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## MUSEUM & GALLERY MANAGEMENT

A Study of Management and Organization Theories and their  
relevance to the Museum Context, Techniques of Management in  
Museums, the importance of Education in Management Skills and  
the Administration of Museums with Business Management  
Applications within the Museum System.

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## ABSTRACT

This thesis examines management and organization theories and their relevance to the Museum and gallery context. In Part One management theories are examined to ascertain the development of management thinking and to establish the principles under which museums and galleries operate. This theme is developed to extend the concept of management expertise in museums and galleries to enable due consideration to be given to applications of management theory which are seen to be under-utilized yet appropriate to the changing environment in which museums and galleries currently operate. Thought is given to the attitudes and antecedents of the museum profession and their seeming reluctance to develop new management skills. The complexities of subject-specialists occupying key management positions within museums and galleries is discussed and the move to a more consultative approach to management is recommended.

Part Two explores Organization Theory, its historical and contemporary view and its relevance to the museum and gallery context. An analysis of organizational structure questions the understanding by museum managers of the importance of appropriate structures to the successful and effective control of museums and galleries. Following on from this is a detailed look at structural patterns and how best to

understand and design appropriate structures within the environment of change currently affecting museums. To give guidance to this line of thought Organization Culture, Conflict and Change is examined to point out the importance of a cognizant approach to these subjects by senior museum professionals in order to provide the most appropriate structure within institutions which are required to function with historic collections in a competitive environment that has seen fundamental changes, generally, over the past twenty years.



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### Conventions

1. The term museum refers to museums, art galleries and establishments combining the functions of both.
2. The term he or she should be understood in the context in which it is written and does not imply any sexist attitude on the part of the writer.
3. The term worker is used to describe any person, of whatever job title, who is the recipient of the management process.

### **Acknowledgements**

It would be impossible for me to list all the many people who have assisted me in this work. I would, nevertheless like to express my appreciation to Eric Moody and Professor John Pick for their good counsel while supervising my research. To Dr John Tanner I must record my grateful thanks for his unerring optimism when I began to flag and for giving so generously of his time. The support and help I have received from my wife has been the single most influential factor in my being able to complete the work at all - to Rosemary a thousand thanks.

### **Declaration**

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## GENERAL INTRODUCTION.

The concept of management studies and senior staff with management training or qualifications, is a new phenomenon in museums. For many years museums have been managed with little or no attention being paid to management training for staff. The view has often been expressed that management training and the resulting techniques, are inappropriate to museums and, as such, are irrelevant to the museum profession. The general opinion has been that museums are different from other organizations (commercial or not) and is one which a large section of the museum profession retains. A recent Working Party Report on Museum Professional Training (1) went so far as to point out that, in addition, employers were not acknowledging the importance of training beyond a certain point. That point being the possession of the Museums Association Diploma as an entry-level qualification with its severely limited management studies and administration training content.

During the recent decade of contracting subsidies (in real terms) for the arts, and greater competition from an increasing number of museums and other leisure attractions, those working in the museum profession have been forced to acknowledge their shortcomings in the areas of organizational control and management. The many new independent museums, obliged to earn income in a competitive market, have given

useful guidelines to the other museum sectors (a). As a result the museum profession is increasingly aware of the need for greater expertise in the management of their institutions rather than just their collections.

The attitude of members of the profession is explained by the method of recruitment; motives for entering the profession; and qualities of incumbents.

A. Method of recruitment

The profession is almost a sealed box; entry is severely limited at every level except the very lowest with no more than 40 or 50 junior professional curatorial staff entering in each year (2). The Museums Association has published an information sheet about careers in museums wherein it states:-

"Opportunities for a museum career are comparatively limited in number. Applicants must be prepared to wait for a suitable vacancy and to move around the country. Competition is intense - a post in a national museum may attract over 300 applicants. Promotion within the national museums is gradual and staff tend to develop specialist research within their collections. There is greater mobility of

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a. Museum Sectors generally include National, Local Authority, University, and Independent/Private museums.

personnel among local authority museums to achieve promotion." (3)

As a result the widest recruitment of candidates from outside the profession is done at the start of an individual's career. Approximately half of the junior entrants to the profession each year do so without any formal museum-orientated training immediately after having completed their academic education. In many cases the more senior posts are being filled by candidates from outside the museum-world. By the time those who could help change the profession have obtained a position of influence, they have been in the profession for a considerable time. They may be pre-eminent in their specialist subject, but their experience of management techniques will, at best, be severely circumscribed.

B. Desire to enter the museum profession

Qualifications required to enter the profession are generally high. An honours degree, often supplemented by a higher research degree, is the norm (b). As a result the profession tends towards the academic in context and outlook. By their nature museums do not offer the same sort of career prospects as many other openings available to graduates. It is probably fair to say that the perception of the museum profession is still similar to that of the museum itself - a rather 'dusty',

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b. See Museums Association Information Sheet "Careers in museums" at Appendix A

or mundane job, of interest only to its subject specialists. Such people can hardly be regarded as the most innovative, ambitious, or entrepreneurial of the graduates available.

It is inevitable that subject-specialists, as they progress through the museum grades, find themselves increasingly divorced from the "purity" of research and involved in departmental or institutional management. The profession is, as a result, well endowed with experts in the specialist areas of curatorship, but has few experienced managers, doing the work with the wrong attitude but unable (and ill-equipped) to do anything else. The recent unveiling of ambitious plans to turn the Tate Gallery into one of the largest museum complexes in the world has been criticised more for the existing standards of management than for its desire to expand. In a piece published in the Guardian newspaper (25 September 1986) Waldemar Januszczak summed up an article by saying:-

"This then is the ramshackle institution which today unveils its grandiose plans for the future. We do not know where the money for the new museum complex is coming from. We do not know when it will be finished. We do know how it will be administered. All we know for sure is that a landlord who cannot keep a bedsit in order is planning to build a palace." (4)

### C. Quality of incumbents

Museums, then, tend to have experts in their subject fields who, on promotion, often find management difficult or even incomprehensible. This is a generalization but one that should be recognised more openly by those who may be able to address the problem. The whole career within a museum, its development and training, is geared, almost exclusively, to the specialist subjects within which individuals work. Very little attention is given to developing broader skills so that museum specialists of the requisite calibre - and some will wish to remain scholars all their days, to the enrichment of their museums - can become also innovative managers. These people will, by wider thinking, applying new techniques, improving administration, revitalising financial systems and creating greater collaboration between institutions and public, be able to transform old fashioned museums into vibrant and popular centres that are an integral part of the community's educational and recreational life. This problem is real and threatens museum employment's status as a profession. More importantly, it threatens the whole museum framework.

The attitude of the museum profession to the available training in management subjects was less of an impediment in the past than it is today. Up to the late 1970s museum provision was a relatively secure part of public funding whether national, provincial or educational (ie the university



sector). The museum was recognised as being a place of learning, research and conservation. The changes that have taken place during the past decade have altered not only the place of museums, but also the way in which they are perceived by their funding bodies.

The greatest change has been the burgeoning independent or private sector, whose museums have generally been created to fulfil some specific and defined purpose. From the start their aims and objectives have been clear. In contrast, many of our greatest and most established museums and galleries have long forgotten their defined purpose, or that purpose has been extended by years of change. The independent museums have had a powerful incentive to attract visitors and provide a display that invites inspection; they are obliged to earn income to pay all or part of their expenses. They have had to attract an audience in order to survive - something totally new in the public sector. This new approach to the whole concept of running a museum has had a profound effect on the management techniques that are required of senior museum personnel in the independent sector. The 'independents' have shrugged off the dusty image of traditional museums by providing the general public with eye-catching and informative displays; as a result museums have moved forward from being purely academic institutions to become venues that combine education and leisure. This new environment has encouraged the public to visit them, and they have done so in large numbers. The statistics of visitor numbers have had more

serious import to museums that charge admission, for visitors generate the income necessary to run such institutions.

The changing role of such museums has affected the attitudes of the public; the visitor now has greater expectations from museums than once was the case. Skills in design, in earlier years an inconsequential subject, are now as important to a museum as conservation. Designers have provided the public with innovative and exciting displays; they have turned previously dull subjects into lively entertainment.

Television has provided the public with a much keener awareness of shape and form; visitors are not satisfied with a meagre standard from museums and have responded accordingly, usually with their feet. Museums have changed on an even broader base, including increases in the number of appointments to posts concerned with this external image; these appointments have included marketing specialists and educationalists, as well as designers. A wish to know more about museum visitors and their attitudes through visitor surveys has required a commercial or marketing expertise that had not existed before. An increasing involvement with the natural and human heritage outside the museum has necessitated greater activity at a community level, particularly under the Government's urban aid programme for the declining industrial cities (5) and to a lesser extent with minority groups (6). Some of this new work had an art bias, at least partly due to the influence of the country-wide network of Regional Arts

Associations which were established on a similar basis to the Area Museums Councils (7).

Not only did the outward appearance of museums change, the internal areas of work were changed as a result of many external influences. Awareness of the archeological heritage was forced on museums as a result of post-war building and road development. Faced with increasing numbers of discoveries, archeological staff in provincial museums mounted rescue operations, often in collaboration with local societies, to salvage what they could. Many museums, Chester, Winchester and Worthing, for example, found themselves preoccupied with these problems with minimal staff resources; the Museum of London continues with this type of rescue work today. The incidence of archeological sites has not signalled any increase in staff or fiscal provision for the museums involved.

In the wake of the intense activity surrounding archeological finds came a growing interest in industrial archeology in which museums were closely involved. The first major industrial site development for museum purposes was at Ironbridge in Shropshire. Here a charitable trust was established to restore, preserve and develop as a museum, various industrial and related monuments, in situ, in what is regarded by many as the cradle of the industrial revolution (8). Funded through a charitable trust under the Charities Act 1960 and supported by a limited liability trading company

covenanting profits to it, the Ironbridge Gorge Museum Trust has become the archetype of the new-wave independent museums, which gave rise to the formation of the Association of Independent Museums (AIM) in 1977.

Museums have also become involved with the interpretation of the countryside, a further response to public awareness of the need to use the natural heritage wisely. This movement, which received some impetus in the early 1960s manifested itself through the involvement of museums in providing nature trails and interpretive centres; for example, the creation of a Field Study Unit based at Leicester Museums. Conservation awareness has influenced natural history displays considerably since that time (9).

Expansion and diversification brought with it the need for new skills and the development of old ones, for improved standards among museum staff and for a better understanding of the purpose of museums and their role in society. As the result of a three-year grant from the Calouste Gulbenkian Foundation, the University of Leicester established a full Department of Museum Studies (10). This development took place in close collaboration with the Museums Association and for the first decade concerned itself primarily with the training of graduates intending to make a career in the museum profession; holders of its Graduate Certificate in Museum Studies were accorded considerable exemptions in the examinations for the

Museum Association Diploma (c). A similar course, with specialization in the fine and decorative arts was commenced in the Department of History of Art at the University of Manchester in 1971 (11). Like the Museums Association Diploma these training facilities have attracted overseas participation. At Leicester, the introduction of an additional taught course leading to a Master's degree in 1975, and opportunities to undertake research into the museum function to doctoral level, accentuated this. After fifteen years of operation, some fourteen per cent of the 287 Leicester graduates held museum appointments abroad. Of those employed in the United Kingdom, about half served in local authority museums and the remainder were fairly spread among the national, university and independent museums. From 1980, the Department of Museum Studies at Leicester commenced providing all the compulsory course requirements for the in-service Museums Association Diploma (12). This exclusive agreement expires in October 1987. Both these Universities devote themselves to providing postgraduate courses for entrants to the profession, and their Masters' programmes were designed for the curatorial professional; one doctorate (from Leicester) has, so far, been awarded. Very early in the planning of the Leicester courses an element of management teaching was included. This part of the course has always been subordinate to the museum studies elements and as such is

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c. For details of qualifications available see Appendix A

very limited in its scope (d). This vision of how necessary management expertise would be as museums altered in the late 1970s and early 1980s has not been sustained and the management content of the Leicester course is little changed since the course was started. However, the museum environment transformed radically in the years 1975 to 1985. In 1975 by agreement with the Department of Education and Science and the Treasury, certain of the national museums administered by trustees were devolved giving their governing bodies far greater autonomy. This, in a sense, anticipated a recommendation made by Lord Redcliffe-Maud in his report to the Calauuste Gulbenkian Foundation that funding the administration of the arts in provincial England and Wales would best be achieved on the 'arms-length principle' (13); this principle was explained by the Report as being a distancing from Politics of the administration or policy-making process within the Arts.

As an example of the problems facing museums during the mid 1970s, the Victoria and Albert Museum (which did not, at that time, have delegated powers) in 1977, when required by Government to reduce its staff, found no alternative but to discontinue its circulating exhibition programme on which many provincial museums had greatly relied. The programme has yet to be reinstated, in spite of devolvment under the National Heritage Act 1983 and the introduction of a voluntary

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d. For Course details see Appendix B

admission charge to the main building in 1985. Inevitably in a period of severe recession the issue of free admission to museums arose. The Government introduced charges to the national museums in 1974 through the Museums and Galleries Admission Charges Act 1972, but this lasted only three months, a period which saw a dramatic fall in attendances but was too short a time to give rise to any constructive statistics for the future. The whole subject of admission charges has caused great debate; the legislation has remained on the statute book and many local authorities have considered the introduction of entrance fees. Some adopted them but in terms of revenue they have not, generally, been a success (14). Independent museums appear to be different, with a public willing to pay, particularly for an open-air experience; in many cases they combine the attributes of being good value for money, educational, and enjoyable. The changes in the range of museum appointments over recent years have reflected the radical change in the museums themselves, but the most influential element has been the reaction of the visitor. The public have been attending museums in larger numbers than ever before; this has resulted in a dilemma for senior museum professionals, in that museum services are now provided against a background of increased demand from a more interested public; this coincides with a period of constraint in public expenditure and large-scale competition from other leisure-orientated attractions. Both these factors have necessitated more effective management from museums; on the one hand the governing authorities have encouraged better

management of their resources and available funds, and on the other the management techniques of competitors in other fields have suggested changes. In the "Manual of Curatorship" recently published by the Museums Association (15), there appeared a whole section on 'Management and Administration'. The section was by far the smallest and was ill-placed in the book (e); its attempt to educate curators in their management duties was minimal but this, and the only two articles on the subject ever to appear in the Museums Journal illustrate that management skills have yet to be taken seriously by curators. This failing is understandable when it is realised that, historically, curators see as their central duty the acquisition, preservation, conservation and interpretation of artifacts (f). This traditional viewpoint (which places total emphasis on curatorial work) is an inheritance from those years when museums were places for a small section of the public to visit; provision was poor but adequate for the standards then prevailing, and visitors were not sought in the face of innovative competition.

In the latter part of this decade museums are in a very different position to fifteen years ago. Museums are now required to find an audience, to entertain that audience and to give value for money whilst retaining all the other skills

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e. A second edition is now being prepared with a promised expansion of the Chapter on Management.

f. See 'Code of Conduct for Museum Curators' Appendix C



and specializations that go to make up an academic institution preserving a collection. Allied to this requirement is the more stringent approach to funding which has resulted from world-wide economic factors. In this climate, the management of museums (particularly senior management) has become more complex and demands academic status plus those skills associated more with business and commerce. The complication arises when it is realised that there are fundamental differences between the type of senior manager in commerce or industry, and museums. The industrialist may well be highly qualified in a specialist subject connected with the industry, but will probably have accepted that, to become a senior manager, specialising in the techniques of management is of the essence. In museums, virtually without exception, the senior manager is a specialist and a curator. However, traditionally the arena in which he/she worked did not require the same management techniques as needed in the commercial sector so the acceptance of having to add management skills to an already highly qualified list of achievements has met with resistance. This inexperience has had other effects on the profession; the skills required to motivate a team of employees whose intellectual and academic gifts span the whole range of human achievement, from the lowest to the highest, requires profound skill.

Fundamental features of management, carefully adapted to museum requirements, have been pioneered by some institutions with generally beneficial results. The clear definition of

museum aims/objectives and the recognition and acceptance of these by staff and governing bodies alike is now as important as a statement of collecting policy and, when properly communicated to staff, can lead to a renewed sense of purpose and direction (16).

The purpose of management techniques is to enable the individual to be more effective; management systems are aimed at deploying resources - whether financial, human or material - in the most economic way. Because priorities are likely to alter as policies change, management systems should be designed so that the necessary adjustments can be made as and when required, within the resources currently allocated. The learning of techniques to help cope with the changing environment and culture of the museum framework is fundamental to the successful future of museums. This thesis explores those theories of management which have been practised for many years and puts them into the museum context. It looks at management techniques for the individual and how museums can realise greater effectiveness. The museum framework as a whole is examined in the context of organizational theory (particularly those relating to structure) to study how basic concepts can be applied to the organizational problems of museums.

1. Museums & Galleries Commission (1987) - Museum Professional Training and Career Structure - Report by a Working Party - HMSO
2. ibid
3. Museums Association Information Sheet (1979) - Careers in museums - The Museums Association, London
4. JANUSZCZAK W, (25 September 1986) - A Tate a tete - The Guardian, London & Manchester
5. THOMPSON J, (1980) - Cities in Decline: Museums and the Urban Programmes 1969-1979 - Museums Journal 80 (4)
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15. THOMPSON J (Ed), (1984) - Manual of Curatorship - The Museums Association, London
16. ibid

## PART ONE

### MANAGEMENT THEORY AND ITS RELEVANCE TO THE MUSEUM CONTEXT

#### Introduction

Part One looks at 'management' in terms of something that can be quantified rather than the vague process often referred to as 'managing'. In order to do this various principles, or theories, are discussed in order to follow the chronology of management thinking and how that thinking has affected museums and galleries.

The study of managers at work has been undertaken for nearly a century in an effort to distil the principles and practice of good management and, thereby, improve the average manager, if not to the highest level then at least to a better level than he would otherwise achieve. From such studies have emerged several schools of thought about management, each with its own characteristic view of what management is about. These theories are, in most cases, quite complex and a summary is given here to illustrate the major ones. The value to the museum professional of being aware of these alternative approaches is that they provide a different perspective on the way museums can be managed, and point to possible solutions

for the future problems that museums will assumedly be called upon to face.

Six approaches are described; each has a relevance to the museum context, either in current effect or history. By comparing these approaches an appreciation of current management theory and practice can be determined - particularly in the context of museums. It is important to point out, however, that these theories are hardly definitive and where they are identified in use, are often combined one with another.

## CHAPTER ONE

### SCIENTIFIC MANAGEMENT

"Scientific Management" is the term used to describe the principles relating to the management of production work. The theories behind these principles were formulated by an American engineer, Frederick Winslow Taylor (1856-1915).

Taylor's view was that a manager should:-

- (i) Develop, through scientific analysis and experiment, the best methods of performing each task,
- (ii) Select and train workers to use the best methods,
- (iii) Co-operate with workers and view management and productive work as two equal components in an enterprise.

Taylor described his theory as:-

"The principle object of management should be to secure the maximum prosperity for the employer, coupled with the maximum prosperity for each employee." (1)

Taylor's views were extended and developed by his colleague, Henry Laurence Gantt (1861-1919), and by the industrial engineer, Frank Bunker Gilbreth (1868-1924) and Lillian Evelyn Moller Gilbreth (1878-1972) who laid the foundations of the modern science of 'work study' (a).

Taylor's views were first presented in 1903 when he wrote a paper "Shop Management", for the Transaction of the American Society of Mechanical Engineers (2). The name "scientific management" (b) seems to have been coined in 1910 during discussions between the lawyer Louis Dembitz Branders (1856-1941), Frank Gilbreth and the management consultant, Harrington Emerson (1853-1931) when Branders was preparing to argue before a tribunal that American railroad operators

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a. Work Study is the activity or process of systematically examining, analyzing and measuring methods of performing work that involves human activity in order to improve those methods. Also called: 'motion and time study', 'methods engineering', 'time-and-motion engineering', or 'time-and-motion study'.

b. Scientific Management is also known as "Taylorism"

should not be allowed to raise their rates because they were so inefficient. Emerson appeared as a witness and suggested that if the railroads followed Taylor's (and Emerson's) methods of "scientific management" they could save one million dollars a day. The case aroused enormous public interest and, in 1911, Taylor published a book called "The Principles of Scientific Management" and "Shop Management" was simultaneously reissued as a book (3).

Taylor's quest seems to have been the pursuit of the fundamental principles of efficiency, and underlying his search was a belief that there was 'one best way' of doing any job. He insisted that it was management's task, using careful experimentation and observation, to identify the one best method, and to develop standardized procedures and standardized tools (even down to shovels) for implementing it. Managers should then select the work-force very carefully, choosing only a "first-class man", (ie one entirely suited to the job), and train him to use only the best method (4). In this way, production could be improved and costs reduced. Workers would share in the resulting benefits by being rewarded for a fair day's work, their assigned goals being carefully determined by stop-watch studies. Taylor acknowledged that this could lead to higher wage costs, but he argued that management should be concerned less with labour costs than with the overall costs per unit, and that his



methods would lead, through increased output, to a reduction in unit costs. He called upon management to improve working conditions and to reduce physical effort and fatigue, in order to increase the output per worker.

Many listened to, or read of, Taylor's theory and believed his principles to be sound; it was also considered that his view was dangerous and attempted to reduce men to the status of mere machines. It is not likely that the total concept of "Scientific Management" has ever knowingly been practised by the museum and gallery profession for it is more suitable within businesses concerned primarily with production than the service-orientated areas within which museums operate. It is also a relatively simple, yet imperfect, solution to a very complex problem and, in isolation, does not seem to have a great many benefits. It oversimplifies quite intricate issues by suggesting that extra money will motivate people to work harder, and it ignores the inevitable conflict of aims between the labour force and management. Indeed, the multifarious human relations, goal seeking and role playing elements of everyday life within museums and galleries seem to counter all of Taylor's theory - particularly the rather authoritarian attitude which may have been acceptable eighty years ago.

It is, however, appropriate to break down Taylor's theory into its component parts; museums have incorporated some of his

philosophy but, as is the case throughout management, have also taken substantial elements from other theorists. Taylor's desire to improve efficiency is a concern held by most managers, not least those who work in museums. His wish to achieve "the one best way" of doing a job is not to be dismissed as an impossibility in museums. For many years the profession has been encouraging its own form of regulated training for curators. Whilst this could never achieve the sort of robotic results wished for by Taylor, it was and is an attempt to standardize training to an extent where all will have had the same professional start. Indeed, the Museums Documentation Association (MDA) is correctly posing a policy of total standardization for the completion of archive record catalogues -particularly when the subject-matter is likely to be computerised sometime in the future.

Taylor's view that selecting the best person to do the job is as valid today as ever it was and his pioneering comments regarding conditions of work still hold weight. His theory does not take into account (for how could it) the vast changes in the attitudes of workers and the higher standard of education, a marked factor in museums. The biggest flaw in seeing any useful parallel in museums for the furtherance of Taylor's theory is that his single-minded attitude, and lack of flexibility would not work in the open, educated, task motivated world of museums. Nevertheless, there are still a

few examples of museums being run by authoritative managers in a way somewhat similar to that proposed by Taylor. Museums have to look to other methods of describing their approach to management - the "scientific" approach would seem not to be the ideal.

Taylor should not be dismissed as an ogre, for his ideas have left a legacy of principles and beliefs which are still widely implemented today. Indeed, he was aware of the adverse impression that could be gained, and was careful to point out that his approach was not a dictatorial method of obtaining more output from workers without providing a return. He emphasised this when giving evidence about his theories to a House of Representatives Committee in 1912. He said:

"Now Gentlemen, I want you to see clearly that, because that is one of the characteristic features of scientific management; this is not nigger driving; this is kindness; this is teaching; this is doing what I would like mighty well to have done to me if I were a boy trying to learn how to do something. This is not a case of cracking a whip over a man and saying, 'Damn you, get there.' The old way of treating workmen, on the other hand, even with a good foreman, would have been something like this: 'See here, Pat, I have sent for you to come

here to the office to see me; four or five times now you have not earned your 60 per cent increase in wages; you know that every workman in this place has got to earn 60 per cent more wages than they pay in any other place around here, but you're no good and that's all there is to it; now, get out of this.' That's the old way ..... "

"The new way is to teach and help your men as you would a brother; to try to teach him the best way and show him the easiest way to do his work. This is the new mental attitude of the management toward the men ..." (5).

This testimony reveals the rather out-dated philosophy behind 'Taylorism' but also underlines the misconception that has arisen regarding its reputed overly authoritarian approach. Taylor did not intend his system to be dictatorial but it has, nevertheless, thus evolved.

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## CHAPTER TWO

### THE QUANTITATIVE APPROACH (MANAGEMENT SCIENCE)

During the 1960s and 1970s the quantitative approach to management gained strength and grew into what is now generally known as Management Science. In its simplest form it can be described as the application of scientific techniques, research and results to the problems of management. It is virtually synonymous with 'operational research' (a), although it is sometimes suggested that management science is concerned with general theories whilst operational research is concerned with solving particular problems. The reliance on detailed study and experimentation point this approach towards Taylor's theories of Scientific Management and there is no doubt that the quantitative approach can be traced back to those principles. However, a more recent antecedent has been the application of quantitative techniques to the analysis of wartime operations (hence the name of one of the main ingredients - Operations Research) which led to similar techniques being applied to the business problems of peacetime. This approach has gained impetus from the

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a. Operational Research (OR) is the activity, process, or study of applying scientific (especially mathematical) methods to the solutions of problems involving the operations of a system. The usual aim of OR is to provide those in control of the system with an optimum plan for the operation of the system. Also called 'Operations Research'.

increasing availability of computers to handle the storage of data in management information systems and to manipulate the complex mathematical models which are used to simulate business activities and predict outcomes. Whilst this approach has little relevance to the broad spectrum of management problems it has profound effects on our ability to organise and make decisions, which then have a greater chance of being pragmatic; particularly those decisions that relate to financial information, or project planning.

Museums have, unwittingly, been adopting the quantitative approach in their decision making for many years for it is in the nature and training of the curator to be scientific in his approach to the management of a museum's collection. It is doubtful, however, whether these principles have much to offer senior museum staff exercising a management role. The quantitative approach does have a merit in evaluating options in a scientific way; there is little doubt that this element of the overall theory is helpful to the museum profession. In areas of financial decision making, coupled with the availability of low-cost computer hardware and software, museum staff can now apply quantitative techniques that would have demanded considerable time and expertise only a few years ago.

The principal task is to build a mathematical model of a situation using data that is readily available; this model is then input into a computer and likely outcomes of a variety of

options can be calculated quickly. As we become more aware of the power of these methods and the relative ease with which computers can be used to perform immensely complicated manipulations of a model, then the quantitative approach will have a place in museums and galleries. That place will never be of prime importance as an overall system, for the quantitative approach has serious limitations as an all-embracing set of management principles. However, there are now, and will always be, an increasing number of museums who use the applications of quantitative techniques. Examples of which are:

a. **'What if ...?' problems.** With a suitable computer model, one can quickly answer the 'What if ...?' type of question. What if taxation rates change? What if sales targets are not achieved? What if costs escalate? One can vary these parameters and leave the computer to calculate the likely effects on performance. Naturally, the accuracy of the model will influence the reliability of its predictions.

b. **Sensitivity problems.** In a very similar way, one can identify those parameters to which a proposed course of action is most sensitive. The computer might reveal, for instance, that a large variation in interest rates would have little effect on profit levels while a very small variation in sales figures would have a dramatic effect. Sensitivity tests of this kind could alert managers to those aspects of an



operation which they most need to monitor so that corrective action can be taken as soon as it is needed.

c. **Goal seeking.** The manager specifies the results he wants to achieve (e.g. a level of admission income) and the computer model will work backwards to determine, for example, the levels of admissions (including ratios of specific admission categories) that are needed to achieve it.

d. **Mixing problems.** Linear programming is a mathematical technique for determining the best possible mix of factors to attain the required outputs. It is used, for example, in the petro-chemical industry to calculate optimum mixes of very complex resources. It is only relevant to museums with significant project or resource problems.

e. **'Bottlenecks'.** Models can be developed to represent, for instance, new shop or exhibition layouts. By running the model one can detect where queues and bottlenecks tend to occur, and one can test alternative options to find the best. Some managers in museums are already using techniques of a quantitative nature for solving 'what if' problems and the step forward to other techniques is not far away. Training is the key - particularly in such management techniques as these. Once again, it is difficult to see the Quantitative Approach being relevant as a complete management system within the museum and gallery context. There are elements of the approach that do have a place, but in the limited ways already described.

### CHAPTER THREE

#### **THE CLASSICAL APPROACH**

Classical management has its roots in the writings of Henri Fayol nearly seventy year's ago. Fayol's analysis of the functions of management still forms the basis of one of the most frequently adopted views, so much so that it has been called the classical view. It is also widely known as the Process School because it uses management as a process and examines the component parts of the process separately.

Fayol wrote that:-

"to manage is to forecast and plan, to organise, to command, to co-ordinate and to control" (1).

He developed a framework for a unifying doctrine of administration that he hoped would hold good wherever the art of government had to be exercised. He was one of the first to stress the key position of that symbol of formal organization, the organization chart, which, with his Organizational Manual of Job Descriptions, remains a chief instrument of business management. He produced ideas on human relationships which

preceded those of Mary Parker Follett (a). Not least, he was a firm advocate of the view that management could and should be taught; this was a revolutionary idea in 1908 (2).

There have been many attempts to improve on Fayol's theory. For example, the idea of a manager "commanding" has a strangely old-fashioned ring about it, and it has often been replaced by words such as "directing" or "leading" - though even "leading" can sound dated in the modern world, with its concern for ideas of participative management and industrial democracy. The word "motivating" is often preferred, perhaps because it sounds less militaristic. This is certainly the case in museums and galleries where a consultative approach to management is employed in the most successful organizations. However, top-level museum professionals are still called "Directors". Museums and galleries are still "directed" rather than "managed".

There is no doubt that Fayol's analysis retains a very widespread popularity as a way of looking at management. Museums are employing many of the functions which Fayol attributed to

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a. Mary Parker FOLLETT (1868 - 1933), an American political and business philosopher who suggested that reliance on common acceptance of the law of the situation would depersonalize orders and thus make them more acceptable. Coined the phrase "law of the situation" to describe the action that must be taken because of the circumstances that exist, not because a superior has given an order to a subordinate.

management yet they do so without realising that they are utilizing his classical approach.

Museums and galleries, along with other businesses, may have modified Fayol's original list of functions, but they nevertheless employ the process described by him. The principles of his analysis are that managing consists of four major activities:-

- 1) Planning
- 2) Directing
- 3) Organising
- 4) Controlling

Planning can be divided into seven elements. A manager should plan (or develop) objectives, forecasts, programmes, policies, schedules, procedures and budgets. Directing would also be divided into a similar number consisting of: staffing, motivating, training, counselling, supervising, communicating and decision making. The process is continued with organising being made up of developing organization structure, delegating and establishing relationships whilst controlling has four elements -establishing standards, measuring, evaluating and correcting.

Henri Fayol's approach gave a fundamental concept of managing for managers at any level. His original analysis of attributes has been developed so that managing can be described as planning, directing, organising and controlling the activities of subordinates to achieve or exceed objectives. Defining the various elements of his original definition has exercised the minds of many over the past seventy years, but established definitions of these elements are now commonplace.

### 1) Planning

The seven elements of Fayol's first heading are:-

i) Planning: determining what needs to be done, by whom, by when and in what order to fulfil one's assigned responsibility.

ii) Objective: a goal, target, or quota to be achieved within a certain time.

iii) Programme: strategy to be followed and major actions to be taken to achieve major objectives.

iv) Schedule: a plan showing when individual or group activities or accomplishments will be started and/or completed.

v) Budget: planned expenditures required to achieve or exceed objectives.

vi) Forecast: a projection of what will happen by a certain time.

vii) Policy: a general guide for decision making and individual actions.

viii) Procedure: a detailed method for carrying out a policy.

## 2) Directing

Implementing and carrying out approved plans through subordinates to achieve or exceed objectives.

i) Staffing: seeing that a qualified person is selected for each position.

ii) Training: teaching individuals or groups how to fulfil their duties and responsibilities.

iii) Supervising: giving subordinates day-to-day instruction, guidance, and discipline, as required for them to fulfil their duties and responsibilities.

iv) Motivating: encouraging subordinates to perform by fulfilling or appealing to their needs.

v) Counselling: holding private discussion with a subordinate about how he might do better work, solve a personal problem or realise his ambitions.

vi) Communicating: exchanging information with subordinates, associates, superiors and others about plans, progress and problems.

vii) Decision making: making a judgement about a course of action to be taken.

### 3) Organising

Arranging and relating the personnel and the tasks to be completed so that the work can be performed most effectively by the people involved.

i) Developing organization structures: identifying and grouping the activities it performs so that they are carried

out in relation to their importance with the minimum of conflict.

ii) Delegating: assigning work, responsibility and authority so that subordinates can make maximum use of their abilities.

iii) Establishing relationships: creating the conditions that are necessary for mutually co-operative efforts of people.

#### 4) Controlling

Measuring progress towards set objectives, evaluating what needs to be done and then taking corrective action to achieve, or exceed objectives.

i) Standard: a level of individual or group performance defined as adequate or acceptable.

ii) Measuring: determining through formal and informal reports the degree to which progress towards objectives is being made.

iii) Evaluating: determining causes of and possible ways to act upon significant deviations from planned performance.

iv) Correcting: taking controlled action to correct an unfavourable trend or to take advantage of an unusually favourable trend.



It must also be noted that the nature of the managing part of the job changes too, not only is it necessary to monitor the proportions of time spent 'doing the job' as against 'getting it done through people'; but it is also necessary to be aware of the relative attention given to the different functions of management. The classical approach points out that, as an individual moves up the management ladder, the time and attention given to planning and organising must increase relative to that given to directing and controlling. This is illustrated by the figure below.

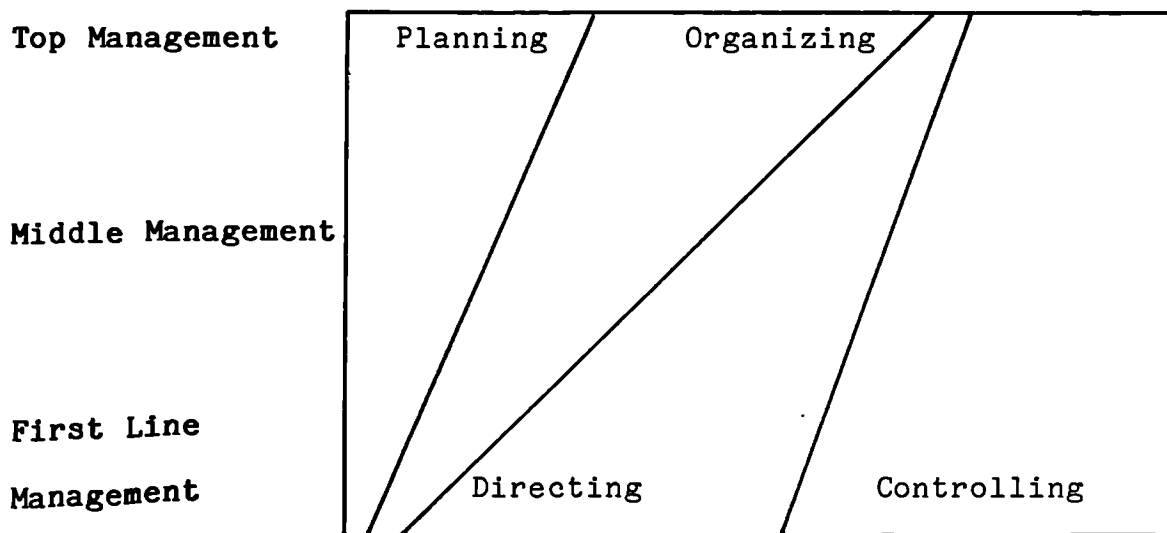


Figure No. 1

It can be seen from the above figure (based on a handout issued to management trainees by INCOMTEC (3)), that Fayol's original list of functions remains fundamentally the same but has been slightly modified and that management is presented very much as a process in which the component parts can be laid out systematically. It would seem, at first glance, that most serious attempts at good management employ the techniques illustrated in the classical approach. Museums exercise the skills of classical management in many ways; a few have senior staff who have attended management schools, whilst others have people who have entered the museum profession following other careers. Those that exercise these techniques knowingly are few, but the classical approach is founded on logic and good sense. As a result the empirical 'seat of the pants' methods of management, so often used in museums, are nearer to this approach than some others. Indeed, it is such an ordered and defined method that its component parts find great favour in museums and galleries. However, whilst it forms the basis of traditional management thinking, it is by no means the optimum system. The classical approach was particularly popular following Henri Fayol's published work at the beginning of this century and continued as such until its decline in the period between the two world wars. There was a resurgence of interest in his methods between the early 1950s and the end of the 1970s, but, even if it is used in museums, it is in decline generally at the present time.

1.   FAYOL H (1949) - General Industrial Management - Pitman
2.   CUTHBERT N (1970) - Management Thinkers - Penguin Books
3.   (1978) - Critical Skills for Managers - INCOMTEC

## CHAPTER 4

### THE HUMAN RELATIONS APPROACH

The human relations approach developed strongly during the 1940's and thereafter, partly as a pendulum reaction against the seemingly impersonal features of scientific management, but mainly because research studies conducted during the previous two decades had demonstrated the importance of good human relations and the influence of social factors on workers' motivation. The research undertaken became known as "The Hawthorne Studies"; named after a long series of observations of people at work carried out at the Western Electric Company's Hawthorne factory, near Chicago, from 1927 until 1932. The Hawthorne plant was very large, employing about 29,000 workers and producing telephone apparatus. The original aim of the experiments was to continue some earlier research on the effect of levels of workplace lighting on productivity. The experiments were carried out jointly by the company's Employee Relations Research Department and the Harvard Graduate School of Business Administration. The studies are regarded by supporters of the human relations approach as a mile-stone in the evolution of management ideas. During the period a group of young female workers who

assembled telephone equipment at the Hawthorne plant were the subjects of a series of studies undertaken to determine the effect on their output of working conditions, length of the working day, number and length of rest pauses, and other factors relating to the "non-human" environment. The young women, especially chosen for the study, were placed in a selected room under one supervisor and were carefully observed.

As the experimenters began to vary the conditions of work, they found that, with each major change, there was a substantial increase in production. They decided, when all the conditions to be varied had been tested, to return the girls to their original poorly-lighted work benches for a long working day without rest pauses and other amenities. To the astonishment of the researchers, output rose again, to a level higher than it had been even under the best of the experimental conditions.

At this point, the researchers were forced to look for factors other than those which had been deliberately manipulated in the experiments. For one thing, it was quite evident that the workers developed very high morale during the experiment and became extremely motivated to work hard and well. The reasons for this high morale were found to be several:

i) The girls felt special because they had been singled out for a research role; this selection showed that management thought them to be important.

ii) The girls developed good relationships with one another and with their supervisor because they had considerable freedom to develop their own pace of work and to divide the work among themselves in a manner most comfortable to them.

iii) The social contact and easy relations among the girls made the work generally more pleasant.

A new kind of hypothesis was formulated out of this preliminary research. The premise was that motivation to work, productivity and quality of work are all related to the nature of the social relations among the workers and between the workers and their boss. In order to investigate this more systematically, a new group was selected. This group consisted of fourteen men: some wired banks of equipment which others then soldered, and which two inspectors examined before labelling it "finished". The men were put into a special place where they could be observed around the clock by a trained observer who sat in the corner of the room. At first the men were suspicious of the outsider, but as time

wore on, and nothing special happened as a result of his presence, they relaxed and fell into their normal working routine. The observer discovered a number of very interesting things about the work group in the bank-wiring room.

Result 1: Though the group keenly felt its own identity as a total group, there were nevertheless two cliques within it, roughly corresponding to those in the front of the room and those at the back. The men in front felt themselves to be of higher status and they thought that the equipment they were wiring was more difficult than that of the rear group. Each clique included most of the wire men, solder men and inspectors in that part of the room, but there were some persons who did not belong to either exclusive groups. The two cliques each had its own special games and habits, and there was a good deal of competition and mutual banter between them.

Result 2: The group as a whole had some 'norms', certain ideas of what was a proper and fair way for things to be. Several of these norms concerned the production rate of the group and could best be described by the concept "A fair day's work for a

fair day's pay"; the group had established a norm of how much production was "fair", (6,000 units), a figure which satisfied management, but was well below that which the men could have produced had fatigue been the only limiting factor. Related to this basic norm were two others: "One must not be a rate buster", which meant that no member should produce at a rate too high relative to that of the others in the group, and "One must not be a chiseler", which meant that one must not produce too little relative to the others. Being a deviant in either direction illicit rebukes, social pressure to get back into line, and social ostracism if the person did not respond to the pressure. In that the men were colluding to produce at a level below their capacity, these norms taken together amounted to what has come to be called "restriction of output".

