept of Caribbean integration and regional cooperation became an integral part of the process. The 1993 Report on the Status of Caribbean Museums[17] updated the regional museum survey of a decade earlier and the Cultural Heritage Act of 1993 articulated CARICOM's model museum and heritage policy development recommended to Caribbean governments, stressing the importance of culture as underpinning the whole process of national development.

In the years following, several governments established museum development policy and programmes, and heritage preservation legislation. The Guyana Association of Museums was established and the government also established a Task Force on Museum Development in December 1999. A National Cultural Policy for Saint Lucia involved community consultation on the policy although the Saint Lucia National Trust, still called for legislation to govern the preservation and protection of the island's patrimony. St. Kitts, The Bahamas and St. Lucia all developed plans for the creation of a national museum, while British dependencies such as Bermuda, Cayman Islands and Turks and Caicos also established new institutions to tell the story of territorial histories. Trinidad and Tobago took the step of restructuring and renaming its national museum and gallery, while St. Vincent and the Grenadines proposed legislation for the establishment of a national museum and gallery. The 1996 National Cultural Policy for Barbados finally endorsed the need for a national gallery, a national heroes gallery and national standards for museums. These proposals, together with the decision to become signatory to international heritage conventions defined the country's policy-framework for the next ten years.

At the institutional level, new Caribbean museums developed in Cayman Islands, Bahamas and Belize. These have been established predicated on mutually reciprocal relationships with their client communities in a new paradigm which acknowledged their critical importance as sources of local material culture and recognized the strategic importance of sharing authority in the construction of national historical narratives.

NEW DIRECTIONS IN MUSEUM DEVELOPMENT

Nascent museum structures such as those in St. Lucia and St. Kitts and Nevis demonstrate a similar motivation behind their approach to national museum development, particularly in negotiating constructive partnerships to redress the imbalances in the current practices of cultural heritage management. Caribbean museums have a fundamental role to play in addressing the erosion of cultural self-esteem. More importantly, the museum concept in a postcolonial context must be rethought. Stuart Hall has defined "the Heritage" as "a discursive practice… one of the ways in which the nation slowly constructs for itself a sort of collective social memory".[18] For the Caribbean, issues of national (and cultural) identity lie at the heart of the core mission and role of museums, and the acknowledgment of the role of the local people in the preservation, continuation and management of their own cultural heritage, not merely within the formal institutional structure but also in new models of 'museum' structures, developing out of the self-empowerment of communities.

"Community museums", such as the Rupununi Weavers Society Museum at Lethem, the Guyanese Heritage Museum of Guyana, and smaller "community" spaces like "culture houses" or the "negga houses" in Antigua and Barbuda, have sought to give indigenous meaning to issues of race, class and identities in their countries/communities and to identify and interpret heritage, both tangible and intangible, which has meaning for them. Interestingly, it may be this very dearth of collectible objects which proves the saviour of the region's museums. Both formal and community-based museums wrestle with issues of identity versus insularity, self-worth and self-empowerment in the task of constructing histories and heroes, as part of the process of nation-building. Caribbean museums may focus much more on exploring and discussing issues and ideas, both historical and contemporary, than on valuable objects to be acquired and venerated simply as a result of their continued existence. The adoption of new international conventions to protect and promote the intangible cultural heritage and cultural diversity itself will provide significant support to these types of initiatives, generated as they are from civil society.

While traditional event-focused museums are changing to examine military, social and economic history from standpoints more relevant to emergent sensitivities, other institutions recently have been challenged by these developments to explore issues of greater relevance to the nation. We now celebrate Caribbean intellect and creativity rather than specific disruptive events and the desire to develop linkages with the historical ethnicities of multicultural communities. The Museum of African Art and Ethnology in Guyana, the ICWI Science Learning Centre, the Bob Marley Museum, the Marcus Garvey Museum, Chris Blackwell's Ocho Rios-based ReggaeXplosion in Jamaica, National Gallery Development Committee programmes, George Washington House and Folk Heritage Museum in Barbados all represent such new directions, the fruit of public/private sector partnerships in the business of museum building. The establishment of appropriate standards of practice in the museum management field is thus very much part of the process as the expectant audience must be enabled to appreciate, as much as how to measure success and satisfaction with these activities.

Often seen as crucial to economic development or regeneration, tourism is the world's biggest industry. Certainly for the Caribbean this sector is regarded as the life blood of social and economic development in the region. The trend in cultural tourism is a curiosity thirst for more than a superficial visual experience, towards greater knowledge immersion into a different cultural environment, thus cultural tourism must conceive not only exhibits that move beyond the scope of objects, but also experiences beyond the scope of the four walls of the museum. Local communities are constantly in search of new opportunities to provide cultural enrichment and meaning in the locations they visit. In 2000, an important regional conference, funded by UNESCO on the Slave Route Cultural Tourism project, pointed to both the opportunities and challenges of exploring and interpreting the barbarous experience of centuries of human existence. MAC reported on an in-depth survey carried out on the many sites of memory throughout the region which had the potential to elucidate aspects of this sensitive chapter in Caribbean history.

THE BARBADOS CASE

In Barbados, this complemented activities, at both the governmental and non-governmental level which explored new directions in tourism development, beyond the sun, sea and sand syndrome which had so informed tourism policy for the previous decades. Recognition was slowly growing that in a globalized world economy where the trend was towards the homogenization of resources, there was a need for policy development focused on the unique, the different, the individual elements or features which defined both the Barbadian identity and landscape. For the first time, policy-makers involved institutions, communities and individuals in the examination of these issues and made real the term heritage tourism. New policies emphasized the need for the expansion of community tourism initiatives which were based on Barbadian heritage and environment.

At the same time, local heritage institutions and museums were encouraged to develop new projects for museum development and site interpretation. These, combined with the Prime Minister's initiative in developing Barbados' creative economy through the stimulation of the cultural industries, provided an environment that now encourages the private sector to support or invest in these areas, which are envisioned to expand the potential for economic growth and sustainability. For the heritage sector, the decision to create heritage tourism incentives through tax rebates on investments, construction, research and professional development has been conducive to encouraging a willingness to propose bold new concepts which would not have been considered feasible in the past.

Currently in progress are projects developed by new national committees commissioned by the government to create a Barbados National Gallery, a Museum of Parliament (associated with a National Heroes Gallery located at Parliament), an Aviation Museum and experience (focused on Concorde aircraft's contribution to Barbadian top-end tourism) and an Amerindian heritage interpretive center. At the institutional level, the Barbados National Trust is focused on the development of a Museum of Jewish History and the restoration of the George Washington House (interpreting this unique period in the life of the young Washington when he visited Barbados, the one location he visited outside of North America). For the Barbados Museum, a complete reconceptualisation of its main galleries is on the books, not merely for renovation and upgrade but to move outside the four walls of the museum. A Cricket Museum and Hall of Fame and a Museum on Slavery (site of memory) are being developed which will complement the main museum.

Critical for the development of all these new institutions has been a broad ranging consultative process with the various interest groups, both regionally and nationally. Consultations with potential partner agencies and institutions as well as public opinion surveys have been revealing, not so much for what positions are taken with respect to the new institutions, ranging from suspicion to extravagant expectation, but for what is not understood, expected or anticipated of these new organizations. The primary focus will be on establishing an infrastructure running throughout society envisioning integration of these new entities into community experiences, in order to foster increased interaction between the cultural heritage and the Barbadian public. Thus a philosophy has evolved which espouses as a core ideology strategic sharing of resources and cooperative programme development on a number of different levels. The burden of establishing 'authoritative' historical collections and interpretations is now a shared responsibility, allowing greater liberty for divergent perspectives to emerge. This indeed provides opportunities for symbiotic growth adding value to each entity as part of a more open, flexible structure that can fluidly adapt or represent itself.

In conclusion, museums have a crucial role to play not only in preserving, managing and interpreting cultural heritage, but also in modeling community relations strategies. It is imperative that the profession avoid romanticizing the past, depicted as comprised solely of upwardly mobile heroes, to whom racism and discrimination were merely obstacles to overcome. ■

Notes

1. For a more detailed analysis of the various and multifaceted issues surrounding the construction of Caribbean identity, the following sources are particularly invaluable:
- Michel-Rolph Trouillot, "The Caribbean Region: An Open Frontier in Anthropological Theory", *Annual Review of Anthropology* 21, 1992;
- D. Lowenthal, *West Indian Societies*, Oxford, Oxford University Press, 1972;
- B. Anderson, *Imagined Communities*, London, Verso Publications, 1991, revised edition.

2. D. Walcott, *The Antilles: Fragments of an Epic Memory*, New York, Farrar, Straus, and Giroux, 1992, p. 5.

3. Walcott, *The Antilles*, op.cit. (n. 29), p. 90.

4. For the purpose of this article, I am concentrating on the Anglophone Caribbean. The English-speaking areas include an assortment of independent and dependent islands linked to Britain, collectively called the Commonwealth Caribbean, or CARICOM (the independent ones include Jamaica, Barbados, Guyana, Belize, the Bahamas, Antigua, St. Kitts-Nevis, Grenada, Dominica, St. Lucia, and St. Vincent and the Grenadines; the dependent ones include the British Virgin Islands, Montserrat, Anguilla, Barbuda, the Cayman Islands, and the Turks and Caicos Islands), and those linked to the United States, namely the American Virgin Islands.

5. Early museums established by colonial administrators from the mid-19th century in Guyana, Trinidad and Jamaica still exist today. Other collections were created in most of the other territories under the aegis of the Library, but did not in fact take root as separate institutions except for the Barbados Museum in 1933.

6. H.A. Miers and S.F. Markham, *Reports on the Museums of Ceylon*, British Malaya, The West Indies, etc, London, The Museums Association, 1933, p. 7.

7. Ibid., p. 8.

8. Ibid.

9. Ibid., p. 9.

10. Ibid.

11. Ibid.

12. The Barbados Museum and Historical Society was established in 1933.

13. *Annual Report*, The British Council, 1950-51.

14. Rebecca Tortello, "Pieces of the Past: Museums in Jamaica", *Jamaica Gleaner*, Oct 3rd, 2005.

15. D. Walcott, p. 5.

16. Programme funded by UNDP and executed by UNESCO.

17. Alissandra Cummins, *Report on the Conservation Status of Caribbean Museums*, UNDP/UNESCO/CARICOM, 1993.

18. Stuart Hall, "Whose Heritage? Un-settling 'The Heritage', Re-imagining the Post-nation", in *Third Text*, vol. 49, Winter 1999-2000.

El Museo Guggenheim Bilbao: gestación, puesta en marcha y desarrollo

Juan Ignacio Vidarte Fernández | Director General

Abstract

The Guggenheim Museum Bilbao: Genesis, Organisation and Development

The Guggenheim Museum of Bilbao is a perfect example of how culture can remarkably contribute to the revival of a city. Representing a true conveyor of economic growth as well as urban development, this museum has been playing a major role in the radical changes in Bilbao, which has left behind its gloomy past to become a major regional metropolis of the 21st century. Created to become a leader within the European contemporary art sector, this institution allows community to discover this field while symbolising the economic and cultural vitality of the Spanish Basque country. Indeed, this museum has distinct advantages: belonging to the Guggenheim network, mixed management, innovating presentation of its permanent collections (which benefit from those of the two other Guggenheim museums in New York and Venice), dynamic temporary exhibitions and finally, its emblematic building. Designed by Frank O. Gehry, this masterpiece fascinates because of its amazing architecture as much as by its way of highlighting the works exhibited.

Résumé

Le musée Guggenheim de Bilbao : genèse, mise en place et développement

Le Musée Guggenheim de Bilbao illustre à la perfection la manière dont la culture peut contribuer à la renaissance d'une ville. Véritable vecteur de croissance économique et d'essor urbain, ce musée est l'un des principaux acteurs de la transformation de Bilbao qui, oubliant son passé grisâtre, s'impose désormais comme l'une des métropoles régionales phares du XXIe siècle. Créé pour devenir l'une des références européennes de l'art contemporain, l'institution permet à la société de découvrir ce mode d'expression tout en symbolisant la vitalité économique et culturelle du Pays Basque espagnol. En effet, il s'appuie sur plusieurs atouts de taille : appartenance au réseau Guggenheim, gestion mixte, présentation innovatrice de sa collection permanente (qui partage ses fonds avec les deux autres musées du réseau, à New York et à Venise), programme dynamique d'expositions temporaires et, notamment, bâtiment emblématique. Celui-ci, chef d'œuvre architectural de Frank O. Gehry, fascine le public tant par son esthétique que par sa contribution à la mise en valeur des œuvres exposées.

