Museology and management: enemies or friends?

Current tendencies in theoretical museology and museum management in Europe[1]

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This presentation will explore the concept of professionalism in relation to the theory of museum work (i.e. museology). Some theoretical models are presented which might serve as frame work for integrating museology and management theory. These models are based on European (and partly American) practice of the past 25 years and aim to provide guidelines for museum practice of the next 25 years. As such the models pretend to be important corner stones of museum training programs.

In 1976 the Reinwardt Academy[2] was founded by the municipality of Leiden (the Netherlands)[3] as a new style museum training program. The curriculum was conceived as alternative to the academic subject matter based, curatorial training programs. The curriculum was designed to prepare students for careers in conservation, documentation, exhibition design, education and museum management. From the start it was clear that the curriculum should be based on a theoretical framework as provided by museology, rather than be based on one particular subject matter discipline. In 1976 museology was still an emerging academic discipline, not yet generally accepted as theoretical framework for museum work.

The definition of museology, as applied by the Reinwardt Academy in its formative years, came close to the one presented by George Ellis Burcaw at the annual conference of the International Committee for Museology in 1983. According to Burcaw museology: "*describes* how museums came to be what they are today, *prescribes* what museums ought to be in regards to society, and *defines* the particular organizational and procedural structures".[4]

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[2] Caspar Reinwardt (1773-1854) was director of several botanical gardens and natural history museums in the Netherlands (Harderwijk, Haarlem, Amsterdam, Leiden) as well as in the Dutch East Indies (Buitenzorg). He combined his museological work with professorships in chemistry, botany, zoology, geology and mineralogy at the universities of Harderwijk, Amsterdam and Leiden. As such he was a key person in the museological and scientific community of the country. He was a friend of Von Siebold. It was partly because of Reinwardt's influence that the Dutch government decided to buy part of Von Siebold's collection to create the National Museum of Ethnography.

[3] In 1992 the Reinwardt Academy moved to Amsterdam were it had become part of the Amsterdam School of the Arts.

[4] G.E. Burcaw, 'Basic paper', in: V. Sofka ed., *Methodology of museology and professional training.* ICOFOM Study Series 1 (Stockholm) 10-17.

The International Committee for Museology (ICOFOM) was founded in 1976 as international committee of the International Council of Museums (ICOM). Two strong personalities have put their stamp upon this committee as successive chairmen: Jan Jelinek (1976-1983) and Vinos Sofka (1983-1989). The discussion on the role of museology in the curriculum of the Reinwardt Academy benefited much from the discussions Jelinek and Sofka initiated within ICOFOM.

During the same conference in which Burcaw presented his definition, the Polish museologist Wojciech Gluzinski presented a diagram illustrating the interrelationships between theory, training, and museum practice.[5] The relationship between theory and practice is described by Burcaw. It is not a one way relationship: museum theory (i.e. museology) reflects on museum practice, but at the same time develops models with the ambition to improve the quality of museum work. The same models can serve as the theoretical basis of museum training programs.
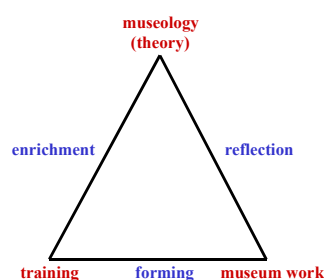

Gluzinski's diagram represents a different concept of professionalism than defined in the ICOM Statutes. ICOM defines a professional museum worker as "all the personnel of museums […] having received specialized training, or possessing an equivalent experience, in any field relevant to the management and operations of a museum". This version of 2002 is different from the version of 1986. By using the term "professional museum worker" the text avoids the concept of "museum profession". In the 1986 Statutes, article 5 refers to the museum profession, defined as: "all of the personnel of museums […] who have received a specialized technical or academic training or who possess an equivalent practical experience, and who respect a fundamental code of professional ethics". Gluzinski's diagram refers to a concept of a museum profession based on three criteria: (1) a shared occupational field (museums), (2) specialized, i.e. museum oriented, training, and above all (3) a shared body of specialized knowledge (museology), including shared notions on morality as expressed in a professional code of ethics. The linked dialectical relationships between practice, training, and theory define professionalism, the competencies that define the identity of professional museum worker as member of the museum profession.[6]

The second version of Gluzinski's diagram shows an additional element of the identity of the museum professional: social accountability. This version of the diagram also emphasizes the dialectical relationship between professionalism and society. It is (or should be) the ethical responsibility of every museum professional to use his/her professionalism "in the service of society and its development".