The other key norm which affected working relationships concerned the inspectors and supervisor of the group. In effect, the norm stated (in the vernacular) that "Those in authority must not act officious or take advantage of their authority position". The men attempted to uphold the assumption that inspectors were no better than



anybody else and that, if they attempted to take advantage of their role or if they acted officiously, they were violating group norms. One inspector did feel superior and showed it. The men were able to play tricks on him with the equipment, to ostracize him, and to put social pressure on him to such an extent that he asked to be transferred to another group. The other inspector in the group and the supervisor were "part of the gang" and were accepted for this reason.

Result 3: The observer discovered that the group did not follow company policy on a number of key issues. For example, it was forbidden to trade jobs because each job had been rated carefully to require a certain skill level. Nevertheless the wire men often asked solder men to take over wiring while they soldered. In this way, they relieved monotony and kept up social contacts with others in the room.

At the end of a day, each man was required to report the amount of work he had done. The supervisor was supposed to report for all the men, but he had learned that the men wished to do their own reporting and decided to let them do it. What the men factually reported was a relatively standard figure for each day, in spite of large variations in

actual output. This practice produced a "straight-line output", a standard figure for each day. Actually, however, the output within the group varied greatly as a function of how tired the men were, their morale on a particular day, and many other circumstances. The men did not cheat in the sense of reporting more than they had done. Rather, they would under-report some days thus saving up extra units to list on another day when they had actually under-produced.

Result 4: The men varied markedly in their individual production rates. An attempt was made to account for these differences by means of dexterity tests given to the men. Dexterity test results did not correlate with output, however. An intelligence measure was then tried with similar lack of success. What finally turned out to be the key to output was the social membership in the cliques. The members of the high-status clique were uniformly higher producers than the members of the low-status clique. But the very highest and the very lowest producers were the social isolates, who did not belong to either group.

Evidently the individual output was most closely related to the social membership of the workers, not to their innate ability. The output rates were actually one of the major bones of contention between the two cliques because of the pay system: each man got a base rate plus a percentage of the group bonus based on the total production. The high-status clique felt that the low-status one was cheating and continually expressed this view to them. The low-status group felt insulted to be looked down upon and realised that the best way to get back at the others was through low production.

Thus, the two groups were caught in a self-defeating cycle which further depressed the production rate for the group as a whole (1).

These, and similar studies, were the foundation of the theory in which a man's needs were assumed to be very largely satisfied and determined by the norms of his work group. Elton Mayo, who was associated with the Hawthorne Studies for part of their long duration, concluded that:

- 1) A man is basically motivated by social needs.

- 2) As a result of the rationalization of work, meaning has gone out of work and must be sought in the social relationships on the job.
- 3) The focus of the work group will do more to influence behaviour than the incentives and controls of managers.
- 4) A supervisor will only be affective to the extent that he can satisfy his subordinates' social needs (2).

This approach had an impact on management theory and practice; especially as it was so contrary to the presumptions of scientific management. The impact was so big that the cult of the group began to dominate management theory. The importance of the group definitely needed to be rethought, but like many of these approaches, group theory suffered from over generalization and has now fallen back to its proper perspective (3).

In the years following the Second World War men like Rensis Likert and Douglas McGregor conducted further research into groups and management styles. Likert's studies seemed to show that departments with low efficiency tended to be managed by people who were job-centred, in other words by managers and supervisors who regarded their main function as being to get the job done and who viewed people as being just another

resource provided for this purpose. Such managers tended to adopt the attitudes which stem naturally from Taylor's Scientific Management, they tended towards keeping their subordinates busily engaged on prescribed work, done in a prescribed way, and at a prescribed pace, determined by time standards. Such methods, it was noted, could achieve high productivity, but they were inclined to create very unfavourable attitudes towards the work and the management, often resulting in strikes and stoppages as well as high wastage and scrap rates. Management, according to Likert, is always a relative process. To be effective and communicate, a leader must always adapt his behaviour to take account of the persons whom he leads. There are no specific rules which will work well in all situations, but only general principles which must be interpreted to take account of the expectations, values and skills of those with whom the manager interacts. Sensitivity to these values and expectations is a crucial leadership skill, and organizations must create the atmosphere and conditions which encourage every manager to deal with the people he encounters in a manner fitting to their values and their expectations (4).

Likert's studies also show that, in contrast, work groups with the best performance were often managed by people with genuine concern for the well-being of their subordinates, and who sought to build effective groups with high achievement goals.

Such employee-centred managers and supervisors regarded people as people and not as just another resource. They saw their managerial jobs as being concerned with individuals and with helping them to do their jobs more efficiently. Such managers exercise a much looser form of control, but they compensate by setting very high performance targets and by motivating people to meet them. There is much to recommend this philosophy in the management of museum professionals, particularly the highly qualified academic element in curatorial departments.

Douglas McGregor is best remembered for his "Theory X - Theory Y" ideas which explored the assumptions underlying the two contrasting styles of management which have been noted in Likert's researches. In the 1950's, McGregor annunciated two sets of propositions and assumptions about man in the organization.

### Theory X

- 1) The average man is by nature indolent - he works as little as possible.
- 2) He lacks ambition, dislikes responsibility, prefers to be led.
- 3) He is inherently self-centred, indifferent to organizational needs.
- 4) He is by nature resistant to change.

5) He is gullible, not very bright, the ready dupe of the charlatan and the demagogue.

The implications for management are:

- a) Management is responsible for organising the elements of productive enterprise - money, materials, equipment, people - in the interests of economic ends.
- b) With respect to people, this is a process of directing their efforts, motivating them, controlling their actions, modifying their behaviour to fit the needs of the organization.
- c) People must be persuaded, rewarded, punished, controlled, their activities must be directed.

### Theory Y

- 1) People are not by nature passive or resistant to organizational needs. They have become so as a result of experience in organizations.
- 2) The motivation, the potential for development, the capacity to assume responsibility, the readiness to direct behaviour towards organizational goals, are all present in people. It is a responsibility of management to make it possible to reorganise and develop the human characteristics for themselves.

3) Management is responsible for organising the elements of productive enterprise in the interest of economic ends, but their essential task is to arrange the conditions and methods of operation so that people can achieve their own goals best by directing their own efforts towards organizational objectives (5).

Whilst still valid, the studies of Likert and McGregor seem rather simplistic with current advances in psychology and sociology. However, they are the foundation of the more soundly based Organizational Behaviour approach (see Chapter 7) which is particularly appropriate when management of a team of individuals is concerned. The human relations approach is relevant to museums, in that it deals with the individual rather than the person as a robot. It also has less of an element of production within it than other theories such as Taylorism. Fundamentally important in the context of museums, is the ability to manage a wide ranging group of people with different academic and intellectual ability. The museum professional in a management position is required, on the one hand to negotiate on day to day administrative problems with exhibit cleaners, and on the other discuss, motivate and control work of a high academic or research standard. The human relations approach is appropriate to this style of management and is suitable for adoption throughout the museums and galleries profession.



1. SCHEIN E H (1965) - Management and the Worker -summary of original researches of ROETHLISBERGER & DICKSON, Organizational Psychology
2. MAYO E (1945) - The Social Problems of an Industrial Civilization - Harvard
3. HANDY C B (1976) - Understanding Organizations - Second Edition, Penguin Books
4. PUGH D (1970) - Writers on Organizations - Penguin Books
5. MCGREGOR D V (1960) - The Human Side of Enterprise - McGraw-Hill

## CHAPTER FIVE

### THE SYSTEMS APPROACH

Whilst not as old as some management theories the systems approach has been steadily evolving since the 1930s. Systems thinking developed concurrently with management science and organizational behaviour, and emerged strongly in the 1960s and 1970s. Earlier management theory, in its search for universal formulae or cure-all remedies, did a great disservice in seeking to disseminate a common organizational culture. Fortunately organizations, unhearing or unheeding, were unaffected. More modern theories of organization are increasingly persuaded of the wisdom of the appropriate (see Introduction to Part Two), of the match of people to systems, to task and environment, of inter-relations between all four, of what has come to be called the single "systems" approach to management theory (1). The systems approach emphasises the inter-relatedness and inter-dependence on the parts in any whole. It is not unique to management, having been applied to problems in many scientific fields, but it provides a helpful way of looking at many management problems, particularly those concerned with organization. The approach entails an overall study of the situation in question, whether it be a biological system such as the human body or a socio-economic system such as a museum organization. In other words it avoids a piece-

meal approach and considers the whole, rather than the parts in isolation. An important aspect of systems theory is to understand and analyse the way the constituent parts behave under different conditions.

Within each system there are likely to be sub-systems, each a separate entity but each forming an integral part of the whole. Systems thinking is particularly concerned with the inter-dependence within these sub-systems. One of the key teachings of the systems approach is that any managerial tampering with a sub-system will inevitably have repercussions throughout the whole system. Hence the need for managers to understand the inter-relationships and inter-dependence between their own sections and all others.

In any organization one very important sub-system is usually the social sub-system. A broad systems approach draws attention to the importance of the human element, stressing that in most organizations it deserves as much attention as the technical sub-system. This is particularly critical in the museum context for, whilst the technical sub-system is important, by far the greatest emphasis should be placed on the skilled professional element; a natural link with the Human Relations approach.

A boundary is regarded as existing around each system or sub-system defining it and separating it from all others. A single 'closed' system is one which functions entirely within its boundary, and is totally unaffected by anything outside itself. An 'open' system, by far the most common, is one where flows occur across its boundary. There are likely to be factors which are outside the boundary of the system but which will affect it significantly. The collection of these factors is called the 'environment'.

This concept of boundaries is important to a manager because many of his managerial problems arise at the boundaries of the system that he manages, and boundary management is likely to occupy much of his time and effort. Similarly, a manager must be aware of the changes in the single 'environment' which may affect the single 'open' system that he manages.

In achieving its purpose a system transforms or 'processes' inputs into outputs, as shown below:

## The Systems Model

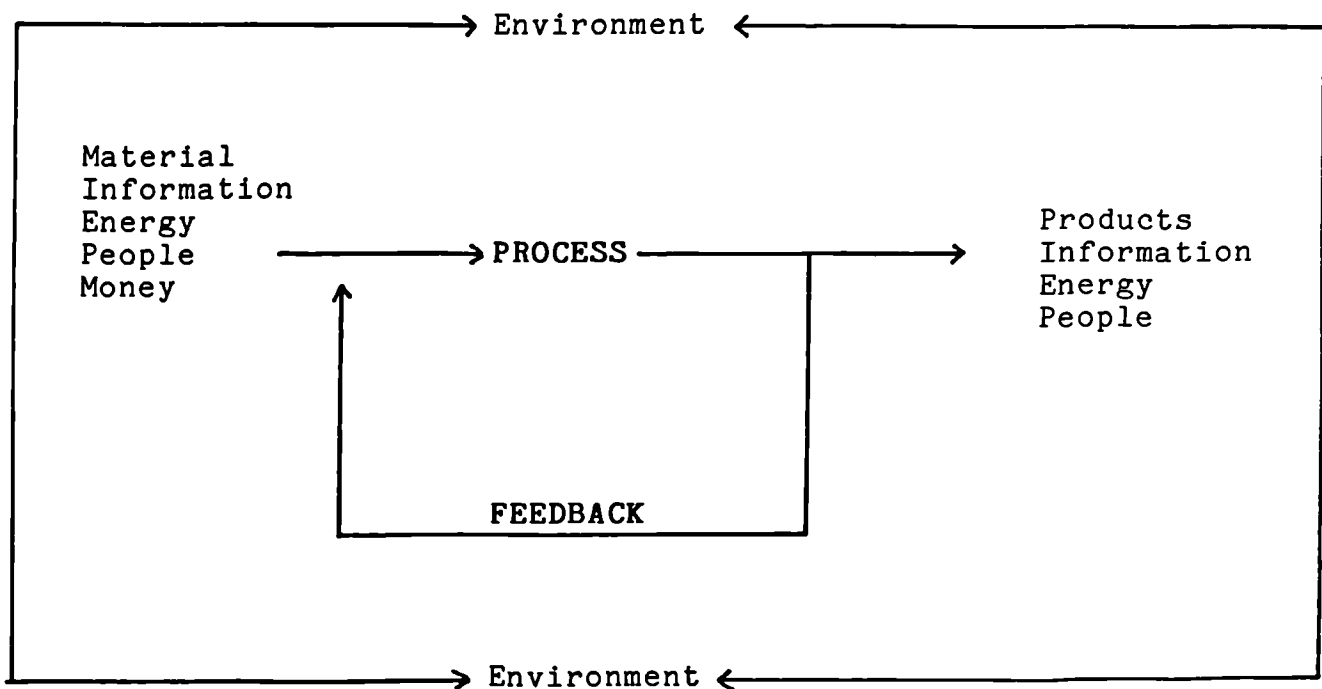


FIGURE 1

In a museum library, for example, a system might be seen which transforms newly acquired books into properly catalogued library items available to the public. The system would transform uncatalogued and accessioned items into a shelf of properly catalogued reading material.

For the system to function, the necessary resources must flow through it. The idea of resources 'flowing' through a system (or an organization) captures the essentially dynamic nature of the process rather than some other ways of looking at organizations which see them as rather static entities. Systems thinkers would focus on flows of materials, flows of human resources, flows of money, and flows of information through an organization. In many businesses information is not always recognised as being a vital resource, museums rely so totally on information that this resource is always high on the list of priorities. The systems approach elevates information as a resource to its rightful place; it assumes that managers would find their job impossible without an adequate flow of data.

In the museum context the Systems Approach is particularly relevant when projects tend to be cyclical in nature. Anything from projects that range from six monthly updates of work to full-scale departmental reviews which may only take place every few years. The usual method for dealing with such projects is to undertake time consuming work of fact finding and analysis again each time the project is tackled. If a systems approach is adopted much of this effort can be eliminated.

The first step is to identify those elements of the system that, when varied or altered, will affect the other elements

of the system. The most obvious are the inputs, they will affect the process, the outputs, and the feed-back mechanism. The idea of feed-back is an important systems concept, as is the feed-back loop (or control loop) which detects any deviations from some pre-determined norm or plan, and feeds back the information so that corrective action may be taken. The feed-back loop is depicted in Figure 2 which shows that it comprises a sensor to measure the flow, a comparator to compare it with some pre-determined plan (eg quantity or quality) and an actuator which acts to correct any discrepancies that are revealed by the comparison.

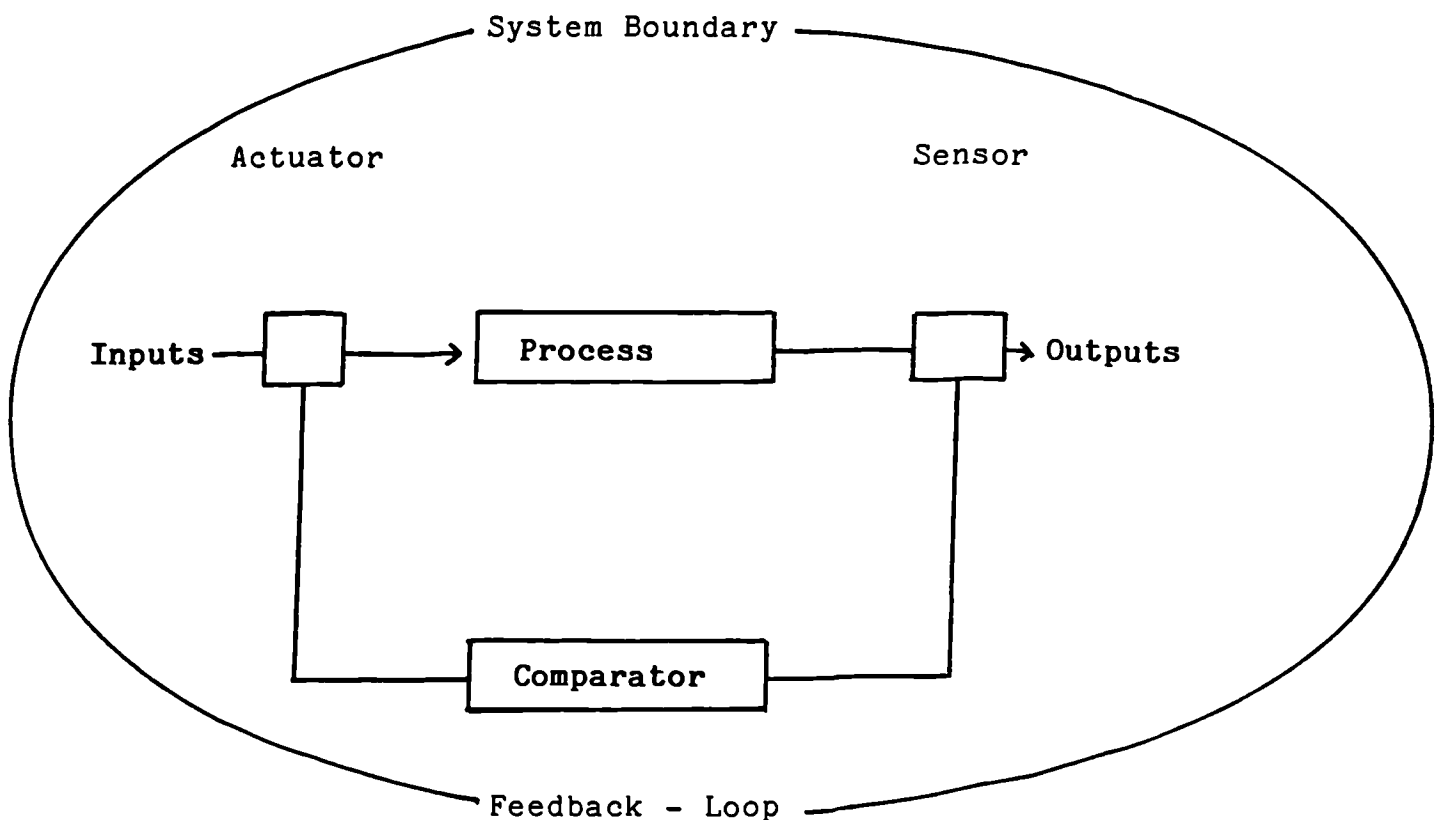


Diagram of an 'Open' System

Figure 2

This example can be applied to a museums's exhibit loan processing system, where loan forms are processed. Depending on the size of the museum, the system may have been originally set up to process perhaps only ten loan forms per week. If (as a result of a temporary exhibition or some other reason) that figure was to increase to fourteen per week, the input of the system obviously increases but what happens to the other elements? If the process was designed to handle ten loan forms per week it is unlikely to be able to deal with a 40% increase and will become out of phase with the input and a bottleneck will occur. In this particular example the output will remain the same, as the process can only deal with ten loan forms per week. If the feed-back loop were only recording the quality and quantity of the output, then no adverse conditions will be reported.

This example serves to illustrate that a system can be analysed into its component parts and, the relationship between those parts established to determine what effect they have on each other (ie how the inputs change, the effects the changes have on the process, and the outputs) and the effectiveness of the feed-back element to control the system and to make it sensitive to any changes.

Once the key variables likely to affect the system have been identified, the system as a whole can then be designed in such a way that any changes in one part of the system are



reflected in necessary changes in the other parts.

Therefore, by periodically checking that the key variables are still relevant and that the system as a whole is responding to deal with any changes, a large proportion of time consuming and repetitive work can be avoided.

The Systems Approach may be simplified under a variety of headings.

- 1) Analyse the system to identify its component elements; inputs, outputs, processes and control/feed-back mechanism.
- 2) Consider how the component parts interact with each other. This involves observing what effects a change in one part of the system will have on the other parts. Once the cause and effect relationships have been discovered the key variables will be identified.
- 3) It is unlikely that the key variables will change from time to time. The careful design of reporting documentation will help to identify any changes. These changes may be outside the control of the users of the system, ie environmental changes such as the economic climate, <sup>changes</sup> changes in legislation and visitor/tourist statistics. It is therefore important to be attuned to the environment in which the system operates so that changes can be predicted and dealt with.

There are a variety of uses for the systems approach within museums and galleries, but in order to examine a simple system and how it might operate, an analysis is possible of the co-ordination of research enquiries within a small museum. The system would need to be analysed into its component parts (a).

1) Inputs

- a) Copies of requests from the public/researchers for information.
- b) Information received by way of books, documents, photographs, etc.
- c) Call by staff for particular reference material.

2) Processes

- a) Receiving requests and delegating researcher with task.
- b) Up-dating reference catalogue.
- c) Ordering material required by staff against requisition.

3) Controls

- a) Checking facts in draft reply.
- b) Checking material required in requisition has not been duplicated by information or donation received.

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a. SYSTEMS ANALYSIS. Activity, process or study of critically examining the ways of performing frequently occurring tasks that depend on the movement, recording or processing of information (ie data processing) by a number of people within an organization.

c) Ensure requisition correctly entered.

4) Outputs

a) Reply to enquirer.

b) Make new reference material available to staff and/or public.

c) Order sent to supplier.

Figure 3 below describes this situation in diagrammatic form.

Research Department - Enquiries Co-ordination

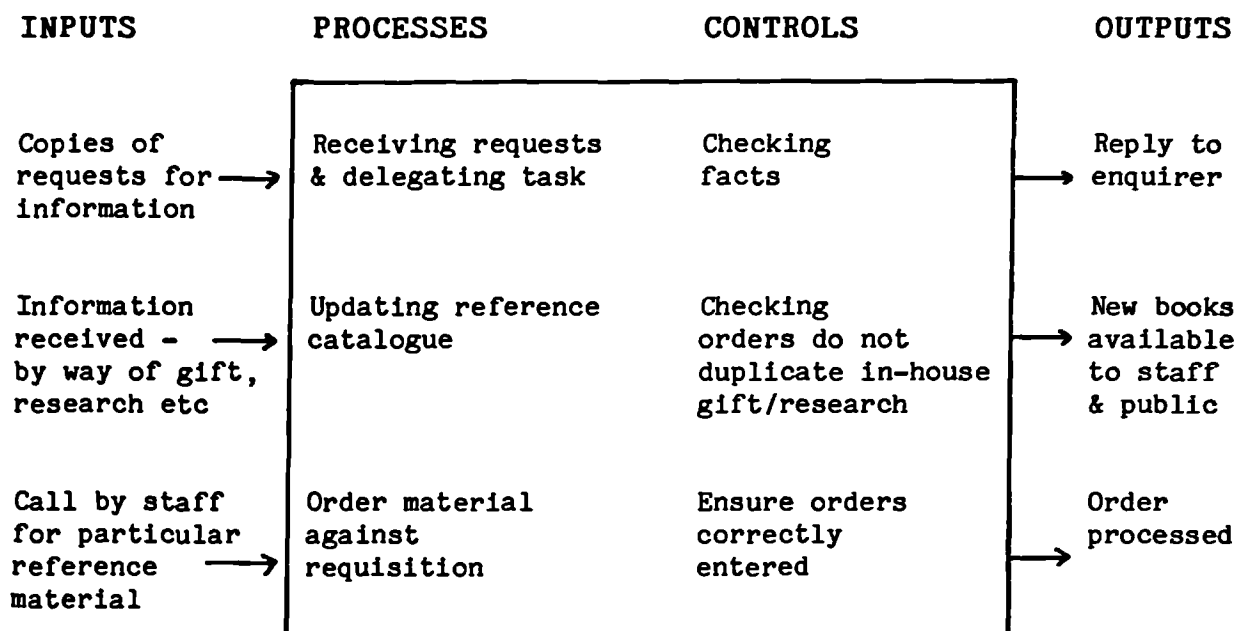


Figure 3

The key variables that will effect the operation of this system are the frequency, volume, and size of the orders made by staff for new reference material and the number of requests for information received by researchers. In addition the other departments of the museum (library, archives, etc) will anticipate a certain level of service in as much as they will expect to receive the material they order within a time limit after requisitioning them.

It is possible that external and environmental factors may affect the system outside the control of the coordinator. For example, if a new television programme is produced and broadcast on a theme connected with the museum it is perfectly possible that the number of enquiries received from the general public in response to the programme could be overwhelming. This type of situation may require extra resources, both financial and human. By deciding what the control limits are to be for the key variables, the extra resources and staff requirements can be predicted and provided in time for the change, rather than after it, which is often the case in many systems.

The design of the system can now go ahead, together with the corresponding management services reporting documentation. Figure 4 describes one such document and the information it may contain.

Research Enquiry Co-ordination System

REPORT

SYSTEM: Research

FREQUENCY: Quarterly

DATE:.....

No of Enquiries Received	No of Enquiries Answered	No of Orders Made	No of Orders Received

Signed:.....

System Co-ordinator

**Figure 4**

Any deviation from the control limits designed into the system will be picked up in the research enquiry co-ordination system report and the system can be adapted to rectify any problems that may occur. It is important to plot the trends in any key variables over a period of time so that any increase in workload on the system is revealed and a review can be instigated to rectify the situation before the system reaches saturation and becomes out of control.

The adoption of the systems approach to projects can have a profound, and immediate influence on the effective management of a museum; particularly in those areas relating to the processing of time and costing of resources. This is particularly so when a system replaces regular detailed fact finding, such as the annual review of a department's work or regular reviews of work done to provide information for management. Introducing the systems approach can release capacity to enable new and additional projects to be carried out. It also has a beneficial effect for the departments using the system; by reporting changes on a regular basis their systems are continually under review. Major reviews can then be undertaken where necessary, rather than when scheduled and, if the system is well designed with the key variables accurately identified, this should be at less frequent intervals. (3) A recent advocate of this approach was Marshal of the Royal Air Force, The Lord Cameron who, when a member of the Secretary of State for Defence's Programme Evaluation Group between 1966 and 1970, was involved in the introduction of systems analysis within the Ministry of Defence. In his autobiography "In the Midst of Things" he comments on the introduction of new methods:-

" ... I am convinced that systems analysis must lie at the heart of any rational strategic thinking"  
(4).

Cameron later became Chairman of Trustees of the Royal Air Force Museum.

It would be wrong to assume that systems theory actually provides answers to problems, it can be very helpful in revealing where problems are likely to occur - this being the first step towards dealing with them. Systems thinking is an attempt, in itself, to simplify and present processes which are, or can be, quite complex. Its place as an overall approach in museums is probably limited, but a systematic process to provide methods for dealing with projects or repetitive processes in departments can have beneficial results and leave resources available for other things. Museums have inclined towards traditional methods of tackling repetitive tasks. With the advent of computers and a contraction of resources, museum management's thinking must be diverted more towards ensuring that their resources are used to the greatest effect. Senior management will also be capable of monitoring, more effectively, the key variables that will affect the operation of any systems introduced; as a result it is likely that the systems approach might well become a useful method for providing more effective use of resources, and greater flexibility.

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## CHAPTER SIX

### CONTINGENCY THEORY AND THE SITUATIONAL APPROACH

Towards the end of the 1970s, the Situational Approach to management was beginning to take hold. In essence, this view acknowledges that 'it all depends on the circumstances'. Circumstances can be totally different from one situation to another, and the Situational Approach recognises that it is impossible to prescribe any single solution that will be best in all circumstances and situations. In contrast to Taylor's scientific management the Situational Approach does not claim that there is one 'best way of doing things'. What has emerged is known as contingency theory and this argues that there is no one right way in structuring an organization. The structure is contingent to the circumstances. This theory proposes that an organization will be more successful if it consciously adapts its structures and its administrative arrangements to the tasks that need to be done, the technology that is used, the expectations and the needs of the people performing the task, the scale of the total operation, and the complexity and the amount of change it has to deal with in its environment.

Large and complex organizations end up with disparate designs for dissimilar parts of themselves, because the circumstances vary in different parts of the organization and call for distinct answers. The results can look untidy, pragmatic,

temporary and even confusing to those who look for a more ordered view of things. Contingency theory attempts to provide a set of rationales to help make sense of this diversity - or what was once called the 'requisite variety' of human situations.

Different researchers have focused on different parts of the contingency situation. The variation of organizations, in relation to function and environment, is the subject of one of the most important modern British works on organization theory - "The Management of Innovation" by Burns and Stalker (1). It is based on researches in the electronics and other manufacturing industries in the mid-fifties. The authors were concerned with organizations, both as social systems and also in respect of their appropriateness for different kinds of industry, those where the technological and market conditions were changing, and those where they were stable. The results were a classification of systems of industrial organization into 'mechanistic' and 'organic' types, or rather 'polar extremities' of the forms which such systems can take. They arrived at this classification partly by research based on interviews with managers, and partly analytically.

Burns and Stalker's lengthy classification of the characteristics of the two types of systems may be summarised as follows:

a) Mechanistic

i) The differentiation of functional tasks is based on specialization and every functional role is defined in terms of the rights, duties and technical methods attaching to it.

ii) 'Hierarchic structure of control, authority and communication'; with lines of internal communication mainly vertical.

iii) Working methods prescribed in instructions from above.

iv) Emphasis on loyalty to the organization and to superiors.

v) Assumed omniscience.

vi) Internal or local knowledge and skill are valued more highly than that derived from a broader or external experience.

b) Organic

i) Individuals' responsibilities to the organization are broad and not precisely defined; evasion of personal responsibility discouraged.

ii) The presumed common interest of all employees in the survival and growth of the business is relied upon as the principal sanction for individual conduct rather than a contractual relationship between the employee and the impersonal corporation.

iii) Omniscience no longer imputed to the head of the concern. Knowledge and points of initiative may be located anywhere within the organization.

iv) Internal communication is lateral rather than vertical, ignoring differences of rank. Information, consultation and advice used rather than command. Readiness to co-operate with others in promoting the purposes of the organization.

v) 'Commitment to the concern's tasks and "technological ethos" of material progress and expansion is more highly valued than loyalty and obedience; ... importance and prestige attached to affiliations and expertise external to the firm ....' (2).

The two types, as distinguished by Burns and Stalker, are not the same as McGregor's Theory X and Theory Y. Burns and Stalker put forward theories of organizational systems whereas McGregor looked at a theory of management adopted by individuals. Moreover, Burns and Stalker believed that:-

" ... as production in the market had moved into fundamentally unstable relationship and as the stream of technical innovation has quickened, the legitimacy of the hierarchical pyramid of management bureaucracy has been threatened by the volume of novel tasks and problems confronting industrial concerns" (3).

They are definite in saying that their two types are not 'good' and/or 'bad', but that each arises from, and is appropriate to, a particular industry's tasks and circumstances. Nevertheless, their classification, although representing a profound advance in management theory, cannot be final or exhaustive. The analogies are too simple. Burns & Stalker's single most significant contribution to early theory was that they identified the need for a different structure when the technology of the market was changing. They did not, however, in distinguishing between mechanistic and organismic (later organic) structures discuss the problems of the mix, although they talked of it as a continuum. In this way they were the forerunners of two other eminent writers of the subject, Lawrence and Lorsch.

P.R. Lawrence and J.W. Lorsch were two Harvard professors who analysed different styles and structures of management within different parts of single large organizations. They took, as examples, sales, production and research. They implied that there may be many further differences according to the

organization's size, diversification and geographical extent. Excepting that such internal varieties of style and structure are essential for the vitality of a large concern, they discussed the resulting problems of co-ordination and integration. They concluded that the successful large organizations of the future would be those which can both provide full integration, yet also ensure continual diversification and adaptability of structure, styles and methods. These will be needed to cope with the continual variations of environment within which such large organizations will have to operate. Lawrence and Lorsch suggested that the result of this controlled diversification would be a humanising tendency, that the great corporations of the future need not, and should not, be oppressive monoliths.

This argument was built up on the findings of a comparative study of ten organizations at different levels of economic performance and three industries - food products, plastics and containers. The styles of individual managers and the structures of the organizations were analysed on the basis of quantitative studies. As a result, it was argued that each industry had a different degree of diversification of styles and structures, and hence different and not equally successful means of achieving integration. It may be carried out largely at the top levels, by close lateral contacts lower down, or by special departments or groups of people designated 'interrogators' (4). Lawrence & Lorsch described this:

"Procedures should be more effective in helping people to find the succession of assignments that meet their developing needs and personal abilities.

The organization will serve as a mediator or buffer between the individual and the full raw impact of technological change by providing continuing educational opportunities and various career choices." (5)

Lawrence and Lorsch were also the first to put forward the concept of a differentiated organization and to test it in the field. They emphasised four types of differences; orientations towards the market, orientations towards time, orientations towards people, and the degree of formality in the structure. The function of co-ordination and integration is very much a present-day requirement, and to some organizations in the private sector a new one, resulting from mergers and take-overs. They describe the different 'modes of conflict resolution' which they classify as:-

"confrontation or problem solving; smoothing over differences; and forcing decisions" (6).

Lawrence and Lorsch did not enquire as to the results when individuals and groups of people tried to solve conflicts and differences within, and between, large organizations. This, however, is a large part of the day-to-day activities of national and local authority museum administration, and a

major factor within museums that have any connection with industry. Nevertheless, they did establish strong links between the management of individuals and the influence of organization structure, ie. the separation of 'management' and 'organization' theory; this link was also researched by Joan Woodward.

Woodward, researching in Britain, concentrated on the influence that technology exerts over the structure of organizations. She found that successful firms at the bottom of the scale of technological complexity tended to adopt 'human relations' attitudes with loosely organized structures, permissive management and much delegation of authority. In contrast, successful middle technology firms engaged in large batch production, exercised much tighter control procedures, and a much more rigid structure suggested by classical theory.

High technology firms tended to be more flexible again. However, her research was analysed not by individual industries but by types of technology and manufacturing processes. These were:-

- a) small batch or unit production (the making of 'one-off' products),
- b) large batch or mass production, and
- c) continuous process production (eg oil and other liquids, etc).



She concluded that at the two extremes, (a) and (c), a high pyramid organization with narrow bands of control was most successful; but with (b), flat pyramids, wide spans of control and generally more formal structures worked best. She qualified these statements to some extent and amplified them, for instance in relation to communications systems and informal organizations. She discussed the different types of firm and situation in which the production, the marketing, or the research and development functions, were dominant in the management structures and processes, and emphasised that formal structure and actual process and function are not necessarily the same. She also commented on the effect of technology upon human relations. She found that there was a close relationship between the technology of firms and the attitudes and behaviour of management and supervisory staff and their overall tone in industrial relations.

"In firms at the extremes of the scale, relationships were on the whole better than in the middle ranges. Pressure on people at all levels of the industrial hierarchy seem to build up as technology advanced, became heaviest in assembly-line production and then relaxed, so reducing personal conflict. Some factors - the relaxation of pressure, the smaller working groups, the increasing ratio of supervisors to operators, and the reduced need for labour economy - were conducive to industrial peace in process production. Thus,

although some managements handle their labour problems more skillfully than others, these problems were much more difficult for firms in the middle ranges than for those in unit or process production.

The production systems seem more important in determining the quality of human relations than did the numbers employed." (7)

Joan Woodward, Burns and Stalker, and others, have demonstrated that even within manufacturing industry there is no one rigid theory or single set of rules. Practice must vary according to environment, purposes, functions, technology and other circumstances. Hence, one must expect even greater variations outside manufacturing (8). The contingency approach brings all the factors of the various theories associated with the situational approach together. At one level it seems like common sense, but it is very difficult to test whether it is true. Most organizations are adapting to several contingencies at the same time. This makes it hard to disentangle the effects of one adaptation from another going on for a different purpose. Furthermore, some factors, like the performance of competitors, are most important to some organizations. Museums do not have a monopoly (except, perhaps, some of the national collections), but had they, they could possibly afford to ignore the pressures for change that come from the market-place. However, even small museums have a little niche in their own 'local market'; as much of a niche as a national museum does in the national context. To

date, it has not been possible to prove that the various proportions of contingency theory really work, but there are a number of theorists who believe that they correspond to what may 'feel' to be true. The real point of contingency theory is that it forces the manager to do a systematic analysis of the situations facing his organization, instead of managing by intuition, and the art of the possible (9).

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## SUMMARY TO PART ONE

The examination of how management thinking has passed through its several stages gives guidance to those whose concern it is that opportunities for training the staff in museums have not had any formal management content. The development of management theory has developed thus:-

- \* classical and scientific management were concerned with **structure**.
- \* Taylor analysed activities into individual jobs and showed the 'one best way' to do them.
- \* Fayol grouped individual jobs into organizations by applying management principles.
- \* human relations management was concerned with people.
- \* systems management was concerned with the relations between **structures and people** viewed as a system of inter-dependencies, and it sought to show that some of these relationships might be better discharged with the aid of quantitative methods or computers.
- \* contingency theory and the situational approach to management uses all these insights, and it takes us back to the individual problems faced by managers in individual situations.

In museums the professional curator has a management and administrative role to play which is an essential, though

different job from that for which he is primarily employed. The emphasis on management and administration grows in direct proportion to the level of seniority attained.

It is necessary in this summary to distinguish between 'administration', and 'management'. It is beyond the scope of any dictionary to give the full flavour of the former's meaning in its various contemporary contexts.

'Administration' is certainly not quite synonymous with 'management', although this impression may be gained from reading the meticulous histories of the two words in the New Oxford Dictionary. The derivation of 'manage' from any other language does not seem entirely clear, although it has a similarity to 'menage' - suggesting a household or any physical collection of things, people, or animals, which can be subject to some sort of rudimentary control.

'Administration' has a Latin parent, administrare which can mean 'assist' as well as 'direct'. 'Administer' in various contexts seems to have application with 'minister', which can mean 'serve' or 'servant'. Some of the early meanings of both 'manage' and 'administer' can be summarized as 'looking after things' or 'taking charge of' and one simple modern definition of both would be 'getting things done'. Yet 'administration' has a rather more subtle and extended series of meanings. It is more usually found in the public sector (including museums) than the private and, in general, carries an implication, not of ultimate sovereign control, but of directing and (more

importantly) co-ordinating things on behalf of other people or authorities. It is often connected with some notion of service and, in the context of national museums, rewarded accordingly.

The term 'management' usually carries a rather different, more commercial flavour. There are various styles of management; some are very sophisticated and some are even permissive, but the most commonly used style often carries rather more than a suggestion of authoritarianism. This aspect of management style is particularly noticeable in museums; and the more popular use of the word (in museums) tends to reflect the authoritarian management theories of the last generation, described in Chapter One.

Management can sometimes be referred to in an almost mystical sense as an abstraction - 'the prerogatives of management' and so on - and this can be confused with the notions of the 'management revolution'. On the other hand good management, in the sense of a practical process of getting things done efficiently, is a common need of all types of organizations. Some writers prefer to use the word 'administration' in situations that are complex and where there is no one single criterion of efficiency. It is thought that an all-embracing term is descriptive of the mass of preparatory and supportive work for higher-level decision-making. Whilst there is little doubt that there is a key place for the administrator within museums, the overall management must be retained by those

whose background is curatorial (in its broadest sense). The distinction here is based on policy. Policy is a decision as to what to do: administration is getting it done.

Administrators can, and should, be concerned with serving and assisting the policy-making process but managers make the policy decisions. If managers are unaware of the process or the techniques for dealing with it they are disadvantaged. Preparation for management needs, first and foremost, an appreciation of the need to be equipped professionally to undertake the role. The perception of this need in museums is more likely to be understood by the administrator than the curator thus providing a miss-match in the decision making process. There are many examples of the inadequacy and fallacy of a purely administrative perspective; the worst was certainly Hitler's "final solution", which may have seemed logical from the purely administrative point of view, but was a disastrous policy made out of the basest of motives and ultimately incapable of implementation.

Professional management in museums must evolve as an extension of the academic nature of the curatorial function. This is, perhaps, harder for the curator to understand than for his equivalent in other industries. Management has a somewhat uncertain status in museums, both as an academic discipline and as a basis for practical action. In Universities it often tends to be a poor relation of the general theory of administration, artificially separated by faculty boundaries, and too heavily concentrated on institutional structures.



The rise in the number of business studies faculties and business schools has shown that the demand is increasing, but none of these has yet fully targeted the museum context. National and Local Government institutions have facilities but these tend to be a patchwork containing bits of often undigested doctrine of business management, some of it outdated and much unrelated to the needs of museums. In a recent article published in the Museums Journal (1) this writer posed the question whether management in museums was a 'science'. This article whilst being rhetorical, was an attempt to attract interest. Science, properly so called, must surely always include not only the formulation of systematic hypotheses, but also linking and testing them by controlled experiment and/or measured observation - experiments or observations which can be independently replicated and tested. All this is accepted as axiomatic in the natural sciences and no doubt in large areas of the social sciences. Museum management, however, is in a constant state of flux, sometimes observable only from within, sometimes only from a distance. It never stands still to allow replicated and controlled experiments, and the amount of measured observation that can be carried out is limited. Theory is needed to make sense of what would otherwise be chaos; but much of it must necessarily be based on somewhat abstract reasoning, although allied with practical, but never comprehensive, observation and experience.