El concepto fundamental que subyace al proyecto del Museo Guggenheim Bilbao es la consideración de la cultura como variable de desarrollo, la de su utilidad como variable instrumental para conseguir objetivos que trascienden los meramente culturales. En el permanente debate que se desarrolla en las sociedades occidentales sobre la función social que desempeña la cultura y, por ende, sobre la pertinencia de la intervención pública en la financiación de actividades culturales, ha surgido en los últimos años un nuevo argumento que va adquiriendo paulatinamente una importancia creciente. Desde esta perspectiva, la cultura no sólo merece el apoyo público por sus propios méritos como factor de estímulo de la creatividad, medio de expresión artística o desarrollo de identidad colectiva, sino que puede utilizarse como variable instrumental para conseguir objetivos ligados a políticas de desarrollo económico o de revitalización urbanística. En los últimos diez o quince años, planteamientos de esta naturaleza han sido aplicados, con mayor o menor éxito, en ciudades como Frankfurt o Glasgow, y es la idea que subyace en el origen del proyecto del Museo en la ciudad de Bilbao.

En los proyectos basados en este concepto se presupone que existe una relación directa entre el potencial de actividad cultural de una determinada región y su grado de desarrollo económico, no sólo porque la cultura en sí misma es una actividad económica que genera empleos e ingresos fiscales y que compra bienes y servicios, sino porque es un factor imprescindible para crear las condiciones necesarias al desarrollo económico equilibrado y sostenible.

Este concepto de la utilización de la cultura como variable de desarrollo ha tenido diversas manifestaciones en el caso de Bilbao:

1. Respuesta a la globalización

El proyecto del Museo Guggenheim Bilbao surge como una respuesta de las instituciones vascas ante el creciente fenómeno de la globalización, cuyos efectos se manifiestan, no sólo en el ámbito económico, sino también en las esferas cultural y social. Una manifestación de esta tendencia en el caso de Bilbao es el paulatino proceso de integración en la Unión Europea, donde, como consecuencia de la progresiva desaparición de las fronteras, se produce una concentración de las áreas de mayor crecimiento económico en el centro de Europa, en torno al eje imaginario Londres-Milán. Es éste un exponente adicional de la realidad de competencia entre ciudades y regiones, y de los riesgos y oportunidades que de ella se derivan. El País Vasco ha dirigido sus esfuerzos a intentar minimizar aquéllos y sacar el máximo partido de éstas, y para ello está tratando de articular una euro-región comprendida entre el oeste de Francia y el norte de Portugal, que denominaríamos eje Atlántico, en la que Bilbao pretende jugar un papel de influencia. Al comienzo de la década de los noventa, Bilbao definió un Plan estratégico que identificaba sus aspiraciones de convertirse en una metrópoli regional de tamaño medio para el siglo XXI. Una de sus ocho prioridades era la necesidad de incrementar el grado de centralidad cultural de Bilbao. Entre las actuaciones realizadas para su desarrollo se encuentran una serie de planes de inversión pública en tres esferas concretas: infraestructuras de comunicación, medioambiente y cultura, cuyos proyectos, además de resolver su funcionalidad intrínseca, estarían dotados del valor añadido que supone la incorporación de arquitectos de prestigio internacional (Frank O. Gehry, Santiago Calatrava, Sir Norman Foster, César Pelli, Arata Isozaki, Rafael Moneo, etc.). Entre las infraestructuras de comunicación se encontraban la ampliación del puerto y del aeropuerto de Bilbao, la mejora de la accesibilidad interna de la zona mediante un ferrocarril metropolitano y la construcción de una serie de puentes que tejieran la trama urbana de Bilbao desarrollada en torno a la ría del Nervión. En lo relativo al medioambiente, se acometía un plan de mejora de la calidad del aire y del agua, poniendo en marcha el plan de regeneración de las aguas de la ría. Estas importantes inversiones se vieron complementadas con otras destinadas a reforzar la dotación de infraestructuras culturales de la zona, como las que han dado lugar al Palacio Euskalduna de la música y congresos, o el Kursaal en San Sebastián.

2. Configuración de la metrópolis futura

La cultura utilizada como variable de desarrollo queda patente por el efecto que el Museo Guggenheim Bilbao ha tenido como factor de apoyo a la configuración de una metrópoli del futuro, del Bilbao del futuro. Esta ciudad, de unos 700 años de existencia, se creó en el año 1300 como ciudad medieval, transformándose en el siglo XVI en centro fundamentalmente comercial con una intensa actividad portuaria, especialmente con los Países Bajos e Inglaterra. A mediados del siglo XIX y a lo largo del XX, la base económica de la ciudad ha sido de índole industrial, pero con la perspectiva del inicio del nuevo siglo desea transformarse en una metrópoli regional, de tamaño medio, dentro de la zona geográfica que se extiende desde el sudoeste francés hasta el noroeste de la península ibérica. En esa vocación transformadora, la cultura y las actividades culturales juegan un papel importante ya que las metrópoli son centros de innovación, educación, transporte, mano de obra cualificada, producción de servicios, a la vez que son centros de producción y distribución de cultura. El Museo Guggenheim Bilbao juega un destacado papel.

3. Cambio en la personalidad de Bilbao

Dentro de esta transformación, el Museo también juega un destacado papel como motor del cambio de la personalidad de Bilbao hacia un carácter más relacionado con la terciarización, con la cultura contemporánea y cosmopolita.

4. Recuperación de la autoestima

En cualquier proceso de regeneración económica o rehabilitación urbanística existe también otro factor, quizá más difícilmente cuantificable, que es la recuperación de la autoestima, de la confianza de la sociedad. Cuando las sociedades viven procesos de profunda transformación que afectan a su esencia, como es el caso de la sociedad vasca y de la ciudad de Bilbao en la actualidad, necesitan de elementos en los que apoyarse que aumenten su nivel de orgullo y confianza y les capaciten para afrontar nuevos retos. El Museo ha sido uno de ellos.

5. Proyección de imagen

El Museo Guggenheim Bilbao ha actuado también como mecanismo de proyección de la imagen de la ciudad y de la región en el exterior. Resulta evidente que el Museo se ha convertido en una referencia obligada de la imagen de la ciudad de Bilbao y del País Vasco en general, y este objetivo, que ha sido buscado, tiene un extraordinario valor económico como mecanismo de proyección de imagen. Para cuantificar este efecto sirvan las cifras del valor económico que supone la presencia del Museo en las noticias publicadas en la prensa escrita de siete países que se analizan anualmente (España, EE UU, Francia, Italia, Alemania, Gran Bretaña y Portugal), y que han rondado los 20 millones de euros como media en los años 1998 a 2004.

6. Regeneración de la actividad económica

Más fácil de cuantificar y aún más importante desde el punto de vista cuantitativo es el efecto económico. Como parte de la estrategia de regeneración económica, una de las finalidades del Museo era precisamente contribuir a transformar la base industrial de la ciudad en una base más terciaria, generando además una actividad económica que supusiera un beneficio directo a los habitantes de Bilbao y del País Vasco en general. En este sentido la consultora KPMG Peat Marwick elaboró un modelo que permite medir el efecto económico directo generado por las actividades del Museo. Según este informe, la actividad económica generada por el Museo desde su apertura y hasta el 31 de diciembre de 2004 ha ascendido a 1.200 millones de euros. De ellos, 200 millones han correspondido a ingresos fiscales añadidos para las Haciendas vascas, lo que significa que la inversión realizada por las instituciones públicas en el Museo fue recuperada en tres años, plazo significativamente corto para una infraestructura de este tipo. Finalmente, el Museo contribuye al mantenimiento de una media anual de cerca de 4.300 empleos.

FUNCIONAMIENTO DEL MUSEO GUGGENHEIM BILBAO

Desde la óptica de una institución cultural, existen siete características que son la clave del funcionamiento del Museo y que se pueden englobar en tres grandes líneas. La primera hace referencia básicamente a los parámetros fundacionales del Museo (puntos 1 y 2); la segunda se refiere más específicamente a su contenido o programación y sus conceptos operativos (puntos 3 al 4); y la tercera la constituye su modelo de gestión (puntos 5 al 7).

1. Proyecto conjunto

En primer lugar, el Museo es un proyecto conjunto que surge de una iniciativa que aúna lo público y lo privado: público por parte de las tres instituciones del País Vasco – el Gobierno Vasco, la Diputación Foral de Bizkaia y el Ayuntamiento de Bilbao – y privado por parte de una fundación sin ánimo de lucro – la Solomon R. Guggenheim Foundation, con sede en Nueva York. Este carácter conjunto, presente desde su concepción, lo hace ser un proyecto atípico que involucra a culturas muy diferentes. En el Museo Guggenheim Bilbao se asumió desde el inicio que la dimensión económica y de recursos existente en el País Vasco hacía inviable plantear y desarrollar por sus propios medios una infraestructura cultural de ámbito internacional. Fue precisamente la constatación de esa imposibilidad lo que provocó la necesidad de desarrollar un planteamiento asociativo, de conjunción de esfuerzos, transformando la necesidad en virtud gracias al decidido compromiso de las administraciones vascas y a la colaboración de una entidad de primer orden y destacada presencia en la red de instituciones culturales internacionales.

2. Prestigio internacional

Con este modelo que combina lo público y lo privado, y a través del Museo, Bilbao puede, desde una perspectiva local, alcanzar la presencia internacional que persigue dentro del mundo globalizado, gracias al acceso a la red de conexiones internacionales que le facilita la Fundación Guggenheim. Este aspecto es relevante ya que el Museo Guggenheim Bilbao nace con la clara aspiración de convertirse en institución cultural de referencia en el mundo de las instituciones europeas dedicadas a la cultura contemporánea. Es decir, que el objetivo de funcionamiento y el ámbito de actuación no son locales ni regionales, sino internacionales.

Muestra de ello es la composición de nuestra audiencia: en sus ocho años de funcionamiento el Museo ha recibido 8.000.000 de visitantes, cuando las previsiones iniciales, consideradas entonces ambiciosas, eran de unos 500.000 visitantes al año. El origen geográfico de estos visitantes también es un dato importante: el 90% de nuestros visitantes procede de fuera de la Comunidad Autónoma Vasca y un 61% vienen de fuera de España. Algunos países, como Francia con un 16% o EE UU. y Canadá, en torno al 6%, Alemania y Gran Bretaña en torno al 8%, muestran una presencia muy importante desde el principio.

3. Concepto museológico

En lo referente al concepto museológico, el Museo Guggenheim Bilbao aspira a ser una experiencia única, original y nueva, basada en su propia identidad, no en la repetición de otros espacios museísticos de su propia red. Su Colección Permanente, cuya definición atípica la hace, en ocasiones, difícil de entender, es una colección compartida entre los museos de Bilbao, Nueva York y Venecia, es decir, que la Colección Permanente del Museo de Bilbao consta de la totalidad de los fondos de las colecciones Guggenheim distribuidos entre estas sedes, existiendo además una parte de colección que es específica del Museo de Bilbao. La presentación de esa Colección Permanente se hace de una manera conjunta y dinámica, esto es, aportando perspectivas diferentes del recorrido de la

Historia del Arte a lo largo del siglo XX. Para ello se intenta compatibilizar los tres modelos tradicionales de museo de una manera dinámica: el modelo enciclopédico, cuya visión cronológica presenta obras de diversos artistas con una visión fundamentalmente temporal o histórica; el modelo de instalaciones específicas, de acuerdo al cual se encarga a ciertos autores la realización de obras para espacios específicos del Museo; y el modelo de presentaciones monográficas: poder exhibir la obra de determinados artistas con una mayor focalización que la que se puede ofrecer en planteamientos más enciclopédicos, mediante conjuntos de obras que aporten una perspectiva completa necesaria para comprender la totalidad de su trayectoria.