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[5] W. Gluzinski, 'Basic paper', in: V. Sofka ed., *Methodology of museology and professional training*. ICOFOM Study Series 1 (Stockholm) 24-35.
[6] This professional is often referred to as "museologists".
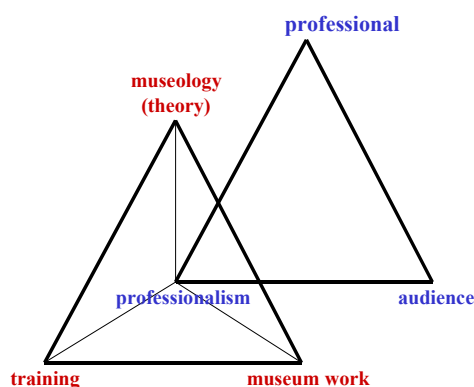
The recognition of museology as cornerstone of the concept of professionalism has already a long history. By definition museum work is multidisciplinary. It is the combined application of subject matter disciplines (such as art history, history, anthropology, natural history, etc.) and support disciplines (management theory, communication sciences, pedagogy, design theory, chemistry, etc.).[7] Each disciplines brings its own expertise and perspective.
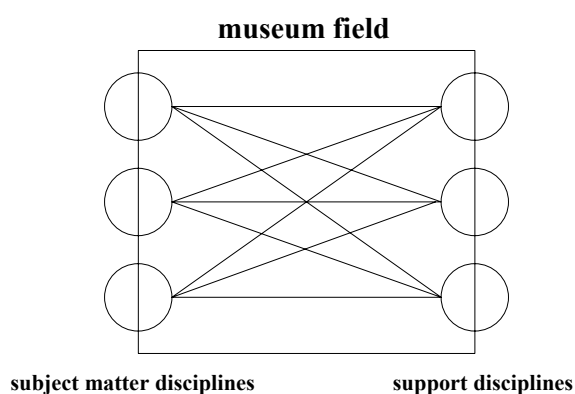
At the end of the 19th century a strong need was felt to develop a body of knowledge and professional perspective which would optimalise the application of afore mentioned disciplines. This movement we might refer to as "first museum revolution". This period (roughly speaking, between 1880 and 1920) is characterised by the creation of the first national professional organisations (the first being the Museums Association in Great Britain, 1889), the publication of the first professional journals (1878 Zeitschrift für Museologie und Antiquitätenkunde, in Germany), the adoption of the first code of ethics (1918 Grundsätze über das Verhalten der Mitglieder des Deutschen Museumbundes, in Germany), and the establishment of the first professional training programs (1882 Ecole du Louvre, in France). In the same period conservation science was institutionalised (1888 Rathgen Forschungslabor in Berlin). Within this context the term "museology" was introduced to identify this emerging professional perspective.

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[7] See also the work of Ilse Jahn, for example: I. Jahn, 'Interdisciplinarity in museology – presuppositions and requisites', *Museological Working Papers* 2 (Stockholm 1981) 37-38.

museums

museology
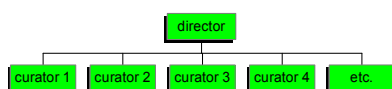
subject matter disciplines   support disciplines
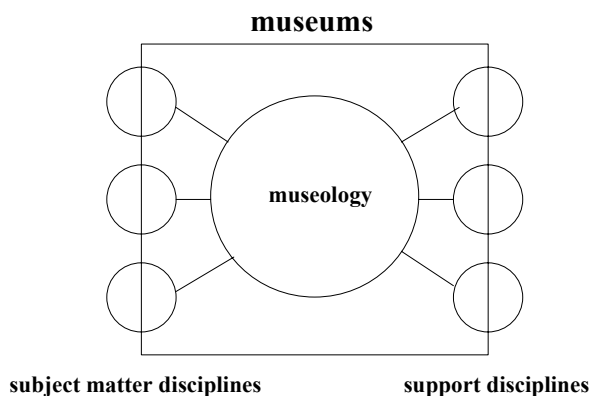
In the beginning this professional perspective was very much dominated by the subject matter disciplines. Museology was often seen as applied art history, etc. In fact, the first recorded use of the term "museology" is in the context of theory and practice of natural history museums.[8] Here museology is defined as "[theory and practice of] exhibition and conservation of natural history collections".[9]

This concept of museology is reflected in the traditional organisational structure of museums. At the basis of this structure is the concept of "curatorship". The archetypal curator is trained as subject matter specialist and as such responsible for the whole range of museological activities within the museum (research, documentation, conservation, exhibition, education). The organisation of the larger museums followed subject matter subdivisions. For example, a zoological museum was, depending its size, subdivided into several departments defined on the basis of zoological classification (mammals, birds, fishes, etc.).