The previous chapters have laid out a mix of theories and

concepts which are relevant, in part, to the museum context. Taylor's theories may seem particularly outdated and his authoritarian approach may not seem to be appropriate in the intellectual environment of museums. His approach is also rather peripheral, dealing with some of the subsidiary technologies of management rather than with real issues. Whilst his theory was conceived to be of use to the worker as well as the manager, there is little doubt that its most influential effect has been in the rather misleading centering on the authoritarian doctrines of control and motivation.

The quantitative approach applies scientific techniques and follow-up research. Museums are themselves places of research, but I seriously doubt their inclination to apply research techniques to management problems. Perhaps this approach is visible in some museums with a strong scientific or military bias but I would not expect any museum's overall management strategy to be based on this approach.

Classical theory has merit in itself but gives no clue as to which basis is preferable in any particular circumstance. Hence its principle of unity of command is also ambiguous. This is due to inadequate diagnoses of situations and definitions of terms and to a lack of detailed research into real situations. However, Fayol's basic tenet of management is particularly valid. Museums may have modified the classical approach to their own but it is likely that their use of it has been minimal except in such a way as to be an

experimental expression of their own education or background. This theory provides a logical and ordered method for managers but is lacking substance when dealing with anything more than philosophical situations. As a framework of good practice it has much to commend it but as a definitive system, it has been overtaken by more modern theories.

Fayol's thoughts also had a place in other theories, particularly the Human Relations Approach which added scientific research to reinforce a dissatisfaction with traditional management techniques. Careful observation of individual workers in differing situations (albeit predominantly production orientated jobs) showed illuminating results and greatly changed managers' understanding of the workers under their control. It seems strange today that painstaking research and observation had to take place before it was realised that people's productivity, quality of work and motivation to work are all related to the nature of social relations among the workers, and between the workers and their boss. Likert and McGregor provided further testimony to the vagaries of human nature and in so doing fuelled the fire of controversy by giving managers a choice in their view of workers. Nevertheless, these contributions, whilst still valid, seem rather simplistic and are not always substantial enough to deal with the sociological diversity within the average museum. The value to the museum manager is the knowledge regarding the individual which is gained from these studies; a human relations approach is more likely to succeed

in the museum environment than authoritarian or dictatorial approaches. The mix of ability, intellect and status is so broad that the task of managing must lie closer to the Human Relations Approach, for this studies the needs and reactions of people - and is particularly appropriate when managing groups with different academic and intellectual ability. Rosemary Stewart in her book "The Reality of Organizations" says:

"this is where ..... writers can be useful in helping the manager to think analytically about peoples's behaviour." (2)

Whilst I believe this style is adopted widely in museums I am also aware that this is so by accident rather than design. Indeed the whole process of management in museums is based on empirical judgement; Dr Neil Cossons (currently Director of the Science Museum) has remarked that:

"... of all the types of museum work, the techniques, however primitive they are, of the running - the 'management' - of museums, are rarely considered within the profession in any organized sort of way." (3)

A combination between the Human Relations Approach and the Systems Approach would, at first glance, seem appropriate to the museum context. The disciplined consideration of an

organization as a whole, rather than parts in isolation should receive a sympathetic view from museum managers.

The concept of 'systems' and 'sub-systems' underlying an ordered environment is the type of approach favoured by those whose training has prepared them for academic research. The understanding that any managerial tampering with a sub-system will inevitably have repercussions throughout the whole system has yet to be learned. There is a case to be made for museums to adopt this approach in part, but in concert with others. This method also brings order to complicated processes; it insists on monitoring and feedback to ensure success. Libraries, Archive Departments, Exhibit Loan Departments, and a host of other museum functions can benefit from analysis of their performance, compilation of a model and implementation of a system. Many museums already operate techniques covered by this approach but it is doubtful to what extent the principles are applied as a result of specific knowledge of the principles and how much is done purely by virtue of need or common sense.

Probably the most used and relevant approach is found within Contingency Theory, for this is an adaptable approach which can take account of varying situations, being an integrated method which allows for a wide variety of styles and methods yet also ensures continual diversification and adaptability. The fundamental changes in the culture and environment of museums will be looked at in a Part Two, but these changes

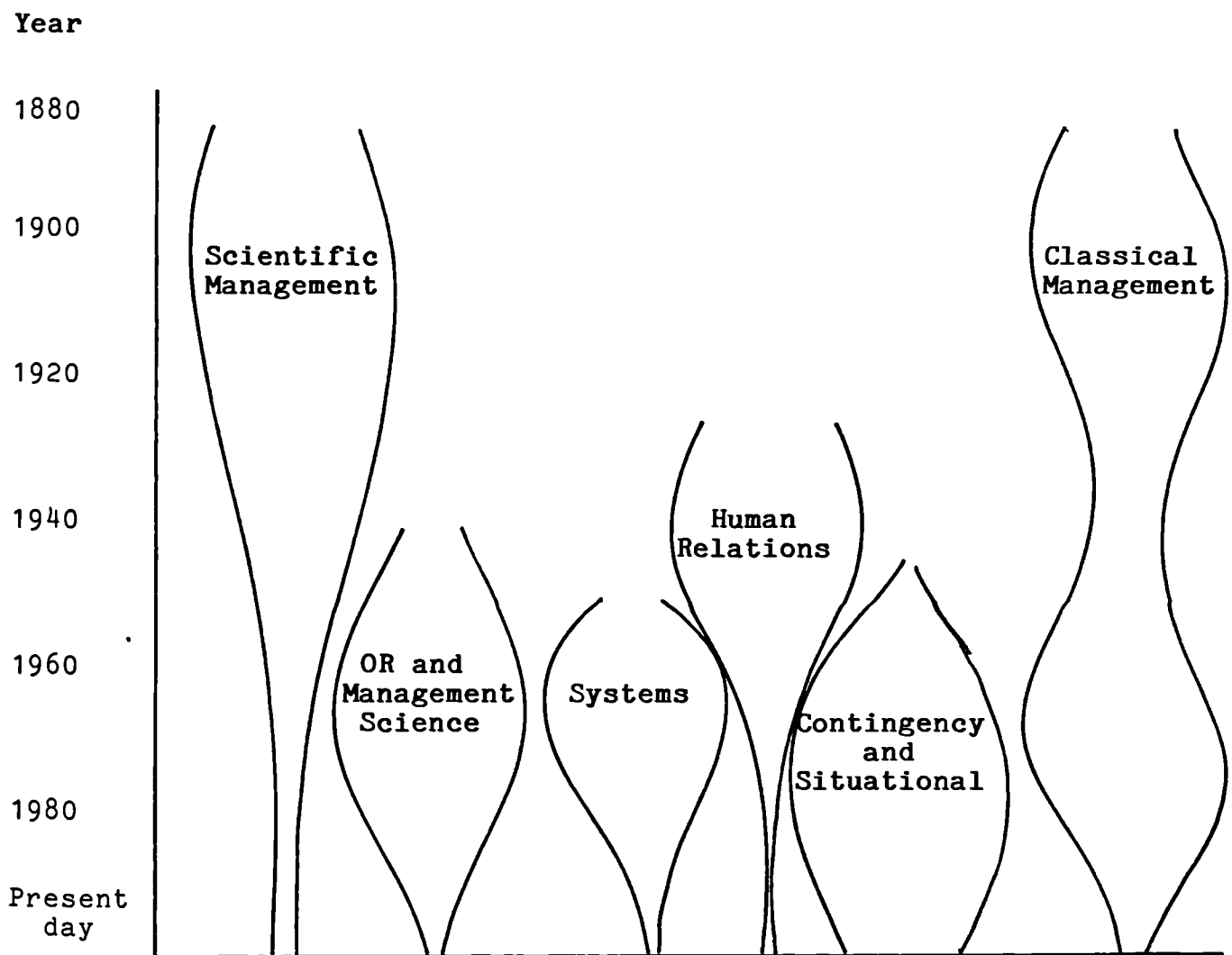
have been crucial to effective management and this approach is the most suitable method to cope with such changes. The importance of the management function in maintaining balance within an organization, of internal communications systems (or 'feedback') are strengths of the theory. Sir Geoffrey Vickers, in "The Art of Judgement: A Study of Policy-Making" (4), takes these points further than most other theorists. He develops the concept of 'appreciation' which he defines as:-

"the exercise through time of mutually related judgements of reality (fact) and value" (5).

Vickers also put forward the original and interesting concept that processes of appreciation and decision-making themselves change the people and organizations that make them. They can enlarge the outlook and scope of activity of individuals, their mutual confidence and hence the shape and orientation - the 'setting' - of the organization as a whole. Only this approach gives such flexibility; the kind of compliant system necessary to the changeable environment of museums. It is possible that Vickers' teachings, coupled with the Contingency Theory, are appropriate to the museum context. His distinction between the 'optimising' and the 'balancing' functions is of fundamental importance. So is his introduction to the concept of organizations as systems, and to the subtleties of control and balancing mechanisms (6).

Whilst Contingency Theories are the most likely systems for

the museum environment it would be wrong to assume that such a subtle, delicate, and elusive subject as the management of museums can be easily equated with business management. The final picture may well have to be a mix of approaches. Museums are a developing complexity, an enigmatic network of disciplines with a diffusion of authority and administrative function. This inescapable fact results in an increasing number of individuals in museums being actively involved in the management process. The development of management philosophy has followed a defined path, illustrated below:-



The development of management thinking  
Figure 1

This development is interesting for it is similar to the development of managers as individuals. The untrained manager grows in experience and maturity and, in so doing, passes through the same stages of development as management thinking. The manager starts by looking for universal principles and ideal solutions - realization comes that the best he can really hope for is a fine balance between the needs of people and the demands of the system. Only a knowledge of the principles can speed the assimilation of this intelligence. The problems facing senior museum managers are likely, therefore, to follow this development; this will only change when more managers are made aware of the principles of management theory and its application to their own distinct environment and duties. In the introduction to Part One I stated that management training was accorded little priority in museums. If this is the case even senior managers in museums have minimal training and/or experience in their management function. Whilst they may be highly experienced subject-specialists they will be extremely immature managers. As such there is little surprise in the assumption that they should intuitively (and unknowingly) opt for Taylors's methods.



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## PART TWO

## PART TWO

### ORGANIZATION THEORY AND ITS RELEVANCE TO THE MUSEUM CONTEXT

#### Introduction

Organization theory addresses the problems of how to organize and describe, or categorize, different types of organizations. Part Two looks at organization theory insofar as it can be defined as "the study of the structure, functioning and performance of organizations and the behaviour of groups and individuals within them". (1) Organization Theory is rarely applied to the museum context and this thesis demonstrates how the historic and contemporary thoughts of organization theorists can be applied to museums and galleries. Part One dealt with management theory, and it is now shown that the management of organizations requires as much intellectual application and emphasis as the management of individuals. Management theory concentrates, predominantly, on the application of theory and techniques by individuals to individuals or groups; while there are considerable similarities and genuine overlaps between management and organization theory, in this Thesis they have been separated when applied to the fundamental problems of museums. The study of organization theory has evolved in one or other of the supporting disciplines of anthropology, sociology, psychology or social psychology; inevitably the theoretical perspectives of academics in non-management areas,

and their research training, has coloured approaches to the problems of organizations. This thesis explores management and organization theory in order to discover generalizations applicable to museums and galleries. Every act of a manager rests on assumptions about what has happened and conjectures about what will happen; the totality of action rests on theory. Theory and practice are inseparable; there is a necessity continually to examine, criticize and up-date thinking about the organization and how it functions; museums and galleries are such organizations and Part Two of this thesis develops theories appropriate to them.

The concept of organizational behaviour is important when examining organization theory generally. From this point of view the task of management can be assisted by the organization of individuals' behaviour in relation to the physical means and resources to achieve the desired goal. The most basic problem is to determine how much organization and control of behaviour is necessary for efficient functioning. Two linking sides are involved in solving this problem. On the one hand, there are those who may be called the 'organizers' who maintain that more and better control is necessary for efficiency. They point to the advantage of specialization and clear job definitions, standard routines and clear lines of authority. On the other hand, there are those who may be called 'behaviorists', who maintain that the continuing attempt to increase control over behaviour is self-defeating, leading inevitably to rigidity and apathy in

performance. Counter-control through informal relationships means that increased efficiency does not necessarily occur with increased control. These are continuing dilemmas, and around them, organization theory has been built. It is not possible to opt for one view to the exclusion of the other; D S Pugh in the introduction to "Organization Theory" says:-

"It is one of the basic tasks of management to determine the optimum degree of control necessary to operate efficiently ..... It is through a study of the constraints in relation to the objectives that the most efficient organizational control systems are established".(2)

This Part deals with three main themes in its various chapters; these themes dominate organization theory and focus on problems within organizations generally and museums in particular. These themes are discussed by Rosemary Stewart in her book "The Reality of Organizations" (3), wherein she addresses the problems of managers in a variety of areas. Stewart categorizes the problems under the following headings:

1)     STRUCTURE

Problems arising from the way roles and relationships are structured within the organization; this includes both problems for the organization (how to structure) and problems for the individual (how to cope within the chosen structure).

2)      RELATIONSHIPS

Problems arising from relationships between individuals and groups. In particular, culture and conflict in organizations.

3)      CHANGE

Problems arising from change in the organization's affairs.

Whilst avoiding a repetition of this categorization within this work, the writer acknowledges these themes and notes their recurrence throughout the chapters on organizations. The importance of organizational structure is recognised by a chapter being devoted to the subject. This is a direct result of the realization in the middle to late 1980s of the inappropriateness of the organizational structure of many museums and galleries. Between 1984 and 1988 half the Directors' posts in National Museums and Galleries have been vacated and new appointments made (a). It was the end of an era encompassing the academic figurehead of the great national institutions. With increasing pressure on resources and central government policy pointing towards greater income generation from within Trustees were obliged to look for Directors who had shown expertise in these areas. The problem facing the employer was to find a suitably qualified person in

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a. National Maritime (twice), National Museum of Wales, Ulster Museum, Science Museum, Tower Armouries, Royal Air Force, National Army, Tate Gallery.

the academic sense, but with a record of management ability and commercial flair. This phenomenon saw a drawing together of key senior members of the museum profession into the newly vacated posts. In three cases new Directors of National Museums (b) were drawn from within the museum framework but from outside the national sector; something which has hardly happened in the past. One of these was the Director of the Science Museum, Dr Neil Cossons, who had spent a short time at the National Maritime Museum after a career in the independent sector at the Ironbridge Gorge Museum in Shropshire. The advertisement for the post at the Science Museum was the first wherein the employer made it clear that candidates with managerial experience but not necessarily museum experience, would be considered. The traditional system of internal trawling for senior management posts has also started to fade and more such posts are being filled as a result of open competition.

With a freshness of new talent being introduced these individuals have taken a close look at the organizational structure of the institutions they are now required to direct. They have found that the traditional approach is inappropriate as a result of the changes that have taken place in museums generally over the past decade.

This Part will, therefore, be discussing the individual (the behaviorist approach); the organization and its form (the

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b. Science Museum, National Army Museum, Royal Air Force Museum

organizers approach); and the systems and interaction within the organization.

In his book "Understanding Organizations", Charles Handy says:-

"This specialization of interests is necessary if any detailed understanding of the phenomena is to be achieved. But specialization can lead to isolation. These three perspectives obviously affect one another but the specialized studies have not always been able to take this into account.

Organization theory seeks to take a more realistic view of the people in organizations .....

In considering organizations I have found it useful to regard them:

- (a) As collections of individuals;
- (b) As political systems.

Individuals have separate personality characteristics, separate needs and ways of adapting to roles. Political systems are all systems which have:



Defined boundaries (so that the membership is known);  
Goals and values;  
Administrative mechanisms;  
Hierarchies of power.

'Political' is often used of the people interested in the methods used to change or control the hierarchies of power. I want to use the word 'political' in its wider connotation without any of its pejorative overtones." (4).

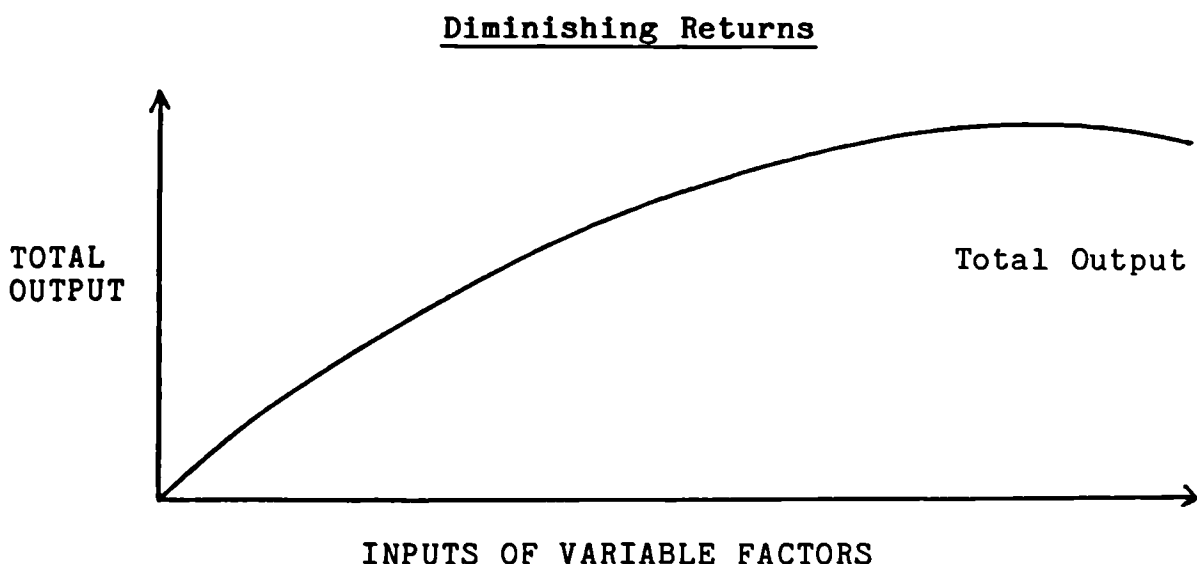
Handy found it useful to join these two conceptual frameworks together with a third which he called 'power and influence'. This creates a useful (though artificial) sequence to describe the study of organizations - people, power and politics. The links with many of the elements already described in Part One are obvious and intentional for the overlaps between management and organization theory are such that they become one. Discussing museums and galleries as organizations involves looking laterally at many other disciplines associated with management theory, but equally important is the environment in which the organization operates and the overall culture of the organization.

The environment within which museums operate is constantly changing, but these changes have been particularly noticeable over the past decade. Museums, like other organizations,

function by combining resources together. There are fundamental principles that come into play when resources are combined. In recent years museums have been forced to react to three of the principles which illustrate some of the problems that result: the law of diminishing returns, the law of increasing costs, and the principle of economies of scale.

#### The Law of Diminishing Returns:

The law of diminishing returns will apply frequently when output depends on several inputs (eg labour, machines, materials) and when some of the inputs are constant then, beyond a certain limit, increases in other inputs result in smaller related increases in output. This situation is illustrated in Fig. 1 below:-



**Figure 1**

A simple example would be a museum with fixed costs rising as a result of a variable demand by visitors. It is perfectly

conceivable for the variable demand to grow to such an extent that the fixed costs cannot cope with the upsurge. Whilst this theory may seem far removed from the practical world of running museums and galleries it is nevertheless a symptom of the environment in the 1980s. If more variable units (visitors, archive collections, exhibits) are added to the fixed factors (a museum with limited resources in staff, space and finance) the output (public satisfaction, catalogued collections, exhibit displays) may increase or improve rapidly at first but will eventually slow down and finally decline. This is not just theory but currently fact in some of the National and many of the Local Authority Museums as they see their grant-in-aid reducing in real terms and their only hope of maintaining standards is to increase their ability to make a commercial income in addition to grants.

#### The Law of Increasing Costs:

The law of diminishing returns concerns what happens to output if one factor remains fixed: the law of increasing costs examines what happens to production, and therefore costs, as all factors of production are increased. An example would be a museum which tried to double its annual temporary exhibition programme; increases in cost would be inevitable, as would a reduction in work done elsewhere on other programmes as a result of staff resources being devoted towards exhibitions. Increasing costs can also come about as a result of the competition for resources - very likely in the case of museums

and galleries.

When comparing costs in this way (resources or cash) there is an opportunity cost. The opportunity cost of something is whatever has to be given up in order to produce a commodity. In the museum example above the opportunity costs would include all those programmes that are shelved, reduced or postponed as a result of staff resources being devoted to the increased temporary exhibitions. A more simple example would be the common problem of holding cash in a current account instead of investing it in securities (because it is thought necessary to have the money instantly available); the opportunity cost in this case is the value of the interest that is foregone.

#### Economies of Scale:

The principles examined above (diminishing returns and increasing costs) seem to place limits on the ability to combine resources and produce goods. However, the principle of economies of scale points out that as a product is produced in large numbers so the cost of producing each individual item becomes smaller, ie production is likely to become more efficient. This is a well-known and understood phenomenon in manufacturing industries, but there is little opportunity to exercise it in museums. Nevertheless, it is usually understood in those areas of museums concerned with publishing, particularly by believing (erroneously in some

cases) that large quantities and lower unit prices are advantageous. Whilst economies of scale may take advantage of technology and divisions of labour, a time will come when they are exhausted and costs begin to rise again. This is often predictable in manufacturing industry, but less so in museums. Generally museums' increase in production will only result in the laws of increasing costs and diminishing returns being applied. Where economies of scale are sought there is often little justification for believing that a museum will benefit from them. However, examination of the stock rooms of many national museum shops will show how purchases of great quantities of goods have been made in order to take advantage of economies of scale (bulk purchase); closer investigation will also reveal that there is an opportunity cost because of the long period of storage needed before the real costs can be recovered.

The principles above show how, on the one hand, organizations must deal with constraints which govern human behaviour, and on the other hand with the constraints placed by nature on production. In the case of all organizations and particularly museums, there are also legal constraints. These are placed upon an organization, and the market, and reflect contemporary political, professional and social ideology and norms.

The legal environment is a framework of rules within which organizations operate. Human behaviour and the natural world

both constrain and help organizations; the legal environment also does this. The law (c) constrains organizations by preventing them from doing what they wish to do, or by making them alter the way they do things, with higher cost implications, or by forcing them to do things they might otherwise choose not to do (eg Health & Safety Regulations). The law is also an enabling medium helping organizations to pursue their objectives. For example, they are able to formulate their policies and determine their responsibilities and liabilities according to known rules of law and codes of conduct, benefit from legal protection, and acquire resources and sell products and services through the mechanism of contract law. The seeming contradiction between 'enabling' and 'constraining' does not really exist. The simple analogy of a game of rugby football serves to illustrate this. The laws of the game prevent the players from doing certain things, but they also enable the game to take place. The game could neither start nor end without rules; more importantly (in a sporting and business sense) it would also be extremely difficult to ascertain who the winners were in a given match. In essence the law regulates the activities of organizations by providing a framework of rules governing their formation and dissolution, their use of resources and other activities; and their responsibility and accountability to providers of finance, employees, customers and the

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<sup>c</sup> Law in this context includes state and local laws, professional codes of conduct and all other 'rules' whether specified or implied.

community in general. Codes of conduct and professional rules also require specific standards by individuals and are a medium which can be used to assess the performance of groups or individuals in a work context. Finally, the law also provides a number of methods for resolving conflicts. Unlike the environment generally, it would be quite wrong to see the legal environment as being in a state of constant flux; indeed one of the characteristics of a stable society is certain legal rules. But the forces of environmental change are always present and over a long period the process of change is clearly evident.

When considering such changes it is appropriate to contrast substantive change with procedural change, and organizational change with institutional change. Recent changes to employment law are examples of substantive change, and effect the way in which organizations may engage employees in work: they are changes to the rules of employment, the substance of law. Procedural change is where the process by which rules are enforced is changed, not the rules themselves. The changes mentioned above as substantive are organic and result from the interaction of the forces which constitute the total environment: social, economic, professional and institutional change. There are also changes which are less the result of natural forces and more the result of conscious acts. An example of institutional change is becoming more important following the introduction of admission charges in national museums. This transformation will have significant effects

on the institutions that make up the national sector and a peripheral (although different) effect on other museums generally. The most significant change that will take place overnight is the transition of the 'visitor' into the 'customer' with all that this entails. The public perception of museums will thereafter include a value-for-money element which was absent before.

It is accepted that an organization owes responsibilities not only to its investors, members, creditors, etc, but also to the community in general and must be accountable to all. This is more important in the museum context than in business organizations. Investors in museums are the visiting public generally and, in many cases, individual donors of artifacts or money. The membership of museums can range from a small number of university students to a worldwide population of researchers or committed lay visitors with an interest in a national collection. The community is particularly important to local authority museums or museums with single themes. Museums as an educational resource also necessitate a particular responsibility to the community of young people and students.

As a consequence of these responsibilities, the legal environment may facilitate an organization's activities but it can also, paradoxically, impose constraints and obligations. Without this control it would be possible to pursue activities and employ methods which are socially, economically and



politically unacceptable. The law restrains the minority to assist the majority and is a major factor within the environment in which organizations operate.

A changing environment has produced a profound effect on museums, resulting in different approaches to management becoming ever more necessary in the latter part of this decade. The environment includes other, less profound but equally important, factors that have come together in the last few years to produce a catalyst for change. Factors to do with the economy (eg oil) and politics are effecting the lives of people on an international scale. Social change in recent years has included a move from the traditional structure of the 'extended family' (d) to the more typical unit consisting of just parent(s) and children. This is referred to as the 'nuclear family'. It exists separately and is not supported by other family members. The rise in the nuclear family is associated with greater social and geographical mobility, changing social values and changes in educational and social services. The shape of the family in the United Kingdom effects the audience for museums. The nuclear family has modified this shape and divorce has modified it still further. There has also been a tremendous change in the role of women in society. These changes have been the result partly in a change in attitude and partly by legislation.

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d Extended family exists not only of parents and children but also of relatives; such families live together, or in close geographical proximity and act as co-operative and supportive social and economic organizations.

The spread of state education brought about great changes resulting in the Education Act 1944 which established a tripartite system consisting of grammar, technical and secondary modern schools, and the 11+ exam. This general raising of educational standards effected the way in which museums were used by, and communicated with, visitors. The 1986/87 teachers' dispute in state education points to this fact for it had profoundly adverse affects on the number of visitors to museums; ten years ago, when fewer children were visiting museums in school groups this dispute would have caused less of an affect but in some museums school visit figures were up to 20% less than in the previous year.(e)

The growth of ethnic minorities began with immigration from the West Indies in the 1950s which was encouraged to deal with the labour problems of full employment. The multi-racial society that has resulted has changed the environment radically in those areas (particularly inner cities) populated by ethnic minorities. Museums, generally, have yet to make conscious attempts to cater for this change. In this respect the United Kingdom lags behind some other countries. In 1984 the National Air & Space Museum (NASM), Washington developed an exhibition 'Black Wings: The American Black in Aviation', the Director referred to this in the Museum's Research Report for 1984 by saying:-

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e. Based on unpublished internal management accounts of the RAF Museum and the London Transport Museum and conversations with the staff of the Science Museum, National Railway Museum and Imperial War Museum.

"The Museum's 'Black Wings: The American Black in Aviation' is perhaps the most popular single exhibition ever created at NASM."

(5)

The exhibition travelled as part of the Smithsonian's outreach programme and was very successful in areas that did not, normally, attract visitors to the museum. Sadly, it must be admitted that the attitude of many people to ethnic minorities is simply one of racial prejudice. Museums have yet to address this, both in the way in which they design exhibitions, and the composition of the museum profession. In the United States, of course, the black minority has existed for centuries rather than decades and has thus had time to make specific contributions to that country of a nature not yet possible in, say Great Britain or France where wide-scale settlement is more recent.

For most people the quality of life has improved over the last 20 or 30 years in that people have more leisure and consume more goods and services. In 1964, 46% of the population lived in homes which they owned; in 1984, this had risen to 61%. As an example of the consumer revolution it is acknowledged that the UK has the highest percentage ownership of video recorders and home computers in the world (6). This statistic is used to illustrate the particular effect that education, technology and leisure time have had on museums. The visitor is better educated, capable of understanding

relatively complex technology and increasingly available as a customer (by virtue of increased leisure time and disposable income). The quality of life has not been enhanced by totally good changes. Life is more stressful, more frenetic, and there has been a dramatic increase in crime. The implications for museums are those that take advantage of one (possibly by making museums more comfortable) and guard against the other (by ensuring that security is capable of reacting to trends).

Generally museums have recognised the differences in the community between the rich and the poor better than many other organizations. Unemployment in the 1980s has increased the gulf between our 'two nations' because of the distinct geographical basis where the south of the country is mainly prosperous, while deprivation is concentrated in northern areas. Museums and other organizations must realise that serious inequalities exist and that there are fundamental disagreements about how to cope with the problem. On the one hand there are those who see the regeneration of the economy as the first priority in order that welfare services may be afforded. Then there are those who believe that the inequalities must be reduced before it is possible to make progress on economic issues. The effect of this on museums in northern parts of the country will be more pronounced than in the south and the resolution of the problem, in the way museum managements must alter their perspectives to suit local conditions. The demographic changes are a significant

influence on how museums attract an audience. If organizations do not understand or adjust to changes in their environment they cannot hope to provide for themselves, their investors, members, or community. Lack of understanding of the environment will compound a false impression of the economy and society. For example, when studying the population it is necessary to look how size and composition has changed and evolved. Similarly, with politics it is change that is of most concern. For organizations to believe that they are their own world is often a fatal mistake. Their products and services must constantly evolve as a result of internal influence and the macro-world of the environment in which they operate. It is particularly important that senior managers understand the complexities of environmental influence on organizations, for it is often counter-productive to their work; a correct appreciation is vital, for empirical resolution to organizational problems that are discussed in this introduction, and in the chapters of Part Two of this thesis, are often inappropriate. In many cases the study of organizations is better than opinion, and analysis better than supposition.

Part Two does not delve into organization theory in such a depth as to provide a definitive study of the subject - this has yet to be done elsewhere. The purpose of this area of research has been to add to these management theories described in Part One and to develop them, where appropriate, into the management of institutions. This is achieved by

looking briefly at the historic perspective, including an element defending some early theories. Museums' specific problem of operating in an interdisciplinary sense and the problems of structure are fundamental to all organizations and these are included, as are those relevant to the divisions of work within museums. Co-ordination of activities, like division of work, is an area of research that requires greater emphasis in museums and the experience and findings of organization theory - applied to museums - results in a better appreciation of the role of managers in organizations generally and museums in particular. They give an appreciation of the need for management to ensure the linking together of museum departments to achieve a goal; the temporary exhibition is a good example for it often requires the input of a wide variety of co-ordinated departments to ensure success.

The two final elements of this Part are inter-related and concern the culture of organizations and the resolution or identification of conflict. Culture, like the environment, is often changing and an appreciation of the manager's ability to bring about change is an important area within museums. The identification and resolution of conflict is becoming more important as change, generally, is being brought to museums and galleries.

1. PUGH D S (Ed), (1971) - Organization Theory - Selected Readings - Penguin
2. ibid
3. STEWART R (1980) - The Reality of Organizations - Pan
4. HANDY C B, (1983) - Understanding Organizations - Penguin
5. BOYNE W J (1984) - National Air and Space Museum - Research Report - Smithsonian Institution, Washington DC
6. BEARDSHAW J, PALFREMAN D (1986) - The Organization in its Environment - Pitman

## CHAPTER SEVEN

### ORGANIZATION THEORY, AN HISTORIC AND CONTEMPORARY REVIEW

The label 'organization theory', like so many academic classifications, suffers from some ambiguity; field definitions tend to be hyper-sensitive territorial issues for those involved, it is therefore important to clarify dialectic terms at the outset. The phrase 'organization theory' is here used in the way it is utilised in business and management schools, that is, the references to topics such as organization structure, strategy, organization-environment, and power and influence. These form a sub set of what is often taught in the subject known as organizational behaviour (sometimes also known as 'human behaviour in organizations'); this heading also includes managerial psychology. There has been a recent tendency to distinguish between these two components of organizational behaviour (OB): organization theory and managerial psychology, as 'Macro-OB' and 'Micro-OB', respectively. These are all no more than linguistic conventions, which seem to enjoy some shared meaning within certain sections of the international business and management school academic community. There is some sense to them but anomalies are not hard to discern. For instance, whereas organization theory is mostly about 'big things' like corporate structure and environment, much of the literature on influence is about how individual managers interact with each



other and their private stratagems for advancing their interests (1).

Part One of this thesis dealt with those areas of management theory that have cross-fertilized organization theory in its relation to the individual. Part Two, and this Chapter in particular, looks at organization theory in its second component, ie the macro-sense.

Organization theory comprises such topics as structure, authority, power, formal organization, informal organization, bureaucratization, professionalization, democratization and the impact of changes in size, technology, task, uncertainty and public accountability (2). Much of organization theory is derived from Weber's work on authority and bureaucracy (3). Organization theory is particularly appropriate to museums as a great deal of emphasis is applied to the problems of coping with uncertainty and the information processing required thereby. This has been researched adequately by involving psychological concepts such as information processing capacity, search and scanning and decision making (4). It is the purpose of this thesis to broaden the meaning somewhat and to progress it onward from the psychological concepts and information processing capacities through decision making and directly into those areas of relevance to the peculiar requirements of museums. In looking at the historic perspective, it is necessary not only to recall the research of theorists, but also to realise that the subject does have

an empirical arm. This area of study is not purely theoretical, nor should the emphasis on theory in the title of this Part of the thesis be taken to imply any belief that it is, or that it should be so. There is an extensive literature on the field of studies of actual organizations and this tradition; nevertheless the theoretical perspective is essential for a basic understanding. In his book, "The Functions of the Executive", Chester Barnard stated that

"an organization may be understood as a set of roles orientated towards securing a goal" (5).

Organizations are not purposeful systems. Most commonly they are corporations, schools, universities, armies, hospitals, museums and other formal organizations. But they could also be two football teams arranging a competition, or a criminal gang undertaking a robbery, or a band of guerrillas set on revolution. While organizations of the former type usually have a legal existence, formal organization and formal boundaries, these characteristics are not necessary for the social system to be an organization.

Whilst a number of approaches have already been discussed as management theories (particularly Classical and Contingency Theory), it is necessary to be aware of additional schools of thought where their theories are applicable to organizations in general. The Classical School has already been examined and is one of the fundamental principles, not only of

management theory, but also of organization theories. The other main school of thought is sometimes referred to as 'the behaviorist school', but there are a number of others which will be dealt with here.

Barnard was one of the first writers to take a behavioral view of the subject; he, at one time, served as President of the New Jersey Bell Telephone Company. His theories were prompted by a view he expressed in his book "The Functions of the Executive":-

"Nothing of which I knew treated the organization in a way which seemed to me to correspond either to my experience or to the understanding implicit in the conduct of those recognised to be adept in executive practice or in the leadership of organizations. Some excellent work has been done in describing and analyzing the superficial characteristics of organizations. It is important, but like descriptive geography with physics, chemistry, geology and biology missing" (6).

As we have already seen, Classical Theory implied that authority is delegated from the top down, Barnard thought of it as delegated upward:-

"A person can and will accept communication as authoritative only when four conditions

simultaneously obtain: (a) he can and does understand the communication; (b) at the time of his decision, he believes that it is not inconsistent with the purpose of the organization; (c) at the time of his decision, he believes it to be compatible with his personal interest as a whole; (d) he is able mentally and physically to comply with it." (7)

Barnard also felt that most earlier discussions on organization had put too much emphasis on economic motives. He believed that there were more important elements, such as inducements giving opportunity for distinction and power; desirable work conditions; a chance to experience pride in workmanship; the feeling of working towards altruistic ideals; pleasant associations with others; the opportunity for participation in the course of events, and what he termed "the condition of communion" (8), by which he meant membership of a group that not only provides an opportunity for companionship but mutual support for personal attitudes - this could be termed a 'feeling of belonging'. This is not to say that incentives provided by an organization would work for all persons in that organization. In addition most organizations are probably never able to offer all the incentives that motivate workers to a more co-operative effort. For these reasons, Barnard believed that organizations should use persuasion as a means of motivation and in this way his analyses add considerably to those of the classical theorists.

The thrust of his arguments fell on correct leadership and the proper selection of leaders as the really important factor in organizations; the realization that good organizations can only be developed by good management are evident in this approach.

Many of the sociologists who have been studying the effects of various types of organization have laid great stress on role conception and role interpretation as points to be studied in considering the motivations that prompt action by people within the organization. People have conceptions of both their own and other people's roles; they are also prompted by a natural human inclination to further their own goals. E. White Bakke of the Yale Labor and Management Centre approached the subject of organization from the viewpoint that it embodies a fusion process (9). Bakke pointed out that the individual hopes to use the organization to further his own goals, while the organization attempts to use the individual to further its goals. He stated that, (in the fusion process),

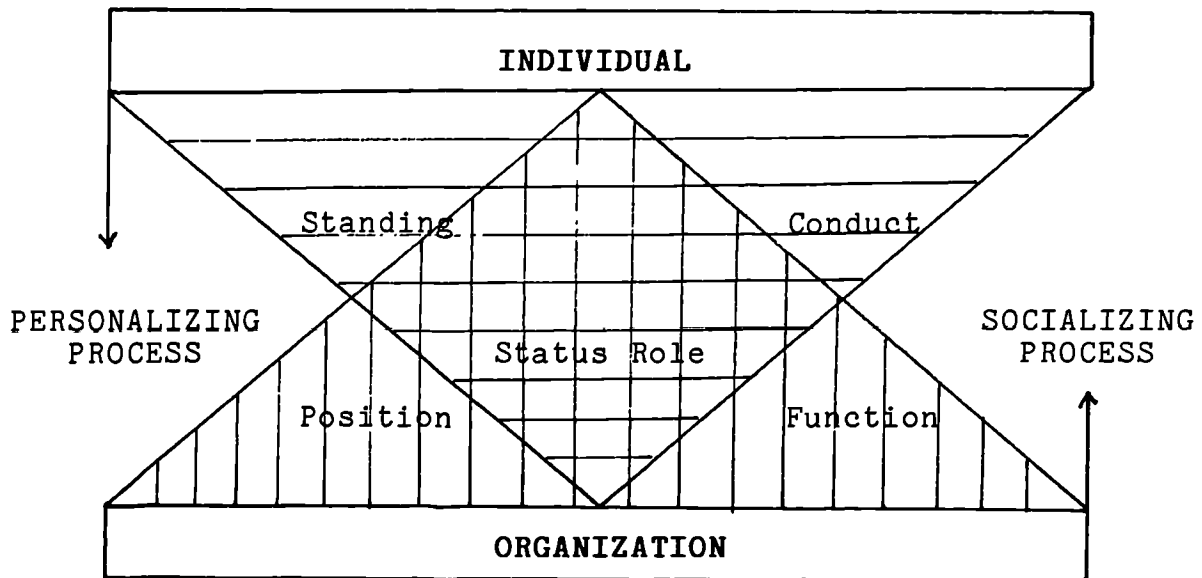
"...the organization to some degree remakes the individual and the individual to some degree remakes the organization" (10).

Bakke listed the individual's goals as, security, progress, and justice with respect to:-

- a) Possession of means
- b) Optimum performance
- c) Health or internal harmony
- d) Understanding
- e) Autonomy or freedom of movement and decision
- f) Integration or significance and effective relatedness
- g) Respect (11)

The attempt to make the formal organization a means of reaching these goals was termed as "the personalizing process". The "fusion process" is the joining of the personalizing process and the "socializing process", which is accomplished by elements Bakke referred to as the "bonds of the organization" and included the formal organization, the informal organization, the work flow and the work assigned, and the system of rewards and penalties (12).

The model for the fusion process is shown in Figure 1 below. "Standing" in this case is the standing the man desires to occupy (eg leader, follower, critic, honest man, loyal man). It is a fusion of these personal goals and his actual position and function in the organization that determines his role in the organization.



**The Fusion Process**

FIGURE 1

The fusion process is designed to describe what actually happens within an organization rather than to lay down rules about organizing, although some guides to both executive conduct and organization structure may be implicit in his theory. For example, he says:

"The question about the writing of individual and team job specifications becomes not merely, 'how can these specifications be written to assure that all the activities required by a successful organization shall be performed?', but also 'how can the organizationally necessary tasks incorporated in the activity required of participants be made more

compatible with the activity the participant needs for personality realization?'. "

"The question about loyalty to the organization is not merely 'what can the organization do for or to its participants in order to win their loyalty?', but also, 'how can what the participant does, ie his organizational function, be so arranged that loyalty is generated as a by-product of his organizationally and personally effective participation in organizational activities?'" (13).