Por otro lado, la programación de exposiciones temporales es muy dinámica y activa, ya que son éstas las que pueden generar o estimular la visita de repetición. Desde la inauguración del Museo el programa de exposiciones temporales ha discurrido por tres líneas complementarias. Por un lado, una serie de grandes recorridos históricos con exposiciones como *China: 5.000 años*, mostrando piezas desde la antigüedad hasta nuestros días de esta milenaria cultura; o *El Arte de la Motocicleta*, dedicada a la evolución del diseño a lo largo de este siglo, o más recientemente la muestra dedicada a *El Imperio Azteca*. En segundo lugar se han montado extensas retrospectivas dedicadas a artistas contemporáneos (Robert Rauschenberg, Eduardo Chillida, Andy Warhol, Francesco Clemente, Nam June Paik, Frank O. Gehry, Alexander Calder, Jean Dubuffet, James Rosenquist, Jorge Oteiza, etc.); y finalmente una serie de "miradas específicas": exposiciones dedicadas a una colección (Blake-Purnell, Broad, Buhl), o a períodos creativos concretos de la carrera de un artista (Helen Frankenthaler, Richard Serra, Yves Klein) o de varios artistas (*Amazonas de la vanguardia*; *París: capital de las artes, 1900-1968*).

4. Concepto museográfico

En cuanto al concepto museográfico, esto es, la relación entre el continente y el contenido, para el Museo Guggenheim Bilbao el edificio es una parte esencial en la configuración de esa experiencia global que supone la visita a un museo y ésta es la razón por la cual, desde la concepción del proyecto, la singularidad arquitectónica del edificio debía ser de una calidad equivalente a la excelencia de la programación que sería presentada en él. De este modo, se continuaba con la línea emprendida por Solomon R. Guggenheim que encargaría al prestigioso arquitecto Frank Lloyd Wright el diseño del edificio que habría de albergar el Museo neoyorquino. Para designar al arquitecto del edificio bilbaíno se convocó un concurso restringido que dio finalmente como ganador a Frank O. Gehry. Un museo de arte contemporáneo a finales del siglo XX no puede minusvalorar la arquitectura como una más de las artes plásticas pero, en nuestro caso, el edificio cumple además otra serie de funciones, como servir de tarjeta de presentación del propio Museo.

Sin embargo, el edificio no es simplemente un contenedor para las obras que alberga, sino que cuenta con una serie de espacios considerados idóneos para alojar las obras del arte de este siglo. El edificio es una parte activa, no neutral, como también lo es la utilización que se hace de sus espacios, tanto en la presentación de la Colección Permanente como en las exposiciones temporales. Para ello se intenta maximizar su uso de manera que la experiencia de ver una exposición en el Museo Guggenheim Bilbao sea una experiencia única, no sólo por el contenido, sino también por su presentación.

En este sentido, uno de los principales activos de este Museo es su riqueza espacial, su variedad de salas que podemos agrupar en tres tipologías diferentes: hay espacios singulares, algunos de grandes dimensiones como la sala 104 Arcelor, de 130 metros de longitud y 30 de anchura libre de columnas –esta sala diáfana ha permitido albergar las obras de una instalación "la Materia del tiempo" de Richard Serra, cuya magnitud y alcance encuentran por primera vez ubicación en el interior de un museo–; una serie de galerías, denominadas clásicas, de formas ortogonales y dotadas de luz cenital, que son salas muy neutrales, de formas más convencionales y aptas para albergar obras de formatos tradicionales; y, finalmente, otros espacios mucho más específicos y de formas curvilíneas, donde la arquitectura del edificio se percibe desde el interior, muchas de ellas de alturas de 14 ó 16 metros. Esta variedad de espacios y el diálogo que se establece entre los clásicos y los singulares, articulados en torno al atrio central, referencia para moverse dentro del Museo, permite apreciar mejor las características de cada uno de ellos y maximizar la riqueza de la experiencia museística.

5. Instrumento de educación

La misión del Museo hace especial hincapié en su finalidad de "educar a la sociedad en el arte como apoyo a los valores de tolerancia y apertura, sirviendo como símbolo de la vitalidad económica y cultural del País Vasco". Esto significa que el Museo Guggenheim Bilbao se ha impuesto como tarea fundamental servir de instrumento de educación, de divulgación y acercamiento de la cultura a nuestra sociedad. En esta dirección se han desarrollado programas educativos que anualmente alcanzan más de 300.000 personas. Se presta muy especial atención a escolares, docentes, familias y colectivos desfavorecidos, como personas mayores o minusválidos; también cuidamos de forma especial a los Amigos del Museo, cuyo incondicional apoyo nos anima a seguir concibiendo nuevos programas y proyectos.

6. Orientación al cliente

El modelo de gestión es otro de los aspectos diferenciales del Museo Guggenheim Bilbao y su singularidad estriba en su orientación al cliente. Sus principales clientes, evidentemente, son los visitantes, pero también lo son los Amigos del Museo, los Miembros Corporativos y la sociedad que tiene unas determinadas expectativas en relación con el Museo. Es, por tanto, la satisfacción del cliente uno de los objetivos esenciales del modelo de gestión del Museo, sin olvidar, desde luego, sus aspiraciones a una programación de calidad, así como a fomentar la participación de la iniciativa privada, tanto individual como empresarial, con el objeto de maximizar el nivel de ingresos y lograr un elevado índice de autofinanciación.

7. Modelo de gestión mixto

Este modelo de gestión es de naturaleza mixta. Como he mencionado antes, el Museo Guggenheim Bilbao es una institución muy abierta a la sociedad y aunque el proyecto tenga en su origen un sólido componente de compromiso público desde el punto de vista de la financiación de la inversión, su modelo de funcionamiento incorpora pautas de actuación de entidades de naturaleza privada como queda reflejado en la existencia en su Patronato de más de treinta instituciones privadas, además de las instituciones fundadoras, o en el hecho de que sólo una cuarta parte de los recursos tengan origen público. Por último, otro factor clave del modelo de funcionamiento del Museo se deriva de su integración en una red junto con otras instituciones Guggenheim. Como consecuencia de ello, las distintas actividades se realizan con diferentes niveles de integración con el Solomon R. Guggenheim Museum de Nueva York y con la Peggy Guggenheim Collection de Venecia, siendo mayor la integración, sobre todo, en aquellas áreas donde pueden obtenerse ventajas derivadas de las economías de escala y las eficiencias de gestión consiguientes, tales como las actividades educativas, la organización de exposiciones y los sistemas de información compartidos. ■

Managing Change in Newly Independent Museums: the Dutch Experience

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Résumé

Nouvelle gestion des musées indépendants : le cas hollandais

Le processus d'instauration d'un mécanisme souple et efficace en vue de la création d'un statut autonome pour les Musées nationaux des Pays-Bas apparaît considérablement fouillé. Le principe de gestion intégrée s'est vu appliquer au Musée de Zuiderzee afin de le redéfinir en partie comme un musée à la portée de tous, vecteur d'une participation culturelle de son public pluriel. Des actions spécifiques visant à définir la vision, la structure et le fonctionnement du lieu ont été minutieusement étudiées. Le Musée de Zuiderzee en a conclu que la manière optimale de faciliter le changement consiste à se concentrer sur l'élimination des obstacles tout en maintenant la dynamique des forces motrices ou des opportunités.

Resumen

Nueva gestión de los museos independientes: el caso holandés

El proceso de instalación de un mecanismo sencillo y eficaz en la creación de un estatuto autónomo para los Museos Nacionales de los Países Bajos, es un proceso preciso y exhaustivo. El principio de gestión integrada se ha aplicado al Museo de Zuiderzee con el fin de redefinirlo, en parte, como un museo al alcance de todos, vector de una participación cultural de un público muy diverso. Se han estudiado minuciosamente diferentes procesos específicos enfocados a definir la visión, estructura y funcionamiento del lugar. El Museo de Zuiderzee saca como conclusión que la manera más óptima de facilitar el cambio consiste en concentrarse en la reducción de obstáculos a la vez que se mantiene la dinámica de las fuerzas motrices u oportunidades.

To take an assertive stance, culture is a product, and like any other product it can be sold on the free market. So why was nobody exploiting the benefits of the marketplace? The answer is quite simple: culture is regarded as a positive benefit. And the chief characteristic of a merit good is that (potential) consumers, in the opinion of the government, underrate its importance. The government in turn feels that it has a duty to stimulate demand. It is an attitude that can all too easily slide into condescension, as in the past. Small wonder then, that until quite recently anti-economic thinking was rampant in the cultural sector. Supply, not demand, reigned supreme.

Convinced of the need to intervene, The Netherlands government became involved with the supply of culture, often with scant regard for demand. Perhaps this was understandable in the case of the national museums since their collections did after all belong to the state, therefore why should the state not organise the presentation of these collections to the public? Until the late 1980s no one thought to question this view of things, which had the added advantage of conforming perfectly with another prevailing view of the time: the ability to alter the nature of society for the good of all. The government felt responsible for a whole range of social matters and duly proceeded to take charge of them.

Since that time, a change of heart from left to right across the political spectrum has led to a considerable toning down of government presumptions. Centralised control has turned out to be a poor substitute for the social force field, particularly when the latter is largely or even entirely neutralised. The current debate on the role of government in The Netherlands varies from a hands-off government that restricts its activities to the main issues, to a drastically slimmed-down government that does no more than is absolutely necessary. In either case, the trend is towards government at a distance.

No doubt there is some interchange of ideas at work, for once again cultural policy is in step with the prevailing view of government. First-hand experience, especially in the national museums, of the disastrous effects of bureaucratic interference in culture, will have had something to do with this. The more we looked at the real goals, such as broad cultural participation, the more we realised that they could be more effectively achieved through the operation of market forces than by central control. With one important proviso: the cultural supplier, in our case the museums, must be well prepared for such a venture. Its production must become more clearly market-oriented: cost-conscious and customer-friendly. The government's role is restricted to creating the necessary conditions and guarding against mistakes. But given such a framework, supply – the production of culture – can be autonomised.

Integral management became the new keyword. Only through integrated control over all business processes can the museum organise those processes more efficiently. Change in one isolated area doesn't work. Change has to be applied on a much broader front and must involve all aspects of business activity. These aspects, according to McKinsey's seven S's model, are Strategy, Structure, Systems, Style (of leadership), Staff, Skills and Shared values (culture). There is little point in tinkering with one of them without tackling the others. Changes must support and enhance one another. The Zuiderzee Museum's final business plan was based on such an integrated approach.

This can be explained in more general terms by looking at the results of a study of 35 privatised companies, including the Zuiderzee Museum.[1] The authors of the study argued that the direction of the organisational change process in the case of autonomisation could be described with the help of two stereotypical "extreme" profiles of a public organisation, before and after autonomisation, based on a number of factors. These included some of the aspects of business activity I have already mentioned: mission and strategy, systems, structure and culture.

INTERRELATED CHANGE ISSUES

Their conclusion meshes quite well with our own experience. Rust and Sevenstern found that:

> all change issues are interrelated. Each aspect of the organisation needs to remain in balance with all the others. Adjusting one feature in the organisational profile has far reaching ramifications for the others. Therefore, we conclude that autonomisation involves an integral change process requiring adjustments of all the features that constitute the autonomising organization.

One of the managers they interviewed put it more succinctly:

> The end goal is to improve organizational effectiveness. To achieve this goal you need to address all interrelated issues. You must work on all these issues simultaneously as the chain is always as weak as its weakest link.

External autonomisation makes such an integrated approach both possible and necessary.

The conclusion is clear: only when a museum is fully responsible for its own business operation, is it really able to improve that operation. A cost – and quality – conscious business operation requires external autonomisation and hence much more than internal autonomy. For the museum itself will only benefit from such an operation after autonomisation has taken place. I propose to illustrate this in the light of our own experience of autonomisation and with reference to the (key) aspects of business operation I mentioned earlier – strategy, systems, structure and culture. However, autonomisation did not catapult us from one extreme to the other overnight. It is a process and it will continue to unfold during the coming years. In short, autonomisation is a painful, demanding and lengthy process. But the course has been laid out and we have cleared the first hurdles.

Strategy

Before autonomisation	After autonomisation
• No clear mission	▪ Shared mission
• Fixed budgets	▪ Generation of revenues
• Focus on product	▪ Focus on market
• Reactive	▪ Proactive
• Focus on formal procedures and tasks	▪ Focus on results and strategic goals

Strategy can be defined as a broad programme for defining and achieving an organisation's objectives and implementing its mission. A crucial aspect of the change in strategic approach relates to the organisational funding which is provided by the mother organisation, in the museum's case, the government. Prior to autonomisation we formulated our strategy within the constraints of fixed annual budgets, focusing our operational plans on the expenditure of this budget. We therefore didn't need a clear sense of mission.

As an autonomised museum, however, we enjoy increased financial independence and consequently base our long term strategy on the generation of revenues and the associated costs. Armed with a well defined, shared mission we address ourselves to our market and not just to the product we want to sell on that market. This means that instead of responding to new developments after they have take place (reactive), we now try to anticipate them (proactive). We are now more interested in results and strategic goals than in formal procedures.

In McKinsey's seven S's model, systems are defined as "the processes and flows that show how an organisation gets things done from day to day." In the autonomisation context they refer to tactical control and management information systems, including budgets, performance appraisals, financial and statistical reporting and the rules of the game. This brings us to the heart of business activities, where information plays a vital role.

Systems

Before autonomisation	After autonomisation
• Restricted information	▪ Information structure
• Information for control	▪ Information for direction
• Fixed internal budgets	▪ Annual output plans
• Control on compliance with rules	▪ Control on achievement end results
• Strict responsibilities	▪ Self-responsibility
• Limited self-initiative	▪ Freedom of action

Before autonomisation, internal information was limited to the absolute essentials and directed at control. Now that we are an independent organisation we find that we need a robust information structure, not least so that we can actually direct business processes. In the past, our middle managers worked with fixed annual budgets. Now they draw up output-oriented annual plans and instead of being judged on input and procedures, their performance is now assessed in relation to predetermined end results. All our managers now enjoy freedom of action within a previously agreed policy framework and its associated rules. The keyword in all this is internal entrepreneurship. It applies not only to management but also to the people carrying out the work. Their creativity is vital to the museum.

With this in mind, the structure, the formal reporting relationship within the museum, has had to become more flexible and flatter. This is absolutely essential in order to give substance to the delegation of responsibility. As things now stand, staff members are no longer controlled and restricted, but supported and stimulated. Job-oriented tunnel-vision has given way to market-oriented entrepreneurship. An organisation that does not venture, cannot win.

Structure

Before autonomisation	After autonomisation
• Rigid and inflexible	▪ Responsive and flexible
• Bureaucratic	▪ Flat and integrated
• Focus on competencies	▪ Delegate responsibility
• Functional orientation	▪ Market orientation
• Purpose: - control and restrict - limit personal freedom	▪ Purpose: - enable and support - stimulate experimentation

Organisational culture can be defined as the set of shared norms, values and preferred behaviour in a company. It is deep-rooted and consequently the most difficult business aspect to change. But if it is tackled along with the other aspects already mentioned here, it can be changed in the long term. We are still in the process of changing the organisational culture in our museum.

Whereas the emphasis in a public sector organisation is on justice, security and equality, we are experiencing a gradual shift of emphasis towards survival, effectiveness and efficiency.

Culture

Before autonomisation	After autonomisation
• Focus on justice, security and equality	▪ Focus on results, effectiveness and efficiency
• Process orientation	▪ Output orientation
• No sense of client orientation	▪ Total quality = market responsive
• Employees incapable of decision making	▪ Each employee as a valuable contributor

CULTURAL PARTICIPATION

The same shift in orientation from process to output is also noticeable at management level. As an autonomous business since the 1990s, we at the Zuiderzee Museum do our best to attune our activities to market demands. First of all we must satisfy the Dutch government, which subsidises over two-thirds of our expenditure. In an age of commercialisation, such investment does not come without strings attached. We are expected to produce concrete achievements, the details of which we may flesh out for ourselves on the basis of a number of government-formulated principles. One of these principles is that culture, however variegated it may be, can help to integrate people into society. Putting people in the saddle, as the Ministry of Culture's policy document so colourfully put it, was therefore one of the chief aims of government cultural policy.

We responded to this by offering our low-threshold open-air museum as a gateway to cultural participation. We set out to become the taste-maker for the large group of Dutch citizens who remain on the sidelines when it comes to art and culture. They are generally the least well educated and as it happens they also make up over a quarter of our (adult) visitors. That is an uncommonly high proportion for a museum. But we want to attract still more. Not only that, these "beginners" must be encouraged to come back again. Not just to our museum but to other museums – many of them with a higher threshold – and to other cultural manifestations.

But how does one reach these people? Not simply by asking them to pay attention to Dutch history, let alone the history of our specific region. They have too many other things on their mind. They are more concerned about their present and future in an ever-expanding Europe and in particular their place in our melting-pot of subcultures. At a time of increasing individualisation, when more and more certainties are crumbling away, they are largely on their own. Why should they want to spend their time contemplating the past? That's not going to make them any happier or better-off today and tomorrow.

Nonetheless, there is an opportunity for museums here. Individualisation and the collapse of traditional allegiances give rise to new needs, such as the need to connect with other people. Once upon a time, people looked to a whole host of institutions, from the church to the local club, to provide them with this sense of belonging. Nowadays, in our rapidly changing society, they are more likely to find it in the past. But only if that past is presented in such a way that they can identify and empathize with it. In other words, it has to be about people.

This is the road that we in the Zuiderzee Museum have chosen to follow. But we are not the only ones. Competition is fierce in the leisure market. As a result, people's interest is becoming increasingly fragmented. On top of this, the dissolution of traditional groupings and the individualisation I referred to a moment ago has made the public heterogeneous and fickle.

But this is precisely where museums with their authentic collections have the edge. For in our depiction of the past we are able to offer both the pleasurable sense of identification and the solid assurance of authenticity. And that is a combination that inspires wonderment and involvement. If the museum is able to add understanding to this, we then have "meaningful learning". This is why we appeal to our visitors' emotions as well as their intellect. The historical environment of – in our case – an open-air museum, is the ideal place to make their roots visible and tangible. And we can use our presentation to add emotional significance to the experience. People have an increasing need to be affected in this way.

MISSION AND STRATEGY

This view of our market, and of the needs that exist there, has resulted in a clear sense of mission at the Zuiderzee Museum: we see ourselves as a museum about people, for people. This might seem obvious but what it means – in essence – is that our presentation is not about buildings and their furnishings, but about the people who lived in them. We take a three-pronged approach: 1) The Zuiderzee Museum is about people in the past; 2) The story we tell is aimed at present-day people; 3) We target people who seldom if ever visit a museum.

It is no longer enough for a museum to build up and maintain a collection, to gather information about it and to exhibit the result. In order to fulfil our mission we not only need to know a lot about our collection; we also need to know a lot about our public. We are certainly no experts in these new fields of enquiry. We are taking our first tentative steps in what is for us, too, a new world. But if "learn by doing" applies anywhere, it is here. And so we started. We have appointed special product managers whose task is to tailor our presentations to the market and, at the end of the cycle, to evaluate the result. It goes without saying that they are guided by our own overall vision. Accordingly, we have developed that vision into a strategic concept for communication with our visitors. Let me give you an idea of what I mean:

• The main focus of our presentation is the history of people in our region. We try as far as possible to make complex cultural-historical processes intelligible at this level.
• The accessibility and resonance of our permanent presentation is enhanced by the use of innovative methods of conveying information that appeal to the senses.
• In the permanent presentation in the open-air museum (we also have a substantial indoor museum) the biographical element is emphasised. Replicas and reconstructions are clearly distinguished from original artefacts.
• In the permanent presentation in the indoor museum, the economic, social and cultural changes that have taken place in our region are placed in a historical perspective of present and past.
• Elements of this perspective are amplified in temporary exhibitions. The appeal of such exhibitions is enhanced by linking them to events involving other forms of cultural expression.
• Upon entering the museum, all visitors are given a clear idea of the history of our region and of what the museum has to offer them on this subject. They are then able to follow their own route through the museum in accordance with their personal interests.
• The museum's presentation aims to teach without being teacher-ish. Additional educational packs are available, tailored to the make-up of the visitor group concerned (for example a school class or a family). Education is always aimed at stimulating communication within the visitor group.

MANAGEMENT INFORMATION STRUCTURE

Any organisation's mission runs the risk of becoming a paper tiger if the result is not measured. This certainly applies to museums where the result cannot be expressed in terms of profit and loss. In this case, the market does not provide for any self-correcting mechanism. This only comes into operation when visitors stay away. And even then, we do not know why. So before we reach this point, we must keep our finger on the pulse by measuring what is truly important and establishing norms for this so that we can intervene in good time should we happen to wander off course. This process, too, is still in its infancy at the museum. However, on the basis of a concrete planning and control cycle, we have made a start here as well.

We have translated the museum's vision and mission into a number of strategic goals, some of which I have already mentioned. These goals form the starting point for our annual strategic plan, which in turn forms the basis for annual implementation plans, to which budgets are allocated. The individual budget managers are then responsible for the result. In the case of new presentations, these are our product managers.

Within this cycle, we focus on a number of critical success factors derived from our strategy. The most important of these is the pursuit of a resonant and authoritative presentation, which in turn requires that our collection be representative and accessible. Accessible in this context means not only that all the objects in the collection should be in their proper place, but also that they should be well-documented. Another important criterion is that our visitors – or more broadly: the museum's consumers – should be satisfied. Not that this is the whole story, of course. Yet the more clearly we have managed to tell people beforehand what they can expect from us, the more important it becomes. We have created a certain image among our target groups. If we are to send our visitors away satisfied, we have to live up to that image. Visitor satisfaction also determines our social base. That sounds very abstract but it is of crucial importance to an institution that derives 70% of its funding from public money. The three remaining success factors are preconditions for achieving all of this: the quality of the museum staff, the effectiveness of the organisation and – last but not least – the financial position of the enterprise.

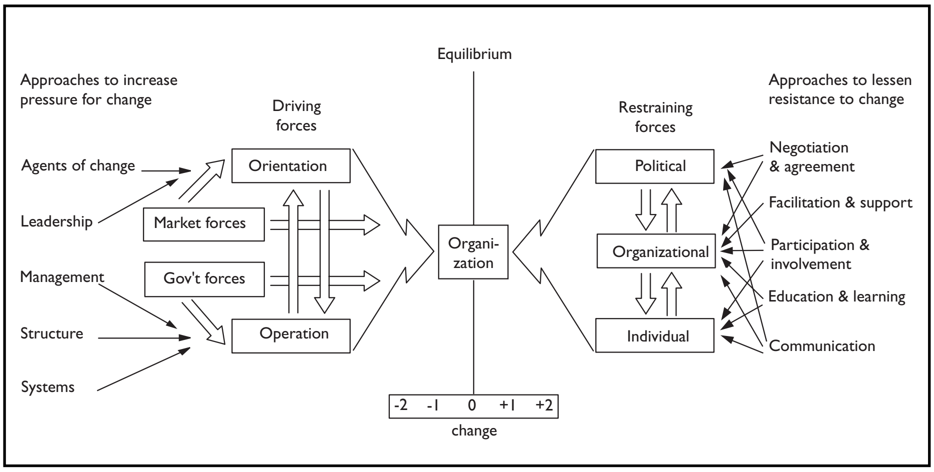
We make it possible to measure these success factors by assigning performance indicators. I shall mention just one example that is most closely related to visitor satisfaction. In our visitor survey we ask people what they expected from the museum and whether we have lived up to these expectations. As far as the latter is concerned, 85% of last year's visitors rated our success as good to excellent. Length of stay is another measure of satisfaction. As is the number of complaints and/or compliments. This year we will be measuring this explicitly via our new quality card. We already have evaluation forms for groups visiting our restaurants. We intend making the results of these evaluations more widely known throughout the organisation.

For this, ultimately, is what it is all about. It is all very well developing a strategy, deciding what results we hope to achieve with this and then measuring those results. The important thing is that those achievements – both in quantity and quality – should be visible for everyone in the museum. This encourages the staff and keeps everybody facing in the same, jointly chosen, direction.

In marking out this route we began by working out – together with the whole organisation – what we were able to do. And we determined – also together – what we wanted to do. Further, we kept track of progress. Only a meticulous and concrete record of the extent to which we succeed in this, keeps our staff fully involved.

AUTONOMISATION AS A FORCE-FIELD

Such a strong information structure is a basis condition for management of market-oriented change in museums. In our case, it was one of the outcomes of the process of autonomisation. In that context, the diagram Rust and Sevenstern devised to summarise the autonomisation processes they studied is informative. In it they draw on the force-field analysis theory developed by Kurt Lewin. Although this was originally devised with organisational change in the private sector in mind, Rust and Sevenstern argued that force-field analysis is also applicable to the processes undergone by autonomising organisations in the public sector. The theory states that change can be regarded as the result of the relative strength of two competing pressures within an organisation: driving and restraining forces. Lewin suggests that focusing greater emphasis on decreasing the restraining forces, while maintaining the momentum of the driving forces, is the most effective way of facilitating change.