An associate of Bakke, C Argyris, stated that a basic conflict existed between the personalizing and socializing process, if the socializing process required people to work at jobs, it:-

- 1) would tend to permit them little control over their workaday world,
- 2) would tend to place them in a situation where their passivity rather than initiative would frequently be expected,
- 3) would tend to force them to occupy a subordinate position,
- 4) would tend to permit them the minimum degree of flexibility and fluidity, and tend to emphasise the expression of one or a few of the agent's relatively minor abilities,



5) would tend to make them feel dependent upon other agents (eg the boss) (14).

Argyris's points are interesting when applied to the museum context. Museums contain experienced and qualified professionals working in subject-specialist areas over which they have little to do with the relevant management and policy making of the museum itself. They therefore react passively and their initiative is often stifled in the ways categorised by Argyris. They may lack any certain progression in the profession generally and, in some cases, poor knowledge of the overall aims and objectives of their institution forces them to occupy a subordinate position. The authoritarian styles of management already highlighted as common in museum management generally (see Part One) tend to require subordinates to rely greatly on their superiors. Indeed, Argyris could well have been talking about museums when he stated that the conditions that produced a basic conflict between the personalizing and the socializing process were most likely to obtain where there was great task-specialization (which would include subject-specialization), and strict observation of the unity-of-command and span-of-control principles (15).

He concluded that there is a basic incongruity between the needs of a mature personality and the requirements of a formal organization developed in mind with the classical principles.

This is a blueprint for the ways in which museums are generally organised in that they require employees to be passive, dependent, and subordinate; the ways in which national museums and local authority museums are forced to budget, (with very short terms to coincide with central and local government funding) produce short time perspectives and conditions that may lead to frustration in that there is a lack of perception regarding the feasibility of undertaking some long-term curatorial tasks which may seem impossible to implement because of budgetary constraints. As museum employees are generally mature, highly qualified individuals, the inevitable incongruity increases; as the formal structure, based on the classical principles, is made more clear-cut and logically tight; as one goes down the line of command; and as jobs take on more and more assembly-line characteristics with a realization of little hope of ever completing them (16).

Other important side effects of the prescriptions offered by the classical theorists in relation to organization theory have been postulated. R K Merton has pointed out that the demand for control on the part of top management makes itself felt as a demand for reliability; that is, a demand that subordinates behave as expected (17). This produces:-

- 1) a reduction in personalised relations. Each official reacts to other members of the organization not as unique individuals but as representatives of positions that specify rights and duties.

2) internalization of the rules of the organization. Rules become ends in themselves.

3) increased categorization of decision making. Each decision is pigeon-holed and handled according to definite procedures and criteria. This tends to make deciding more mechanical, and the criteria used in selecting alternatives may not include all the factors that bear on the situation (18).

The parallels in museums are clear. The larger museums in both the national and local authority sector are so structured to contain separate disciplines (usually by department) which, whilst operating to official museum policy also, in many cases, work to unwritten customs and practice. Acquisition and disposal policies coupled with the aims and objects of museums which, over recent years have become particularly important, have resulted in initiative, enterprise, and entrepreneurialism being stifled through the rules having become ends in themselves. Decision making, whilst being handled by definite procedures and criteria is often put off in favour of a 'soft option' strictly in line with the subject specialization of the individual or department concerned. In many cases decisions are mechanical and few alternatives are considered that include a broad canvas of factors that may bear on the situation in general, or the museum policy in particular.

This rigidity may make it easier for senior management in museums to predict exactly what their subordinates will do, but it forecloses the possibility of major contributions that often require movement away from accepted procedures. There is a definite tradition of conformity within museums; this type of approach has been derided in such books as 'The Organization Man' (19), and 'Life In The Crystal Palace' (20).

A chain reaction that is often, in part, seen in museums might be:

- 1) Management institutes a formal organization in which tasks are very finely subdivided and supervision is close.
- 2) Because individuals are left little scope, they tend to become apathetic about their job.
- 3) Finding little satisfaction in the actual work, individuals seek it through such means as socialising during working hours and taking longer coffee breaks.
- 4) Management sees this as a failure on the part of the supervisors and therefore prescribes their role more carefully.
- 5) Supervisors themselves become apathetic.
- 6) Failure of the supervisors to do more than blindly enforce

rules leads management to insert another layer of supervision between the first-line supervisors and the level above them.

There are obviously other ways in which this chain reaction could actually take place but there are examples (particularly in the National sector) throughout the museum and gallery world.

Appropriate delegation of authority is a basic management principle, but this false insertion of another layer of supervision as a result of the typical chain reaction described above tends to increase administrative costs through such factors as:

increased training costs; more conflict, which may develop with greater subdivision and more semi-autonomous units; and divergence of the use of the sub-units' goals from those of top management (21).

The specialists in behaviorist theory essentially take an incentive-based approach to the organization structure. They are concerned with the ways in which the goals of individuals and those of the organization can be made to fuse, or at least coincide to some extent. There is an additional line of thought which has been termed 'the motivational approach', which is similar in many respects to the 'human relations approach' already described in Part One. In his book 'A Motivational Approach to a Modified Theory of Organizations

and Management', Likert stressed the importance of the work group. Likert concluded that:-

" .... management will make full use of the potential capacities of its human resources only when each person in an organization is a member of one or more well-knit, effectively functioning work groups that have high skills of interaction and high performance goals" (22).

Likert believed that management should establish groups that meet these criteria rather than adhere to the traditional man-to-man pattern. These groups in turn should be linked by means of overlapping groups of supervisors. In order to ensure that the overlapping supervisors perform their functions adequately,

" ... it will usually be desirable for superiors not only to hold group meetings with their own subordinates, but also to have occasional meetings over two hierarchical levels" (23).

A corner-stone of this theory is a research finding that good supervisors (a) tend to have more influence on their own superiors than poor supervisors. When supervisors, who have an above-average influence with their own bosses, follow the

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a Supervisors in this context can mean any level of authority below the topmost level.

procedures that are generally considered to be good supervisory behaviour, their subordinates tended to react favorably. But when supervisors who were below average in the amount of influence they had on their superiors practised the same desirable supervisory procedures, they usually failed to obtain a favourable reaction from their subordinates and not infrequently got an adverse reaction. Strengthening the bonds of organization by the overlapping system of supervision is believed to ensure the three-way communication (up, down and sideways between people on the same level), and to give each supervisor some opportunity to influence his superiors. In this way, it is thought, the goals of the people in the organization and those of the organization itself will become compatible, if not identical.

Traditionally, the majority of museums have followed the classical approach, and the present structures are still characterised by hierarchy, a division between line and staff, and a series of precisely defined jobs and relationships (see Appendix D for examples). The upshot of this application is that museums, generally, are being managed in an inappropriate way in the light of behaviorists' findings. Behaviorists' theories accept hierarchical form but believe it can be much improved by less narrow specialization, by permitting more participation in decision making on the part of the lower ranks and by a more democratic attitude on the part of managers at all levels. These features are not impossible to achieve with classical principles (see Matrix Structure -

Chapter 8), but in the case of museums they are often used too rigidly; more emphasis on human resources may lead to greater motivation and a greater use of the human resources available within museums. Likert's overlapping group of supervision requires some sort of change in formal structure, but not a very drastic one. One suggested organization structure based on behavioral theories is what is known as the "organic organization" - a structure in which there is a minimum of formal division of duties. Theoretically each person in the organization contributes to the best of his ability to the solution of any problems that arise, and so far as the regular work is concerned there is more or less general agreement about who should do what, since each person is known to possess certain skills and to lack others. This approach is certainly appropriate to small museums and galleries where there are few staff. There are many museums where people have job titles which indicate that they are expected to do a certain type of work but the boundaries of their jobs are not set formally or precisely; they often carry out work that is ordinarily not expected of one with a similar title - work demanding either a higher or a lower skill than they ordinarily exercise. This also takes place with some small groups within larger museums that are essentially organic in nature. It may also be practical to divide work to be undertaken by temporary task forces (or matrices - see Chapter 8) in which membership will shift as needs and problems change. W G Bennis has described this type of organization as follows:



"First of all, the key word will be temporary. Organizations will become adaptive, rapidly changing temporary systems. Second, they will be organized around problems-to-be-solved. Third, these problems will be solved by relative groups of strangers who represent a diverse set of professional skills. Fourth, given the requirements co-ordinating the various projects (articulating points or 'linking-pin' personnel will be necessary who can speak the diverse languages of research and who can relay and mediate between the various project groups. Fifth, the groups will be conducted on organic rather than mechanical lines; they will emerge and adapt to the problems, and leadership and influence will fall to those who seem most able to solve the problems rather than to programmed expectations. People will be differentiated, not according to rank or roles, but according to skills and training... Though no catchy phrase comes to mind, it might be called an 'organic-adaptive' structure (24).

An example of the application of this kind of behavioral idea might be the development of temporary exhibition programmes within a museum, where groups of multi-disciplinary individuals are brought together for the temporary task of putting together specific exhibitions. This technique is

used in a number of museums in the United States of America, particularly the National Air and Space Museum and the Boston Childrens' Museum.

One group of writers has suggested that it may be possible to have several different types of groups, not necessarily temporary, within the same organization (25). The work of these groups would be largely repetitive and routine, work that required solutions to non-repetitive problems, work which may be unique but repetitive, and work that would be unique and non-repetitive. The first type of group would be largely organized along classical lines, but feedback on results would be to members of the group as well as to the administrative system; members of the group would be expected to present suggestions and improvements. The second type of group would negotiate with the administrative group on resources and output, and specialists within the group would largely determine the processes to be used. The third type of group, which would be made up of quasi-independent craftsmen or professionals, would have still greater autonomy while the fourth type would have a high degree of autonomy with major responsibility for both planning and control of its work. This 'organic-adaptive' structure on a semi-permanent basis presents a sound justification for its use in museums. Nevertheless, fundamental changes would be needed to the classical principles (which are so often allied to the scientific approach within museums) and by individual managers with regard to their duties as described in Part One.

The equilibrium or survival opportunities and possibilities of an organization depend to a very large extent on its ability to induce co-operation, particularly in discussing decisions. The hierarchy of decision making has been expanded into a method of actually structuring an organization. The suggestion being that the structure is designed (see Chapter 9) through an examination of the points on which decisions must be made and the persons from whom information must be required if decisions are to be satisfactory. The theory has been termed "the decision-making approach". An element of this approach has been called "functional teamwork" which ensures that decisions regarding various areas are made by those most expert in the areas. G. Fisch suggests that the distinction between line (b) and staff be done away with and that all functions be given authority and decision-making power in their own functional areas. Fisch says:

"There is a logical sequence of decisions .....

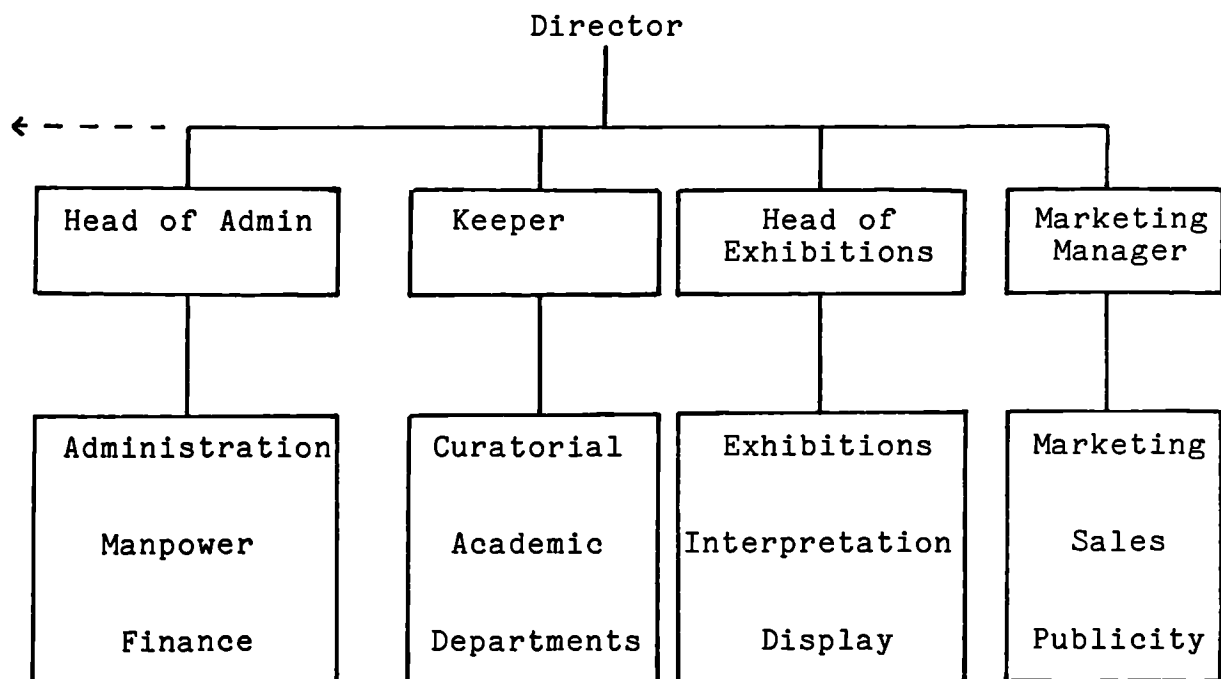
Thus, the first decision relates to the product and service mix; and once that is made, then manpower-planning makes decisions about manpower, size of the staff, composition; finance makes decisions about financial requirements; manufacturing makes

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b. The term line is concerned with the basic objectives of an organization; for example, in a manufacturing concern, line executives would be concerned with production and sales; in a museum a curator would be concerned with acquisition, conservation and preservation of artifacts.

decisions as to production schedules; marketing makes decisions as to its sales effort to achieve the called-for sales results; and so on ..... There is teamwork, but only to the extent that decisions of one function impinge on the operating efficiency of another" (26).

This 'logical sequence of decisions' can be illumined by looking at part of a typical organization chart for a medium-sized museum.



Typical Organization Chart

FIGURE 2

Theorists have stated that an organization has many properties in common with a living organism. They have treated organizations as such by describing their development, growth, the reaching of a peak, then often (or even usually) a decline and finally death. They also equate the 'organism' to the relevance of reactions to it from its environment. Like any biological organism organizations are made up of many parts that interact with each in varying and complex ways. This has led some theorists to conclude that an organization, like an organism, cannot grow and still function unless the balance between its various parts is maintained in some fairly exact ratio, an example of which could be the ratios in geometry; ie the relationship between the radius of a circle and its circumference remains the same no matter how large or how small the circle is.

In support of this idea, M Haire has developed what he calls "the square-cube" theory. As the mass of an object is cubed, its surfaces are only squared, and Haire believes that something similar occurs in organizations. Haire examined a number of companies and discovered that a constant relationship continued to exist between "surface" employees (that is, those maintaining relationships with customers and others outside), and "inside" employees. The analogy for museums would obviously be those engaged on "insider" research (academic staff), and those involved in the public face of the museum (exhibit creators/designers and museum attendants). This is an interesting approach; for example, if the cube root

of a number of inside employees doubled, the square root of the number of outside employees should also double. Thus if an organization started with twenty-seven inside employees (cube root 3) and nine outside employees (square root 3), and grew to the point where it had two hundred and sixteen employees (a doubling of the cube root to 6), the square root of the number of outside employees would be double and the organization would have thirty-six people in that category (27). This type of growth has been a problem within museums, particularly in the National sector. The mathematical premise employed by Haire has other side effects concerned with resource requirements, particularly financial resources for the payment of staff. Dr Neil Cossons, Director of the Science Museum, has stated that museums whose staff costs are 60% or more of their total annual revenue expenditure are inefficient organizations in that the resources necessary cannot be applied properly to the number of staff employed (28). This is a serious problem for many national museums which currently face stagnation (in real terms) of funding from government which is forcing them to seek plural funding. In the latest report of the Board of Trustees of the Victoria & Albert Museum (1983 - 1986), the Chairman, Lord Carrington, admits that the V&A currently spends 82% of its total grant on wages and salaries. He says:

"If the present system continues, a forward projection into the 1990s brings that amount up to 90% or over, leaving us with far too little money to

run the Museum, let alone improve it." (29)

It is interesting to speculate on a mathematical relationship but it is quite possible that the ratio, as described by Haire, is not inevitable like the relationship between the circumference of a circle and its radius. W H McWhinney has suggested that the original relationship may have occurred because economies of scale dictated the size of each group, and the ratio may have remained constant because of tradition (30). The mathematical possibility of predicting results of various organization changes has been facilitated through the use of computers, since this makes it possible to take a very large number of variables into account. As discussed in Part One , the 'systems approach' has developed from mathematical theories regarding organizations, but has found greater favour for managers in dealing with day-to-day individual management problems; accordingly, the systems approach can be viewed as a link between management and organization theory. In terms of organization theory and particularly those theories and their relevance to the museum context, it is bordering on the impossible to find mathematical values to each of the many variables that make up a system.

Organization theory has been developed at many levels: philosophical, logical, theoretical, methodological and empirical. This Chapter has been concerned with the philosophical, logical and theoretical elements in order to deal, in more detail, with specific areas and their



relationship with museums and galleries. Nevertheless, organization theory enables a better understanding of how organizations may be helped or hindered through certain collective arrangements. Unfortunately, organization theory has come into disrepute in many quarters of late and has been treated superficially in training with the inevitable result that the traditions and achievements of this branch of learning, and the research that has been undertaken in the past are wasted. The purpose of this Chapter has been to consider the major useful theories that can be accepted in museums as a way forward in the ever-more difficult environment in which they operate.



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## CHAPTER EIGHT

### ORGANIZATIONAL STRUCTURE

The structure of an organization comprises all the arrangements by which its various activities are divided between its members and their efforts co-ordinated. Indeed, without such structure, the people involved would be simply a group of individuals or at best a collection of cliques, and not an organization at all. To be an organization - whether a multi-national, a multi-corporation, a worker's co-operative, a museum or gallery - implies some kind of structure. The most fundamental problem that can arise is when the structure is inappropriate to the function of that organization.

'Structure' is normally associated with formal responsibilities, the typical organization chart is an example of this. However, it also covers the linking mechanisms between the roles and the co-ordinating structures of the organization, if any are needed. The environment in which the organization operates and the culture of the organization itself all have a bearing on an appropriate structure.

'Appropriate' would be determined by a variety of forces: the technology, the market, the size of the organization, and its people. In his book 'Understanding Organizations', Charles Handy states that:

"The problem now is to make this conceptual doctrine of 'appropriateness' operational in designing an organization's structure. In pursuing an optimal structure, organizations have normally followed an implicit re-formulation of Ockham's Razor - 'As simple as you can, as complex as you must'. Or, to put it another way, the designer of organizational structures needs to tread a tight-rope stretched between the pressures for uniformity on the one hand and diversity on the other" (1).

Clearly, there are many different ways of deciding how an organization's work is to be divided up and co-ordinated. Different decisions would give rise to different structures. To be as efficient as possible an organization needs an appropriate structure. What may be best for one organization might not be best for another. In addition, what may be perfectly correct for an organization in one area of time may not be appropriate during a different period of time or if the environment or culture changes. Museums tend to have particularly traditional structures which have remained with them for many years. Recognising that structural design and organization structure generally should be reviewed (and if necessary altered) regularly to take account of external and internal changes is a fundamental part of organization theory.

It is not difficult to assume that if an inappropriate structure is either chosen or perpetuated after it is no longer relevant, structural problems will ensue.

Many of the current organizational problems within museums and galleries are a consequence of inappropriate structures as a result of the non-recognition of external influences and internal problems. Any organization may encounter problems concerned with finance, production, marketing, technical developments, the law, its association with its staff and the public, and so on. However, these do not necessarily bear greatly on the problems arising out of the way the organization is structured. Paradoxically the structure exists in order that the organization's work can be accomplished, yet that structure can itself create problems in accomplishing the work. Whether it actually does so or not depends on how appropriate the structure is to the individual organization and how well that organization implements its own structural design.

It is not always clearly apparent that structural problems exist. Indeed, such problems may often appear to be due to individuals' inadequacies rather than an overall inappropriateness of the main structure. In his book, "Organization: A Guide To Problems And Practice", Professor John Child lists a number of 'symptoms' of structural problems, or as he calls them, 'consequences of structural deficiencies'. This list comprises:-

- a) Low motivation and morale,
- b) Late and inappropriate decisions,

- c) Conflict and lack of co-ordination,
- d) Rising costs,
- e) Inadequate response to changing circumstances, (2)

Practically every organization will display a few of these problems, but museums and galleries sometimes have a high proportion in relation to their overall effectiveness. This is particularly applicable during times of change; recent years have produced changing circumstances for museums and galleries throughout the United Kingdom. Most organizations are not designed: they develop. Indeed there are several studies which draw on biological analogies that describe organizational phenomena. But not all organizations adapt equally well to the environment in which they grow. Many, like the dinosaur of great size but little brain, remain unchanged in a changing world. This need for continual growth and development is paramount, particularly in museums which are already thrust into a radically changing environment. Many museums, particularly those in the National sector, have been in existence for many years; they have grown and developed from small private collections to large bureaucracies. During their existence the environment in which they operate has changed many times; more elemental changes regarding funding, employment law, visitor services, etc., have all produced an effect in the past decade that has demanded a review of the appropriateness of their structures which, in most cases, has not been carried out. The upshot has been that there are a number of inappropriate structures

within traditional museums whereas relatively new, admittedly smaller, independent sector museums have opened with considerable thought being given to their structural design.

To illustrate the contrasting approaches to structure and the fact that different basic designs give rise to organizations with very different characteristics, it is interesting to look at the two extreme ends of organization structure. At one end is the kind of organization which might be described as a bureaucracy; bureaucracies normally have a rigid hierarchical structure at their heart. At the other extreme is the organization with the characteristics of an 'adhocracy', which is very often built on a temporary, loose, and informal, structure. Between the two extremes, some organizations will be mainly bureaucratic but with some elements of adhocracy here and there; others will be largely adhocratic with some elements of bureaucracy. Any of the possible mixtures could be appropriate to the organization's circumstances.

### Bureaucracy

That museums generally observe scientific and classical principles of management has already been posited; these approaches produce an organization that is essentially bureaucratic, a term that was defined by sociologist Max Weber as an organization which:-

" 1. The regular activities are distributed in a fixed way as official duties."

" 2. Jobs are arranged in a hierarchy, with each job holder's authority to command and to apply various means of coercion strictly defined."

" 3. There are written documents to govern the general conduct of the organization (3)."

As a form of organization, the bureaucracy has been with us for thousands of years. It is the dominant type of organization in most kinds of activity, whether industrial, commercial, military, public service, or whatever, all around the world. It is widely accepted as, in general, the most efficient and the most fair way of structuring organizations of any size. To many people the word 'bureaucracy' denotes an organization that is inefficient and frustrating to work for, or to deal with. But the extent to which an enterprise organized on classical lines exhibits these faults depends less on the organization structure itself than on how rigid the rules are, and how much leeway is permitted the job holders at various levels. Weber thought of a bureaucracy as the most efficient form of organization in that it would substitute a rule of law for a rule based on the whims of those who happened to be in charge. In the latter case, he said, superiors were apt to be moved by, "personal sympathy and favour, by grace and gratitude" (4). Some of the



complaints that can be made against bureaucracies are as follow:-

Rigid rule following.

Over-staffing.

Empire building.

Paper shuffling.

Impersonality.

Stifling of initiative.

Slowness, etc.

Weber, from his observation of existing organizations, set out to describe the 'ideal model' of rational, efficient organizations (a). Any organization can be appraised as more or less bureaucratic in terms of how closely it fits the features picked out by Weber following his outline of the 'ideal model' of bureaucracy in "The Theory of Social and Economic Organization" (5) . Weber's model of bureaucracy included:-

### Specialization

The work of individuals and departments is broken down into distinct, routine and well defined tasks.

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a In this context 'ideal' means 'purest possible example' rather than 'most desirable'; whether a pure bureaucracy is desirable would depend on the circumstances.

### Formalization

Formal rules and procedures are followed to standardize and control the actions of the organization's members.

### Clear Hierarchy

A multi-level 'pyramid of authority' clearly defines how each job-holder at any level is under the control of a job-holder at a higher level.

### Promotion By Merit

The selection and promotion of staff based on public criteria (eg qualifications, examinations and proven competence) rather than on the unexplained preferences of superiors.

### Impersonal Rewards and Sanctions

Rewards (eg bonuses) and disciplinary sanctions are applied impersonally by standardized procedures, so that justice is seen to be done.

### Career Tenure

Job-holders are assured of a career structure and a job for life, in the expectation that they will commit themselves to the organization.

## Separation of Careers and Private Lives

People are expected to arrange their personal or family life so as not to interfere with the activities on behalf of the organization. (6)

Weber's model is obviously of an ideal organization, but it is not difficult to apply the outline as detailed above to many (particularly the larger) museums and galleries.

However, that should not be taken to mean that museums and galleries have an ideal structure, for the bureaucratic model as explained by Weber may no longer be appropriate for the circumstances or environment in which they operate. It is also highly unlikely that any organization can be made to run as a totally fair and efficient, impersonal machine. Many of the features of bureaucracy can on the one hand be beneficial, yet on the other hand reflect badly on the organization. For example, Weber's model deals with employees.

His ideal bureaucracy excludes irrelevant or secret criteria for choosing, promoting, rewarding or punishing employees and establishing rules and procedures. Employees are to be assured of job security even if they lose their original skills or their skills eventually become outmoded. Each employee knows the rules and procedures that delineate his own area of responsibility. At the same time, the vertical hierarchy establishes clear lines of authority so that each employee knows who his boss is. Employees' private lives are

to be kept separate from their lives in the organization. There are obviously clear potential benefits here. The open criteria to protect employees against unfair treatment from prejudiced superiors was a precursor to employment protection legislation which is now on the statute books of this country.

The expected separation of private lives and organizational lives may also protect employees from having their efficiency or job satisfaction threatened by how well, or poorly, they or colleagues are getting on with their spouse, children, and others outside the workplace. The promise of job security encourages employees' commitment to the organization and increases their willingness to master new skills that might be of limited marketability outside the organization. This is particularly appropriate to the museum context in the very specialised nature of many of the tasks undertaken by museum professionals.

Employees may well appreciate the fact that their jobs are clearly defined, so that they know the limits of their responsibilities without fear of reprimand for over-stepping the mark. The employees also appreciate the vertical hierarchy that tells them from whom to seek a decision and to whom to take problems.

There are also potential problems. There is no doubt that job security in some cases may make employees complacent and lazy. Rules and procedures for reward may leave it unclear how to deal fairly with any achievements and malpractice that

are at all out of the ordinary. In the museum context this is particularly relevant if some employees feel alienated by the degree to which their highly specialised jobs are defined for them, leaving them little room in which to be individuals rather than replaceable 'cogs in the machine'. Such alienation can be increased by what may seem to be the uncaring impersonality of an organization that fails to take account of the personal lives of its members. There is an increasing dissatisfaction in the subordinate areas of museums and galleries over their contact with senior management - particularly in the larger local authority and National sector museums. This also produces an effect in the university sector where senior management of a university museum may well be vested in academic professorial staff with very little day-to-date contact with the workers in the museum. These, very real, situations may result in power becoming unhealthily concentrated towards the top of the hierarchy, leading to, and supported by, a disinclination to take responsibility and apathy further down the structure.

These are potential structural problems; whether or not they actually develop within a particular bureaucracy depends, among other things, on the sensitivity and skills of individual managers in applying management theory to organizational problems.

The same mixed picture of benefits and potential problems would appear when a bureaucracy's rules, routines and

standardized procedures are examined. In fact, standardization is the very essence of bureaucracy. It is meant to provide organizational control by ensuring that members behave in predictable ways. Standardizing those parts of the organization's affairs that can be predicted means that people do not waste time re-inventing the wheel. Nor are different people inside or outside the organization dealt with unfairly, or with very different degrees of effectiveness, merely because the organization's members they deal with happen to differ from one another in values, preferences or approaches. The code of conduct for museum professionals has attempted to standardize professional conduct from sector to sector and in so doing has perpetuated the bureaucratic benefit of a defined structure for professional tasks. Nevertheless, this beneficial bureaucratic approach poses several potential problems for management. It is a fact that many organizations become so pre-occupied with rules, regulations and routines that they cease to act in the best interests of employees, clients or customers. The rules become the masters rather than the servants. The staff begin to act as though the organization's prime purpose is to maintain its own procedures.

The chief problem, however, emerges if the affairs of the organization begin to be less predictable. In this case, the benefits of standardization will weaken. If the organization is changing, growing, and entering new fields (or if things are changing around it), then its rules and procedures may be

the cause of it being stifled and eventually brought down. They may also prevent it from changing fast enough to cope with the changes in its environment and culture. New types of decision and action may be required by the new circumstances but, since these are not governed by existing rules and routines, they may be too difficult for members to contemplate, let alone change. Instead, people may go on applying (or misapplying) rules that no longer properly relate to the situation being dealt with. The result will be unfair treatment and frustration, for both the organization, its employees, its clients and customers.

It may well be that changing the rules and routines in a bureaucracy is, by its very definition, nobody's business. Someone may eventually recognise that 'the market is being lost to our competitors', or that 'all our best specialists are being enticed to other employment elsewhere', but it may be too late to do anything about it. By the time a properly constituted working party is commissioned, has received and considered a confidential report from some specially authorised research group and reported back to a board or committee, the organization may well be in a particularly parlous circumstance.

This has been succinctly described by Herbert A Simon in his book "Administrative Behaviour", where he states that the unity of command is incompatible with the principles of specialization;

"One of the most important new systems which authorities put in an organization is to bring about the specialization in the work of making decisions, so that each decision is made at the point in the organization where it can be made most expertly .... If an accountant in a school department is subordinate to an educator .... then the finance department cannot issue direct orders to him regarding the technical, accounting aspects of his work ..."

"The principle of the unity of command is perhaps more defensible if narrowed down to the following: in case two authoritative commands conflict there should be a single determinate person whom the subordinate is expected to obey; and the sanctions of authority should be applied against the subordinate only to enforce his obedience to that one person .... even this narrower concept of unity of command conflicts with the principle of specialization, for whenever disagreement does occur and the organization members revert to formal lines of authority, then only those types of specialization which are represented in the hierarchy of authority can impress themselves on a decision." (7)

This quotation neatly describes the current situation in many museums and galleries where senior management (particularly at



Keeper/Dept.Head and Director level) are subject specialists in their own right. The possibility, therefore, of decisions being made with a bias towards their specialization (or at least closely allied to their specialization) are more than likely. This conclusion, therefore, advocates the fundamental change in the current system of appointing subject specialists to senior hierarchical positions within museums and galleries. Obviously, there is a need for academic excellence to be correctly supervised and high academic achievement is a precursor to acceptance in the museum and gallery profession at the higher levels. However, there is every reason to believe that senior posts in museums should be occupied by subject specialists with considerably more management experience and training than is currently the case.

Bureaucracies generally work best when the organization is large, when its sphere of operation and its activities are stable and predictable and when work can sensibly be standardized. Nevertheless, these conditions apply in the vast majority of organizations employing more than a handful of staff. But where an organization faces changes and uncertainty, standardization may no longer be so helpful. If it is to survive and prosper, the organization must then be free of its established procedures and respond afresh to the changed situation. Clearly this can be done or many of our most successful institutions that are still organized according to Weber's bureaucratic principles, would not be in

existence. There is every reason for believing that the principles of bureaucracy are valid within museums, but there is a need for a parallel structure that can be evoked when changes are perceived to be necessary and there is a requirement for building in some form of structure which will allow museums to manage their way out of potential structural problems at a time when certain aspects of bureaucracy have become inappropriate. It is obvious to me that the beneficial features of bureaucratic structure should be maintained within museums but there is a definite move (particularly in recent years) for something else to provide those benefits without allowing the disadvantages to take hold in such a way that the organization becomes inefficient and declines.

Organization theory has moved ahead in recent years to take these problems into account. The Latin term 'ad hoc' is now used in this sense to build the word that best describes a new structural form, at the other end of the scale, which can be applied to alleviate problems caused by traditional bureaucratic principles. The term to describe this is 'adhocracy'.

### Adhocracy

The Latin term meaning 'for this particularly purpose only' is used to fabricate a word which is an organizational structure to deal with some special issue, probably for a limited period of time. It is like no other structure (eg hierarchies) set up to deal with all issues for the foreseeable future.

Adhocratic structures may be set up fast, in response to a sudden need, and have a short life: they will be as well planned and effective as the people involved make them. They are temporary task forces or matrices in which membership will shift as needs and problems change. Warren G Bennis has described this type of organization as follows:-

"First of all the key word will be 'temporary'. Organizations will become adaptive, rapidly changing temporary systems. Second, they will be organized around problems-to-be-solved. Third, these problems will be solved by relative groups of strangers who represent a diversive profession of skills. Fourth, given the requirements of co-ordinating the various projects, articulating points or 'linking-pin' personnel will be necessary who can speak the diverse languages of research and who can relay and mediate between various project groups. Fifth, the groups will be conducting on organic rather than on mechanical lines; they will emerge and adapt to the problems and leadership and influence will fall to those who seem most able to solve the problems rather than to programmed role expectations. People will be differentiated, not according to rank or roles, but according to skills and training ...." (8).

Some theorists have suggested that it might be possible to

have several different types of groups, not necessarily temporary, but within the same corporation (which may be a bureaucracy) (9). These include groups whose work is largely repetitive and routine; those whose work requires solutions to non-repetitive problems; those whose work is unique but repetitive, and those whose work is both unique and non-repetitive.

The first type of group would be largely organized along bureaucratic or classical lines, but feedback on results would be to members of the group as well as to the administrative system, and members of the group would be expected to present suggestions for improvement. The second type would negotiate with the administrative group on resources and output, and specialists within the group would largely determine the processes to be used. The third type, which would be made up of quasi-independent craftsmen or professionals would have still greater autonomy, while the fourth type would have a high degree of autonomy with major responsibility for both planning and control of its work.

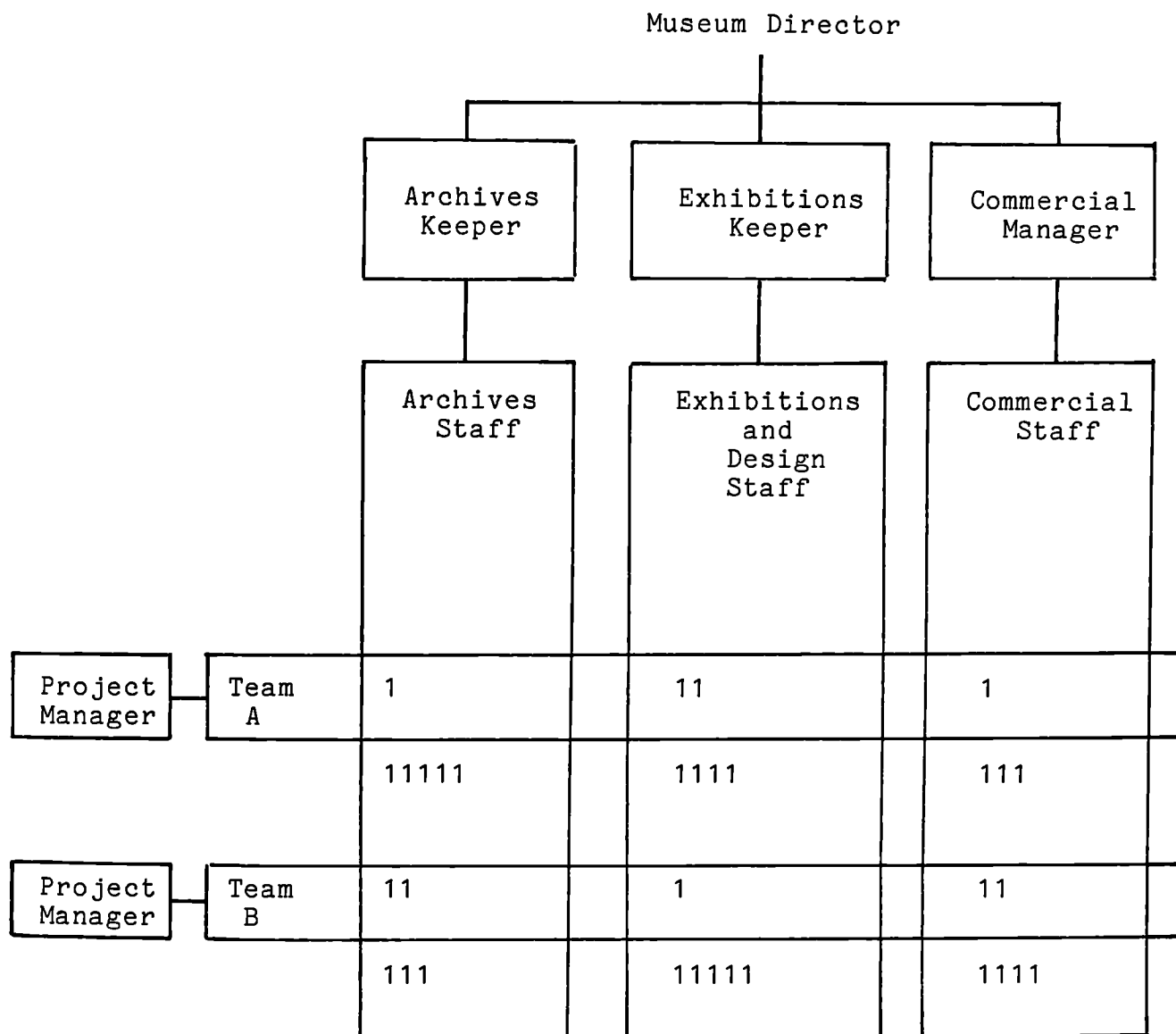
Obviously there is no such thing as a 'pure' adhocracy. Like bureaucracy, adhocracy is a model, an ideal, a standard of comparisons. An organization would be **more or less** adhocratic, or will have more or fewer adhocratic systems within it.

The ideal quintessential adhocracy contains a variety of

specialists and may be suitable to the museum context. However, it is a requirement that there is little status difference between the members. The authority to be exerted by anyone will depend upon how his or her expertise is received by the group rather than on his position. It is also difficult for the museum structure to equate with a system where few rules and standardized procedures will exist.

Particularly if such limited procedures or rules are unwritten, or open to negotiation. Since adhocracy is expected to be flexible, adaptive and responsive to new situations, standardization and formalization are avoided. In addition, decision-making will be decentralised. Teams of mixed specialists will be assigned to temporary work groups and given a problem to solve, a project to launch or a task to accomplish. As one team is forming, others are dissolving, having completed their assignments. One of the first tasks within a new team will be to decide what each member's responsibilities are to be. Members of the team will participate actively and democratically in its decision-making. This is the 'task force' approach much favoured by the Armed Forces during the last war. Ad hoc teams of diverse specialists were formed and disbanded on the completion of their mission. The emphasis was on creativity and adaptable response to unforeseeable eventualities. Roles within the team were largely interchangeable and duties could not be specified in advance. Status differences would often be irrelevant. Such task forces are still used, even within organizations that are essentially bureaucratic, when some

out-of-the-ordinary problem or opportunity calls for an adaptive, creative response that can most probably be provided through the temporary coming together of diverse specialists. I have certainly seen this approach in museums in the United States of America where exhibition planning, design and creation is carried out by groups of specialists working in very close task-teams with a particular aim in view, after which they are disbanded or move on to different teams to carry on display work of a different nature. At the heart of many adhocracies is the matrix structure. Figure 1 below shows a simple example.



**The Matrix Structure**

FIGURE No 1

Here, two project teams are superimposed on a functional structure. Each project team includes one or more staff from each of the three specialists departments. In this example Team A might be set up to create a new exhibition and Team B to plan a new publishing enterprise. The talents drawn from

each department are therefore proportioned accordingly.

There is one feature which clearly distinguishes the matrix from a purely hierarchical structure. It is obvious from Figure 1 that the lines of reporting are not as restrictive as in a hierarchical structure, thus the matrix breaks the 'unity of command' principle that is essential to a purely bureaucratic hierarchy. Each person in a team has two bosses. His project manager will be responsible for his contribution to the project while his departmental manager will be responsible for his career development, pay, promotion prospects and, necessarily for any contributions he may be able to make to the work of the department if there are gaps in his project team duties. Matrix structures are not used a great deal in museums in this country, but are to be seen in many other government, private, and service-orientated, bodies. The matrix is often temporary and only part of an organization is so arranged. Sometimes it is intended to be permanent, however, and some organizations (or at least major divisions within them) have 'matrixed' the whole operation, as in the British Aircraft Corporation and ICI. In the United States, the Boston Childrens' Museum uses a matrix system for all their exhibition planning.