The autonomisation processes seen by Rust and Sevenstern.

Among the driving forces – on the left of the diagram – one can distinguish between internal forces, such as orientation and operation, and external forces from the market and the government (in its role of parent organisation). The way in which these forces can be reinforced, shown on the far left of the diagram, involves changes in systems, structure, management (through a quality programme, for example) and style (of leadership). We have not mentioned mobilising the agents of change, both inside and outside the museum, but these often determine the scope of the whole process.

On the right-hand side of the diagram the restraining forces are subdivided into three levels: political, in the case of the government (e.g., loss of control); organisational, within the autonomised company (e.g., resistance to change) and individual among staff members (e.g., uncertainty). Next to them are the instruments for tackling these forces. The theme common to all of these is the involvement of all parties affected by the change process. The time and attention paid to this in the Dutch national museum model has had a lot to do with its success. A seven-year autonomisation process sounds like a long time and, to be quite honest, it was a long time. But, on the other hand, the ship did not set sail until everybody was on board. And that has been no meager achievement.

What the instruments on both the left and the right sides of the diagram have in common is they cannot be used in isolation. The different approaches, as Rust and Sevenstern point out:

> should not be regarded as alternatives to each other, but as complementary methods to manage the balance between the change forces. They should be employed in an orchestral fashion, requiring careful planning and an overall autonomization strategy.

One of the aspects referred to earlier is not included in the diagram. It is the organisational culture: the shared norms and values. And indeed, they scarcely amount to an instrument. Yet, however difficult and time-consuming it may be to change them, they nonetheless have a decisive effect on the force-field of every autonomisation process and hence on its chances of success. Here, both meanings of the word "culture" converge: change is an art. ■

Note

1. Rust, G., Sevenstern, R., *Management Implications of Autonomization in the Public Sector*, Utrecht, Nijenrode University, 1994.

He Who Pays the Piper… Calls the Tune

The Israel Museum in Jerusalem, a Fascinating Hybrid

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Résumé

Financement et neutralité : le Musée d'Israël, un hybride fascinant

Alors qu'il existe de nombreux plans élaborés de financement des musées, le Musée d'Israël fournit un exemple qui pourrait servir de modèle à bien d'autres institutions. Le pourcentage de ses différentes sources de financement diffère parfois radicalement de celui d'autres établissements de semblable envergure. Il est intéressant de noter qu'à ce jour, l'expérience prouve que le recours par le musée à des fonds privés n'influence en rien sa programmation, et ce en bonne partie grâce à l'autonomie de son orientation.

Resumen

Financiación y neutralidad: El Museo de Israel, un fascinante híbrido

En este momento en que se están elaborando numerosos planes de financiación de museos, el Museo de Israel es un ejemplo que podría servir de modelo a muchas otras instituciones. El porcentaje de sus distintas fuentes de financiación, es radicalmente diferente, tratándose a menudo, de otros establecimientos de igual envergadura. Hay que destacar que hasta hoy día, la experiencia demuestra que cuando el museo recurre a fondos privados no hay repercusión ninguna sobre su programación debido, en gran parte, a su autonomía en lo que se refiere a su orientación.

The Israel Museum, in essence Israel's national museum and an international class encyclopaedic museum, is a privately funded institution supported by funds from individuals, foundations, endowment and government sources. In law, it is a company with several institutional shareholders, including the Jewish Agency, the Government of Israel, the Municipality of Jerusalem, the Hebrew University of Jerusalem and the Shrine of the Book (which is itself part of the Museum).

From its establishment in 1965, the philosophy of the museum's founding fathers was to try to limit the level of government funding so as to ensure its artistic and creative independence. In recent years, it has become clear that this philosophy was misguided for two principal reasons. First, all Israeli Governments to date have clearly upheld the principle of academic and artistic independence for funded educational and cultural institutions such as universities and museums, a policy which has ensured the high quality of these institutions.

Second, even partial government funding implies certain administrative and operational procedures. In other words, whether you get 70% or 15% of your budget from public sources, you must comply with government policies regarding salaries, accounting procedures, etc.

The reality of the funding of the Israel Museum in 2003 was that with a budget of US $18 million (including exhibitions), and a staff of some 300, government and municipal funding cover less than 17% of the total budget, leaving the Museum responsible for over 83% of total revenues.

Thus, the components of the income are: fundraising and income on endowment 63%; self-generated income 20%; government and municipality 17%. The 20% of the budget referred to as "self-generated income" is composed of admissions and subscriptions, educational activities and courses of the Youth Wing, events, overheads and income from the Israel Museum shops, cafeterias and other properties.

The dependence of the Israel Museum's budget on fundraising is total and since this is in most cases an annual "zero base" operation, this dependence is risky. Unlike income from government, interest on endowment and admissions, which fluctuate only to a small degree in any one period, fundraising starts from scratch each year, and is highly sensitive to changes in the world economy, the stock markets, tax structures and many other intangibles.

The Israel Museum is unique in that the absolute majority of its fundraising is done outside the country itself. Thus, only about 10% of funds raised are from Israel with some 45% raised in the US and 45% in the rest of the world. In addition to the central role fundraising plays in the operating budget of the Museum, it is responsible for the full 100% of funding for the annual exhibition programme and art acquisitions of the museum, with some 65% coming from the US and 35% from the rest of the world.

To facilitate this, the Museum has an International Network of Friends with a fully professional infrastructure for the US (in New York), and leadership-based organisations in Israel, the U.K., France, Switzerland, Germany, Italy, Belgium, Spain and Canada. There are also individual friends in Mexico, Holland, Australia, South America, South Africa and Greece.

The International Council of the Israel Museum meets annually in Jerusalem in June, and in 1999, we hosted a record of 340 participants from 17 countries (including 50 Young Patrons). In 2004, because of terrorist-related tension, we had a smaller attendance but still hosted 160 participants from 13 countries. This is the prime opportunity to reinvigorate and "recharge the batteries" of our friends supporting a museum thousands of miles away.

How are we able to raise such impressive amounts each year from around the world, with only a development office in Jerusalem of some seven staff people? Essentially, through a combination of tremendously devoted leadership and friends, ongoing activities all over the world, and innovative programmes, such as the recent Fundraising Gala in Milan.

We also have an annual giving programme through a Society of International Patrons (US $3,000 annual membership), Guardians (US $7,500 for a week of the operation of the Museum) and a Director's Circle (US $100,000 a year for 10 years).

This dependency on fundraising impacts on many aspects of the Museum's reality as donor recognition is a central physical and notional reality throughout the Museum.

Is the statement "He who pays the Piper… Calls the Tune" true for the Israel Museum? Yes and no… "Yes" in that given the Museum's dependency on private support, its international leadership plays an important supportive role, which includes major input on significant items such as the choice of the Director. Government support (even minimal) entails a specific salary structure and staff procedures, and recognition of the importance of the public means growing consciousness of the interests of the public, such as being customer-oriented and having a proactive marketing approach. "No" in that the exhibition programme is fully independent from external influence, and is decided upon by the Director and Chief Curators Forum. Policy is decided on by the Board of Directors and specific appointments and staffing are not influenced by external agencies. Acquisitions and acceptance of gifts are decided by professional bodies, despite the fact that almost 100% of new additions to the collections are made possible by the International Friends of the Museum, who are also central to supporting the enhancement and renewal of its facilities as decided upon by the Museum. So, on balance, if pressed to give a clear opinion in the context of the Israel Museum, I would answer "No".

Is the model of the Israel Museum exportable? Should it be regarded as a role model? Can it be improved? How will the ever-changing realities of this volatile area impact on the Israel Museum? These are just a few questions to be pursued in the future. ■

■ Management and Marketing: a Director's Perspective

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Résumé

Management et marketing : le point de vue d'un directeur

Il y a dix ans, de nombreuses variations au sein des musées nationaux canadiens incitèrent à une plus grande appréhension du comportement et des attentes des visiteurs. À cet effet, le recours à une étude de marketing extérieure s'avéra malheureusement bien moins fructueux que prévu. Alors que ces travaux sont toujours en cours d'étude, des résultats probants ont déjà été obtenus en se concentrant sur trois points. Pour que le musée canadien de la Science et de la Technologie puisse décider de la marche à suivre, son directeur doit identifier les divergences de perception entre le prestataire de services et les clients du musée, examiner l'accès du public aux équipements, enfin, réaliser une étude de marché visant à adopter une image de marque.

Resumen

Management y marketing: la opinión del director

Hace diez años numerosas variaciones en el seno de los museos nacionales canadienses crearon la voluntad de querer entender mejor el comportamiento y deseos de los visitantes. Desgraciadamente, el estudio de marketing realizado a este respecto se reveló mucho menos fructuoso de lo previsto. A la vez que se siguen llevando a cabo distintos estudios, se han obtenido resultados concluyentes concentrados en tres puntos. El director tiene que identificar las divergencias entre las percepciones de la prestación de servicios; examinar el acceso del público a los equipamientos; y hacer un estudio de mercado sobre cómo adoptar una imagen de marca para que el Museo Canadiense de Ciencia y Tecnología pudiese tomar una decisión sobre los pasos a seguir.

Fourteen years ago, roughly at a time when Canada's national museums were moving towards being made autonomous crown (wholly owned) state corporations, the managements of the national museums were made aware by the government of the day (the source of most of their funds) that it would no longer resist the museums' charging admission fees. This fundamental change to the museums' operations was implemented in 1989. In three of the cases (National Gallery of Canada, Canadian Museum of Civilization, National Aviation Museum), the museums inhabited new facilities, the novelty of which masked issues in the marketplace. When the novelty began to wear off and realities of the market asserted themselves, the need to understand certain dynamics became clear. In cases where there was little change in circumstance, as was the case at the National Museum of Science and Technology, the imposition of fees generated sharp reductions in attendance (partially because of more precise counts), thus creating urgent needs to understand consumer behaviour.

An attempt to deal with this at the National Museum of Science and Technology by a market-oriented outsider brought in for the purpose was put into place. This person hired a large consulting firm to develop a strategic marketing plan. The museum went through a process of defining user segments, prioritising and quantifying target groups and devising strategic and tactical promotional and marketing approaches in some detail and at considerable cost.

And it was a total failure. Having spent the time and trouble to do it, the results were shelved and the outsider was terminated. There was an official reason based on organisational structures but with the benefit of hindsight we would now attribute what happened to a poor fit between an organisation rooted in a bureaucratic civil service culture and a marketing approach in which the impact of action on the marketplace is based on known factors of audiences and their predispositions.

The great irony was that with the exigencies of the recession of the early 1990s, the steady erosion of funding from the Government of Canada our prime shareholder, and some alarming characteristics in our attendance data, we learned much by trial and error, out of sheer necessity.

This was a salutary lesson because it brought home the need to take the issue of marketing seriously to many of the people on staff who previously had viewed the introduction of notions of marketing as being totally at odds with their conception of the attributes of museums. These notions recede somewhat when one's audiences are shrinking, staff people are being made redundant and all of one's collegial institutions are undertaking market research and adopting market driven approaches. And it really counts where the only "metric" used for comparison among institutions on a broad scale is reported attendance, as is – for better or worse – the case with many museums.

RESEARCH ANALYSIS AND IMPLEMENTATION

Our response to these circumstances is a work in progress although there are some specific highlights. I'd like to use three of them as illustrations: market research on gaps between management perceptions of service delivery and perception of our clients; research on how people actually reach our facilities; and market research leading to the adoption of branding strategy.

All were useful in themselves, and each one taught us something. The first project was an attempt to determine to what extent our management had an accurate perception of client expectations and the degree to which those expectations were met by the experience visitors had during their visit. We looked at visitors experience before, during and after their visit to each of our museums and had some surprises. For example, we found that visitors did actually come to see things, not just to have a generic family outing; we found that they didn't think as highly of the amenities they experienced on arrival as we did and felt that the welcome they received was not as friendly and warm as we thought it was. We did find that our views on our pricing were accurate and that our views on the reported quality of the visit were low compared to what visitors thought. Where we fared worst was with our amenities. Our gift shops, food and the ease of locating washrooms did not do so well and this led to changes.

The second example is that of investigating how visitors reached our sites. In our case, although it is possible to use public transport to all three sites, it is more awkward than it should be. Consequently, most visitors arrive by car. We considered it very important to understand the routes taken so that we could identify critical points for highway signage. Our investigation demonstrated that because all three of our sites are outside the core of the city, we suffer competitive disadvantages.

We found that most people from the west, southwest and northern parts of our metropolitan region could not visualise our locations and believed us to be further away than we actually are. They also believed that it was necessary to drive through the centre of the urban area to reach us, rather than use the perimeter arterial routes. In fact, the routes chosen were often found to be directly at odds with the parkway system designed to bring people past our location to the core of the city.

The final example is the most important because it at last provided us with a rational framework for decision-making. It began as a renewed effort to develop a marketing framework over five years ago and ended with our adoption of a branding approach to our institutions.

By this time, we truly needed to deal with attendance issues, optimise resources, set "return on investment" priorities and develop a usable strategy to position our museums uniquely. We found that we were chasing audiences we couldn't capture without huge effort. We designed a disciplined approach which dealt with segments, competition, unique benefits, positioning statements and branding. Segmentation is critical because it focuses efforts, is measurable, accessible, and substantial. We identified brand attributes as a web of associations and developed a brand character for each of our museums. The brand implementation process provided a framework for strategic decisions, which affects all employees. It meant doing new things and not doing others and led to a marketing mix strategy.

Marketing mix considers product, price, place, and promotion, all acting in concert in a consistent way. Product considers physical programming and human attributes. Price affects perception of value; it differentiates us and is based on a "probability of purchase" approach as opposed to "parity by default" (what is the opposition charging?). Branding encompasses all channels of distribution whether they are the physical ones of the museum, travelling exhibitions, outreach programmes or the institution's website. The development of slogans or "tag lines" must reinforce the brand. For our Canada Aviation Museum we adopted the slogan "Where dreams take flight" to fit in with a brand image based on the romance of flight.

We also learned that we had to become a branded house as opposed to a house of brands, and that we had to brand ourselves – or be branded by others.

A STRATEGIC REVIEW OF THE FIRST BRANDING PROCESS

To summarise, we learned the following lessons:

- Do not project your own predilection.
- Carry out market research – allocate the necessary resources.
- Do not make assumptions about market behaviour.
- Adopt a coherent strategic framework – branding worked for us.
- Audit every 3 years. Brands take time to build.
- Encourage the staff to buy in. Consistency is key.
- Make sure you make your own changes or they will be made for you, in ways that may not reflect your views.

We are now doing a brand audit. We have experienced partial success with our strategy but need to diagnose why our efforts over the last three years have not produced a total success in terms of forecast attendance growth. After a process lasting several months some five years ago, we felt that the branding approach could respond to the challenges of our marketplace. This having been accepted, management rested on its laurels to a large extent and began to give talks at professional gatherings about how innovative we had been about tackling our strategic marketing issues.

Despite the admonition to audit the brand every three years at the most, we let this slide for a variety of reasons not the least of which was the allocation of strategic importance to doing so. In the real world, external factors reasserted themselves just as they had almost a decade earlier in the form of market behaviour which did not mirror forecasted behaviour in all of our three operating entities. Our two single-focus museums did not experience the problem as their market results did in fact mirror forecasts. However, where we did have a problem was (and is) with our main institution, the Canada Science and Technology Museum where, with brief respites, attendance continued to remain static and then to trend downwards – in the context of reasonably vigorous local population growth. We were experiencing a considerable reduction in penetration and, in some years, of market share.

This prompted a brand audit in 2001-2002. It revealed a number of important issues. The brand audit was focused on the Canada Science and Technology Museum as a priority and it was to examine the brand relative to concerns about declining attendance. We looked to the process to provide recommendations about the understanding and buy-in of overall brand concepts and management processes; the role that exhibits, programmes, and the physical attributes of the Museum play in overall brand performance, and the promotion and communication of the brand. In general, we wanted to know if the brand as originally developed was still appropriate and how best to foster the brand approach.

Quite candidly, the results indicated that we had been overly naive and complacent and that a lack of appreciation about organisational behaviour had hindered the process right from the start. We had not internalised market-oriented values and I believe it reflects something of the difficulties inherent in the adoption of market driven approaches when the product development paradigm has usually been long and drawn out and market research and response undertaken in a leisurely fashion.

Our research showed that the decline has to some extent mirrored a downturn in overall museum visitation between 1998 and 2001. The events of September 11th have exacerbated this trend. But our brand process didn't counter the trend at the Canada Science and Technology Museum while attendance at our two smaller museums continued to rise. Added to that, the decline in our key local family-with-children segment appeared to be linked to quality issues: a decline in top box scores for satisfaction which can be used as an indicator of future visit frequency.

The research shows that the brand image is ageing even though the Museum enjoys considerable good will and longstanding brand associations such as "space", "diversity"," lots to do", "child friendly" and "hands on". Research respondents validated our original brand attributes of "family-oriented", "fun", "mechanical" and "about discovery" – but not "dynamic", "futuristic" or "enthusiastic". In particular, the attribute that the Museum had a brand "show and tell" personality was considered boring and negative, a view shared by the working level staff. The brand was not regarded favourably against our prime class competitor – the Canadian Museum of Civilization, whose brand is strongly associated with the Museum's magnificent building and seen as bright, modern, clean and interactive whereas ours is considered old, dark and dilapidated. Even a competitor in an old building was favoured more because the building is a well-known heritage facility. On the promotional front the news was mixed but awareness from media promotion was poorly recalled. And most disconcertingly, the review confirmed that at this museum, a branding philosophy and approach to operations and management was not widely adopted internally. This was a result of pre-existing organisational and process issues, which mandated a strict communication focus for the work. Key product parts of the organisation were excluded from the process and efforts to fix this ex post facto did not succeed, with the result that the relevance of the exercise was called into question. Implementation processes were also considered to be poorly developed. Differences between organisational groups exacerbated the sense that branding was a communication exercise. Overall adoption of the approach was limited to communications affairs. This all sounds grim – but the Museum is a learning institution so we are learning from our experience and adjusting what we can in the context of a major new initiative to develop a vision and concrete proposal for a new science and technology museum facility. This has unleashed an unprecedented demand on staff's emotional, intellectual and physical energy and staff responses to the audit findings include the allocation of clear responsibility for overcoming a perception of broken and outdated exhibitions in order to provide the best visitor experience possible.

New exhibitions have opened and programmes have been developed, using much shorter cycle times, to rejuvenate and invigorate. National image and presence goals will be addressed by new exhibits made to open in Ottawa and then travel for five years. Exhibits are to be proactive and engaging and examples have been successfully put in place; we will brighten up the dowdy lobby and put in new orientation devices. The brand personality will be redeveloped in keeping with the vision for a new institution. It has become clear we don't need to wait for the funds to build a new institution before we implement a vision, as long as we don't oversell the product.

We could not replicate the physical setting of the Jewish Museum of Berlin, the Getty in Los Angeles, or the Guggenheim in Bilbao. What we could do was to help glue the organisation back together so it could act as a coherent whole after years of drifting apart. This recognised the entire museum – not just its public face – as the true marketing entity. And it has been made clear that brand management of the museum is museum management, which must be both coherent and consistent. ■

■ Le financement public et privé des musées au Canada : un système mixte*

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Abstract The Financing of Museums in Canada: a Hybrid System

Financing museums in the past few years has become one of the major themes in museum life because it has a direct influence on the development of museum programmes and activities. In Canada, this system is hybrid, meaning that it obeys both the public sector and private sector, because of its political reality. This kind of financing, which includes both public and private partners, is becoming more and more widespread just like in many other cultural fields. In Canada, when the State pulled out, the museums were forced to change their decision centres and management methods. However, one should not forget that the two systems complement one another and are interdependent: the State rewards the private sector while the market and private sector encourage and sustain initiatives taken by the State. These two financing sources are a great opportunity for Canadian museums, especially in how they allow museums to preserve greater cultural independence.

Resumen La financiación de los museos en el Canadá: un sistema hibrido

La financiación de los museos se volvió en uno de los temas mayores en la vida museal porque influye de manera directa en el desarrollo de los programas y actividades de museos. Este sistema en el Canadá es híbrido, es decir que obedece a la vez al sector público y al sector privado, por culpa de su realidad política. Pero ese tipo de financiación que incluye actores del privado se dirige a generalizarse, como en muchos campos de la cultura. En el Canadá, cuando el Estado se retiró, los museos fueron obligados a cambiar sus centros de decisión y modos de gestión. Pero, no hay que olvidar que los dos sistemas se completan y son interdependientes: el Estado recompensa la participación del sector privado mientras que el mercado incita y sostiene las iniciativas impulsadas por el Estado. Esas dos fuentes de financiación constituyen entonces una oportunidad muy grande para los museos canadienses, y representan una manera de conservar una independencia cultural.

La question du financement est tellement centrale dans la vie des musées, et surtout dans la vie de ses gestionnaires, que l'on devient tous, qu'on le veuille ou non, des spécialistes de la question. Le financement constitue pour les directeurs de musée une *reality check* : c'est ce qui leur permet de confronter les idées, les beaux projets, à la réalité du terrain. Ainsi ils peuvent rapidement avoir de l'aversion pour les activités qui ont peu de chance de trouver un appui financier, que ce soit dans le secteur privé ou public, ou qui risquent de ne pas trouver un écho favorable auprès du public. Et je pense que c'est précisément cette préoccupation qui caractérise la position du gestionnaire par rapport à l'institution, et lui confère un rôle si crucial dans la survie et le développement des institutions.

Si l'on cherche à décrire le système de financement des musées au Canada, il faut tout d'abord parler d'une réalité vaste et complexe, à l'image de ce « grand pays » dans lequel il évolue. En effet, il est marqué par de nombreuses particularités locales, des différences culturelles importantes, et surtout par des cultures politiques qui ne soutiennent pas de la même façon, ni pour les mêmes raisons, les institutions muséales. Le Québec, par exemple, s'est doté d'une première politique muséale en 2001 qui, autant dans ce qu'elle recouvrait que dans ce qu'elle négligeait, pouvait influencer l'avenir des musées au Québec. Il en va de même pour les autres provinces, car au Canada, la culture – et donc les musées – relève officiellement de la compétence de chaque province. C'est-à-dire que d'une province à l'autre et sur une même période, les musées peuvent faire l'objet de coupes budgétaires ou, à l'inverse, d'une injection de nouveaux fonds. Par ailleurs, il ne faut pas négliger l'importance de la législation fédérale, qui a été très active par le passé, notamment dans les années soixante-dix avec la loi sur les musées nationaux, ou encore celle sur l'exportation des biens culturels, qui a eu un impact déterminant sur la capacité des musées à acquérir des pièces qui valaient à leurs donateurs un dégrèvement fiscal avantageux. Ainsi, lorsque l'on parle du système canadien de financement des musées, il s'agit d'un système hybride : avec des éléments communs à l'ensemble des musées et d'autres que l'on ne retrouve que de manière localisée. Par exemple,

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concernant le financement des musées au Québec, en Ontario, ou en Colombie-Britannique, il existe des réalités politiques bien différentes que les gestionnaires doivent prendre en compte. Pour les Canadiens, tout cela semble une évidence car bien des secteurs de la vie publique fonctionnent avec ce double « palier » gouvernemental, qui est à la fois régional et fédéral. Il est nécessaire de bien comprendre ce système, avant même d'évoquer les pressions du marché auxquelles les musées ont été soumis pour la première fois lorsque le désengagement de l'État s'est fait de plus en plus marqué.

Il nous a fallu beaucoup de temps et d'énergie pour répondre à ce désengagement de l'État – en essayant de voir, par exemple, comment aborder ce nouveau partenaire qu'est le secteur privé –, et nous avons d'une certaine façon détourné trop rapidement notre attention du secteur public. De nombreuses réflexions ont été menées sur la manière dont les musées peuvent atteindre leur autonomie financière, sur leurs liens avec le secteur privé et les sources de financement qu'il représente. Par contre, très peu ont porté sur les diverses orientations politiques qui pouvaient influer sur le cours des musées. Et cela m'apparaît contradictoire dans un système de financement qu'on qualifie à juste titre d'hybride, c'est-à-dire dans un système qui est dépendant, à la fois du secteur privé et du secteur public, constitué d'un subtil mélange de l'un et de l'autre. Nous sommes hybrides, certes, mais il existe de nombreuses manières de l'être. Par exemple, les musées français, qui représentent un modèle presque canonique d'une muséologie soutenue et régie par l'État – avec de grands musées nationaux et un système qui rayonne dans toute la France jusque dans les collectivités locales – ont eux aussi laissé progressivement la place à des systèmes de financement mixte. De manière globale, on peut dire que ceux qui n'étaient pas hybrides sont en passe de le devenir. Les musées entièrement et exclusivement subventionnés par l'État, qui ne font pas appel au secteur privé ou qui ne laissent pas s'exprimer les forces du marché ne serait-ce que par une sensibilité accrue aux attentes et aux besoins de leur public, sont une espèce en voie d'extinction complète. Mais il faut préciser que cela n'a rien de spécifique aux musées. La culture, l'éducation, les soins de santé (secteurs qui étaient historiquement pris en charge par l'État)ont dû se soumettre à des règles de rentabilité qu'ils ignoraient jusque-là.