While the contents of the teams change, the principle of matrix structure is permanent. The matrix is thought to offer several benefits, for example:-



- a) It avoids the multiplication of specialists, task by task, which must be impossible for some smaller organizations.
- b) It allows flexibility in situations where neither a purely functional nor a purely product structure is advisable.
- c) It may enable staff to re-group quickly in response to new demands.
- d) It may, through its multiple reporting relationships, encourage more open, and potentially creative, communication between different parts of the organization.
- e) It may reduce the decision-making load on top management.

There may also be potential structural problems which should be guarded against in managing any matrix structure.

Problems that may occur are itemized below:

- a) The main problem is that of conflicting loyalties. Since the matrix structure flouts the 'unity of command' concept, a person may have two (or more) bosses who may well be making conflicting demands.
- b) The bosses (functional and project) may have conflicting objectives and want to put their joint resources (especially people) to different uses. This can, in some circumstances, lead to a continuous debilitating power struggle. There may

be constant complaints of 'lack of co-operation' versus 'unreasonable demands'. The functional departments may be complaining about the lazier elements within the project teams who think they are entitled to the best of everything, while the project teams are complaining about the staid attitude of functional departments who are too set in their ways to give proper co-operation.

c) If conflicts like these arise, the decision-making load on top management may increase rather than diminish.

d) Some well-regarded members of a functional department may find themselves overloaded with demands from too many project teams, all wanting their services at once.

e) People whose membership of project teams is temporary may wonder whether they will lose their place in the department's seniority while they are so engaged. They may also worry that they may have difficulties in resuming in their original department, particularly if they believe it to be relatively humdrum as a result of their work during the project.

So, as with bureaucracy, an adhocratic structure, coupled with the matrix, may bring enormous benefits if used appropriately - in cases where the organization is faced with a situation too dynamic or challenging for the solid virtues of bureaucracy to respond suitably. But, if used inappropriately or mismanaged, adhocracy will run into

problems as severe as, though different from, those of mismanaged bureaucracies. In particular, the routine predictability of life in a bureaucracy may be replaced by role conflict, power struggles, confusion, insecurity and anxiety. The key to ensuring that whatever type of system works, is, obviously, the quality of management. It is therefore inevitable that inappropriate structures give rise to structural problems, but the advantages and disadvantages of the bureaucratic and adhocratic systems may settle dilemmas according to the needs of the organization. Many structural problems will require different choices as to the solution and these may be applied to some degree as a matter of choice or design. The important fact is that no two organizations can ever be alike. This is the difficulty of theorists for, in the quest for basic laws, many social scientists (and others) stress the similarity of organizations, seeking ever more general (and even more unenlightening) statements about such matters as leadership, morale, and the nature of organizations. There is therefore the pragmatic view that each organization is unique in its own way and must be dealt with accordingly, and the academic or theoretical thesis that determines generalities for all.

In his book "Organizational Analysis", Charles Perrow says:-

"The current fad is to inventory basic propositions which will hold for all or most organizations.

Both views are correct in a literal sense, since

organizations are all unique and they all have some things in common; but both propositions are profoundly wrong in a strategic sense."

"Regarding the first proposition, all organizations, like all people and all organs and all cells are indeed unique. There are enough systematic differences, and systematic similarities, to allow us to generalise. Otherwise it would be impossible to use such terms as organizations, people and cells. Without these generalizations, it would even be impossible for organizations to exist; organizations are based upon the assumption that an acceptable degree of standardization is possible, despite the irreducible uniqueness. What we must discover are patterns of variation, which hold despite the uniqueness of markets, structure, personnel, history and environment and which provide fairly distinct types that can be used for analysis and prediction. We must also discover that which do obtain in market situations, structure, and the rest. To the manager, his organization is unique; but only by comparing it with the experience of other organizations can he learn much about it, and to do this he must generalize" (10).

It is essential in museums that those in management understand that organizations do have basic similarities. Senior members

of the museum profession need to know more than these simple similarities. They must understand the principles of producing change within organizations, they must be able to organize and control their institutions within a changing environment. Perrow considers this to be a serious "preoccupation" for all managers today. The appropriateness or otherwise of the structure of the organization is paramount; whether by design or default; many contingencies can affect the structure an organization adopts. For instance:

- a) **Policy Decisions**, ie the strategy adopted by top management to achieve what they see as the organization's structure.
- b) **Personal Preferences**, ie the workforce (including management) may have strong feelings about the kind of structure under which it would or would not be willing to operate.
- c) **Type of Product or Service**, ie organizations serving a mass market with a standardized product (eg a national museum) will be likely to need a different structure from one whose work is tailored to individual customers or clients (eg a local, or single-theme, museum).
- d) **Technology**, ie the type of equipment and technical processes involved, and the degree to which they are used, can

effect the roles and relationships required in the workforce (eg computerised archives versus traditional restoration techniques).

e) **Diversification**, ie an organization that expands in a variety of distinct fields needs a different structure from one that has a single product or market.

f) **Size**, ie the bigger the organization, the more complex the business of dividing up and co-ordinating its activities.

Many of the above contingencies interact. The larger the organization for example, the more likely it is to be diversified and to use complex technology. Similarly the larger the organization, the more likely it is to be bureaucratic. Adhocracy is not uncommon in small organizations in the early stages when innovation and flexibility are of the essence. But, if such bodies are to grow, survival depends on the introduction of bureaucratic structures to ensure the standardization of those aspects of the work that can safely be standardized. Paradoxically, however, especially if the organization is to be in a position to change with the times, adhocratic structures may need to be grafted onto the bureaucracy to keep it alive.

Museums are essentially object-orientated organizations rather than product-orientated. They do not manufacture in the true sense of the word, although the function of carrying out their

public service could be called 'production'. Museums have an academic, interpretive, administrative, curatorial, advisory and commercial framework upon which to operate. The complexities involved in such diverse operations require bureaucratic procedures in part, and adhocratic preparedness, with an essential watch on the environment, culture, and competition. Co-ordination of work within complex organizations is paramount. As human knowledge broadens, it becomes more and more difficult for any one person to know everything in a given field. Museums, by their very nature, are already filled with subject specialists but management specialists are often few and far between. This leads to narrower and narrower specialization in academic subjects and an almost total lack of specialization in management. This will not effect the operation of the smaller museum in the same way as it does the medium or large. It is perfectly possible for a single curator running a local museum to acquire a vast amount of knowledge regarding the day-to-day management of his/her institution. In a larger organization with more complex problems, many more staff etc., these problems will take up the full time of several people. The problems can be compounded when departments and functions are often widely separated geographically. Inevitably, as organizations grow they become more bureaucratic. This should not lead to an inappropriate structure if the bureaucratic nature of the organization is structured efficiently and co-ordinated professionally by a knowledgeable manager.

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## CHAPTER NINE

### STRUCTURAL PATTERNS AND THE DIVISION OF WORK

It is often easier for managers to think more about personalities than about the jobs carried out by individuals. Whilst it is important to think of personalities, the prime aim should be consideration both about the nature of the work to be done and about how the work can best be allocated. This requires a decision as to what kind of jobs need to be created and for what reason; it is also necessary to review whether existing jobs are suited to the organization's current needs and to those of the individual job holders. Having achieved an appropriate structure, members within the organization will be aware as to how the organization is configured, especially with reference to the relationships which its planners believe ought to exist. In a more specific sense, structure is a map of how organizational activities and processes are arranged and linked to one another. This is characterised by the organization chart itself. In museums, organization structures have been designed by tradition; nevertheless they are slowly responding to environmental opportunities and threats.

Organization structure can be viewed as a map which reflects

organizations' linking relationships as they have been identified by management. Professor J. Child defined structure as:-

"the formal allocation of work roles and the administrative mechanisms to control and integrate work activities including those which cross formal organizational boundaries" (1).

It is obvious from this definition that structure involves a division of work. This division can occur in three dimensions. First there is the issue of allocating an organization work role. This is often considered to be a horizontal differentiation or division of work; horizontal usually means that work is allocated to units that are at equivalent hierarchical levels; in museums, for example, research, restoration and conservation. A second dimension is the vertical differentiation, or the division of administrative functions. It is possible to perceive that such vertical differentiation is keyed to the first allocation (the horizontal). The horizontal differentiation identifies operative work that is involved in mainstream transformations of the organization's product or service, and vertical differentiation identifies managerial and co-ordinative work. The third dimension exists to distinguish the organization from its environment. The determination of organizational

boundaries is perhaps the most nebulous of the three dimensions of differentiation identified earlier in this thesis. However, the horizontal and vertical differentiation aspects of structure are in need of substantial additional development. This can be accomplished by reviewing various aspects of structural configuration and efforts to measure it perceptually and objectively. In addition there is a distinct requirement to judge the best method for dividing work within organizations, deciding which individuals carry out which tasks, and what kind of tasks are allocated to those individuals.

#### Configuration of Structure

The shape of organization structure (its configuration) has been approached by a number of researchers. The trade-off between span of control (a), and the number of levels can effect the configuration of the organization by making it relatively tall or flat. These differences have been attributed, in part to the effects of technology, an aspect of museums that has only recently produced a significant emphasis (2).

The general problems of configuration centre on what is an

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a) SPAN OF CONTROL (SOC); Number of subordinates to whom the manager delegates his authority, or who are responsible to the manager. Also known as 'span of authority' or 'span of management'.

appropriate balance between achieving a reasonably small SOC while avoiding a vertical chain of command that is unduly long. Early management writers, on the basis of their experiences and observations, generally called for upper limits of about eight persons for the SOC of executives and about thirty for lower level supervisors (3). However, others have argued that it may well be more important to expand SOC in order to reduce the number of levels in the vertical hierarchy (4). Efforts to research the problem of tall versus flat structures have met with mixed results. For example, H Koontz comments that if one accepts that industry practice means anything, then tall structures and narrow spans are more desirable (5). He notes that the study by J Healey (6) found that the span of top executives as well as main and branch plant executives tended to range between three and nine for a high proportion of the six hundred and twenty industrial staff studied. On the other hand, J Worthy, (7) on the basis of his experiences at a large American retail company, argued the advantages of wide spans and flat structures. He suggested that using this approach to structure permits large organizations to enjoy the advantages of smaller ones. Such structures force the superior to delegate, which in turn requires subordinates to assume responsibilities and thereby grow and mature.

The arguments about, and elements of the mixtures of the tall

versus flat question, can be found in the work of R Carzo and J Yanouzas in their article "Effects of Flat and Tall Structures" (8). They used an experimental design involving decision-making in tall and flat structures with groups representing each structural configuration. Both types of groups were found to demonstrate learning curve (b) improvements as measured by three different objective performance measures. Further, no differences in performance were detected between the two types of structures on one of the measures (time required to complete the decision). Performance results for the other two measures (profits and rate of return on sales) seemed to favour the tall organization structure. The variation in a substantial number of factors probably accounts for the mixed performance results of tall and flat organizations. Among others, there are issues of the quality of linking-pins and leaders; misconceptions regarding the assumed relationship between SOC and number of levels; similarity, complexity and geographic closeness of functions; the quality and training of subordinates; the interdependence of function; and the use of general staff. Additionally, if one separates line and staff functions, even the widely held assumption of a pyramidal configuration is confused. One study by Kaufman and Seidman

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b) **LEARNING CURVE:** A graph that shows improvement in the performance of a task, by an individual or a group, as it is repeated and more is learnt about it.

(9) indicates that while line structures have a traditional pyramid shape (broad base down), staff structures tend to be inversely pyramidal (broad base up). In an effort to mitigate the confusion over configuration some writers have turned their attention to specific, perceptual and objective measures of structure. However, this provides insufficient data to give an understanding about the functions of an organization, for it does not explain the organizational control and the direct behaviour of its members; methods of measuring of organization structures are required.

As investigators sought to improve understanding of the structure beyond that which seemed possible with configuration-based approaches, they settled on perceptual and objective measurement techniques (10). As implied by the name, perceptual techniques gather information regarding organization structure via the use of survey instruments which are completed by individuals in the subject organization. As with any such system this approach is limited by the richness of the questionnaire, as well as the abilities of individuals to assess and report their perception. Payne and Pugh in their article "Organizational Structure & Climate" (11) considered perceptual approaches to be subjective measurements.

An objective approach to measurement technique designs a

structural attribute directly, with no human perceptual transformations as an intervening linkage. An individual may still be the source of information, but the intent of the approach is to have the individual serve as an informant who reports objectively valid data. Thus an individual, acting under properly controlled circumstances, should be able to report the actual number of levels in the hierarchy. Perhaps more importantly, the investigator can verify the data.

An example of the perceptual approach is the work of R. Hall (12) wherein he expresses concern that bureaucracy is often treated as a unitary concept in that organization structures are described as either bureaucratic or not bureaucratic. He contends that bureaucracy is, in fact, a continuous variable with several distinctive divisions (13). On the basis of Weber, Hall identified six dimensions of structure: hierarchy and authority, division of labour, a system of rules, a system of procedures, impersonality, and selection and promotion based on technical qualifications (14). He then used questionnaires to measure employee perceptions of these dimensions in ten different organizations. Among other things he concluded that the ten organizations were not uniformly bureaucratic across all dimensions. An organization might be seen by the employees as having highly bureaucratic procedures, but not be very bureaucratic at all with respect to division of work (15).

Another example of the use of perceptual measures of structure is the work of J. Hage and M. Aiken. These researchers used perceptual measures of structure obtained from the employers of sixteen welfare agencies. They found that organizations having more professionally trained employees also had less observation of rules and more precipitative decision-making. They also found organizations with more individual involvement in decision-making tended to be less bureaucratic (16).

Payne and Pugh raise questions regarding the generalization of these findings because of the homogeneous nature of the subject organizations (the welfare agencies) as well as the other methodological problems of perceptual measures (17).

These concerns have led other researchers to seek more objective approaches and whilst such approaches are seldom seen in the museum context there is every reason to believe that work being carried out for a number of national institutions in order to alleviate financial problems are being subjected to objective measures of structure by independent consultants. At present, museum managers are forced to bring in such expertise from outside. The way forward is for management training within museums to provide the basic knowledge required to undertake these fundamental tasks from within.



### Objective Measures of Structure

The ambiguities and frustrations described above regarding configuration and central approaches to structure have encouraged some researchers to seek methods that were systematic and objective. The most widely cited findings regarding the dimensions of structure were created by D S Pugh et al, and are known as the Aston studies (18). This group began their study on the basis of a survey of literature from which they were able to find six dimensions of organization structure: specialization, standardization, formalization, centralization, configuration and flexibility (19). The first five of these dimensions were then split into sixty-four component scales which identified specific descriptive data and related documentary evidence that were to be collected in forty-six subject organizations. The investigators avoided the use of perceptual data and also omitted any items which did not apply to the full sample of forty-six organizations. The factors were then analysed and manipulated to reveal four mutually independent factors which explained nearly three-quarters of the variants; these four factors were:-

- a) Structuring of activities.
- b) Concentration of authority.
- c) Line control of work-flow.
- d) Size of supportive component. (20)

a) Structuring of Activities

Pugh and his colleagues identified the structuring of activities as their first major dimension of structure. This dimension is composed primarily of such variables as standardization, specialization, formalization and vertical span of control. The researchers observed that the advantage of conceptive structuring is that it is generally applicable to all parts of any organization, whereas a concept such as bureaucracy has debatable applications. As an example, it is possible to use the structuring concept equally well to analyse the structure of positions in an administrative hierarchy, clerical jobs, or jobs in a manufacturing shop. Further, since the scales are made operational in a variety of organizational types, it is expected that they would improve a manager's ability to compare structures between organizations relative to what is possible with an abstract concept such as bureaucracy.

b) Concentration of Authority

The second structure of dimension identified by the Aston Group is concentration of authority. This aspect of structure encompasses such variables as centralization, organizational autonomy, and standardization of selection procedures (21). This is, perhaps, similar to the centralization/decentralization concept previously discussed. Concentration of authority refers to the extent to which

decision-making authority is limited to the upper levels of the hierarchy. On the centralization end of the scale, managers would expect to find decisions made at the highest levels; more work-flow supervision in the hierarchy; and more standardized selection procedures. At the decentralization end of the scale they would expect to find more specialization and a dispersion of decision-making to lower levels; museums would seem to be candidates for placement at this end of the scale - in spite of the fact that, currently, in most cases key decision-making takes place at the highest level.

c) Line Control of Work-Flow

The third structural dimension identified by the Group is called line control of work-flow. As implied by the label, this structural dimension represents the degree to which line personnel can personally control work-flow as opposed to having it controlled by impersonal means (22). Key component variables for line control of work-flow include the percent of work-flow superordinates, low subordinate ratios, a lack of standardization of work-flow control procedures, and reduced requirements for work-flow-related records. Researchers in museum archives, or skilled conservationists working on rare artifacts, are examples of line personnel in museums who have personal control of their work-flow. In contrast museum attendants and some administrative grades have little or no control of the work-flow; rather, they are regulated by the

system.

d) Size of Supportive Component

The fourth and final independent structural dimension identified by these studies is the size of the supportive component. This dimension is composed primarily of scales relating to percentage of clerks, vertical span of control, and percentage of non-work-flow personnel. As suggested by its composition as well as its name this dimension is focussed on organization activities other than those that are part of its mainstream operation. Pugh and his colleagues (23) distinguished this factor from line control of the work-flow by noting that it is composed of auxiliary activities which are of a non-controlling nature. Some examples of supportive components in museums are catering, cleaning and building maintenance.

The Effects of Size

It is also important, when discussing the objective methods of structural dimensions, to take a note of the effects of size. Pugh and his colleagues deduced from their data that organization size is a more important determinant of structure than its technology (24). In fact, Professor Child replicated the Aston study using a national sample of organizations and found organization size to be positively related to

specialization, standardization, formalization and vertical span but negatively related to centralization (25). Child's research revealed that the five component variables above contained three of the four basic dimensions of structure identified by Pugh and his colleagues in the Aston Study. A number of other investigators have also found evidence that organization size is related to the size of the administrative component, which is similar to the Aston Group's fourth dimension, ie size of the support component. Unfortunately, the results of such efforts are somewhat contradicted by some studies that found the relationship between structure and size to be positive, while others found it to be negative. Despite this confusion the important point is that the size of the organization has some bearing on the size of the administrative component, and this is a matter of concern given the issues of performance and efficiency. Since we usually think of administrative costs as overheads, there is always a tendency to minimise them to whatever extent is possible. Indeed, museums' administration departments are, in many cases, the single 'poor relation' of the other departments. The size and efficiency of the organization in general is linked very firmly with the performance and size of the administrative component.

The link between a knowledge of structural patterns, and the ability properly to divide the work in museums, centres on

departmentation (c) decisions in management practice. Following this type of process, groups of individual jobs can be co-ordinated together to provide a tight-knit unit of responsibility that can be assigned to individuals. Such decisions are at least partial determinants of the structure that the research studies described above were designed to measure. For example, in making departmentation decisions, managers must allocate the work of the organization, tell members what is expected of them, tell people who is in charge, and provide any needed support. The objective measures of structure (structuring of activities, concentration of authority, line control of work-flow, and size of the supportive component), simply reflect the cumulative effects of these practical management decisions. In this sense it is necessary to identify some of the guidelines or bases which can be commonly used by managers in museums who are required to make departmentation decisions.

### **Common Bases for Departmentation**

Bases for departmentation are the criteria or guidelines used by the manager to determine an appropriate grouping of jobs. It is obvious from the discussion in Chapter Seven that, with

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c) DEPARTMENTATION: (or departmentalization), the aspects of organizing which consists of specifying those parts of the organization which are to be departments.

limits to span of control, and the problems of long scalar chains, the departmentation decision can critically limit an organization's effectiveness. Managers have tended to use nine criteria in the making of departmentation decisions; these are:-

- a) Departmentation by numbers of workers.
- b) Departmentation by time of duty.
- c) Departmentation by function.
- d) Departmentation by process or equipment.
- e) Departmentation by location or territory.
- f) Departmentation by product.
- g) Departmentation by customer.
- h) Departmentation by market or distribution channel.
- i) Departmentation of services.

The following are descriptions of each one of these bases and examples, where possible, that can be attributed to the museum context.

a) Departmentation by Numbers of Workers

This is the simplest approach to implement since it requires only the manager be aware of total work-force requirements and have some idea of appropriate work group size or number of supervisors available. The approach assumes that the effective workers are not differentiated with respect to

skills or other qualities. H. Koontz suggests that the use of numbers of employees as a basis for grouping has declined with the increased skill, specialization and efficiency of the work-force (26). An example of departmentation by numbers is the military infantry squad, which is usually composed of a specific number of individuals, including the squad leader and his deputy. There is no equivalent analogy of the 'departmentation by numbers of workers' principle within museums.


b) Departmentation by Time of Duty

This method, like departmentation by numbers, is most likely to be found at the lower or operative levels of the organization. But unlike the numbers base, departmentation by duty time may be necessary with skilled as well as unskilled workers. Further, time-of-duty departmentation may be needed even though the work-force involved has a mixture of skills, including high-level skills. This base is still required in some modern organizations, usually for technological or economic reasons. Museums certainly depend to a large extent on time-of-duty departmentation in order that they may operate unsocial hours and maintain a high level of security on a twenty-four hour basis. As more and more museums take on new technology, particularly communications and computing systems, so will they be forced to add more



members of staff to the system whereby the type of work done is allied very closely to their times of duty.

c) Departmentation by Function

Functional departmentation is one of the most widely used grouping methods and is used to some degree (or at some level) in almost every organization. As suggested by the label, the designer using this approach groups together jobs which share a common function and then assigns co-ordinative responsibility for this group. At the lowest levels of the organization the positions grouped together may be identical. Thus, for example, all museum attendants are assigned to a Leading attendant. At higher levels, one may find that the functional grouping pattern combines many different jobs, but they all still focus on some primary function of the organization. Thus, the Museum Secretary or Administrator will be responsible for all functions relating to  administration including clerical, financial, building maintenance, security and others. Somewhere in this grouping will be the Museum Attendants and their Leading Attendant. Commonly used major functions in museums are departments concerned with specific collections, display and design, library, archives, and administration. These bases may be used as high as the primary level of the organization, which is usually taken to mean the first level below the chief

executive (27). It is worth noting that the terms 'production', 'sales', 'finance' are used in the generic sense whilst discussing museums. Museums, hospitals, and universities obviously do not have manufacturing in the ordinary sense, but they do have equivalent mainstream services which are produced by their equivalents to manufacturing. The methods of managing manufacturing enterprises have often been discounted by the museum profession but there are definite links in terms of management and organization theory. The point is that functional organization forms can be used in many types of organizations. The absence of words such as production or sales is not necessarily an indication that some other base could not be used.

The major reason for using the functional approach to departmentation is that it focuses the attention of managers on the organization's major function and the effective use of the resources needed to accomplish them. The senior department head in a museum is responsible for producing a high standard of work from his staff as efficiently as is practical. The sub function managers, in turn, are responsible for the efficient use of the resources in their department towards targets set by their superior and to the overall aims and objects of the museum itself. Unfortunately, it is common for functional specialists to

focus so directly on their specific speciality, that they tend to lose sight of other functions and overall operation. If this can happen in a manufacturing organization where a specific product (the quantity of which is measured consistently) is manufactured, there is little wonder that, in museums, where no specific product is produced as an end result, one can lose sight of the overall objectives.

d) Departmentation by Process or Equipment

To use this base the designer simply groups jobs together which are needed to operate a given machine or to implement a certain process. This is common in departments organized around major metal stamping machines, automatic production machines or data processing equipment. As such there has, in the past, been little requirement for such design to be produced into organization structure in museums. However, the gathering momentum of information technology and its application in data processing and archive retrieval within museums makes this area of departmentation ever more important. This is particularly so when the technology involved represents major capital investment, especially for the smaller museum. Where this is the case, managers should seek to protect the investment by carefully planning, coordinating, and monitoring the use of the equipment. From an organization standpoint, one way to do this is to assign

managerial responsibility at a specific point with reference to the process and/or equipment.

d) Departmentation by Location or Territory

The rather obvious point of this approach is to group all the positions and activities at a given location under the control of one manager who is responsible for the operations at that location. It is the case that many museums in the United Kingdom occupy more than one site or have out-stations some distance from the main base. However, this approach is not necessarily attributed to a distant location or a geographical separation. There can be territorial differences within the same building. H. Koontz and his colleagues, in their book "Management", stated that poor communication, the need for timely action or better co-ordination and control are not good reasons for choosing the territorial base (28). Such difficulties may often indicate problems other than structural format. They suggest that the best reasons for using the territorial format involve possible economic advantages and the benefits of local participation and decision-making.

An example may be where a museum creates an outstation for its conservation of exhibits which is in an area that is economically more viable in terms of rent, rates and other overheads rather than in its confined central-city premises.

It may be possible to employ craftsmen from a particular area associated with local history exhibits, to acquire warehouse facilities at a cheaper, more economical rate than within the city, and to open its collection on a regional basis by providing public viewing facilities at the out-station. The primary advantage, therefore, of this approach can be found in economy of operation and decision-making jointly. However, one problem with the format is that it requires a larger number of generalists who can serve as managers of territories rather than specific departments.

e) Departmentation by Product

The notion here is to group jobs and activities that are associated with a specific task or product. This structural form often evolves in organizations which were originally structured by function but have grown in size and number of tasks to the point that managers' spans of control have become severely strained. This is a typical reaction to the growth in recent years of independent museums, (started, in some cases, by development corporations or local authorities) which have grown as a result of public acceptance and demand. As more and more tasks and employees are added functional lines of co-ordination and control can become stressed and perhaps overloaded. The structural remedy is to appoint task managers just below the chief executive who are responsible for a given

task or series of tasks. The effect is to create several smaller groupings, each focussing on a particular museum task or series of tasks (29). The primary advantage of this structural format is that it permits the departmental, or task manager within a museum to concentrate on a given task to ensure that it is efficiently carried out and that efficiency is optimised and delays avoided. The major problem with the task format is that it may not efficiently perform the major functions because of the required duplication of functional resources. Taking a large national museum as an example, the Science Museum has out-stations at York (The National Railway Museum), Bradford (The National Museum of Film & Photography), and Wroughton (out-station or large store area open to the public on limited days of the year). Each of these is a separate tasked division; to some extent they must therefore duplicate the functional activities of the others. For example, there is no doubt that there are separate research departments at York, Bradford and South Kensington. There are also individual administrative, educational and conservation areas. Duplication is not a problem provided the volume of work is sufficiently large to utilize the functional resources and, in the case of the Science Museum, is an absolute necessity. However, areas such as marketing will probably (in the future), be handled at the South Kensington 'Head Office'.

f) Departmentation by Customer

It is also possible to group activities and positions together in a way which is compatible with the unique needs of some specific group of customers (d). The two examples within museums are the differences between our customers, who usually fall into a number of categories which can be defined as; the museum visitor; the academic researcher; the museum 'Friend' or volunteer; representatives of commercial companies providing sponsorship or seeking advice; users of museum facilities; purchasers in shops and catering facilities; and others. It is therefore logical to establish a merchandising department to handle sales through the shop and a marketing department to market that merchandise to the public.

However, it is also applicable to design a structure where a marketing input is required for the museum as a whole, and not just on the merchandising and retailing side. The customers therefore differ in many ways; they differ in the volume of purchases made or whether purchases are made at all (ie the non-purchasing visitor); they differ as regards the price they pay for the product, for they may be ordinary purchasers or trade customers buying items in quantity. Other 'customers' hire the museum facilities or space for a conference or evening event. It is obvious that such customers have special

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d Customers in the museum context should be understood as describing both visitors and researchers.

needs and expectations, and for these reasons museums (as suppliers) should find it convenient to departmentalise accordingly. On the other hand, where such structural distinctions are made, it may become difficult to co-ordinate the distinctive groups created.

Koontz and his associates note that a special problem is caused by the somewhat unequally timed expansion and contraction of industrial and consumer demands (30) to the extent that such changes do occur, one customer-orientated department may be relatively over-used or under-used compared to others in the organization. As museums are predominantly product-orientated (some are slowly becoming market-orientated) this type of problem may well manifest itself in the future. Nevertheless, it is obvious that many museums are recognising that they do, in fact, have customers and are designing departments within their organizations accordingly.

f) Departmentation by Market or Distribution Channel

Departments in this case are organized according to the market or distribution channels served. In the case of organizing according to markets it is necessary to group activities deemed necessary to reach special segments of the markets such as businesses likely to use museum facilities; primary schools likely to use learning aids and skills of the education



department; secondary schools and universities likely to use publications and higher facilities of the education department. To organize with reference to distribution channels is not easy for museums but the manager/designer should consider the specific marketing linkages to the ultimate customer. The whole area of marketing and its emphasis within museums is currently being expanded and there is no doubt that the introduction of marketing techniques will enhance the necessity for designing structures that are organized according to the distribution channel and the market served.

If the education service of a museum is looked at as an example, there are two distinctive markets. On the one hand there is the primary school market where the difficulties of arranging visits by a group of children are minimized simply by the fact that a single teacher makes a decision for a group (ie his/her specific class) and on the other hand, there is the secondary school where the decision to bring a group of children is made by a number of teachers as no individual member of the teaching staff has control over a single class. An obvious marketing technique to attract the more difficult segment of this market (the secondary school class) has been to introduce material specifically designed for GCSE project work. The change in examinations for secondary school pupils in England during recent months has opened up a new market

which was, in the past, a difficult one for many museums to attract. Museums should recognise the different (and potential) markets they attract and design distinct organizational units to deal with them or, failing this, at least make the staff involved aware of the differences in order that they can departmentalize their own work according to the anomalies defined.

The obvious drawbacks to this approach are that it may be necessary to duplicate specialities in the various marketing divisions of a museum, and confusion can occur in those areas that research and develop new markets in their attempt to serve the needs of uniquely different groups. It is, therefore, necessary to safeguard some activities and ensure that they remain under centralized control. However, an awareness of markets and distribution channels in museums is a necessary precursor to the future success against competition from other leisure-orientated organizations.

f) Departmentation of Services

In most organizations it is usually necessary to group together the people and activities needed to provide special services to the rest of the enterprise. Examples of the services provided include personnel, accounting, purchasing, plant maintenance, statistical reports, electronic data processing, and typing/secretarial staffs. Specialized

service departments are designed to provide the needed services in a manner that is efficient and under control. Three major problem areas can occur with such departments. These are, to use the current terminology, efficient inefficiency; excessive control; and a gold-plated service. In the case of efficient inefficiency, one may find that data processing produces reports that are the epitome of efficiency and content but, for some reason, operating managers are unable to use them. The author is personally aware of a monthly computerized financial statement which is so poor that those in charge of subsidiaries having to operate their budgets have found it necessary to keep their own records in order to understand what exactly is going on in their own departments. This is a common occurrence within bureaucratic institutions and is a cause of frustration to many managers.

In the case of excessive control, the specialists of the service department lose sight of their service responsibilities in the zeal of their expertise. Thus purchasing agents buy equipment and/or parts which are cost-effective but which fail to meet the needs of the engineers. This is often the case in modern data processing departments where the data processing manager understands the equipment fully and purchases it because of information he has received from other colleagues in the same field, yet it is not the product that those having to use the on-line machinery would

have desired had they been given a choice.

The problem of 'gold-plated' service is really a problem of determining an adequate level of service. This is the decision whether to staff a department to meet peak loads or to provide the service function as required for an average level of work load. It is often the case in museums that some departments have built themselves into large groups as a result of short time-span work modes and that during slack times they are observed by others as having little to do and the managers in charge are accused of being empire builders. Nevertheless, departmentation of services is necessary, particularly in museums where academic departments differ so radically from service departments.

Having examined organization structure in terms of its configuration, its structural dimensions, the effects of size, and the basis for departmentation it can be seen that structure can be viewed as organizational configuration, which is determined by decisions regarding the structuring of activities, concentration of authority, line control of workflow, and the size of the supportive component. Furthermore, managers are likely to make grouping decisions (structural determinants) using some of the nine bases as described. Finally, the structure which actually emerges from this process will be affected by the size of the organization being

planned. In his book "Organization Design: Fashion or Fit?" H. Mintzberg put forward a theory of how all these items come together (31).

Mintzberg thought that many of the problems in organization design could be attributed to the actions of planners who create haphazard structural combinations as they seek to incorporate the latest structural innovations into an existing organization. Such choices are sometimes made because the structural component is perceived as being fashionable, not because it is needed or appropriate. This has been the case in museums in the past where MBO (Management by Objectives) (e) has been adopted more through ignorance than through an actual knowledge of the combination of structural components which may, or may not, fit together to form a correctly configured structure. Mintzberg suggests that the problems and confusion can be resolved, to some extent, if the five basic parts of an organization are considered, and how they fit together to form five distinctively different patterns which fit different needs.

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e     Managementby Objectives (MBO): A systematic procedure for planning the work of managers which is characterized by collaboration between each manager andhis superior in analyzing tasks and establishing quantified objectives to be achieved by the manager within specified time-limits.

Five parts of organization structure identified by Mintzberg are the strategic apex, the operating core, the middle line, the technostructure, and the support staff (32). The strategic apex in museum terms would be the Director of the museum, but although Mintzberg does not specifically say so, one would assume that the strategic apex could also be the small group of people who form the managerial or goal setting committee on behalf of the Director of the museum. The operating core is composed of those persons employed by museums to undertake the basic work of the organization. In small museums their activities would be supervised and coordinated by the person at the strategic apex, but in larger museums or when smaller ones grow, the span of control of the executive would eventually be overloaded. As additional senior members of staff are added to deal with the overload of the Director they are located in specialized structural units. Mintzberg identifies the middle line and two kinds of supporting staff which share some of the burden of managerial work. One type of staff, called the technostructure, includes those analysts who design and implement planning and control systems. In the museum context this type of person would be those involved in policy making and the introduction of new technology. In addition administrative personnel involved in the planning of systems and procedures would also become part of the technostructure. Another type of staff, the support staff, includes such varied personnel as workers

in cafeterias, shop assistants and public relation specialists. The technostructure and support staff are likely to be determined by using the service departmentation base described earlier. Mintzberg portrays the shape of the five parts as shown in Figure One below.

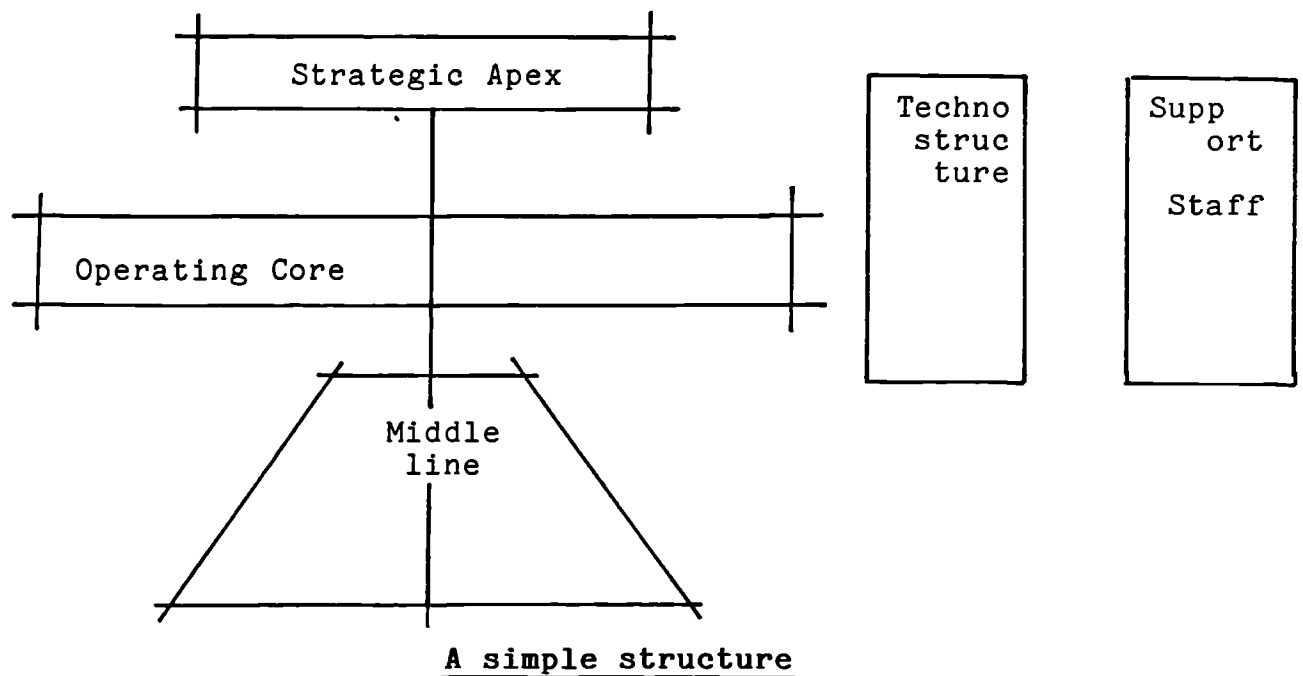
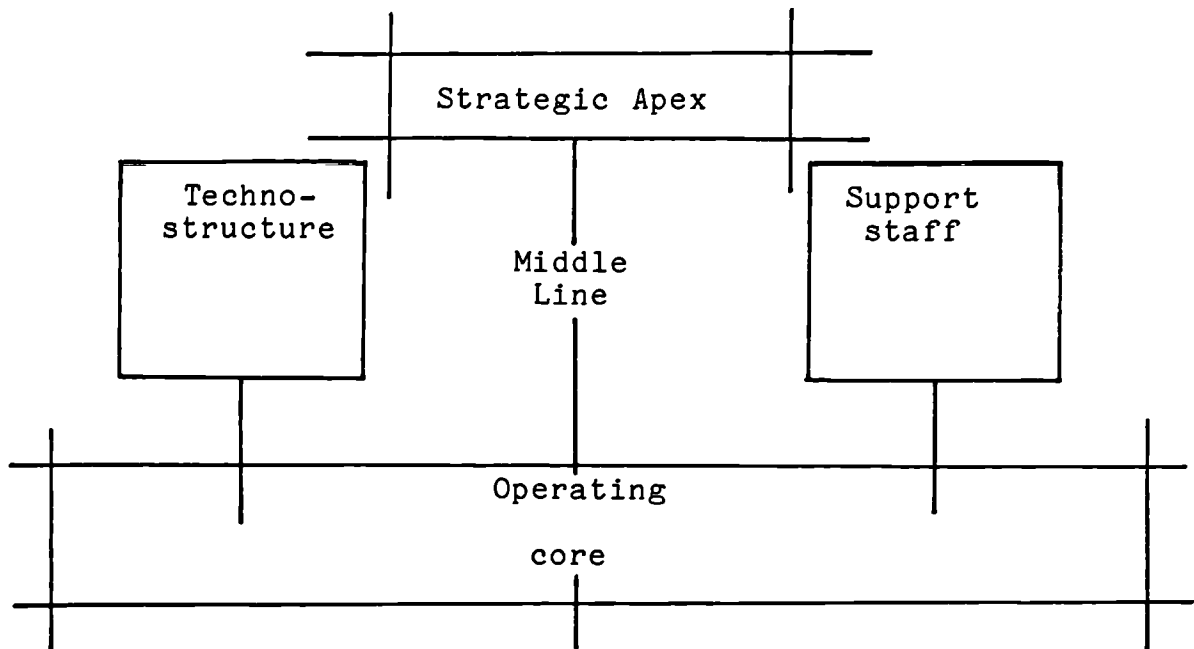


Figure 1

If the five parts are fitted together we have an organizational configuration such as that featured below.



**Figure 2**

The emergence of the full complement of parts is evolutionary. Logically, parts should only be added as they are needed. Nothing about reality requires that all organizations have a middle line, a support staff, or a technostructure. Rather, each component should be added when it is appropriate, given the unique circumstances of that organization. One would expect all parts to be present in a large national museum but only those that are necessary in smaller institutions.



Museums could be classed as professional bureaucracies. They are marked by a large operating core and support staff and a small strategic apex, middle line and technostructure. This configuration is appropriate for organizations whose technology is largely implemented by a highly trained professional group who make up its operating core. Other examples of the professional bureaucracy include universities, hospitals and consulting firms (management, accounting, law and engineering). Such organizations rely on the standardized skills of their professionals as contrasted to the standardized work methods used elsewhere (33).

Because of its dependency on the skills of its professionals, the professional bureaucracy gives them substantial autonomy and control in implementing the technical system and providing the organization's services to its clients. It is often the case in universities, hospitals and other organizations that the professionals have learned their skills and procedures through education and experience outside the focal organization. However, in museums the present career structure ensures that very few professionals come from outside the museum world. Museum professionals are therefore not as well equipped as their counterparts in other organizations who have learned to deal with problems using standard procedures and approaches, and thus the organizations they belong to need less of a large technostructure to plan

and formalize procedures and standards. There is often little need for a large middle line in these organizations, but museums are forced to operate slightly differently and the middle line is often larger. Nevertheless, it is the case that museum professionals require less close supervision than their counterparts in other structures.