En exagérant à peine, on peut dire qu'on chercherait en vain des noyaux de résistance au néo-libéralisme. Si c'est le cas, on peut comprendre pourquoi certains musées, même les plus réfractaires à l'idée d'être livrés aux forces du marché, n'ont pas su résister. Les gestionnaires, eux, ont su rapidement prendre le nouveau tempo. Ils se sont ajustés à leur environnement en se tournant vers des forces qui affichaient un nouveau dynamisme, et ce, dans la foulée des diverses déréglementations entreprises par l'État. Sauf qu'il y a peut-être ici une part d'illusion parce que ce dernier est encore très présent dans la vie des musées. Il faudrait alors s'interroger sur les priorités définies par l'État et la manière dont celui-ci répartit les ressources.

Ce qui distingue le système canadien de financement des musées – au-delà de cette hybridité, que l'on constate bien évidemment – ce sont avant tout les profondes mutations qu'il a subies au cours de ces dernières décennies. Ce fut le cas par exemple des domaines sociaux et éducatifs où l'État a pratiqué dans les années cinquante et jusque dans les années quatre-vingt une politique interventionniste musclée afin de créer un réseau d'institutions muséales comparable à celui que l'on retrouve dans les grands pays industrialisés. Grâce à cette stratégie de consolidation, les musées nationaux se sont taillés la part du lion du financement. Par ailleurs, notre pays a assisté à la fin des années quatre-vingt à des mises en chantier majeures, qui ont conduit à la relocalisation du Musée des Beaux-Arts du Canada ainsi qu'à celle du Musée canadien des Civilisations dans des édifices qui étaient conçus pour la première fois à des fins muséales.

Le retrait de l'État, pratiqué de manière de plus en plus intense, a exercé sur les institutions une pression qui les a amenées à diversifier leurs sources de financement et à se chercher de nouveaux appuis. Du coup, les musées ont vu se déplacer leurs centres de décision, et ont commencé à valoriser les relations avec leurs clientèles, avec le secteur privé ou encore avec leurs commanditaires. Ce qui est caractéristique au Canada, c'est cette rapidité avec laquelle notre secteur a dû s'adapter à ces nouvelles conditions. D'ailleurs, j'ai pu noter que le mot qui revient le plus souvent lorsqu'il s'agit de financement des musées est le mot « changement », ou encore « virage », « mutation », « défi »…

En tout état de cause, malgré cette évolution, au Canada l'apport du secteur public demeure important. Celui-ci se module de manière très variée, en fonction de l'accessibilité aux appuis publics et privés que permet le milieu spécifique dans lequel s'insère chaque musée. L'État continue de jouer un rôle prédominant, ne serait-ce que parce qu'il se présente comme la source principale de financement des musées. C'est lui qui permet de créer l'effet de levier si indispensable au succès des opérations de montage financier qui accompagnent presque chacun des projets lancés par les musées. Au Canada, les grands musées sont financés principalement par l'État, et ce sont aussi eux qui suscitent de la part de leurs commanditaires les appuis des plus généreux : l'effet d'entraînement d'un secteur sur l'autre est indéniable. Par exemple, la plupart du temps l'État récompense les bonnes performances du marché tandis que le secteur privé encourage les initiatives où l'État a effectué la mise de fonds essentielle. L'interdépendance est donc un autre trait particulier et caractéristique de notre système de financement.

En fin de compte, se soumettre à ce jeu relativement complexe d'alternance (secteur public/privé) permet d'éviter l'emprise d'une source de financement unique. Savent y échapper les institutions qui ont su diversifier leurs fonds, et qui surtout ont su mettre en avant une approche stratégique des activités de financement. Une certaine crainte sera surtout ressentie lorsqu'on se placera, volontairement ou non, dans une situation de dépendance. Une situation que tous s'emploieront à éviter, et tout particulièrement au Canada où le monde de la finance, surtout pour les musées, est si volatil. ■

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President, INTERCOM

Résumé

Diriger le musée moderne grâce au leadership

Les musées du monde entier subissent aujourd'hui de grands changements, et la gestion de ces changements exige une direction efficace. La nature même du double rôle exécutif est en train d'évoluer : d'un côté, le travail interne propre au musée (conservation, collections, budgets, sites) et de l'autre, la gestion de l'environnement externe (politiques, propositions commerciales, programmes de financement et la communauté dans son ensemble). Diriger un musée moderne réclame ainsi un travail de collaboration et de consultation à tous les niveaux. Il faut aujourd'hui faire preuve d'acuité et concevoir une vision globale du musée avec son immense diversité et sa complexité actuelles.

Resumen

Dirigir el museo moderno gracias al liderazgo

Los museos de todo el mundo están viviendo hoy cambios muy profundos. La gestión de dichos cambios exige una dirección eficiente. La naturaleza misma del doble papel ejecutivo está evolucionando: por un lado, el trabajo interno, propio al museo (conservación, colecciones, presupuestos, sitios) y por otro, la gestión de su entorno (políticas, propuestas comerciales, programas de financiación y la comunidad en su conjunto). Dirigir un museo moderno exige un trabajo de colaboración y consulta a todos los niveles. Se trata pues, de demostrar perspicacia y sagacidad, y tener una visión global de la inmensa diversidad y complejidad actuales del museo.

Two simple observations: firstly, this is a time of great change in museums worldwide. Secondly, managing change requires effective leadership. This paper will first analyse the nature of change, especially in U.K. museums, then consider leadership issues arising out of this.

A good starting point for the current patterns of change is the Thatcher Government's attack on public spending in the 1980s. All publicly funded bodies looked to cut spending and seek "value for money", which led to the rooting out of inefficient and ineffective public services. Museums were already poorly funded, so this attack was a serious threat to the U.K. museum sector. Museums did not look like good value under this kind of scrutiny, with a (sadly, deserved) reputation for attracting narrow audiences.

The Tyne & Wear Museums was in some difficulties during the late 1980s. Perceived as inward-looking, slow-moving and bureaucratic, it suffered from a familiar sense of automatic entitlement to public funding, regardless of performance. The service had a low public, political, media and business profile, too few visitors and little political support (in spite of local government being the major source of funding). Cuts came in, and there was low morale among a staff exhausted by successive restructurings which were devised to fend off attacks on funding. So, we had poor performance, low ambitions, a siege mentality and a sense of isolation. It would be no exaggeration to say that the service was on the verge of collapse.

What was missing from the museum service was a sense of purpose and a vision of what museums should and could be. Attitudes needed rapid and radical change. This was common then in U.K. museums and in other countries, and there are still services all over the U.K. in this position today. What is different at present is that, in contrast to a Conservative Government intent on cutting public expenditure and posing a serious threat to the health of the cultural sector, we now have a Labour Government which, broadly, is encouraging the development of cultural agendas. So, there are more grounds for optimism.

Nonetheless, the point is one which has been made by many others, and often: while museums undoubtedly do an immensely valuable job of rescuing and collecting items of cultural, environmental or historic importance, as they always have, they have often operated in a way which has been conservative and ponderous, to the point of inertia, shackled by a time-honoured "professionalism" which has been characterised by amateurish management, academic rivalries and arcane practices.

Such museums were – and some still are – not places where you would find any surprises. On the contrary, they were unchanging and static, created in the image of the scholars who worked in them. As J.D. Salinger once wrote:

> The best thing (…) in that museum was that everything always stayed right where it was. Nobody'd move. You could go there a hundred thousand times, and that Eskimo would still be just finished catching those two fish, the birds would still be on their way south, the deer would still be drinking out of that waterhole... The only thing that would be different would be you.

More succinctly, Bart Simpson described such museums as "dusty old dumps".

Indeed, a Victorian time traveller would see little which was unfamiliar in 1980s museums. These museums had not always been old-fashioned, with limited popularity, but had become so, as time passed them by. Lack of investment combined with an inability to modernise their management and attitudes in the face of changes in society, stored up problems which came to a head in the 1980s, or 1990s. What may have been all the rage in the 1920s was not acceptable 60 or 70 years later.

Let us look at the kind of change which has, and is still being, brought about in the late 20th century/early 21st century museum. At the root of this are the demands made of museums by modern society – not just the one-dimensional insistence on cost-cutting which characterised the 1980s and much of the 1990s, but the need to see an improved service by museums, and for as many people as possible. Not just efficiency, but effectiveness. And effectiveness as defined by social need, not by the museum itself. In face of this, museums have new horizons; there are new expectations of us; and new attitudes are needed.

The change being undergone by museums is very radical. Decades of doing things one way have been succeeded by an era where many – though not all – of our methods are having to change. Take collections. We still collect, but we collect less, and more carefully, than before. We document what we collect, rather than hang onto information in our heads. We store and conserve items more successfully, and we document the conservation. We dispose of items, not on bonfires or to antique dealers, but according to agreed professional guidelines, and publicly.

We have always seen ourselves as having an educational function, but now we pursue this actively, not passively. We no longer simply allow objects to "speak for themselves", with primitive interpretation of a specialised nature. We work hard to present collections in varied ways, so as to maintain the level of surprise and excitement which is so important if we are to create a truly learning experience, for people of all ages, abilities and motivations. We employ expert educational staff, who work with visitors to bring collections and stories to life.

Such improvements are, if you like, refinements to what have long been acknowledged as our core functions (as evidenced in the ICOM definition of the museum). There is, however, a whole raft of other changes that together are redefining how we deliver museum services, and why, and for whom; and which comprise wholesale culture change for museums.

There are many manifestations of this. There is a growing commitment to marketing and market research – understanding our audiences. We place a high priority on fundraising, and on commercial activities. We have accepted, with some enthusiasm, that we must forge networks and partnerships in order to make a better impact. We know that we must advocate the value of museums to those who are sceptical. We have embraced the concept of community consultation and empowerment. We know that we must plan our future development in a strategic and businesslike way, and manage ourselves rigorously and consistently.

These changes, or improvements, are but indicators of a more fundamental development, which is that the modern museum has come to regard the visitor, or user, as the prime focus of activity, rather than the collections. We have come to accept, and celebrate, that museums can change people's lives. In partnership with others, we can: Generate community identity and pride, cohesion and wholeness, and improve neighbourhood environments. We can work within neighbourhoods that are stigmatised, ghettoised or isolated away from the mainstream, to build confidence, introduce new opportunities, help tackle issues such as crime or harassment, generally improve the internal social fabric and the external image, and promote community empowerment. We support the achievement of educational standards and attainment targets, promote life-long learning and self-development across all ages and social backgrounds, broadening individuals' everyday experiences, and promote equal opportunities. To celebrate the cultural diversity of all communities and so promote involvement, understanding and tolerance, and help safeguard community identity and traditions, we provide opportunities to encourage people, especially young people who may be isolated physically, mentally or economically, to learn essential work and life skills through social interaction and participation, such as self-confidence, team work, self-expression, discipline, concentration, self-respect. These skills will maximise the individual's opportunities for work, encourage positive family and community living, and promote self belief and community belief, personal growth and development, to raise individuals' aspirations for learning, training and employment.

Collections are now regarded as a means to an end – the improvement of the human condition – rather than as an end in themselves (the rescue of our cultural heritage). In my own organisation, the museum staff, working collaboratively, across all disciplines, have created this Statement of Purpose and Beliefs:

The mission of the Tyne and Wear Museums is:
- To help people determine their place in the world, and understand their identities, so enhancing their self-respect for others.

We believe that:
- We are fully accountable to the people of the North-East.
- We make a positive difference to people's lives.
- We inspire and challenge people to explore their world and open up new horizons.
- We are a powerful educational and learning resource for all the community, regardless of age, need or background.
- We act as an agent of social and economic regeneration.