Mintzberg points out that the professional bureaucracy operates best in an environment that is complex but stable and where the technical system is not regulating or complex (34). The point is that the technical system (structure, standards, etc) should not regulate the activities of professionals. In this sense the professionals control the pace of work-flow and not vice-versa. A large support staff is needed to perform routine jobs and leave the professionals free to perform their duties. All this suggests that the professional hierarchy be decentralized while the support staff will be centralized; this is certainly the case in many museums.

On balance, the professional bureaucracy will involve high standardization of professional skills and personal specialization, but limited formalization and vertical hierarchy. In museums, departments are likely to be determined by function rather than market and to involve a wide span of control. Mintzberg states that the standardization of professionals' skills permits the

organization to be efficient but restricts its adaptability and flexibility.

A much simpler structure is composed of only two parts, the strategic apex and the operating core. There is no real need for this type of organization to include the other parts in its configuration. The simple structure is usually used by more entrepreneurial companies, often in the first phase of development (35). This type of structure is usually employed by small museums or museums newly opened. They are usually tightly controlled by the Director or founder. Their small size and type of personnel control render middle line, supporting staff, and technostructure unnecessary. The absence of middle line, support staff and technostructure results in low levels of specialization, standardization and formalization. Simple structures will usually feature departmentation by function and many fail to survive in their hostile environments until they are able to evolve into more complex and bureaucratic entities.

The evolution from simple structure usually results in a machine bureaucracy which is composed of five structural parts: strategic apex, operating core, middle line, support staff and technostructure. Museums are not appropriate enterprises for machine bureaucracies; such a structure is better suited to mass production situations involving stable

environments and simple, regulating technical systems; they also tend to be old, large and inflexible. Examples of machine bureaucracies are firms that mass produce automobiles, insurance companies and government agencies. Many national and local authority museums have existed as part of machine bureaucracies in the past but are evolving into professional bureaucracies as a result of changes in environment.

A large museum that operates out-stations may structure its organization as a divisionalized structure. It will operate in a similar way to several small companies operating under a corporate umbrella. The divisional form usually includes all five structural parts, but at the corporate level the support staff tends to be larger than the technostructure but neither is fully developed. Mintzberg argues that under the divisional format, the divisions are drawn toward being machine bureaucracies and this is certainly the case within museums (36).

In the museum context at the parent museum level the division is seen as a single entity having well-defined standardized goals, and the performance control system is designed accordingly. As a result, goals and performance standards become excessively more specific down through the divisional hierarchy (ie to the out-stations), which encourages bureaucracy. Further, since the parent body holds the out-station managers responsible for achieving standards, they in

turn retain tight control over their division. Overall, this means that divisional forms do not adapt well to change, even though this is the intention of such a structural form. This is evident in a number of national museum out-stations that have found it difficult to achieve the standards of the parent body.

According to Mintzberg, the adhocracy emerged to meet the distinctive needs of certain space-age industries including aerospace, petrochemicals, think-tank consulting, and film making (37). These organizations must contend with environments that are both complex and dynamic and involve technical systems which are very complex. As has already been described in the previous chapter, adhocracies are flexible and capable of complex innovation. Nevertheless, they are probably only appropriate to the entrepreneurial independent museum. It can be seen that of the five structural configurations outlined by Mintzberg (f) a convenient summary of the major relationships between configuration, structural dimensions, the effects of size, and the bases of departmentation can be maintained. Mintzberg suggests that the five basic configurations can be used to

- 
- f) 1. The professional bureaucracy.  
2. The simple structure.  
3. The machine bureaucracy.  
4. The divisionalized structure  
5. The adhocracy

improve organization design by ensuring that there is a good fit between the component parts selected and also between the resulting configuration and the needs of the situation and environment. He suggests that four questions must be properly answered in order to produce useful structures.

- "1) Are the internal elements consistent?
- 2) Are the external controls functional?
- 3) Is there a part that does not fit?
- 4) Is the right structure in the wrong situation?" (38)

It is possible that some managers insist on designing structures that are seen to be fashionable. A basic understanding of structural design is necessary in museums, as it is in all organizations, yet it is one of the most difficult problems that managers face. Configuration approaches are concerned with the shape of structure; that is whether it is tall or flat. Research concerning organization shape has produced mixed results, so researchers have turned their attention to more specific measures of structure. The first measurement efforts were based on the perceptions of members of that organization structure. Methodological problems limit the use of such measures for comparison between organizations, so researchers sought to develop more objective measures of structure. Four commonly used dimensions of structure have been outlined here; structuring of activities,

concentration of authority, line control of work-flow, and the size of the supportive components. We have also looked at nine commonly used bases for departmentation. These are the number of workers, time of duty, function, process or equipment, location or territory, product, customer, market or channel, and services. It is essential to learn both the strengths and weaknesses of such criteria through practical experience (particularly in museums) and to use these strengths and weaknesses in the design of the structure. The final five basic structural configurations (as outlined by Mintzberg) show how configuration, the dimension of structure, the basis of grouping, and the effects of size are all inter-related. It was noted that many design problems occur as structures are adapted, or complete structures are created, because they are in vogue rather than being appropriate for that organization. The ideal is to have components which fit together as well as match the situation. The designer of a structure has a range of structural options. These options are arranged along a scale together with notations regarding factors favouring their use. This scale must be understood by senior managers in museums in order that they can manage the evolution of their organization's structure to meet changing needs and circumstances.

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## CHAPTER TEN

### ORGANIZATION CULTURE, CONFLICT, AND CHANGE

The tripartite nature of the title of this chapter suggests there is a link between organization culture, conflict and change. There is little doubt that the culture of an organization is something that every manager must understand in order to be effective in his role as policy-maker as well as resolver of conflict and initiator of change. Museums have their own culture and it is this intangible area which marks them as entities different from other organizations, particularly businesses and industrial concerns. Furthermore, each museum's culture is different from another's, and the skilled manager needs to identify the type of culture with which he is dealing, and adjust his methods accordingly. The recognition that culture plays an important part in the management of organizations is fundamental and, following on from this, an ability to deal with conflict within the culture and the organization, for whatever reason, is a prerequisite skill of any senior management position. We have already discussed the changing environment within which museums are operating and these changes have produced a requirement of senior museum managers to formulate new policies of change for their organizations. Chapter Nine dealt with the design of organization structures and this

Chapter will explore methods of invoking change within organizations.

### Organizational Culture

The culture of an organization is influenced by the social networks that are operating. Culture, in this sense, is defined as the "total of the inherited ideas, beliefs, values, and knowledge which constitute the shared basis of social action" and "the total range of ideas and activities of a group of people with shared traditions which are transmitted and reinforced by members of the group" (1). In his book "On Studying Organizational Cultures", A. M. Pettigrew defines the concept of culture and simultaneously connects it to individual jobs with the following statement:-

"In pursuit of our everyday tasks and objectives, it is all too easy to forget the less rational and instrumental, and more expressive social tissue around us that gives those tasks meaning. Yet in order for people to function within any given setting, they must have a continuing sense of what that reality is all about in order to be acted upon. Culture is the system of such publicly and collectively accepted meanings operating for a given group at a given time. This system of terms, forms, categories, and images interprets a people's own situation to themselves" (2).

Pettigrew goes on to say that an understanding of culture and its elements helps to understand how some managers and entrepreneurs are able to communicate purpose and secure energy and commitment in their organization. Such forces can be directed toward the formation of new ventures or the redirection of existing organizations. However, Pettigrew stresses that fully to comprehend the impact of culture one must understand its offshoots. Among these are symbols, language, ideology, beliefs, ritual and myth (3). The importance of culture and its offshoots to the organization is, only now, receiving attention. For example, some writers contend that the value of organizational symbolism has been overlooked in the past (4). They suggest that the symbolism of an organization expresses its underlying character, ideology, and values via stories, myths, ceremonials, rituals, logos, anecdotes, and even jokes. Certainly those who have served in the Armed Forces, or other disciplined services, are well aware that such organizations contain such symbolism and, indeed, flourish as a result. The culture of the organization should have a strong impact on the employees and it is this impact, commonly, which is the most difficult to cope with when moving from one organization to another. It is necessary, if there is a wish to understand the deep structure of an organization, that a study is made of its symbolism and an attempt to understand its social information-processing networks. This network conveys the value of the culture to the members and where the network leads to widely

shared beliefs, the organization culture is strong. Where the network fails to produce shared beliefs, the culture is weak and will have limited impact on members. The possibility that organization cultures can either be strong or weak is something which should be considered by managers interested in improving the performance of their organization.

Deal and Kennedy, in their book, "Corporate Cultures" (5), give several reasons why all individuals, but managers in particular, should have a good understanding of organizational culture. Where cultures are strong, people feel good about what they do. Where social information networks have generated widely shared values and beliefs about the organization and what it does, employees come to believe they are part of something important and they take pride in it. Even outsiders notice this if the institution and its culture are highly visible. This is particularly important within museums where it is difficult to motivate employees by giving them production targets, work schedules for completion, and other easily quantified tasks. If employees know that they are an important part of a museum which also has a good reputation, and they believe in the value of the work they do, they will give better value and more satisfaction. They will also communicate this to outsiders, to the visitors and researchers whether they come into contact with individuals or not. In addition to helping the employees take pride in what they do, a strong culture informs employees as to how they are to behave. Deal and Kennedy estimate that a strong culture

may potentially save up to two hours per day per employee by making expected behaviours clear (6). A recent consultant's report, commissioned to increase the awareness of museum staff for the need to care for visitors, highlighted the actions needed by managers to achieve high standards of service through staff. An extract from this report (a) lays great emphasis on managers communicating a pride in the institution for which they work.

People should also understand the culture of the organization because it is likely to influence their careers. After several years of being exposed to a culture and its values it becomes a part of them and therefore an employee attempting to move from one strong culture to another that is distinctly different will encounter substantial difficulty in making the change. In addition, an employee wishing to move from a very strong and well respected culture to a weak organization may not wish to make this ultimate change even though it offers career advancement. On the other hand, a strong organization may not wish to take an employee from another museum it knows to have a weak culture and poor standards.

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a. "Actions by Managers to Achieve High Standards of Service Through People" - L&R Leisure Training, London, part of a report commissioned by the RAF Museum and included at Appendix D

In his book 'Understanding Organizations' Charles Handy picks out four possible cultures (7). These are:

**Power**

**Role**

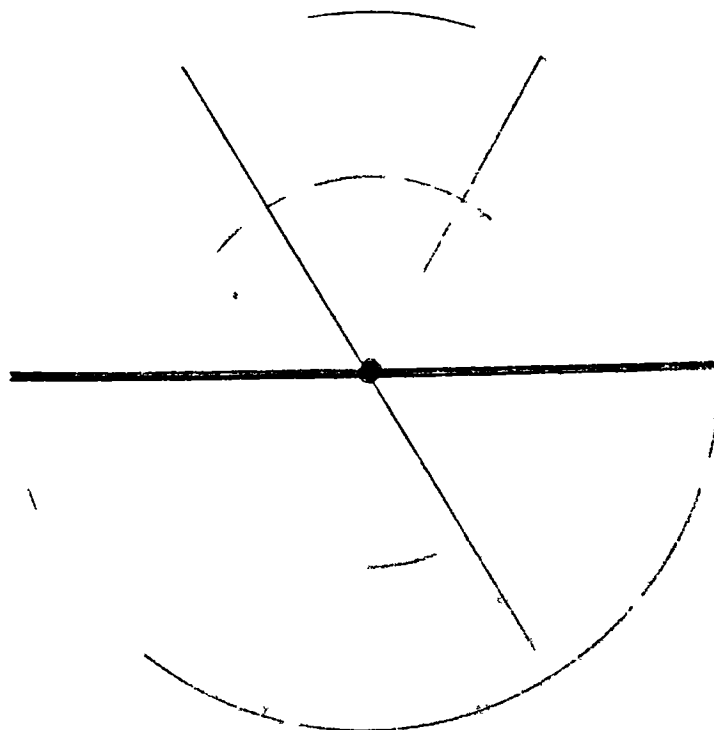
**Task**

**Person**

### The Power Culture

Handy points out that the power culture is frequently found in the smaller type of organizations, traditionally in the "robber-baron" companies of nineteenth-century America, occasionally in today's trade unions and in some property, trading and finance companies. He goes on to say that:

"Its structure is best pictured as a web:





"If this culture had a patron god it would be Zeus, the all-powerful head of the gods of ancient Greece who ruled by whim and impulse, by thunderbolt and shower of gold from Mount Olympus."

"This culture depends on a central power source with rays of power and influence spreading out from that central figure. They are connected by functional specialists strings but the power rings are the centres of activity and influence" (8)

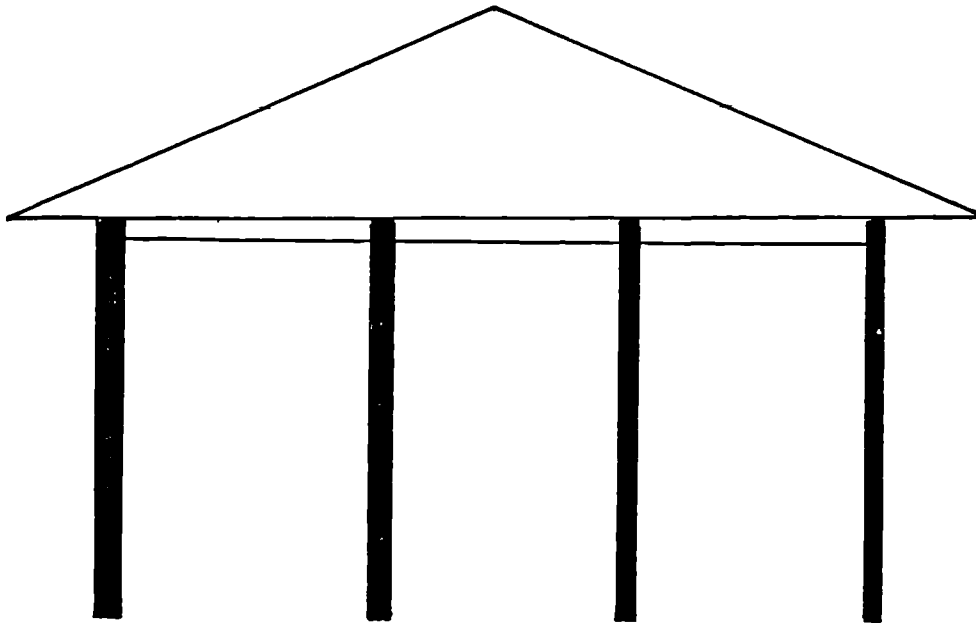
This type of culture would be similar to an adhocracy with very few bureaucratic procedures, or rules; control would be exercised from the centre largely through the selection of key individuals. These cultures, and organizations based on them, are proud and strong. They have the ability to move quickly and can react well to threat or danger. Everything that happens within them very much depends on the person or persons in the centre; the quality of these individuals is of paramount importance with the succession issue as the key to their continued high performance. Individuals employed in them will prosper and be satisfied to the extent that they are power-orientated, politically minded, risk-taking, and rate security as a minor element in their psychological contract.

By their very nature power cultures need to remain relatively small. The web, as described by Handy, can break if it seeks to link too many activities; indeed the only way the web

organization can grow and remain a web is by spawning other organizations. Organizations which have done this, (Slater, Walker and GEC in the UK) continue to grow but are careful to give maximum independence to the individual heads of the linked organizations (which, incidentally, do not have to have a power culture in the same way as the parent), usually keeping finance as the one string that binds them to the central web. These cultures can be seen in museums, particularly smaller ones, where a great deal of faith is put in the individual, and little time is given over to committees. In the medium and large museums they are more likely to be seen in those organizations that are sub-units of larger parents. They would probably be the type of organization that had a very strong chief executive with a reputation for being tough or abrasive; though successful they may well suffer from low morale and high turnover in the middle layers of management as individuals fail or opt out of the competitive atmosphere that may result from having a hard task master as the head.

### The Role Culture

Handy's second possible culture is often stereotyped as bureaucracy. Handy, once again, diagrammatically describes the role culture by using the picture of a Greek temple



In characteristic form Handy describes this culture in the following way:-

"Its patron god is Apollo, the god of reason; for this culture works by logic and by rationality. The role organization rests its strength in its pillars, its functions or specialities. These pillars are strong in their own right; the finance department, the purchasing department, the production facility may be internationally renowned for their efficiency. The work of the pillars, and the interaction between the pillars is controlled by:

Procedures for roles, eg job descriptions,  
authority definitions;

Procedures for communication, eg required  
sets of copies of memorandum;

Rules for settlement of disputes, eg  
appeal to the lowest crossover points.

They are co-ordinated at the top by a narrow band of senior management, the pediment. It is assumed that this should be the only personal co-ordination needed, for if the separate pillars do their job, as laid down by the rules and procedures, the ultimate result will be as planned" (9).

At first glance this categorization of a possible culture would seem to be the ideal analogy within the museum context. The essence of this grouping is the role, or job description; in museums these are often more important than the individuals who fill them, in the sense that individuals may be selected for satisfactory performance of a role, and the role is usually so described that a range of individuals could fill it. Additionally, performance over and above the role description is not often required and, indeed, can be destructive at times. Position power is the major power source in this culture, personal power is frowned upon and expert power tolerated only in its proper place. Rules and procedures are the major methods of influence. The efficiency

of this type of culture depends on the rationality of the allocation of work and responsibility rather than on the individual personality.

Museums have operated with this type of culture for many years and they have been successful, but the crucial element that is necessary to provide success to a role culture is that it operates in a stable environment. When next year is the same as last year, so that this year's tested rules will work consistently, then the outcome will be good. Where the organization can control its environment, by monopoly or oligopoly, where the market is stable or predictable or controllable, or where the product-life is a long one (in museums the analogy here would be a period of time for gallery displays etc), then rules, procedures and programme work will be successful. National museums holding a monopoly, and other large local authority museums, are capable of having role cultures, and continuing to be successful. Handy cautions this type of culture by saying:-

"But Greek temples are insecure when the ground shakes. Role cultures are slow to perceive the need for change and slow to change even if the need is seen. If the market, the product needs, or the competitive environment changes, the role culture is likely to continue to forge straight ahead confident in its ability to shape the future of its own image. Then collapse, or replacement of the pediment by new

management or takeover, is usually necessary. Many large organizations found themselves in this position in the changing conditions of the 1960s" (10).

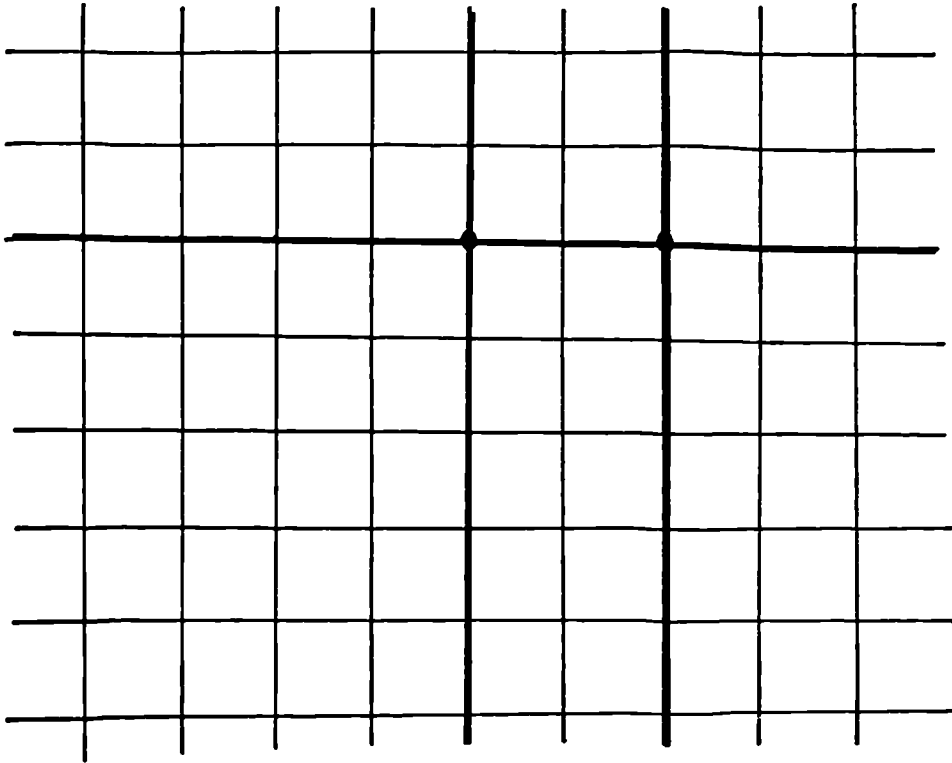
The changes that have taken place to the environment in which museums operate during the past ten years have shown the insecurity of role cultures. Handy mentions that large organizations found themselves requiring change in the 1960s and it is a symptom of such a culture that museums have only now, in the 1980s, come to realise that change is actually required. The influx of new management in senior positions in national museums and, (in those cases where new management has not replaced existing management) the introduction of consultants to advise the existing senior level managers, has shown the weakness of this type of culture within the museum context.

Role cultures may offer security and predictability to the individual. They may also offer a predictable career progression, an essential part of the national museum promotion structure whereby a person entering that sector from university will be assured of a certain level of promotion, almost regardless of performance. They may also be frustrating for the individual who is power-orientated or who wants greater control over his work; who is eagerly ambitious or more interested in results than method. Many museums have role cultures and many museums are changing them at present.

The role organization will be found where economies of scale are more important than flexibility or where technical expertise and depth of specialization are more important than product innovation or product cost. Museums have, in the past, been used to operating with little competition and, in many cases, with a monopoly on the type of work they were doing (ie there were few other major attractions of a similar nature); as a result there were few penalties for any lack of innovation in the way that they operated. Things have now changed and role culture is no longer an appropriate one for the museums although many still possess such a culture and the task for managers over the next decade is to manage a change of the culture within such organizations. This is particularly so in the larger national museums; for example the Victoria and Albert Museum and the Science Museum. The Director of the Science Museum has recently commented that one of his major tasks upon assuming his appointment has been to consider the nature and change of the culture of the organization in order to bring it up to date with its competitors (11).

### The Task Culture

The task culture is job or project orientated. Its accompanying structure can best be represented as a net with some of the strands of the net thick and stronger than the others:-



Much of the power and influence lies at the interstices of the net, at the knot. The so-called 'matrix organization' (see previous chapter) is one structural form of the task culture.

Charles Handy describes the task culture as follows:-

"The task culture has no totally appropriate residing deity, perhaps because the Ancients were more interested in style and principle and power and performance, for the whole emphasis of the task culture is on getting the job done. To this end the culture seeks to bring together the appropriate resources, the right people at the right level of the organization, and to let them get on with it. Influence is based more on expert power than on



position or personal power, although these sources have their effect. Influence is also more widely dispersed than in other cultures, and in each the individual tends to think that he has more of it. It is a team culture, where the outcome, the result, the product, of the team's work tends to be the common enemy obliterating individual objectives and most status and style differences. The task culture utilises the unifying power of the group to improve efficiency and to identify the individual with the objective of the organization" (12).

If, as was suggested in the previous chapter, matrix structures find influence within museums then this type of culture may well evolve alongside them. The task culture is extremely adaptable. Groups, project teams, or task forces are formed for a specific purpose and can be reformed, abandoned or continued. The net organization works quickly since each group ideally contains within it all the decision-making powers required. Individuals find in this culture a high degree of control of their work and it is therefore popular as a result. Judgement by results, easy working relationships within the group, with mutual respect based upon capacity rather than age or status, make it particularly appropriate to the museum context.

As more and more museums realise that the environment within which they operate is changing and that their culture and

structure needs to be changed along with it, the task culture becomes more appropriate. It is the case that the task culture predominates where product life is short and where speed of reaction is important. In the past, the competition from other organizations has not been as profound as it is today and, therefore, museums have had a 'product life' which was much longer than is now the case. It is now necessary for museums to change their exhibitions regularly in order to attract new visitors, and such task cultures may well be borne within those areas, these may also include teams working to design and manufacture new exhibitions. Nevertheless, the task culture finds it hard to produce economies of scale or great depth of expertise and should not grow to any great size. It thrives where speed of reaction, integration, sensitivity and creativity are more important than depth of specialization. Apart from those departments concerned with exhibition production, which have already been mentioned, there are obvious pointers towards marketing departments in museums taking on task cultures.

Control of these departments operating in task cultures is difficult. Essentially control is retained by the top management of a museum by means of allocation of projects, people and resources. Vital projects are given to good people with no restrictions on time, space or material. But little day-to-day control can be exerted over the methods of working, or the procedures, without violating the norms of the culture. These cultures, therefore, tend to flourish when

there is an agreeable climate and when the product is all-important and the customer always right, and when resources are available for all who can justify using them. Top management then feels able to relax day-to-day control and concentrate on resource allocation decisions and the hiring and placing of key people. The climate for change is currently agreeable within museums, the product is becoming all important, the visitor is more and more becoming the customer and, therefore, is treated as such. However, the resources available are also being competed for by all departments within museums with a vigour that has become stronger as the resources have been reduced. Top management may feel the easy way out would be to allow task cultures to evolve and this would need serious consideration and careful thought by any senior managers involved. If all the components except the resources were not available then competition between top management and team leaders, using any available influence, would inevitably result to the deterioration of their institution. In either case, morale in the work-groups declines and the job becomes less satisfying in itself, so that individuals begin to change their psychological outlook and reveal their individual objectives. Such a state of affairs would necessitate rules, procedures, exchange methods of influence, and the use of positional resource power by the managers to get the work done. In short, the task culture tends to change the role or power culture when resources are limited or the total organization is unsuccessful. It is a difficult culture to control and

inherently unstable by itself. I would suggest that any task culture that evolves within museums currently could only do so for a short period while individual projects with guaranteed funding are undertaken. Senior managers should realise that such a culture would need to be changed immediately resources for the individual project had dried up. The task culture should always be the personal choice of those within which it was operated, certainly at middle and junior management level. It is the culture which most of the behavioral theories of organizations point towards, with its emphasis on groups, expert power, rewards for results, and the merging of individual and group objectives. It is the culture most in tune with current ideologies of change and adaptation, individual freedom, and low status differential. It is a very popular form of culture but a very difficult one to control and one that should not be allowed to take hold if the resources are not available to give it its full head. Charles Handy adds a caveat to the idea of task cultures by saying:-

"If organizations do not all embrace this culture it may be that they are not just out-of-date and old-fashioned - but right" (13).

It is important for senior managers within museums to realise the inevitable nature of the task culture being predominant within an organization when circumstances ensure that it is inevitable. The large number of new museums created in the

past decade, coupled with the considerable changes that are taking place within established museums, provide great impetus for task cultures to be created. Senior management within museums should realise that, as long as a task culture is relevant and useful it should be encouraged, but they should also guard against such a culture taking hold and continuing after its worth has been exhausted. There are examples of museums founded in the late 1970s and early 1980s that now, five years on, have low morale and little innovation. Two such are the National Army Museum and the RAF Museum both of which are grant-aided by the Ministry of Defence. One of the main reasons for this development has been the lack of understanding on the part of senior management that the culture of the organization was based on the original 'getting the job done' principle, rather than the necessary maintenance of standards and high productivity amongst staff. Task cultures are relevant for short term project matters but are not appropriate for museums or galleries in any long term sense yet these two examples have perpetuated their original organization structures and cultures long after the short term foundation of the museums has passed. This has resulted in a Task Culture with only minor tasks (by comparison to the building and opening of the museums) to complete.

### The Person Culture

The person culture, as its title suggests, has as its central point, the individual. If there is a structure or an organization it exists only to serve and assist the

individuals within it. If a group of individuals decide that it is in their own interests to band together in order the better to follow their own inclinations, and that an office, a space, equipment or even clerical and secretarial assistance would help, then the resulting organization would have a person culture. It would exist only for people in it without any superordinate objectives. Barristers' chambers, architects' partnerships, social groups, families and some small consultancy firms often have this type of culture. Charles Handy refers to it as a 'cluster', or 'perhaps a galaxy of individual stars'; he describes it as follows:-

"Dionysus is its patron deity, the god of the self-orientated individual, the first existentialist."

"Clearly, not many organizations can exist with this sort of culture, since organizations tend to have objectives over and above the collective objectives of those who comprise them. Furthermore control mechanisms, or even management hierarchies, are impossible in these cultures except by mutual consent. The psychological contract states that the organization is subordinate to the individual and depends on the individual for its existence. The individual can leave the organization and the organization seldom has the power to evict the individual. Influence is shared and the power-base, if needed, is usually expert; that is

individuals do what they are good at and they are listened to on appropriate topics." (14)

Person cultures are rare because, usually, the identity of the organization is stronger than the identity of any single individual. Organizations are usually created by the efforts of a strong character but, over a period of time, the strength of the organization's character as a whole will probably become more powerful. However, although it might be rare to find an organization where the personal culture predominates, within museums there are certainly individuals whose personal preferences are for this type of culture, but who find themselves operating in a more typical organization. The stereotype of the research academic is of a person-orientated man operating in a role culture. He does what he has to do, researches when he must, in order to retain his position in that organization. But essentially he regards the organization as a base on which he can build his own career, carry out his own interests, all of which may indirectly add interest to the organization although that would not be the point of doing them. Subject specialists often feel little allegiance to the organization but regard it rather as a place to do their own research with some accruing benefit to the main employer. This is certainly the case in museums and there are many person-orientated members of staff within museums in all sectors carrying out their own specialized work. These people are not easy to manage. There is little influence that can be brought to bear on them. Being

specialists, alternative employment is often available to them, or they have protected themselves by tenure, so that resource power in this context lacks potency. Position power not backed up by resource power achieves nothing. Specialists are unlikely to bow down to other experts and therefore expert power will have little effect. Only the personal power of individual senior managers will produce results from person-orientated subject specialists in museums; senior management should be aware that their personal methods of management (ie. their force of personality) are possibly the only way in which subject specialists with senior status can be effectively managed.

The person culture is, therefore, not likely to take hold in any museum as a total entity; nevertheless individuals (particularly subject specialists occupying senior management positions) will take this type of culture upon themselves. The results for management need careful consideration.

Having explored Handy's four possible cultures, and acknowledging that there are many more, it is necessary for us to be able to diagnose the culture in order to determine whether it is strong or weak and whether there is any room for performance improvements that can be initiated by managers. Deal and Kennedy, in their book 'Corporate Cultures' (15) give several reasons why all individuals, but managers in particular, should have a good understanding of organizational culture. Where cultures are strong, people feel good about



what they do. Where the social information networks have generated widely shared values and beliefs about the company and what it does, employees come to believe they are part of something important and they take pride in it. Managers must understand cultures in order to manage them, or change them. It is possible to look for evidence of the organization's culture in what its people do and say. Deal and Kennedy suggest that a person who is not a member of the organization can do five specific things:-

- 1) Analyse the physical setting of the organization. It is possible to tell something about a company's values by paying attention to its buildings, the materials used in their construction, the furnishings and even the colours used.
- 2) Look at written, or published material written by the organization. Examine the content of annual reports, press releases, newsletters, and magazines. What does the organization say about itself to its employees and to the general public? Strong cultures tend to make statements about their values and beliefs without being apologetic. Deal and Kennedy suggest that weak cultures use such communications to discuss business performance in conventional financial form (balance sheets, income statements, and the like). They discuss the data itself, but avoid any mention of the people and beliefs which make it possible (16).

- 3) Pay attention to how the organization treats outsiders (in the museum context these would be, essentially, the visitors).
- 4) Talks with employees may reveal how they feel about the organization. Employees of museums are unlikely to know how the culture is defined; where it is strong, they will be able to discuss what the values are. Where the culture is weak, their answers to questions will reveal disagreement and a lack of common ground. Deal and Kennedy suggest that, in particular, questions should be asked about the organization's history, its success, the kind of people who work within it, and the nature of working conditions (17).
- 5) Investigation into how employees spend their time in the organization is also useful. What people spend their time doing is an indication of what they think is important. In the case of a strong culture, one would assume that the activities of employees mirror the values of that culture.

It is easier to diagnose the type of cultural base from inside the organization as a manager or employee. Deal and Kennedy suggest the key to inside observation is to disregard individual biases and beliefs; it is best not to evaluate just to record. Casual conversations with acquaintances throughout an organization are likely to be far more revealing

than formal meetings. Formal meetings may well obscure the real issues as a result of internal politics and manoeuvring. They suggest four kinds of information that can be gathered to ascertain a cultural diagnosis from within an organization:-

- 1) An appreciation of the career progression paths taken by most employees in their gradual move through the hierarchy of the organization is useful. The pathway to the top is a good guide to the culture of the organization. It should be expected that those who move up through the ranks have values and beliefs which are consistent with the norms of the culture whereas those who come in from outside may well have to adjust their own preconceived and, preheld, values and beliefs in order to coincide with the culture of the organization they are joining.
- 2) It is interesting to look at how long people stay in their jobs. This is particularly important in the case of middle levels of management. It is suggested that where tenure in a position is of short duration there is not incentive to participate in activities which have long-term life cycles, long payback periods, and higher risks. Such a culture is likely to stifle innovations.
- 3) A great deal of information can be gathered by looking at the material written by members of the organization and

by listening to their conversations. In museums this is particularly relevant, without wishing to advocate any sinister motive, managers should be aware that listening to the content of conversations can provide them with distinct pointers as to the state of the organization generally. For example, it is useful to know who talks to whom; whether the conversations are concerned about internal affairs and politics, or are genuinely concerned with responding to the needs of the user of the organization and changes in the environment that effect it. This is particularly important in museums where a great deal of dialogue goes on between members of staff and could easily descend into unproductive internalising rather than effective problem solving for the good of the organization and the visitor.

- 4) The traditions of the organization, as has already been mentioned, have a bearing upon its culture. An investigation into the kind of myths and anecdotes that are communicated through the cultural networks can add to the information already found in the diagnosis of the culture of the organization. Great pride is taken in organizations with traditions and young organizations quickly establish their own myths and anecdotes if the culture is strong.

It is possible that the assessment and interpretation of culture within an organization can be undertaken relatively

easily. This is necessary, and should be the requirement of every senior museum manager, for pointers will be given to likely future problems if the diagnosis is correct. Especially indicative of problems with culture are excessive concern with internal affairs and difficulties; too much attention to short-term issues and targets; indications of poor morale and swift turnover of staff; inconsistency in culture and standards across units and departments; frequent emotional outbursts, and excessive conflict between sub-cultures. All the foregoing are areas of concern to managers whether they in museums or elsewhere. Accordingly they should be treated seriously.

### Organizational Conflict

It is inconceivable that any organization, or group of people could exist in total harmony; conflict is inevitable. The object should be, in management terms, to exploit the inevitable differences of opinion, values, priorities, talents and personalities in order that the reasons for conflict are minimised and the aims of the individual (or group) are directed to coincide with the aims of the organization. There is a dilemma for all managers in that it is difficult to have argument and competition without conflict yet all three are inevitable. There is a human tendency which is certainly evident in museums, naturally to shrink from argument, competition and conflict. But as they are inevitable the competent manager must learn to identify causes and find

solutions.

In all organizations there are individuals and groups competing for influence or resources. There are differences of opinions and values, conflicts of priorities and of goals. There are pressure groups, lobbies, cliques, cabals, rivalries, contests, pressures of personality, and bonds of alliance. Groups in organizations have different roles, different goals, different skills, and so have individuals. The blending of these differences into one coherent whole is the overall task of management. Such a blending may involve giving some groups priority over others, ignoring some preferences and accepting others, and curbing some initiatives whilst promoting others. By co-ordination of all these elements and careful management of their interaction, progress towards a resolution of conflict is made.

In his book "Understanding Organizations" Charles Handy maintains that, in order to exploit our difference we must first differentiate between them. He maintains that there are three manifestations of difference: argument; competition; conflict. He goes on to say:-

"Words have overtones, and although one cannot build definitions on overtones, we do generally regard argument and competition in themselves as useful things, conflict as not. Argument and competition can become disruptive in which case they degenerate

into conflict, or occasionally, they are bad because they are seen as symptoms or outcrops of conflicts. Conflict .... can arise from other sources than argument or competition. In a sense the managerial dilemma could be seen as how to have argument and competition without conflict, how to prevent them degenerating into conflict, how to turn conflict where it exists into argument and competition" (18).

An obvious way to avoid the degeneration of argument into conflict is to encourage an openness in the discussion of differences. In museums this can be through regular counselling sessions between supervisors and their subordinates or through a recognised machinery for the resolution of conflict, and an approach towards consultative management from the top downward. Lawrence and Lorsch, in their analysis of successful integrators in differentiated firms, found they all encouraged and practised openness in the discussion of differences. They were successful as integrators partly because the differences did not degenerate into political conflict (19). However, the expression of feeling in argument is commonly kept below the surface in the traditional way in which museums and galleries are managed. Nevertheless, if the organizational culture will accept it, an open resolution of argument can be beneficial. Regretfully, deep-seated conflict or mistrust may be masked by elaborate politeness or even by the antagonists ignoring each other completely. If individuals are ignoring each other when they

should be communicating, or communicating stiffly and formally when they should be involved in creative discussion and collaboration, productivity is affected.

Two pre-conditions seem to be necessary in order to cause conflict:

a) A feeling that things are not as one would like them to be, or, if they are at present, a fear that they may cease to be as one would like them to be.

b) Someone (or some group) who can be blamed, or simply 'punished' (even if one does not regard them as blameworthy) for one's dissatisfaction or fear.

Conflicts can thus arise in the personal anxieties and unhappiness of individuals in a way that might seem to the impartial observer to be quite unjustified by their work situation. In some cases the target for dissatisfaction may be completely unjustifiably chosen. In serious cases the organization itself, or particularly its senior management, may be blamed for areas of dissatisfaction that do not, in fact, exist. Many areas of conflict may seem to be irrational, which is often a direct result of members of the organization being bored or dissatisfied with their work and believe the organization is not living up to their expectations; in such cases they usually hold management responsible. With resource limitations being applied to



museums at the present time, coupled in some cases with ineffective management and an unemployment situation which precludes individuals from seeking alternative work, such 'irrational' behaviour is commonplace. A basic cause of conflict being resentment of insensitive authority, this may often be the last thing that is actually mentioned when individuals are questioned on the reasons for their poor performance or irrational behaviour.

Competition between individuals or groups (particularly competition for resources or career positions) can lead to areas of conflict being surreptitiously initiated without the knowledge of management. Such conflict exists whenever mutually exclusive goals, policies, resources, or rewards are being sought simultaneously. This would hardly cause conflict if attaining one did not automatically exclude the attainment of others, or more than one was not being sought at the same time. As it is, competition and conflict are the inevitable results of a simultaneous desire for mutually exclusive goals.

In general, people compete in order to see their personal beliefs, values, goals and ideologies prevail; and they compete in order to win more freedom (or territory) in order to do as they please (the person culture). Such competition for power and influence is usually closed. Only a few people can achieve autonomy, make decisions they consider vital, and obtain all the resources they need. Hence the inevitability

of conflict. Even though the majority of conflict may seem to be of a personal nature, it is invariably structural. Correct structural design of the organization can go a long way to alleviating inevitable conflicts resulting from normal arguments and competitiveness. However, the experienced manager should be able to reflect on differences in objectives and ideologies and identify areas that may cause conflict. This requires, as already mentioned, a knowledge of the culture of the organization or the culture of the groups/teams within it. Any person filling a role in one culture could be expected to take on the values of that group. He or she would then be just as likely as any other individual to get into the same kind of conflict of interest with people in other groups whose values are different.

If the conditions for conflict prevail and become an inevitable source of dissatisfaction a target will necessarily manifest itself as something or someone to blame. The manager will require skill in managing conflict in order to address these preconditions in a professional and knowledgeable way. Indeed, some varieties of conflict can be beneficial and turned towards the goals of the organization. Obviously the most effective way of managing conflict is to prevent it ever arising, although this would seem to be an almost impossible situation to achieve. Conflict may be seen as a sign of ineffective management but this would only be true if it had become endemic in the organization. The manager who is acting thoughtfully and sympathetically should suffer less conflict

than the manager who has a dictatorial or non-consultative approach to his subordinates. The key is to encourage a situation where the organization, and the individual, both have a face-saving remedy, and each goes somewhere towards the other's goals. In other words, if prevention has not been successful, specific techniques may be required. These can be summarised under the following headings:-

**Coercion:** Individuals can be encouraged to stop their conflict behaviour. This may result in anger, or even more resistance to rational thought, and a tendency to revenge if there is little chance of concomitant retribution.

**Procrastination:** By putting off actually dealing with conflict a manager can hope that it will be forgotten. This is neglectful, inadequate and eventually liable to prove disruptive.

**Arbitration:** Playing for a compromise on one side or the other often leaves one party resentful at being a 'loser'; the compromise achieved rarely satisfies all groups involved for long.

**Persuasion:** The soft side of coercion. This puts the antagonists in an inferior position which is a short-term resolution to any conflict.

**Buying-Off:** Conflict can sometimes be resolved by offering

individuals or groups incentives or motivators, particularly of a financial nature. This approach is unlikely to win the manager real respect and conflict may resume over the original objective after the benefits of being 'bought-off' have been forgotten.

**Coalitions:** Mischievous managers often engineer intergroup conflict rather than conflict with the management or organization generally. This may resolve (in the short term) conflict within the organization but creates more serious problems by forcing individuals to choose sides, creating a divisive feeling within the organization.

All the above strategies are likely to be minimal in their effectiveness. They are no more than quick responses to problems which may appear to provide short-term relief but, invariably, store up trouble for the future and may even ensure it is then worse.

More effective strategies are required, examples of which are:-

**Separation:** If there are conflicts between individuals or groups, a peaceful existence may be ensured by keeping antagonists apart. This is often an effective solution but is difficult to apply in museums with relatively small numbers of staff and few opportunities for separating groups or individuals.

**Appeals:** Conflicting individuals or groups may be allowed to take their dispute to a higher authority in the organization, ie above the manager who is normally responsible for them. This may protect the antagonist from self-interest on the part of their immediate supervisor (and it also absolves him from any subsequent blame). Furthermore, because there is a prospect of getting a more objective resolution of the conflict from someone who is not emotionally involved, it may encourage the antagonists to deal more patiently and honestly with each other before taking the problem to a higher authority. This is an effective approach within museums and is used in many cases.

**Mediation:** Helping the antagonists to understand one another's position and to accept that, for the other, it has validity. It is sometimes possible to do this for colleagues or members of the managers own team, but it is often the case that the supervisor is too closely involved to be properly detached, and as with the appeals procedure, antagonists might ideally be referred to some kind of 'ombudsman' elsewhere in the organization.

**Opening The Competition:** If a win-lose competition has sprung up, a method of resolving such conflict might be to find extra resources or rewards, or transform the rules, so that all can win something. By turning the situation into a win-win competition rather than a win-lose situation all parties will be able to achieve a goal. In the current economic and

resource limited situation this method is rarely possible.

The four strategies mentioned above can only be regarded as having medium effectiveness. They may not cure conflict totally but they can probably help the antagonists to cope with their situation. The aim of good management should be to find effective strategies that not only cope with the immediate problem but also lay the foundations for a collaborative climate in the future.

Three strategies can be identified with this aim:-

**Re-Combining Work-Groups:** This is the strategy of moving individuals around, not so much to separate antagonists (though it may have that effect), but to give them the regular stimulants of learning to work with other people and break old habits. The hope is that this will make them more acceptant of one another's differences as well as making previous priorities and hostilities seem less pressing. The matrix organization is an example of re-combining work-groups and has merit as an organization' design generally. In museums there is a tendency for individuals to spend considerable periods of time (in some cases whole careers) in a specialist department doing an expert function. Whilst this specialism may preclude a great deal of movement within museums an attempt can usually be made to find alternative work, of a similar nature, within another department. Certainly if task forces are used within museums (the matrix system) then senior museum

managers will be able to shift individuals possessed of a potential for the generation of conflict into a task-based group for a short period of time.

**Finding a Common Goal:** As the simultaneous pursuit of mutually exclusive goals is a source of major conflict it is obvious that management should encourage the setting aside of differences in favour of pursuing some higher goal that both parties can agree upon. This is particularly important in museums where resource allocation is limited and departments may not understand their own reduction in resources at the expense of increases elsewhere. The key to the necessary understanding is consultation between members of staff in order that the goals of the organization and the goals of the group or department are discussed, understood, and combined.

**Integrative Bargaining:** This is the attempt to negotiate a solution between antagonists so that both can gain something. The essence of this approach is that neither should be required to give up anything that is vital to them. It is the search not for compromise, but for a creative solution that satisfies both parties. Once again a consultative approach on the part of management goes hand in hand with this approach and points museums in the direction of less restrictive role cultures, and a less authoritative approach to management generally. There are many cases within museums of a unitary view of management and authority. Any attempt to contain or resolve conflict by such an approach in an

authoritarian way will be doomed to failure.

An alternative is the pluralist view, which necessitates recognising the existence of many different interest groups with different objectives, influenced by different value systems and working within the power structure of the organization. Conflict resolution should be seen as the outcome of a management approach that provides a system of checks and balances. Effectively, it recognises the legitimacy of all groups to pursue their claims. A trade-off in the form of negotiation ensures a degree of collaboration and may enable individuals and groups to achieve a degree of success due to their various objectives and goals. For management this implies a win-lose situation, not in the absolute sense encouraged by a unitary view which looks at a win-lose situation as being a bad thing, but rather in terms of relative gain-loss along a continuum which is a minimum-maximum outcome. Any point of agreement or settlement along the continuum may be construed as a gain-loss for both sides. The authoritarian, or unitary view, has traditionally looked at conflict as being something which is harmful and destructive to management authority and control. However, conflict viewed on the basis of the pluralist approach may be seen as a series of interactions between individuals and groups which enable the organization to progress. The interaction provides outcomes which enable stability to be achieved and which provide measures for satisfaction for the participants. In this way conflict may be seen as providing



a measure of creativity. The existence of conflict processes, which allow conflict to be managed in this way, represents outcomes whereby the various sources of conflict are seen as legitimate and integral parts of the organizational system. Any manager who has dealt with labour relations issues can understand that such conflict is managed on the basis of consultancy and negotiation; the conduct of which is regularised to some extent by the existence of rules and procedures. It is unfortunately the case that other types of conflict are not handled in this same established way. In dealing with conflict, there is no real substitute for talking with people. This is summed up by Professor J Cribbin in his book "Effective Managerial Leadership", wherein he says:-

"Negotiation is the art of interacting with a person or group with different views in order to produce mutually beneficial agreement. Self-interest is always front and centre, but it should not blind either party to the interests of the other. Thus, negotiation is not a zero-sum game, in which people strive to outwit each other in order to get the best deal they can at the expense of their opponent. It is not persuasion, in which the persuader triumphs over the persuaded. Nor is it compromise, which disappoints both sides because each is forced to yield on important issues to arrive at a pseudo-agreement.

On the contrary, true negotiation is rooted in four strengths:

- 1) An attitude that prompts the negotiator to work for those solutions that will benefit both sides, although rarely in a 50/50 manner;
- 2) A perceptual set that views the other person as a potential partner rather than an adversary;
- 3) A climate that stimulates both parties to realise that they are more likely to attain their objectives if they work together than if they battle one another;
- 4) Strategies, that facilitate the process of securing mutual advantages". (20)

Negotiation is the essence of conflict resolution. An authoritarian or non consultative style of management will not allow meaningful negotiation to take place and conflict will inevitably result.

### Organizational Change

Clearly, change will have an increasingly profound effect upon the nature of power and authority in any organization. In

museums, however, specialization has had (and will continue to have) dramatic effects on the nature of the superior-subordinate relationship. Rational 'legal' authority has in large measure given way to authority based on expertise. In museums this is as a result of the specialist nature of senior management positions, and has been compounded by innovations in technology over the past decade. The consequence of this has been described by B Thompson in his book "Modern Organization" as follows:-

"There is a growing gap between the right to decide, which is authority, and the power to do, which is specialised ability. This gap is growing because technological change, with a resulting increase in specialization, occurs at a faster rate than the change in cultural definitions of hierarchical roles .... the growing imbalance between the rights of authority positions, on the one hand, and the abilities and skills needed in a technological age, on the other, generates tensions and insecurities in the system of authority. Attempts to reduce such insecurity often takes the form of behaviour patterns which are dysfunctional from the point of view of the organization, although functional enough from that of the insecure official" (21).

Museums, therefore, have the dual problem of subject specialists and technological innovations. Whilst the

technological change is important, it must first be decided whether change is a good or bad thing. Undoubtedly, much of the work of museums has progressed without any fundamental changes for generations and there may be little requirement for change in some cases. However, as has already been discussed in this thesis, the culture, climate and environment within which museums exist is now changing at an ever increasing rate. Add to this the technological innovations that have taken place in the past decade, plus the increases in competition from other similar venues, coupled with the decrease in funding in real terms from the variety of funding agencies, the problem begins to arise as to how change can be accomplished without bringing conflict. The reasons for change are therefore quite strong and, depending on the circumstances of each individual organization, change is probably going to be required in the next few years. The technology of museums is changing, but so are the attitudes of the individuals employed within them. Changes are expected by museum employees, the public, and are required by those influencing the provision of resources - particularly funding. Change should be a positive thing, indeed an essential thing, if museums are to grow and develop, or even to keep up with the requirements of visitors and innovations of competitors.

There are no universally applicable guideposts which show the way in coping with change. In their introduction to the book "Management of Change and Conflict" Thomas and Bennis say:-

"Perhaps the closest thing to such a prescription would be that the management of change is above all a function of the way we think about and conceive this problem. We need to make an important distinction between the specific strategies ultimately implied to the problem of change and the governing framework, the 'controlling imagination' which influences and guides the choice of these strategies. The concept of a 'paradigm' is useful for communicating this perspective" (22).

The use of the term 'paradigm' has also been developed by Thomas Kuhn in his seminal book "The Structure of Scientific Revolution" (23). According to Kuhn a paradigm has both the subjective meaning and one which is essentially sociological. The former refers to the guidelines and rules of operation which govern approaches to problems and practices of professionals. Kuhn states that, in the latter sense a paradigm,

"..... stands for the entire consternation of beliefs, values, techniques and so on shared by the members of a given community". (24)

The paradigm can also be described as that dimension of management ideology which informs one of the posture an organization assumes with respect to change and conflict. A paradigm emerges from the expectations and assumptions which

individuals in the organization, particularly key decision-makers, share about the nature of their organization and its environment. This is particularly appropriate in museums that have a leaning towards the human relations approach to management, where there is a shift from the acceptance of authoritarian behaviour, and a shift towards the less authoritarian personality structures in line with the general nature of society. H Simon has offered a hypothesis advocating that developments in administrative theory are often the consequence of change in the social, political, and cultural environment of the organization. He poses the question:-

"How far is the effectiveness of modern human relations due to a waning of the acceptance of authoritarian behaviour and a shift towards less authoritarian personality structures in the general populous?" (25).

This question, in turn, raises an assumption about the source of resistance to change in organizations: when, in fact, an organizational paradigm reflects a dominant cultural theme, then efforts to change it will be met with considerable resistance. The effective management of change implies having an awareness of the origins of the paradigm presently governing the organization.

In his book, "Control In Organizations", Tannenbaum points out

that the common assumption that the total amount of influence in the organization is fixed, is not necessarily true. This supposition, means that efforts to change the distribution of influence in the hierarchy are governed by a paradigm which states that if lower levels are given more influence, then by definition this must also entail a loss in influence higher up. Tannenbaum suggests that organizations may differ in terms of their,

" ... total amount of control as well as in the relative amount of control exercised by the respective echelons" (26).

This is the basic change of attitude advocated by this thesis. Having discovered in Part One that management theory shows museums a way forward to the future, this section has looked at the position of museums within the environment, the cultures within them, and the inevitable conflict that takes place almost regardless of external influences. That change is required is becoming obvious to all with an interest in the future of museums in an ever-changing environment. That change will be difficult is known to all of those who have the task of its implementation, even with their limited training or experience. The influence of the lower levels as expressed by Tannenbaum will become stronger as the decisions made by the upper echelons are seen to be ineffective. Add to this the influence of the visitor (the public) and politicians, and it can be seen that there is currently an

extraordinarily important job to be done.

Only the upper echelons of the museum profession (assisted by their Governing Bodies) will be able to force change before change is forced upon them. The question that cannot be answered is what nature the change will take. Nevertheless, the impact of change on museums is likely to be profound. This will result particularly if the change is forced upon museum management as a result of the action of subordinates. Tannenbaum also points out that the leaders are also the led; superiors depend on their subordinates to get things done. If superiors assume an expandable amount of total control, they can communicate regularly with subordinates, welcome opinions and take up suggestions; in other words, invite influence over themselves. At the same time, the involvement of subordinates in what is being done means that the superior's influence expands also, for they are more likely to do what needs to be done. The authoritarian method of leadership undertaken by a person who assumes a fixed amount of total control, and clings to what he perceives to be his rightful share, may look as if he is dominating everyone; in museums it is often the case that his actual influence on what is done by his subordinates may be very little. As a result others also act on this assumption, so that each group defends its share and conflict, and minimal co-operation will prevail. Tannenbaum's research challenges the commonplace view that control is, and should be, unilateral - from the leaders to the led (27). He suggests that leaders have greater control



and the led also have greater control. Though diminishing the scope of hierarchies can be important, too much attention is paid to this 'power utilization' and too little to the possibilities of expanding the total. The method of change, therefore, should be a consultative one; one in which deliberation is carried out by a broad cross-section of people within the organization.

Change will require considerable adaptation on the part of the organization and those within it. Not only will it increase the complexity of the relationship between the organization and its environment, but it will compound problems of maintaining internal organizational solidarity; of all types of co-ordination; values and goals will become more diverse, more pluralistic and conflicting; there will be a greater impulse towards attempted but possibly unco-ordinated rationality in organization decision-making and operation. H Wilensky has pointed out that these impacts increase the amount of resources and energy which the organization must expand on the intelligence function (28).

As a consequence, the problem of managing change can usefully be viewed as the problem of 'managing intelligence'; and this can have unique forms of organizational conflict associated with it. If it is assumed that an effective paradigm for the management of change is one which is orientated towards the management of intelligence then it accords with Galbraith's studies wherein he defined that:

" ... the information processing capacity of an organization must be equal to the information processing requirement of the task" (29),

wherein he makes the point that the information processing requirements of an organizational design are a function of three variables:

- a) The degree of uncertainty concerning the task;
- b) The number of elements (departments, specialists, etc.) relevant to decision-making;
- c) The degree of inter-dependence among the elements necessary for decision-making.

This is particularly important in the specialist-orientated environment within a museum or gallery. Whilst change may be perceived as necessary by the hierarchy, an understanding of the intelligence problem for effecting change is a complex chain, and has to include the assembly of information and knowledge about a variety of issues. Those who have access to the information that effects power in an organization are able to create new sources of power since control of information means influence; conversely they are also able to threaten the existing power, and by implication, react adversely and influence against such change. The capacity to keep

intelligence and rationality from having an impact on the role of the person implementing change - by maintaining uncertainty - can itself be an important source of power in an organization; if this is achieved by a subordinate (rather than by a superordinate) conflict will result and change will be made all the more difficult.

An effective paradigm for the management of change requires above all a capacity for systemic research aimed at diagnosis of change in the institutional setting of the organization. There is a tendency, as a result of the current problems over the funding of museums, for managers to look more at the financial aspects of museum change than the internal social problems. The intelligence about the nature of the organization as a social system should be combined with two other types of diagnosis if effective plan for change is to be realised and pursued successfully:

- a) Intelligence about the general, probable nature of change;
- b) Continued monitoring of the precise relationship of the organization within its environment.

Change demands that we develop an all-important, yet elusive, interdisciplinary ethos. This is less of a problem in structural design, and a very complex issue in group dynamics - organizing intellectuals, experts and professionals who, because of their training often have little inclination

to grasp the systems approach to tasks. The motivation of specialists derives from an overarching identification with a body of knowledge and a methodology which may not be compatible with the need for the organization to change goals and reorder priorities. Moreover, the motivational structure of experts can lapse into an identification with means, or techniques, rather than with ends.

The impact of change on the organization manifests itself in terms of:-

a) more differentiation and specialization of function and role within the organization; and

b) the increasing salience and complexity of inter-organizational relationships.

Since the main concern in museums is the problem of managing specialists, and what constitutes effective interaction between the expert and the policy-maker, it is important to trace the origins of this issue in these two themes. An organization's way of relating to its 'organization-set' (its exchanges with other organizations in its environment) influences the form of differentiation (ie division of tasks) within the organization between experts and policy makers. There is a growing tendency for professionals in specialist areas, such as museums, particularly those at lower levels, to confuse policy making with professional parochialism. This,

combined with a lack of comprehensive strategy at the top - the tendency to become tied with excessive detail rather than provide overall policy guidance - can cause considerable problems for the invention and implementation of new alternatives. There is often a failure at the top to grasp what it means to manage specialists. Above all, this increasingly important dimension - the management of intelligence - should not be looked at merely as the problem of providing administrative support for experts. The responsibility for setting new goals, for planning change, cannot be carried out effectively without some responsibility assumed by the top in establishing the knowledge utilization strategy through which new policy alternatives should arise. What is required is a major involvement by senior managers in the defining of the criteria of overall philosophy necessary to guide the organization's management of intelligence. In industrial organizations, in particular, this has come to be known as developing a corporate strategy. This means establishing a paradigm collaboratively with specialists, devising a framework for systematically integrating their efforts. Wilensky has described this eloquently in his book "Organizational Intelligence" by saying:-

"Some gains in the quality of intelligence are possible from a reorganization of the intelligence function, but ... much of an organization's defence against information pathologies lies ... in the top executive's attitude towards knowledge - a product

of his own education and orientation, its exposure to independent sources, his capacity to break through the wall of conventional wisdom" (30).

The nature of change is such that there are increasing pressures in the socio-political-cultural environment of the museum for new forms of planned change which will make museums more responsive both to their internal specialists and their external visitors (ie the public and researchers). There is no doubt that change within museums is as vital to their future now as it has ever been. The effectiveness of change, the resolution of conflict and the understanding of culture within organizations, is a fundamental requirement of senior managers. The climate is forcing change which requires considerable expertise on the part of senior museum management. In its way, this thesis has explored the depths of theory which have enabled changes to be made in the business world over the past century or so. The crucial differences between museums and businesses makes the selection of criteria more difficult, but the message remains clear.

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## CHAPTER 11

### CONCLUSION

During the period of research covered by this thesis the environment in which museums and galleries operate has moved further towards the commercial sector than at any time in history. The original aim in looking at the implications of management and organization theory and their relevance to the museum context had been to examine any possible correlation between the management knowledge as expressed by theorists over the past century, to discover how that knowledge was put into practice, and to draw parallels with the contemporary museum situation. Whilst still achieving this aim, the whole tenure of museum management has been shifted during the past three years. These shifts have been identified and provide even greater relevance to the findings herein.

In separating the thesis into two parts a research dichotomy was established for practical reasons and to differentiate between what this writer saw as necessarily distinct areas requiring attention; the management of the individual within museums and the management of museum organizations. Both these key areas have been examined in their historical and contemporary contexts to ascertain the current position and, perhaps, direct thought to the future.

In reviewing established management theory in Part One the general conclusion is that museums have been managed traditionally along the lines of Scientific and Classical principles. This is hardly surprising when it is realised that the majority of senior museum managers have little or no formal training in the disciplines of management; certainly not to a level equivalent to their initial qualifications as subject-specialists. It is noted that most job-holders in such important posts have achieved their position as a result of their pre-eminence in academic or other subject-specialist fields, they have rarely been appointed as a result of a qualification or even a particular flair for management. This is neither detrimental nor surprising for their principal task is to lead institutions with a high proportion of subject-specialists with organizational objectives of a primarily academic nature. However, this lack of formal management training, empirical knowledge of up-to-date techniques of management, and a certain unwillingness to learn, have resulted in approaches to management which are based more on learning acquired 'on the job' than on the proven research of others. This, naturally, results in techniques that are adequate but not optimum. Scientific Management is a natural method for academically orientated individuals and Classical Management is probably an intuitive aspect of learned behaviour. The consequence of this lack of specialist knowledge in management subjects is a predominantly out-of-date approach by many senior members of the museum profession. In examining other, more recent, approaches to

the management of individuals it can be seen that the authoritarian (and in some cases dictatorial) approaches used in many of the more prominent museums in this country are no longer appropriate. Using such styles of management does not take into account the great social, cultural and perceptual changes that have taken place in post-war years. Neither do these non-consultative approaches allow for the radical changes that have taken place in the attitudes of the work force. They do not address the fundamental differences in the public's perception of museums, and they stifle the innovation so necessary in a leisure-orientated society which now provides the greater part of a museum's audience. A management style that advocates rigid rule following and distinct pyramidal lines of reporting for all staff no longer provides the entrepreneurial flair and flexible decision-making which has become a prerequisite to the running of inspired and cost-effective institutions. The management of change is a craft that must be learned in the same way as any other discipline yet the changes that have been forcing museums to radically alter their approaches to the majority of their functions have been handled with a distinct lack of positive attention to acquired knowledge in this area. There have also been cases where management deficiencies, when categorically pointed out, have been ignored. Recent changes in senior staff at the National Museum of Wales may have been precipitated by a report from the Comptroller and Auditor General: this report noted that warnings about serious

mismanagement at the museum, made in 1983, remained unaddressed for three years.

The organizational structure of many museums follows the traditional approach tending toward bureaucratic principles. Whilst bureaucratic solutions are proven and acceptable, they do not provide a management solution to the whole range of activities and disciplines found in the majority of museums. However, they are found throughout the museum framework and are only deviated from in rare instances. Part Two has looked at the seriousness of including an awareness of appropriate structure within museums with regard to other types of structure which have been developed to deal with similar organizations in the manufacturing and service sectors. The appropriateness of structure is shown to be a primary reason for success or failure in organizations. The contrasting 'Adhocracy' is explained, as the direct antithesis of the more normal bureaucracy, to represent the options open to museum managers in their attempts to contrive a more open system within the necessarily confined limitations of their current organizational structures. In so doing the 'matrix structure' within the overall organization is shown to be more appropriate for dealing with temporary situations. Museums have a diverse set of criteria within their structures and this thesis postulates the view that a confined structure to deal with one area may not be appropriate for another. The example of collections management versus design/display illustrates this need for alternate solutions, but also

highlights one of the fundamental inadequacies in museum management when senior managers react by structuring their organizations in the same way for each.

The importance of a bias towards a flexible and consultative approach is pin-pointed by the realization that the broad range of academic and personal experience within museums ranges from skilled members of staff, qualified in highly specialised subjects, to lower graded workers occupying manual labour posts such as object cleaning. The styles of management, the design of specific jobs, and the division of labour, all require more than empirical judgement on the part of the manager. Work rotation, motivation and consistent/continuous training, backed by performance appraisal and counselling are all crucial elements of the general duties of museum managers. The appreciation of these fundamental skills has been lacking in the museum profession and require urgent review.

Part of the whole realization that a senior museum manager must also be a skilled specialist in management techniques is the hurdle that has yet to be jumped and the environment in which museums are required to operate is demanding action now. The commercial pressure on the museum sector is such that these basic skills must be added to subject-specialist attainment in order to provide a secure future for those museum professionals who seek to take up senior museum appointments in the future. The governing bodies of museums

have agendas that contain many more non-curatorial priorities than has been the case in the past. To this end they require senior executive staff in whom they can lay confidence to not only preserve curatorial standards, but also to provide leadership in an extremely competitive environment.

Competition has never been greater and audience attendance never more important. The days of quiet museums with a small devoted audience are no longer with us. The public are used to noise, bustle and vibrancy and the skilled museum manager knows that these features bring vitality and excitement. This may smack of errant commercialism, particularly when its aim is to open pockets and rattle credit cards, but it is the key to future success. Effective management includes knowledge about individuals within organizations and the organizations themselves; but in an environment that includes customers the consumer must also figure highly in the policy making process. There has been, and this will continue, a distinct tendency to require "commercial flair" as one of the peripheral attributes for the engagement of new museum directors; the shift in this direction is a source of concern to the curatorial and academic staff of many museums. This need not be to the detriment of museums if there continues to be a bias towards curatorial qualification and experience and a realistic measure of management knowledge as well. The danger arises if notice is not taken of the need for change in the approach of senior management to the acquisition of fundamental management principles. The controlling authorities of museums and galleries will be unlikely to allow the situation regarding

these matters to continue indefinitely, it is likely that management expertise will be sought from outside the museum profession if that expertise is not manifest from within. This would be a retrograde step for it would bring the might of commercialism heavily down on institutions that carry out a large number of functions which can never be commercial. The ability of the museum manager to apply management techniques, organizational design, and marketing impetus to an institution is constrained by curatorial sympathy borne out of experience; this experience is primarily a knowledge of these very differences between the museum and commercial context. Whilst museums can only benefit from an awareness of management and organization theory/practice they risk an undermining of their whole purpose if the distinctions between curatorial priorities and commercial potential are misaligned. The real skill is a joining together of commercial approaches and curatorial policy where each are mutually supporting and sustaining. The public face of many museums is only the tip of a giant research/conservation iceberg. In the past some museums have laid too great an emphasis on the 'hidden' aspects of their operation; it is not unusual for the staff involved in the public presentation aspects of a museum (ie interpretation, design, display and education) to be heavily outnumbered by their colleagues in research/conservation departments. This may well be a wholly necessary division but thought should be given to the appropriate relationship between work done for the mass of visitors and effort required for the minority of researchers. Traditional emphasis has

been placed on the collection rather than the consumer; a change of emphasis may be necessary in order to win a dwindling audience back in such a way as to provide the resources necessary to carry out non-commercial work to an even higher level than is currently allowed as a result of overall financial constraints. Museums are, in the main, non-profit making institutions; any commercial activity resulting from significant management skill on the part of senior staff will eventually bring forth a greater ability to generate more financial resources for non-commercial work. This, if nothing else, should give an impetus to museum professionals to acquire the skills advocated in this thesis.



## APPENDICES

### APPENDIX A

Museums Association Information Sheet "Careers in Museums"

### APPENDIX B

Course Details published by Leicester University  
Dept. of Museum Studies

### APPENDIX C

Code of Conduct for Museum Curators

### APPENDIX D

L&R Leisure Training Sheet "Actions by Managers to  
Achieve High Standards of Service Through People"

APPENDIX A

Museums Association Information Sheet "Careers in Museums"



# the Museums Association

34 Bloomsbury Way  
London WC1A 2SF  
Tel. 01-404 4767

**Patron:** Her Majesty Queen Elizabeth the Queen Mother  
**President:** Sir Arthur Drew KCB JP  
**Director General:** John Fox

Thank you for your letter enquiring about careers in museum work. The enclosed leaflet on **Careers in Museums** will give you a general idea of the types of posts available and qualifications needed.

Nowadays, anyone wishing to enter the museum profession would be advised to study for a relevant degree first as competition for all museum posts at present is intense and you should therefore work towards gaining a place on a degree course. As collections in museums vary, the subjects you choose to take will obviously depend on the types of collections which interest you. For example, if you are interested in posts in art collections, either a history of art degree or a degree in fine and decorative arts would be relevant; if you are interested in working with natural history collections you should take a degree in a scientific subject such as geology or zoology, or, as explained in the enclosed **Careers in Museums** leaflet, other degrees are equally relevant depending on the type of museum post you are interested in. New graduates to the profession are not expected to have a thorough specialist knowledge of any subject, but you would be well advised to make a thorough study of those aspects of your degree course which interested you most during your time at university.

It would also be helpful to do some voluntary work in a museum as competition for all museum posts is intense and museums will obviously be more willing to consider candidates who have shown some vocational interest in the work beforehand. You could try contacting small museums in your area to find out if they need any voluntary help. **Museums and Galleries in Great Britain and Ireland**, published by ABC Historic Publications, would be helpful in locating these and should be obtainable from bookshops or your local library. A useful book to read for those considering a career in a museum or art gallery is **Careers in Museums and Art Galleries** by Neil Wenborn, published by Kogan Page who also have a series of leaflets on various careers, which should be available from your local library.

Most museum and art gallery vacancies are advertised in our monthly **Museums Bulletin** which is available as single copies or by annual subscription. Alternatively, you can become a Supporting Member of the Museums Association which, along with other benefits, includes the monthly **Bulletin** and free entrance to many museums and art galleries in this country (see enclosed details).

Education Officer

the conservation, exhibition, acquisition, circulation and explanation of the collections. They are also concerned with identification of objects, cataloguing and other records, and the preparation of museum publications. Duties could also include the management of a small laboratory, research into educational needs and techniques, the administration of an educational programme and giving lectures. Competence in handling and cleaning museum objects in store and in transit is essential. Senior staff have overall responsibility for the care of the collections, their controlled growth and the direction of the scholarly work of the department's staff. It is important to stress that in local authority museums academic competence and administrative ability are of the utmost importance, but in national museums there may be less emphasis on administration as the staff structure varies.

**Restoration and conservation staff**, at various levels, are responsible for the day to day management of the department, the maintenance of records and other clerical work, the examination of objects and/or paintings and the interpretation of findings, and the cleaning and restoration of objects and/or paintings. Technical skills and experience are important, with a good knowledge of the relevant art history and ancient technology. At senior levels, supervision of the department's staff with regard to work allocation, methods, standards, discipline and continued training are involved. Decisions concerning the condition and authenticity of possible acquisitions and degrees of priority to be given to items in need of restoration must also be taken. All staff are expected to keep themselves well informed of developments in the methods and techniques of restoration.

**Designers** are now accepted on the professional staff structures of the larger museums. However, opportunities are limited. In larger museums, a design or exhibition department might comprise: three-dimensional designers, graphic designers, modelmakers/taxidermists, photographers, display/design/studio technicians. In small museums one person is likely to be expected to combine as many of these skills as possible. The work of a three-dimensional designer usually entails some responsibility for the visual aspect of the museum interior, but display design is the main job. Ideally, the three-dimensional designer should be a good practitioner with working knowledge of materials and castings and able to produce working drawings and specifications. The graphic designer's scope will include advertising, publicity, typography, and illustration connected with all aspects of museum displays. The graphic designer should be creative and able to produce finished artwork, type make-ups and brief printers and photographers. Knowledge of printing processes is required, often including silk-screen processes. Promotion prospects in national and larger provincial museums are fair, in smaller museums advancement is usually by moving to a larger institution. Competition is very keen and, except for the most junior posts, applicants should have relevant design qualifications. There are also a few consultant designers whose work sometimes includes museum projects.

**Educational staff** are usually recruited from graduates with either a degree relevant to a museum subject or a strong interest in a museum subject, or from qualified teachers with a relevant interest, or from museum curatorial staff. Successful teaching experience is usually a prerequisite. Educational staff are responsible for loan services to schools and colleges and for the whole spectrum of education in museums at all ages. The work may include aspects of design, publications and information services. In a school museum the office of curator may be held by one of the teaching staff.

Technical staff should be competent in their various trades and skills, which now cover a wide range in all museum departments. At senior levels, there are responsibilities for management, control of work, selection and ordering of necessary materials and tools, advising on machinery and the maintenance of adequate technical standards and trade practices.

**Modelmakers/taxidermists/preparators** may need to be conversant with natural history material, marine architecture, technology, industry and applied art, with a knowledge of casting techniques and artistic skill and manual dexterity. Taxidermy candidates should be educated to 'A' level in a natural science subject, and experience of fieldwork is desirable. The applicant will need to acquire the skill to skin and mount animals and deal with freeze drying and vacuum forming.

**Photographers** are rarely employed specifically, except in the largest museums. The work will include the recording of specimens in the collection, site photography or scientific work and a public service of photographs of exhibits or specimens. Opportunities for creative photography when working with graphic designers occur only rarely.

**Display/design/studio technicians** sometimes require both basic design knowledge and practical ability in lettering, mount, paint and work wood to a high standard, and often to include the 'finished artwork' and 'display dressing'. These posts should not be confused with museum technicians, whose duties might include carpentry, joinery, painting, and possibly engineering and construction of display stands.

## Qualifications: a broad, general guide

Curatorial appointments. Depending on the type of collection:

**General**  
BA or BSc degrees and equivalent qualifications in one or a combination of the following: anthropology, archaeology, art history, botany, chemistry, geography, geology, history, physics, zoology.

**Specific**  
Useful qualifications are provided through:  
Courtauld Institute of Art, London University  
Extra Mural Diploma in History of Art, London University  
Leeds University in conjunction with Leeds City Art Gallery (Decorative arts)  
Manchester University Department of Gallery and Museum Studies (Arts)  
Leicester University Department of Museum Studies

**Educational service appointments.** Preferably a degree or its equivalent, such as those listed under curatorial appointments (above), a teaching qualification and several years' good teaching experience.

**Design appointments.** Degrees and equivalent qualifications specializing in design in either three-dimensional work, graphic design, or both, also: NDD, DA, DipAD, DesRCA, LSIA, MSIA.

**Conservation appointments.** Entry qualifications vary, but a range of GCSEs or their equivalents, including two 'A' levels, one of which should be chemistry, may be regarded as the minimum. English Language must also be included, at least at 'O' level. Chemistry to degree level is always desirable. In addition, depending on the type of collection,

one of the following at 'A' level or above would be an advantage:  
Degree in Conservation, Institute of Archaeology, London University  
Victoria and Albert Museum's own qualification in Conservation (Arts)  
Diploma in restoration of oil paintings, Garshead Technical College

Certificate in the conservation of paintings, Courtauld Institute of Art (postgraduate)  
Certificate and Diploma in easel paintings, Hamilton Kerr Institute, Cambridge  
Diploma in print and drawing restoration, Camberwell School of Arts and Crafts  
Certificate in Textile Conservation, Courtauld Institute of Art, London University (postgraduate)

The following are of value in their respective spheres:  
West Dean College of Art, tapestry, ceramics, metalwork; the City and Guilds of London Art School, sculpture; the London College of Furniture; Norwood Technical College; geology: the York Glaziers' Trust, stained glass. A number of other acceptable courses exist and these are added to from time to time.

## Technical appointments

**Modelmakers/taxidermists/preparators**  
GCSEs to 'A' level and their equivalents, NDD, DipAD, in sculpture and industrial design. Much training is in-service in the workshops of suitable museums and Area Services, or, in the case of taxidermy, some commercial firms offer apprenticeships.

**Photographers**  
DipAD, LSIA, MSIA. City and Guilds Certificate in Photography

**Display/design/studio technicians**  
GCSEs, their equivalent and higher level qualifications are advantageous

## Salaries

Salary scales vary between national and other authority museums. Local authority museums are normally allied to the AP and SO scales, whilst national museums have their own, which may be slightly higher. Other adjustments may need to be made for London weighting (where appropriate) and incomes supplements. For these reasons it is not possible to include a reliable guide here.

## Advertisement of vacancies

**Vacancies for curatorial, conservation, design and technical staff** in virtually all museums are advertised in the *Museums Bulletin*, published monthly by the Museums Association, price £1.50 annual subscription £14. This is only available from the Association's office, on receipt of the appropriate payment. Vacancies in the national and large provincial museums are also advertised in the national press and in specialist journals. Local authority appointments are also advertised in the local press and sometimes nationally. Some vacancies (very few) are not advertised but are filled through university appointments bureaux, local labour exchanges and privately.

**Vacancies for clerical officers and un/formed attendants** are advertised locally or recruited from the Executive Officer/Clerical Officer grades in the normal Civil Service structure.

**Vacancies for staff at universities and hospital museums** are advertised in the national press and specialist journals and sometimes in the *Museums Bulletin*. Posts may be filled by members of the academic or medical staff and may be honorary.

**Vacancies for staff at society and private museums** are rarely advertised and, especially in private museums, the positions may be honorary. Paid curators in society museums would normally be employed under conditions similar to those in local authority museums.

**All appointments in local authority museums**, of a professional or clerical nature, are subject to the Scheme of Conditions of Service laid down by the National Joint Council for Local Authorities Administrative, Professional, Technical and Clerical Services.

**Volunteer workers** who receive no salary may be accepted by some museums, but this is a matter for private arrangement with the museum concerned. The National Association of Decorative and Fine Arts Societies (NADFAS) organizes a 'volunteer conservation corps'.

**Graduate appointments to national museums** are controlled by the Civil Service Commission, Alençon Link, Basingstoke, Hants RG21 1JB, from whom further information can be obtained.

**Non-graduate appointments to national museums** are handled by the authorities of the museum or gallery concerned.

**All appointments in local authority museums** and those in university and private museums, etc., are handled by the relevant employing authority for each institution.

## Qualifications offered by the Museums Association

Full details of all qualifications and awards offered by the Association, the fees payable and application forms where appropriate, may be obtained on request from the Education Officer at the Association's office.

**Fellowship of the Association**, which gives the recipient the right to use the letters FMA, is awarded either to those nominated by Council from distinguished Professional Members for election by the Association in General Meeting, or to those elected by Council on the recommendation of the Education Committee. In the latter case, candidates must have held the *Diploma of the Association* during at least three years' museum service and submit a thesis which forms a substantial contribution to museum thinking in certain circumstances, members of the profession who have followed their careers in specialized subjects, but have not taken the Diploma, may be considered for the award.

**Associateship of the Museums Association**, which gives the recipient the right to use the letters AMA, is intended to be the professional qualification of all those engaged in museum work. Its possession will be evidence of knowledge and experience in the principles of museum administration and museum techniques. Success in a series of examinations leads to the award of a Diploma, which is the sole mode of entry to Associateship. It is the policy of the Association to encourage all entrants to the profession, of whatever age and in whatever capacity, to register for the examination, since only so can the status of the profession be developed to the mutual advantage of museum officers and their employing authorities.

The regulations giving the qualifications, curriculum, courses, examinations and fees are available as a separate



# Museums Association Information Sheet

Published by the Museums Association, 34 Bloomsbury Way, London WC1A 2SA

## Careers in museums

This information sheet is for the guidance of those seeking employment in museums. The Association does not act as an employment agency, but intending applicants may seek advice from its officers and staff if they wish. In this information sheet the word 'museum' refers to museums, art galleries and establishments combining the functions of both.

Opportunities for a museum career are comparatively limited in number. Applicants must be prepared to wait for a suitable vacancy and to move around the country. Competition is intense—a post in a national museum may attract over 300 applicants. Promotion within the national museums is gradual and staff tend to develop specialist research within their collections. There is greater mobility of personnel among local authority museums to achieve promotion. Museum posts are open equally to men and women.

Titles and duties of staff in museums are not necessarily the same at different institutions and conditions of employment may also vary. In a national or local authority museum the outline staff structure, after the director, includes keepers, assistant keepers, research assistants, museum assistants, guide lecturers, clerical staff, technical assistants, attendants and wardens. In a national museum included in the Scientific Civil Service the staff structure includes keepers, deputy keepers, principal, senior and higher scientific officers and assistant scientific officers. Local authority museums vary in size, from those in provincial centres to small museums which form part of the public library; consequently job titles are not consistent. Intending applicants are advised to study the job description and qualifications needed very thoroughly.

Other opportunities occur in what may not be considered strictly museum employment. Since local government reorganization in 1974 many museums have become part of amenities and leisure departments. Possibilities therefore arise for museum staff to transfer into the management of wider ranging aspects of local government services.

Many museums are also involved with interpretative centres comprising a geographical area containing features of outstanding interest in, for example, natural history, architecture or historic industry. For these situations staff are required with appropriate academic knowledge and good qualifications or experience in interpretation and communication. A few museums have openings for archive and library workers, and there are special qualifications in these subjects. Details of useful qualifications may be obtained from the Library Association and the Society of Archivists. The Camberwell School of Arts and Crafts offers a course in archive restoration and repair.

Pre-entry training cannot be confined to a single course applicable to all types of museums or collections. Those

considering taking up museum work should first decide where their aptitudes and preferences lie. Specialization is possible in fine arts, decorative arts, archaeology, folk life and history, natural sciences, science and industry, local material and personalia, conservation and restoration of any of the foregoing, design and educational services. Museums may specialize in one type of collection or combine several. For the purposes of administration museums are normally grouped as follows: national museums, local authority museums, university, hospital and school museums, society and private museums, rather than according to the type of collection housed. It is in the candidate's interest to obtain the highest possible relevant academic qualifications before applying for a post.

Entry qualifications for each post vary and will range from craft or trade qualifications for technical staff, and a minimum of four 'O' levels in the GCE or their equivalent for some museum assistant posts, to a first and possibly higher degree and good knowledge of at least one foreign language for research and curatorial posts. Curatorial and conservation staff are expected to have some knowledge of the subject matter of the collections, supported by an appropriate academic qualification. A general interest in, for example, natural history is not a sufficient qualification. There are few vacancies for administrators, as most curatorial posts combine both academic and administrative functions. Visual sensitivity is needed in all branches—an appreciation of objects both for their own sake and their significance in revealing the history of man and his achievements in the natural world. An ability to communicate this appreciation in a variety of ways is also required.

Promotion may be made from museum assistant to senior museum assistant or sometimes to research assistant in national museums. Graduate appointments as assistant keepers, research assistants or scientific officers are open by competition to men and women who must satisfy the Civil Service Commission or other employing authority that their formal education fits them for the post. Posts of keeper and deputy keeper are generally filled by promotion of assistant keepers or by open competition. In provincial museums the director will normally be appointed from among those with previous museum experience and administrative ability.