We pursue our mission by:
- Maximising access to our outstanding collections, through research, scholarship and lively interpretation.
- Ensuring that our displays, exhibitions and programmes are wide-ranging, entertaining and effective.
- Exposing our public to ideas, thus helping counter ignorance, discrimination and hostility.
- Fostering creativity and community identity, recognising the diverse needs and aspirations of our public.
- Keeping abreast of political, economic, social and technological change. Working in partnership with others.

Our Vision for the future of the Tyne and Wear Museums is for:
- Total inclusion
- World class quality
- Secure and adequate funding
- Sustainability
- Universal recognition of value
- Industry leadership
- International appeal
- Constant renewal

Significantly, this Statement was published, not by the Tyne and Wear Museums, but by the U.K. Government, in a Policy Guidance paper aimed at all publicly funded museums in England. Moreover, the same Statement has been quoted extensively in a major Report on the future of English museums, commissioned by the U.K. Secretary of State for Culture, Media & Sport.

When we link attitudes such as those expressed in our Statement of Purpose and Beliefs to a commitment to teamwork, to staff training and development and learning, to the breaking of the cult of the individual, to the generation of ideas, to open communication, to risk-taking and to continuous change, we begin to perceive a transformation of the traditional museum which is so profound that it can, indeed, be described as wholesale cultural change. In lieu of the traditional museum, with its conservatism and insularity, we have the modern museum, relevant, radical and extrovert. And, dare I say it, democratic. Effecting such a transformation requires leadership of a high order.

Leadership is the single most important issue in the modern museum and we shall see why.

The sheer diversity and complexity of the museum now demanded by society, where themes such as Access, Consultation, Education, Identity, Inclusion, Participation and Partnership are so crucial, and where commercialism and politics need to be coped with, offers up the most rigorous of challenges to museum leaders. Many millions of words have already been written on leadership. Leadership is a social process, involving creative interaction between leaders and followers. Leadership is more than just doing, it is about being – what you are, and what values you represent. True leadership always involves challenging the existing order, taken nothing as given, nothing as granted. Leadership and change are like siamese twins, and when change is as fundamental as that going on in museums, the leadership challenges are, indeed, very great.[1]

Further, leadership is not like a monotheistic religion: it is not the sole prerogative of the museum director. The best directors lead by example and work in teams, senior management teams, wherein trust and respect are key factors. The best museums are run by leadership teams, and are not dominated by individuals. All policy decisions at the Tyne and Wear Museums, before being referred to our governing body for approval, are made corporately by a group of seven people, never by the director alone.

Of all the many attributes required by leaders, according to all the text books, some are of especial importance in creating the modern museum. In these I would include courage, creativity and loyalty. Over and above all, though, it is the bringing about and promotion of a vision for a museum that truly sets apart the effective leader. Vision is the key-prerequisite of recognising the need for change, and of identifying the directions in which to move.

My own vision for museums, as will be clear, is for them to be popular, relevant, accountable and accessible, fueled by a belief in the museum as a democratic institution, valued by the whole of society. I have a passion for the museum as a social, cultural and educational powerhouse, forging a new contract with local communities. In our museums we created a culture of change, to create new priorities, to match this vision. This enabled us to pursue the agenda already outlined.

A major factor in this was recognising the nature of the leadership role: on the one hand, leading the museum organisation itself – curatorial and other staff, collections, budgets, sites, projects, protecting and enhancing our resources. On the other hand, managing the outside environment – politicians, business interests, funding bodies, the community at large; which requires highly developed social and advocacy skills. It is true that the director has to fulfil a figurehead function, to lead and to be seen to lead these processes, in an articulate and persuasive manner, but this should not be confused with the essence of museum leadership, which is corporate teamwork.

The following are some of the areas of greatest risk, real and perceived, in creating, sustaining and developing the modern museum.

Firstly, there is the risk, in aiming for broad audiences, of over-simplifying our messages, of failing to reveal the true significance of our collections; as our American colleagues put it so concisely, of "dumbing down". I have always believed in the "multiple point of entry" theory of museums: ensure that there is something for everyone, of all ages and abilities, and ensure that everything you do is excellent. There is, contrary to what some critics say, no proper, single way to create museum displays. There are lots of ways. This is what makes museums so exciting. The modern museum leader must not be afraid of seeking out the broadest of audiences, because this offers no threat to the scholarship and rigorous academic standards which need to underpin all public displays and activities. As an appendix to this, it may be worth emphasising that to attract children to museums through child-friendly displays and activities, and to create an atmosphere which is friendly, welcoming and perhaps noisy, is not the end of the world for museums, as some critics suggest! On the contrary, it is the best insurance we can have against an impoverished museum future.

Secondly, there is the risk of commercial or entrepreneurial activities overwhelming the essential role of museums as guardians of our cultural heritage, as centres of scholarship and learning. Are there threats in raising money from commercial sources? Are there compromises which we must avoid simply in order to enhance our income? The answer to these questions is, probably, yes, but I do not believe that this is a particularly difficult area, as long as leadership is truly visionary, and strong. Only the weak will succumb to the temptations of trading integrity for money.

More difficult is the third area of risk for the modern museum leader – that politicians, essentially in exchange for funding support, will attempt to control what we do. Some politicians will, many will not. In a career lasting 18 years in museums funded and governed by local politicians, I have never experienced more than one or two very minor instances of attempts by politicians to influence the museums' agenda, beyond the clear expression that they wish museums to be used by the many, not the few. I would say the same is true of national politicians, in my experience. I do not believe it to be at all unreasonable, still less threatening, that politicians want to see the museums they have agreed to fund full of visitors from all types of background. It is up to the museum leadership to ensure that this does not become an issue. I should be interested to hear of any international examples of political influence becoming a real problem, because I do admit that there are risks here. I simply would not wish to exaggerate them.

Fourthly, there is the perceived risk to scholarship which comes with modernising and popularising museums. It is true in my own experience that, if you are confronted by static, or even declining budgets, then in order to expand activity into new areas, such as marketing, so necessary to promote the appeal of museums to wide audiences, then you may have to cut back in more traditional areas of activity, such as research. Well-led museums can see through this trade-off successfully, ensuring that in the long term, scholarly standards are actually increased, through the simple device of having stronger public support for museums.

There are other risks in leading the modern museum, but I prefer to see these more as creative challenges. For example, partnerships always involve a loss of control. If you are paranoid about retaining total control of a project, do not undertake a partnership with another institution! However, partnerships bring new insights, new horizons, new successes for museums. Changing structures and breaking down the curse of departmentalism, and shifting around resources, may threaten some staff, and morale may be a short-term casualty. Again, the long term benefits outweigh this. Leaders must have the courage to see the museum through such difficulties.

We have other challenges on which I have barely touched: the challenge of collecting, especially contemporary collecting; the challenge of rapid technological development; of a worldwide shortage of public funding; of the growth of competition for leisure time – acute in the U.K. at the present time. I believe all these can be met as long as we are led by people with vision and courage, by people who understand that the 21st century is a very different place from that which gave rise to the traditional museum, by people who are not afraid to learn new skills and develop new attitudes, no matter how far they may be advanced in their careers. There are many challenges for modern museum leaders, but as a profession we can, I believe, be wholly optimistic for the future. ■

Note

1. See article by D. Fleming, "Positioning the Museum for Social Inclusion" in *Museums & Social Inclusion*, ed. Richard Sandell, London, Routledge, 2002.

Comités internationaux de l'ICOM
ICOM international committees
Comités internacionales del ICOM

AVICOM	Audiovisuel & nouvelles technologies – Audiovisual & New Technologies – Audiovisual y Nuevas Tecnologías
CAMOC	Collections et activités des musées de ville – Collections and Activities of Museums of Cities – Collecciones y actividades de museos urbanos
CECA	Education & action culturelle – Education & Cultural Action – Educación y Acción Cultural
CIDOC	Documentation – Documentation – Documentación
CIMAM	Art moderne – Modern Art – Arte Moderno
CIMCIM	Instruments de musique – Musical Instruments – Instrumentos Musicales
CIMUSET	Sciences & techniques – Science & Technology – Ciencias y Técnicas
CIPEG	Egyptologie – Egyptology – Egiptología
COSTUME	Costume – Indumentaria
DEMHIST	Demeures historiques-musées – Historic House Museums – Residencias Históricas-Museo
GLASS	Verre – Vidrio
ICAMT	Architecture & Techniques muséographiques – Architecture & Museum Techniques – Arquitectura y Técnicas Museográficas
ICDAD	Arts décoratifs et design – Decorative Arts & Design – Artes Decorativas y Diseño
ICEE	Echanges d'expositions – Exhibition Exchange – Intercambios de Exposiciones
ICFA	Beaux-arts – Fine Arts – Bellas Artes
ICLM	Musées littéraires – Literary Museums – Museos de Literatura
ICMAH	Archéologie & histoire – Archæology & History – Arqueología e Historia
ICME	Ethnographie – Ethnography – Etnografía
IC MEMO	Musées commémoratifs – Memorial Museums – Museos conmemorativos
ICMS	Sécurité – Security – Seguridad
ICOFOM	Muséologie – Museology – Museología
ICOMAM	Armes et histoire militaire – Arms and Military History – Armas e historia militar
ICOM-CC	Conservation – Conservation – Conservación
ICOMON	Musées bancaires et monétaires – Money & Banking Museums – Museos monetarios y bancarios
ICR	Musées régionaux – Regional Museums – Museos Regionales
ICTOP	Formation du personnel – Training of Personnel – Formación del Personal
INTERCOM	Gestion – Management – Gestión
MPR	Relations publiques – Marketing & Public Relations – Relaciones Públicas
NATHIST	Sciences naturelles – Natural History – Ciencias Naturales
UMAC	Musées et collections universitaires – University Museums and Collections – Museos y Colecciones Universitarios

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Le Conseil International des Musées (ICOM)

L'ICOM est l'organisation internationale des musées et des professionnels de musée qui s'engage à préserver, à assurer la continuité et à communiquer à la société la valeur du patrimoine culturel et naturel mondial, actuel et futur, matériel et immatériel.

Grâce à plus de 21 000 membres dans plus de 145 pays, l'ICOM constitue un réseau mondial de communication pour les professionnels de musée de toutes disciplines et de toutes spécialisations. Par le travail de ses comités réalisé sur le plan national, régional et international, l'ICOM facilite les échanges professionnels et contribue ainsi au développement des musées.

International Council of Museums (ICOM)

ICOM is the international organisation of museums and museum professionals committed to the conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible.

With more than 21,000 members from 145 countries, ICOM is an international network of museums professionals from all disciplines and specialisations. Through its committees which operate at national, regional and international levels, ICOM fosters dialogue between professionals and thus contributes to the development of museums.

El Consejo Internacional de Museos (ICOM)

El ICOM es la organización internacional de los museos y sus profesionales que se dedica a preservar el actual y futuro patrimonio mundial cultural y natural, tanto material como inmaterial, así como a velar por su continuidad y comunicar su valor a la sociedad.

El ICOM cuenta con más de 21.000 miembros en 145 países constituyendo una red mundial de comunicación para los profesionales de museos, de todo tipo de disciplinas y especialidades. Gracias a la labor de sus comités a nivel nacional, regional, e internacional, el ICOM se esfuerza por promover y facilitar los intercambios profesionales, contribuyendo así al desarrollo de los museos.

INTERCOM

Comité International de l'ICOM pour la Gestion (INTERCOM)

L'INTERCOM consacre son activité à la promotion d'une gestion saine des musées à travers le monde. Le comité étudie principalement la législation, la gestion de ressources et en particulier celles du personnel, des finances et des biens matériels. Il veille également à l'application du *Code de déontologie de l'ICOM pour les musées.*

ICOM's International Committee for Management (INTERCOM)

INTERCOM works toward the development of sound museum management throughout the world. The committee's main concerns are the managerial aspects of policy formulation, legislation and resource management. It also watches over the implementation of the *ICOM Code of Ethics for Museums*.

Comité Internacional del ICOM para la Gestión (INTERCOM)

El INTERCOM consagra su actividad a la promoción de una gestión sana de los museos a través del mundo. El comité estudia principalmente la legislación y la gestión de recursos, en particular las concernientes al personal, las finanzas y los bienes materiales. Asimismo se encarga de que se aplique el *Código de Deontología del ICOM para los Museos.*