Curatorial staff, at various levels, are responsible for the administration of their particular departments, and for

time to time at the 8 Avenue Museum Services and these will be advertised in the Bulletin. Only an Area Museum Service is not in itself a museum housing a permanent collection, but a centre which provides facilities otherwise not available in individual museums.

Other good museums also advertise trainee posts for both graduates and non-graduates, but in all cases candidates should investigate the nature of the training offered (qualified staff available, study leave, extent of collections, facilities, including museum library etc).

*Certificates and Diplomas in Conservation and Natural History Technology* are the professional qualifications for museum workers engaged in the preservation and restoration of museum objects and specimens, possession of which will be evidence of a sound theoretical knowledge and practical experience in the chosen subject.

At certificate level the examination tests the candidate's knowledge and practical ability in the chosen specialist study only, but at Diploma level the wider implications of the scientific bases and practical applications will be tested, together with museum and departmental management. Success at Diploma level will permit entry to Associate Membership of the Museums Association (AMA).

*The Technical Certificate* is a qualification for museum workers providing evidence that the candidate has reached a recognized standard of technical knowledge and practical ability in one or more branches of museum work. Applicants should possess a technical or craft qualification appropriate to the chosen subject and their museum work done over a period of years will be assessed by specialist examiners.

*The Craftsman Certificate* is a new qualification providing evidence that the candidate has reached a recognized standard of practical ability in one or more museum skills. Examination will be through inspection of the applicant's work done over a period of years.

*The Attendant Certificate* is open to attendants or persons of equivalent standing who must have attended a training course approved by the Education Committee of the Museums Association. Courses will be advertised periodically in the *Museums Bulletin* and by Area Museums Services. There will be a short oral but no written examination. A Senior Attendant Certificate is available on a similar basis, but the final examination will include a short written test.

### Information

Museums Association, *Museums Bulletin* (monthly); *Museums Journal* (quarterly); *Museums Yearbook* (includes directory of museums) (annually).

*Directory of Museums and Art Galleries in the British Isles*, compiled by S. F. Markham, 1948.

*Museum School Services*, Museums Association Handbook, 1967.

*Museum Education Services*, compiled by the Group for Educational Services in Museums, (3rd edn), 1975.

*Museums and Galleries in Great Britain and Ireland*, ABC Travel Guides, Dunsable (annually).

*Museums and Art Galleries*, Standing Conference of University Appointments Services, University of Manchester.

*Survey of Provincial Museums and Galleries*, Standing Commission on Museums and Galleries, HMSO, 1963.

*Provincial Museums and Galleries* (Report of the Wright Committee), HMSO, 1973.

Note

\* Fellowship awards are currently under review.

document. Copies of past examination papers can also be obtained (free of charge) on request.

The Diploma will be awarded only to museum workers who have complied with the regulations governing attendance at demonstration courses, have completed the requisite period of study after registration, and passed, or received exemption from, the prescribed examinations.

The possession of a university degree or its equivalent is generally a prerequisite for registration for the Diploma. Couvent attaches great importance to such qualifications, and urges all potential Diploma students who are not graduates to study for a degree if at all possible. It must be recognized that many posts in the museum world are open only to graduates and the preference for graduates is increasing.

The Diploma examinations are divided into two parts. Part 1 is intended to show the candidate's academic abilities in the chosen subject and a relevant degree or equivalent qualification is required. The Association cannot provide academic tuition for those who, in the opinion of the Education Committee are not already sufficiently qualified. Part 2 is known as the Final Examination and tests the candidate's curatorial knowledge within the context of a special subject area and in museum administration generally. No exemptions are allowed from the Final Examinations, except in part for students who have successfully completed a recognized postgraduate course in museum studies.

It is expected that professional and technical knowledge will be acquired by students in the course of their daily work in museums. A tutorial scheme is provided for all students registered for Part 2 of the Diploma, and bibliographies to guide students in their reading are available. Demonstration courses are arranged periodically, concerned with syllabuses for the Final Examinations, and the Association publishes a series of handbooks and information sheets on museum techniques which are continually being extended and brought up-to-date.

One year postgraduate courses in museum studies are offered at the Universities of Leicester and Manchester. The Leicester course now also offers students the opportunity of a second year of in-service study leading to a Master's degree in Museum Studies. At Manchester, the training is for those pursuing a museum career in the fine or decorative arts, whilst at Leicester training is in the fields of archaeology, geology, natural sciences, local history and folk life, or history of science. Applications must be received during January for the courses starting in October of that year. Preference will be given to those holding an appropriate degree in the subject of their museum specialization and to those who have shown strong vocational interest. After successful completion of either of these courses, and not less than 15 months' full-time museum service, students will be eligible for the award of the Museums Diploma, subject to passing the Diploma essay and practical examinations. Full details may be obtained from:

Department of Museum  
Studies  
University of Leicester  
305 Princeps Rd., East  
Leicester LE1 7LG  
Department of Art History  
University of Manchester  
Leicester LE1 7LG  
Manchester M13 9PL

Trainee posts are offered at certain museums recognized by the Museums Association as teaching museums. These museums normally offer traineeships of two years, usually for graduates, where formal training is given in museum work and instruction is provided for the Museums Diploma. Such paid traineeships are advertised in the *Museums Bulletin* bearing the following endorsement 'recognized by the Museums Association as a student post'.

(Curatorial and conservation traineeships also occur from

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## APPENDIX B

Course details published by Leicester University  
Department of Museum Studies

**(g) Museum attachment (8 weeks)**

Application of selected aspects of museum work and the special subject option at approved museums in the United Kingdom

**(h) Dissertation**

A dissertation of not more than 25,000 words on an approved topic resulting from supervised independent study

**Assessment**

Two written papers in museum studies (course content (a) - (e)) and one written paper on the selected subject option (f), together with an oral examination at the conclusion of the taught part of the course. Course work assessments also contribute to this result. Assessment of the dissertation is by an internal and external examiner.

The degree awarded is dependent on the selected subject option in the first part of the course, and may be awarded with distinction in cases of exceptional merit.

**Financial Grants:**

For home students, the full-time course is recognised for the award of a state studentship by the Department of Education and Science, the Scottish and Northern Ireland Education Departments. These are available only through open competition and application is normally made through the University at which the candidate took his first degree. Overseas applicants should approach the relevant government department of their country of residence.

**Applications:**

Applications should reach the Department of Museum Studies by 1 February. A single application to attend the Graduate Certificate or Master's courses is acceptable.

# Department of Museum Studies

The Department of Museum Studies provides a comprehensive programme of post-graduate vocational training and opportunities for research into aspects of the museum function, its history and philosophy. The Department is one of the largest of its kind in the world and the only one in Western Europe. Its courses and awards are recognized both in Britain and in many other countries abroad.

This programme provides recognized University qualifications for those wishing to enter the museum profession or who are in the early stages of their museum career through courses leading to the Graduate Certificate in Museum Studies, the Master of Arts (Museum Studies) and the Master of Science (Museum Studies). These courses may be taken on a full-time basis and satisfactory completion gives considerable exemption from the examinations of the Museums Association Diploma. There is considerable demand for the limited number of places on these courses.

For those wishing to pursue advanced study leading to a higher degree, the Master of Philosophy and Doctor of Philosophy degrees are awarded in museum studies. This involves independent supervised study of an approved topic and may be undertaken on either a full-time or part-time basis. The award of these degrees is not regarded as a qualification for museum work.

The Department also arranges short courses for staff in museums and related work as well as for the Diploma of the Museums Association. Opportunities exist for occasional students to attend certain of these courses and further details including course fees can be supplied by the Department of Museum Studies (see below). Students wishing to register for the Diploma of the Museums Association, however, who must be in full-time museum employment, should write in the first instance to the Education Officer, The Museums Association, 34 Bloomsbury Way, London, WC1A 2SF.

All enquiries about this programme and applications for courses should be addressed to the University of Leicester, Department of Museum Studies, 105 Princess Road East, Leicester, LE1 7LG. Applications for advanced study leading to the degrees of M.Phil. and Ph.D., however, should be made to the University of Leicester, Higher Degrees Office, University Road, Leicester LE1 7RH.

## GRADUATE CERTIFICATE IN MUSEUM STUDIES

**Objective:**

To provide relevant training for graduates who have begun or intend to make a career in the museum profession.

**Entry requirements:**

A degree in any approved subject or subjects (normally related to museum work) awarded by a University recognised by the Senate for this purpose; In special cases a candidate without such a qualification or its equivalent may be admitted on satisfactory completion of a qualifying examination. In addition clear evidence of vocational intention is sought.

## APPENDIX C

### Code of Conduct for Museum Curators



# Code of Conduct for Museum Curators Adopted at the 1983 AGM Rules and Guidelines

## Preamble

Since the *Draft Code of Conduct for Museum Curators* was put forward for discussion at the Museums Association Conference in 1982, the Working Party on Ethics, unchanged in constitution, has revised the *Draft* and added new Rules to it in the light of comments and suggestions made at that Conference and sent to us afterwards in correspondence.

It became clear that the physical separation of each Rule from its Guideline made the document difficult to follow. This has been amended, and the relevant Guideline now follows immediately after its Rule.

Since the Working Party includes no one

professionally conversant with law, the preparation of a section on the Laws which pertain particularly to the practice of curatorship was reluctantly abandoned.

Section III b of the *Draft* was considered to be a valuable contribution in its own right and has therefore been retained as an Appendix, with only one minor modification.

The Working Party attained almost complete unanimity in framing the Rules. There was, however, one area of practice in which two Rules were finally drafted by consensus, one member deferring.

We acknowledge the help that has been forthcoming from all quarters of the Association and its members. Advice was sought from, and freely given by, Mr R D Brigden, Mr R I H Charlton, Mr A Cheese, Mr P J Lankester, Mr

G D Lewis, Mr E M ... Mr J H M ... T Schidla-Hall and Mr S Williams ... C ... however is the ... Working Party.

The words 'he' and 'his' have been changed to 'she' and 'her' throughout the document.

Tony Duggan (Chairman)  
Tristram Besterman  
David Clarke  
Graeme Cruickshank  
Stephen Locke  
Michael Loynd  
Alan Warhurst  
Brenda Capstick (Secretary)

Museums Association Working Party  
on Ethics  
21 July 1983

## Rules and Guidelines for Professional Conduct

### 1. Management and Care of Collections

**1.1 Rule.** It is a curator's duty to take all possible steps to ensure that a written acquisition policy is adopted by the governing body of his museum. Thereafter it is his duty to recommend revisions of that policy at regular intervals. He must ensure that the policy, as formally adopted and revised by the governing body, is implemented, and ensure that his colleagues are fully acquainted with it.

**Guideline.** An appropriate and detailed acquisition policy is recognised as essential to the orderly management of a museum. It implies the acceptance of responsibility for the curation and physical accommodation of collections as defined in the policy for as long as they are held. It is clearly improper to expand an acquisition policy unless the institution is able to provide high standards of curatorial care for the collections which it already has and intends to acquire. Many instances of neglect have resulted from uncontrolled collecting and many museum stores contain unclassified residues that are the legacy of passive collecting.

Where modification of an acquisition policy would lead to expansion, it should be recommended to the governing body only after a full assessment of the immediate and long-term implications.

Some curators hesitate to recommend the adoption of an acquisition policy, believing that it would constrain the exercise of their professional discretion. Others design a policy so loosely phrased and lacking in detail that there is no possible restriction of their freedom to collect. Neither attitude is acceptable.

A curator cannot oblige a governing body to adopt an acquisition policy but he must be seen to do all in his power to encourage it.

Where the museum is involved in fieldwork, it is not unethical for surplus material to be collected in excess of the museum's requirements. Such material should only be collected with due regard to the conservation requirements in the area and with the intention of exchanging with, or donating the excess material to, related institutions.

**1.2 Rule.** It is a curator's primary responsibility to do all in his power fully to protect all items in his care against physical deterioration whether on display, in store, subject to research or conservation procedures or on loan elsewhere.

Safeguards against fire, theft and other hazards must be established in consultation with appropriate specialists and be frequently reviewed. A curator must apprise the governing body of the recommendations made to him and enforce all safeguards subsequently adopted.

**Guideline.** All items within a curator's custody, including items left as enquiries by the public, should be kept in conditions that are as near as possible to the optimum for their physical preservation.

A curator should be aware of the actions needed for the proper conservation of objects within his care. He has professional responsibility for the integrity of the collections and shares with conservators a corporate responsibility for treatment methods, records and the nature and extent of restorations. Damage to museum objects must be recorded as must the cause and the steps taken to prevent repetition.

The interchange of items between museums depends on the confidence of those lending, their insurers and indemnifiers. It is essential to obey loan conditions explicitly and declare immediately any change of circumstances that makes this impossible.

Careless or deliberate disclosure of information regarding safeguards against theft of details of transportation can put not only the items but persons at risk.

Every effort must be made to comply with accepted national and international standards for safeguarding museum objects under all circumstances, whether on display, in storage or in transit.

**1.3 Rule.** All items within a curator's care must be recorded, including the circumstances and conditions of acceptance and such other information as is necessary to compensate the object, in an appropriate, secure and permanent form capable of easy retrieval.

**Guideline.** A curator is accountable for all

objects in his charge and proper documentation is essential for audit as well as management purposes. It creates the link between the object and its associated data which is fundamental to the value of the object. (Detailed guidance is available from the Museum Documentation Association in the form of publications and advice.) Guidance concerning the audit value and security of documentation is available in the Museums Association Information Sheet No 25, *Museum Security*.

**1.4 Rule.** There must always be a strong presumption against the disposal of specimens to which a museum has assumed formal title. Any form of disposal, whether by donation, exchange, sale or destruction requires the exercise of a high order of curatorial judgement and should be recommended to a curator governing body only after full expert and legal advice has been taken.

**Guideline.** Guidance on the disposal of collections is contained in section 5 of the Museums Association's *Code of Practice for Museum Authorities*. A curator is expected to bring that *Code* and any conflicting national or international legislation to the attention of the governing body should a matter of disposal be raised. Subject to these considerations, the long-term loan of objects to other museums may be a satisfactory way of dealing with items which are unsuitable for disposal. The responsible curator must take care that the provisions of such loan or transfer of material between museums are in accordance with the *Code* conditions. However, cases may arise when a donor clearly agrees to disposal of an object when a better example is available.

**1.5 Rule.** A curator may not delegate curatorial functions to persons without appropriate knowledge and skill.

**Guideline.** Although a curator is responsible for the care of the collections, it is essential that a museum should have a system of possession and control of the collections. In acquisition, the curator must be aware of the decisions of the governing body.

security must be undertaken only by a person or under his direct supervision.

**Rule.** A curator must not encourage research into the collections under his care by those qualified to perform it.

**Guideline.** It is improper for a curator to regard the museum collections in his care as his own or to assume exclusive rights of research and publication. From time to time there may be circumstances wherein, for security or other reasons, access to the collections must be restricted. Such circumstances should nevertheless be regarded as exceptional and the curator should take all possible steps to overcome them.

**1.7 Rule.** All research undertaken in the museum should relate to the institution's collections or objectives.

**Guideline.** A curator should generate research on the collections in his charge and take all reasonable steps to ensure its completion and publication. His skills and experience, and those of his colleagues, should be made available to the profession and the public wherever they can be of service.

Museum staff, having direct access to the collections for which they are responsible, are best placed to study them in depth, and thus should be prepared to take advantage of the privilege and opportunity to make a positive contribution to knowledge in their chosen discipline.

However, no curator should allow research museum staff to occupy so much time as to jeopardise proper administration or other curatorial duties.

The unpublished results of a curator's research should be protected from plagiarism during the reasonable term of completion, but in principle the results are public property. The same applies to research notes after any realistic chance of their publication has passed.

**1.8 Rule.** A curator has a clear duty to consult professional colleagues outside his own institution when his expertise and that of his immediate colleagues are insufficient to ensure the welfare of items in the collection under his care.

**Guideline.** Few museums are likely to contain the expertise necessary for complete examination of their collections and for decisions regarding matters such as conservation and security. Relevant advice should be sought from national institutions, Area Museum Councils, specialist curatorial groups or neighbouring museums and universities.

**1.9 Rule.** The practice of maintaining live collections of vertebrate animals in museums has been well-established for many years. The health and well-being of any such creatures must be a foremost ethical consideration. The keeping of certain kinds of animal must be in accordance with regulations laid down by breeding societies.

It is essential that a veterinary surgeon be available for advice and for regular inspection of the animals and their living conditions.

The museum must prepare a safety code for the protection of staff and visitors which has been approved by an expert in the veterinary field, and all non-staff, both curatorial and otherwise, must observe it in detail.

**Guideline.** The introduction of living animals into the museum environment extends the

range of curatorial responsibility very considerably, and the curator must ensure that all the necessary facilities are installed before such a policy is embarked upon. Curators are urged to keep living animals in a part of the museum separate from other displays. Stress can be caused to animals through the behaviour of visitors, and the barriers between one and the other must be effective and secure at all times. The governing body of the museum and the staff must realise that if a notifiable disease of man or animals breaks out among the stock, this could lead to the immediate closure of the museum without notice.

A further burden is placed on the staff of museums which keep live animals, because the responsibilities of care are continuous and staff must be on hand to look after them even when the museum is closed.

## 2. Management and Care of Environmental Records

**2.1 Rule.** Where the collection and organisation of records concerning the local historic, cultural or natural environment is specified in the policy of his museum, a curator must ensure their accuracy is so far as he is able, and provide reasonable access to such records to any bona fide enquirer.

**Guideline.** A curator may find himself in difficulty regarding his decisions about public access to local records. The underlying principle must be that the information is publicly available, and decisions must be taken as to the bona fides of the applicant. A curator has a clear responsibility to withhold information if he has reasonable cause to believe that its release would result in the abuse of significant sites or sensitive material (see *Code of Practice for Museum Authorities*, Section 4).

A curator must take care not to become identified with any public pressure group or lobbying faction, by making his information available to all parties in dispute. An enquiry may come from a group whose interests may be opposed to those of his museum, such as a request from a development company regarding the whereabouts of archaeological sites. In this instance the developer has the right to know, at least in general terms, of the possible existence of sites so that he can make commercial judgements regarding his proposals to build (see Bovlan, P.J., 1982, *Museums Journal*, 82(1) 21-23.)

However, in making a recommendation on proposals affecting a site, a curator's view may conflict with those of interested parties, including another department of his governing body, or he may be required by the governing body to divulge information which, in the exercise of his professional judgement, he would prefer to withhold. He can only resist as far as is reasonable, and make known to the governing body the possible consequences of its decision.

**2.2 Rule.** Wherever possible, a curator must make clear to the appropriate authorities the impact of any planning proposal or other activity which would result in the loss or destruction of material pertaining to the historic, cultural or natural heritage.

**Guideline.** The responsibilities imposed by this rule may be impracticable unless the museum's range of staff specialisation is adequate. A curator should make a reasonable attempt to

monitor and advise on planning proposals and other activities of the authorities.

## 3. Accessibility of Data

**3.1 Rule.** It is a curator's responsibility to safeguard the confidentiality of sensitive information contained in the records which he maintains. Sensitive data consists of information which uncontrolled access might result in risk to the unique or vulnerable material and of personal details and statements the disclosure of which could lead to legal action. A curator may disclose such information only to enquirers whose reputations, interests and intentions he has established beyond reasonable doubt to be consistent with the needs of conservation.

**Guideline.** Information contained in the data associated with the museum's objects, or in environmental records, or in records of private collectors' or other institutions' material can be of a highly sensitive nature. A rare plant in a herbarium, for instance, with all locality data accessible to the casual enquirer, could direct an irresponsible collector to a vulnerable and important site of botanical significance. Similarly, records of a temporary exhibition where valuable material had been lent to the museum for display, could jeopardise the security of the objects concerned.

A curator should always be aware of the sensitive nature of such information and ensure that effective, and preferably well-defined controls exist between data and enquirer. Objects with sensitive associated data could be accompanied by a card directing the enquirer to the curator for locality details. Files containing confidential information on private collections should be securely kept. Information records whether written or on computer can never be regarded as wholly secure. If the museum has computerised records, sensitive information should not be entered into the computer but signposted in the computer entry and maintained in a manual form to which the curator alone has access.

## 4. Personal Activities

**4.1 Rule.** The acquiring, collecting and owning of objects by a curator for his own private collection is not in itself unethical and can enhance professional knowledge and judgement. However, serious dangers are implicit when a curator collects for himself privately objects similar to those which he and others collect for his museum. In particular, no curator should compete with his institution either in the acquisition of objects or in any personal collecting activity. Extreme care must be taken to ensure that no conflict of interest arises.

On his appointment, a curator with a private collection must provide his governing body with a description of it, and a statement of his collecting policy. Thereafter, any agreement between a curator and his governing body on matters concerning his private collection must be scrupulously kept.

Staff members who collect for the museum on expeditions, however funded, shall not engage in private collecting on such expeditions, (a) the collecting is intended to be for the museum and (b) the pertinent laws and regulations are observed.

**Guideline.** The problems posed by personal collecting are sensitive and difficult. Attitudes of museum professionals and their institutions vary widely on this topic. Some institutions see personal collecting in the same subject area as that of the museum itself, to be evidence of connoisseurship. Other institutions might require the employee not to collect in any field where a conflict of interest arises. Such personal collecting by curators is an activity not to be encouraged.

It is highly desirable that a curator and his governing body should reach an agreement on this matter which leaves no room for misunderstanding. In any event, the main criteria governing a curator's actions should be:

that the curator, who occupies a position of trust, is seen at all times to discharge the responsibilities which that trust implies; and that there is no competition between his collecting aspirations and those of his institution. Where the balance between these two aspirations is determined by the same individual, then, in the interests of complete integrity, the curator is advised to eschew the practice of personal collecting.

If he does collect, a curator should always indicate to his governing body the extent and policy of his personal collecting. For the protection of his professional integrity it would be prudent for him to declare any subsequent personal acquisitions. If requested by his governing body, he is advised to allow it first option to acquire such material at his costs of acquisition. Objects acquired prior to the staff member's employment in a museum and objects acquired by bequest or genuine personal gift may properly be excluded from such arrangements. It is advisable that documentation of private collections be of professional standard, in the interests of scholarship and for the protection of the owner.

What has been said here refers to relations between a curator and his own institution. Curators should, however, be aware that they are part of a wider community concerned with the preservation of part of the national and international heritage. Whereas it is impracticable to draw up a written code concerning private collecting which extends beyond the curator's relations with his own institution, a curator should be mindful that accession to a museum collection offers the best opportunity for an object to become a lasting part of the national and international heritage for the benefit of scholarship and public education and enjoyment.

**4.2 Rule.** On no account may a curator solicit a personal gift or bequest from a member of the public.

**Guideline.** A curator would be unwise to accept any gift of a collectable object as a result of contacts made in the course of his duties. If acceptance of a gift is unavoidable he should apply the same criteria as those described in connection with personal collecting.

Behaviour regarding other kinds of gifts or favours is dealt with in various laws and the codes of practice for public employees.

**4.3 Rule.** Dealing (buying and selling for profit) in material which is collected by a curator's institution is an unacceptable practice.

**4.4 Rule.** A curator must be fully aware that to undertake identification and authentication outside his duties for personal gain with the intention of establishing the market value of an object, is fraught with danger. If it is to be done, a curator must declare such intention

beforehand to his governing body, and he aims to observe the highest standards of academic objectivity.

**Guideline.** In some countries professional rules totally prohibit curators from undertaking identification, authentication or valuation for personal advantage or gain. Dealing in any material that is likely to be of interest to other museums is best avoided if a curator is to maintain an unimpeachable image. Curators should be aware that these practices are vulnerable to abuse. Specifically, a curator should never become involved in identification or authentication for a commercial body if he is aware that the objects may later be sold to his museum or to a Friends organisation of the same, or to any museum or fund which he advises in a professional capacity.

In common with other professional persons, a curator could face legal proceedings for compensation if advice is given negligently. Further, due care should be taken to qualify any statement when providing an opinion on, or an identification of, an object submitted by a member of the public. An object identified by a curator and subsequently sold could be the subject of proceedings under the Trade Descriptions Act, and the curator called to give evidence on behalf of the vendor. It is advised that valuations should not be given in any circumstances.

**4.5 Rule.** A curator is not normally qualified to undertake valuations and must therefore be aware of any implications of using his position for direct or indirect personal profit. In the course of his duties, a curator will, from time to time, be required to have regard to the financial value of objects. In such circumstances he must always pay attention to the possible implications arising therefrom.

**4.6 Rule.** When the conditions of a curator's contract of employment so require, he must obtain the express consent of his governing body before undertaking private work from which personal financial gain may accrue, such as publication, authorship, lecturing, consultancy and contributions to the media.

Even when consent has been obtained, such activities should not be allowed to interfere with the discharge of his official duties and responsibilities.

**Guideline.** Curators who do not work under the constraints implied by this rule are nevertheless advised to inform their governing bodies of such activities.

## 5. Responsibilities and Services to the Public

**5.1 Rule.** The acquisition of museum items from members of the public must be conducted with scrupulous fairness to the seller or donor.

**Guideline.** It is difficult to establish what constitutes fair trading with the public. In the case of a professional dealer or auction house, the principles are those of normal fair trading, but in the case of unqualified members of the public it would be improper to take advantage of their unawareness of the nature or the financial value of the objects offered. Where an object is of considerable financial value, the curator should advise the owner to approach an independent valuer before entering into negotiations with the museum. These

considerations would not apply where an object is acquired by bequest or legacy. When an object is offered as a gift from a member of the public, a curator should not proceed without apprising the donor of the nature of the proposed donation.

**5.2 Rule.** Although circumstances exist wherein a curator may be asked to identify an object, as a general rule he is expected to do so when, in the course of his employment, he is asked by a member of the public. A curator must not withhold such assistance about the object or deliberately mislead the enquirer. If a curator's knowledge of the object is incomplete, this should also be stated.

**Guideline.** This rule is subject to the policy of the museum. Not all museums offer an identification service and the procedure to be adopted is at the discretion of the governing body. A curator should be objective about his own capabilities and when in doubt should refer the matter to a more knowledgeable colleague. Alternatively, the enquirer may be referred elsewhere for specialist advice. It is important for a curator to be aware that no stigma attaches to the objective and honest realisation of the limitations of his own expertise, but rather that this is a merit worthy of respect. The professionally unacceptable stance is for a curator to pretend an authority he does not in fact possess.

**5.3 Rule.** Notwithstanding the lack of official government ratification of the UNESCO *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property*, 1970, a curator must not identify, accept on loan or acquire by any means, an object which he has good reason to believe was acquired by its current owner in contravention of the terms of the Convention or by any other illegal means.

**Guideline.** This rule is subject to the policy of the museum's governing body, which should discourage from acquiring or dealing in material obtained contrary to the terms of the UNESCO Convention. Where the governing body has endorsed the Museums Association's *Code of Practice for Museum Authorities* and abides by the principles of the Convention a curator may seek its agreement to disclose details to the proper authorities of cases where the Convention has been contravened. Until the Convention has been ratified by the United Kingdom Government, a curator has no right to withhold the object from its owner (see Museums Association Information Sheet No 25, *Museum Security*). In any case of this nature, a curator should exercise extreme tact in all communications with the member of public or institution presenting the object, since he or they may well be unaware of having infringed any national law or international convention.

**5.4 Rule.** A curator must not reveal information imparted to him in confidence during the course of his professional duties (see also para 3.1).

**Guideline.** Professional confidentiality is a mainstay of all walks of life. Information given in confidence to a curator in the course of his professional duties should not be divulged except (a) when the information is required by law, (b) when an authority requires that it should be disclosed, (c) when the information has already been published by the person to whom it was previously given by the person who provided the information; (e) when the information is

information is desirable for the good of the informant.

**5.5 Rule.** Museum objects on public display, with all forms of accompanying information, should present a clear, accurate and balanced exposition and must never deliberately mislead. These principles apply also to books and information published or otherwise disseminated by the museum.

**Guideline.** The American Association of Museums in its *Museum Ethics* states 'Museums may address a wide variety of social, political, artistic or scientific issues. Any can be appropriate, if approached objectively and without prejudice.'

'The museum professional must use his best efforts to ensure that exhibits are honest and objective expressions . . . Exhibits must provide with candour and tact an honest and meaningful view of the subject. Sensitive areas such as ethnic and social history are of most critical concern.'

'The research and preparation of an exhibition will often lead the professional to a point of view or interpretive sense of the material. He must clearly understand where sound professional judgement ends and personal bias begins. He must be confident the resultant presentation is the product of objective judgement.'

Museum displays are a medium of mass communication, and a curator therefore has a responsibility to present an exposition which is at all times accurate and, over a period of time, balanced in content. A curator should ensure that his museum displays never provide a propaganda vehicle for his own views or those of any political, social, economic or governing group, lobby or faction. This does not preclude displays which state a point of view which reflects only one side of an issue or argument, so long as this is clearly stated to be the case. Ideally the other point of view should be given equivalent exposure either in the same or in some future display. These principles apply equally to any other medium of information through which a curator may communicate with the public, such as publications, lectures and interviews.

**Rule.** Material sold in the museum shop should be of a standard and nature relevant to and compatible with the aims and objectives of the museum service. The curator must ensure that the standard of book-keeping meets the requirements of his governing body's internal auditors or, in the case of shops run as private limited companies, with the requirements of the Companies Acts. He should also ensure that the activities of the shop fall within the provisions of the Trade Descriptions Act. All replicas of museum objects must be marked in a permanent manner.

**Guideline.** The curator should always bear in mind that the shop is an adjunct to his museum service. Commercial considerations such as revenue and promotion should not be allowed to take precedence over the service function.

No line should be offered for sale without relevant curatorial consultation. It is appropriate to sell original works by local artists, craftsmen and artisans. There should be the strongest presumption against the sale of historic artefacts or natural objects that relate to areas in which the museum is concerned and thus may be confused in the public mind with material in the collections. Additionally, goods offered for sale should not conflict with public awareness of the need to conserve the natural and historic heritage.

Any curator with responsibility for running a shop should seek advice from a body such as the Group for Museum Publishing and Shop Management.

If museums delegate their shop trading activities to a commercial enterprise or set up a trading company to run the shop, it is important that the overall direction and supervision by the curator of all the shop's activities is enshrined and guaranteed in a formal agreement between the museum and the commercial concern.

**5.7 Rule.** The curation of human remains and material of ritual significance is a sensitive undertaking and a curator must be aware of the possible impact of such activity on humanistic feelings or religious beliefs. He must therefore take all reasonable steps to avoid giving rise to public outrage or offence in his management of such material.

**5.8 Rule.** In cases where his professional advice is sought, a curator must ensure that such advice is consistent with museological principles and as far as possible in the best interest of the enquirer.

## 6. Relationship with Commercial Organisations

**6.1 Rule.** It will often be a legitimate part of a curator's duty to work with commercial organisations, whether they be vendors, suppliers, auctioneers or dealers, in respect of possible acquisitions, potential sponsors, or the media (press, radio, television). However, in all such dealings, a curator must never accept from such sources a personal gift in whatever form which might subsequently be interpreted, whether rightly or wrongly, as an inducement to trade with one organisation to the exclusion of others. Equally, in the course of his duties, should a curator be asked to advise a member of the public on an appropriate commercial organisation to be approached, the utmost care must be taken to ensure that no personal prejudice could subsequently be inferred such advice.

**Guideline.** Paragraph 9882 of the *Civil Service Pay and Conditions of Service Code* has the following to say on the acceptance of gifts and rewards: 'The behaviour of officers as regards the acceptance of gifts, hospitality, etc should be governed by the following general guidance. The conduct of a civil servant should not foster the suspicion of a conflict of interest. Officers should therefore always have in mind the need not to give the impression to any member of the public or organisation with whom they deal, or to their colleagues, that they may be influenced by any gift or consideration to show favour or disfavour to any person or organisation whilst acting in an official capacity. An officer must not, either directly or indirectly, accept any gift, reward or benefit from any member of the public or organisation with whom he has been brought into contact by reason of his official duties. The only exceptions to this rule are as follows:

(a) isolated gifts of a trivial character or inexpensive seasonal gifts (such as calendars);  
(b) conventional hospitality, provided it is normal and reasonable in the circumstances. In considering what is normal and reasonable, regard should be had:

i. to the degree of narrow personal involvement. There is of course no

objection to the acceptance of a personal invitation to the annual dinner of a large trade association or similar body with which a department is much in day-to-day contact, or of working lunches provided the frequency is reasonable in the course of official visits;

ii. to the usual conventions of returning hospitality, at least to some degree. An isolated acceptance of, for example, a meal would not offend the rule which is acceptance of frequent or regular invitations to lunch or dinner on a wholly unofficial basis even on a small scale might give rise to a breach of the standard required.'

When in doubt, a curator should consult a senior officer or the chairman of his governing body, whose decision should be recorded.

**6.2 Rule.** In the area of industrial sponsorship, there will be an agreed relationship between the museum and the sponsor, and a curator must ensure that the standards and objectives of the museum are not compromised by such a relationship.

**Guideline.** Commercial sponsorship may of itself involve ethical problems in respect of the products or political connections of the intending sponsor. Although there clearly has to be a trade-off between sponsor and museum, so that the former obtains promotional benefits in return for the financial support given to the museum, great care must be taken that an acceptable balance is struck. Displays, catalogues and promotional material may otherwise appear to be merely the vehicle for the sponsor's own promotion. (See also para 5.5.)

**6.3 Rule.** When providing information for the media, a curator must ensure that it is factually accurate and, wherever possible, enhances the reputation of the museum. (See also para 5.5.)

**Guideline.** Contact with the media will involve the provision of information and personal comment. The media are trained to approach news from a personal standpoint and this needs to be understood both by staff and governing bodies. For example, a new acquisition is more likely to be reported as 'Mr X, Curator, says that this is an interesting object', rather than 'the museum has acquired . . .'. Since publicity is important, curators must be prepared for it.

The same applies if a personal interview is sought. Ethical problems may arise if, for example, a curator is invited to take part in a discussion on a topical issue such as conservation of the environment. Again, it is best to seek approval from the governing body, but the curator must realise that personal opinions will not be divorced by the listening or viewing public, from the position he holds, and that he must, therefore, speak with objectivity.

## 7. Relationship with Professional Colleagues

**7.1 Rule.** A curator's relationship with professional colleagues should always be courteous, both in public and private. Differences of professional opinion should be expressed in a personal and tactful manner.

**Guideline.** Particular care must be taken to avoid any dispute coming to the attention of the public.

...ring a credit on... concern... and the profession at large. Where a point of professional principle cannot be resolved by individuals, the arbitration of the President of the British Association of Professional Curators should be sought.

7.2 Rule. When acquisition policies and collecting areas overlap, the curators concerned should draft a mutually satisfactory agreement. This should then be referred to the governing bodies concerned for approval, either as a substantive change or as an appendix to their acquisition policies. Where conflict with other museums over the acquisition of an object is likely, curators must take all possible steps to ensure that the issue is amicably resolved.

Guideline. Disputes over acquisition policies and collecting areas should not be allowed to

continue indefinitely. Positive steps should be taken by the curators concerned to resolve the conflict with the minimum of publicity. On no account should disputes be carried into the public arena in such a way as to place an owner or landowner in the invidious position of an arbitrator.

7.3 Rule. In the course of his duties, a curator forms working relationships with numerous other people, both professional and otherwise, within and outside the museum in which he is employed. A curator is expected to conduct these relationships with courtesy and fair-mindedness and to render his professional services to others efficiently and at a high standard.

Guideline. As in 7.1, this rule is a counsel of perfection. Courtesy should be accorded to

relationships with all... members of the public. No... curator may properly... may have a damaging effect on... the profession.

## 8. Responsibility to Governing Body

8.1 Rule. A curator shall ensure that his activities and those of the institution in which he is responsible are consistent with the provisions of the *Code of Practice for Museums Authorities*. He should never act in a way that could reasonably be judged to conflict with the aims and objectives of the *Code of Practice*.

## Appendix: The Contractual Relationship between a Curator and his Governing Body

### 1. Preamble

This section of the Code is concerned with the obligations and responsibilities placed upon the curator resulting from the circumstances of his formal employment. Both the law and various kinds of code of practice are discussed, but, because curators are employed by many different types of organisation, the legal and contractual conditions that apply to staff do vary between national museums, local authority museums, independent charitable trust museums, regimental museums and university museums, and there is also considerable diversity within some of these groups. Where possible the relevance to these different groups, of the provisions under discussion, will be outlined.

No attempt has been made to provide a synthesis of labour-related legislation as it affects the employment of staff in museums. What is offered is an abstract of the law and related codes as they affect the competent discharge of the curator's ethical and professional duties to his employer as required of the curator by statute and contractual code.

Although most of this section of the Code treats the curator as employee, curators in middle and senior management positions take on certain additional duties in the discharge of which they act, in effect, on behalf of the employer.

Curators should familiarise themselves with the particular procedures that operate in their own employing authorities. They should also be aware of the powers and responsibilities that are delegated from employer to employee in respect of disciplinary procedures, complaints, and procedures contained in the job description.

Finally, the term 'curator' is used in the sense of any member of staff employed in a professional capacity in a museum, 'museum' to include museums and art galleries, 'national museum' to denote all museums funded exclusively by Central Government either directly from a Department, or indirectly via a Board of Trustees.

### 2. Legal Obligations Placed upon a Curator through his Employment

#### 2.1 Legal obligations on a curator acting on behalf of his employer

2.1.1 Curatorial staff in middle and senior management positions will normally under the terms of their contracts be responsible, on behalf of the employer, for the appointment, welfare and discipline of museum staff and may also be involved in dismissal proceedings. It is important, therefore, that in fulfilling this role, the curator is aware of the enacted legislation and codes of practice (see 3.1) which protect the interests of the employee and employer in all kinds of museum.

2.1.2 The Employment Protection (Consolidation) Act 1978 brought together in a coherent form the employment-related legislation enacted since 1964. Broadly speaking the provisions of the 1978 Act and the Employment Act 1980 are designed to protect the rights and interests of the employee, and also set out the rules and terms of reference of industrial tribunals.

#### Contracts of Employment

The actual contract between an employer and employee is frequently an oral one: when at interview the successful candidate is offered employment and accepts, this forms a verbal contract which is binding on both parties within the provisions of the Act. The contract itself is not required by law to be in writing. However, the Act does require that the particulars of terms of employment must be confirmed to him within 13 weeks from the date the employee starts his job. There is no prescribed title for the written statement of terms of employment, but it must contain specified particulars including date of appointment to post, details of continuous service, hours of work, scale of remuneration, terms and conditions relating to holiday, sick-leave, pension, notice and disciplinary and grievance procedure and 'job title'. This last should be some form of words

describing succinctly 'the nature of the work he is employed to do in accordance with the contract and the capacity and place in which he is employed'. A detailed job description may be provided as a supplement to the written statement of terms of employment.

The written statement need not be fully comprehensive, and may therefore, refer the employee to another document (see 3.2.)

2.1.3 The Health and Safety at Work Act etc. 1974 was intended to supersede, in a new approach, the old legislation which sought to protect the physical welfare of employees at their place of work.

Despite the fact that under the new legislation the burden for safety responsibility is shared between employer and employee, Section 2 of the Act states clearly that 'it shall be the duty of every employer to ensure, so far as is reasonably practicable, the health, safety and welfare at work of all his employees'. It further specifies that the employer must take all reasonable steps to ensure the provision and maintenance of plant and systems that are safe and to organise the use, handling, storage and transport of substances in such a way that they present no risk to health. The employer is also expected to provide relevant instruction in safety procedures and to draw up a safety policy statement. The Health and Safety Executive is responsible for ensuring that the employer complies with these regulations, and will prosecute for non-compliance.

#### 2.2 Legal obligations on the curator as employee

2.2.1 There are two main areas of legislation that affect curatorial staff in museum employment. The first of these (2.2.2 and 2.2.3) seeks to protect the public interest in the activities of 'public bodies' and covers activities of certain... therein. This... funded museums... trust independent museums... of legislation (2.2.4)... of all members of curatorial staff...

## APPENDIX D

L&R Leisure Training "Actions by Managers to Achieve High  
Standards of Service Through People"



**ACTIONS BY MANAGERS TO ACHIEVE  
HIGH STANDARDS OF SERVICE THROUGH PEOPLE**

1. Be enthusiastic, and remind team of the importance of the customer.
2. Encourage commitment of individuals and the team.
3. Set team and individual targets after consulting and discuss progress regularly.
4. Delegate decisions to individuals.
5. Communicate the importance of everyone's job in setting standards. Explain decisions and brief team regularly on the philosophy of Customer Care.
6. Train and develop people into understanding this philosophy.
7. Set an example and criticise those who break the philosophy.
8. Customer Service starts internally, serve people in the team and care for their wellbeing. Deal with grievances promptly and improve conditions if possible.
9. Offer praise and encouragement where appropriate.
10. Monitor action: regularly "walk the job", working alongside people, observing and listening and speaking to them.

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