From the 1960s onwards a new model is introduced. This is part of what we might refer to as "second museum revolution". Museological activities became separate and distinct. A rational analysis lead to division of labour. The organisation of the larger museums thus shows a subdivision based on functional area rather than subject matter specialisation. The creation of a separate department of education is usually the first step towards a function oriented organisation.

Collections based organisation   Functions based organisation
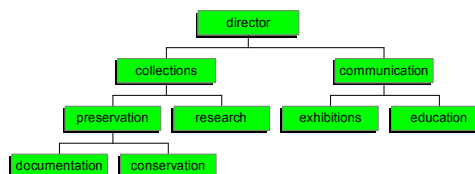
As is clear, in this new model the curator is not longer the centre of the universe. In fact, in this new model there are, strictly speaking, no curators anymore. There are subject matter

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[8] Philipp Leopold Martin, *Praxis der Naturgeschichte* (Weimar 1869).
[9] Often the term "museography" is used for this nowadays. This term is first used in the title of Caspar Friedrich Neickel's *Museographia,, oder Anleitung zum rechten Begriff und nützlicher Anlegung der Museorum, oder Raritäten-Kammern* (Leipzig 1727).

specialists, yes, but as researchers. The head of the department of collections is not necessarily a subject matter specialist. During the 1960s and 1970s, expanding museums hired ever-increasing numbers of specialists in the field of collections management and communication with appropriate training (the "new professionals").[10] Neil Cossons has shown that in the early 1990s there were, generally speaking, more curators in medium tot large-size English museums than there were in the 1960s. But, while in the early 1960s they represented 80-90 % of the professional staff, they made up "only" 60 % in the early 1990s. The remaining 40 % being the "new professionals".[11] Recent research on professionalism in Dutch museums even suggests 80 % "new professionals"!

Many of these "new professionals" have a background in one of the support disciplines rather than in one of the subject matter disciplines. In an annex to resolution 8 of the ICOM General Assembly of 1965 is was stated that "Curators for all types of museums should receive a postgraduate training in a university or technical school covering museology in general. This training should include both theory and practice". The increased number of "new professionals" since 1965 requires a strengthening of the position of museum theory and museum oriented training. This strengthening should involve a re-thinking of the basic concepts. In the early 20th century museology was very much connected with the concept of curatorship, as illustrated by the resolution of 1965. The "emancipation of museography", i.e. the increased professional emphasis on collections management and communication, changed the perspective on museology. It "freed" museology from the subject matter disciplines which was a necessary step towards a museology emphasizing the social role of museums. These two steps in the development of museology as academic discipline have been described as first and second museum revolution. At present we may witness a third museum revolution, a new change in the conceptualisation of professionalism. This change is the result of the introduction of new rationalism, summarised by the term "management". This new paradigm in museum practice is one of the most important challenges to museum theory.

Referring to Gluzinski's diagram, the general role of museology can be described as:

- Serving as a clearing house of ideas and practices
- Providing an unifying principle for museum work
- Providing basic concepts for the development of governmental policies concerning 'cultural resource management'
- Providing the theoretical basis of the curriculum of professional training courses
- Providing a theoretical frame of reference for the development of research programs

In order to understand how museology can respond to new paradigms in museum practice it is necessary to reconsider the conceptual models that make up the theoretical frame of reference.

Basically, museology is about the interaction between "us" (as persons, as community, as society) and "our" material environment.[12] In this interaction we shape our environment according to our needs. Thus, our environment becomes material culture. Part of our needs reflects "economic values". Within the so-called "primary context" objects are made, used and

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[10] The Reinwardt Academy is the result of this development. As has been stated above, its curriculum is designed to prepare students for careers in collections management (conservation, documentation), museum communication (exhibition design, education), and museum management.
[11] N. Cossons in: P.Boylan ed., *Museums 2000* (London 1992).
[12] In this summarised (and very simplified) overview the interaction with our intangible environment and the natural environment is left aside.

maintained for a variety of reasons: pragmatical, aesthetical, symbolical and/or metaphysical. It may happen that we want to isolate objects from this "exploitation cycle" because they represent something special, because they document an important historical event, person, etc. We even may want to bring these special objects in a purpose built environment ("museological context") in order to preserve it and to use it in educational programs. The transfer of objects from one sphere to the other creates a special sector of our material environment, identified as heritage. Two key-terms are worth mentioning here: "musealisation" and "museality". Both terms are coined by the Czech museologist Zbynek Stránský. In case of museums "musealisation" means the conceptual and usually also physical transfer of objects from the "primary context" to the "museological context". "Museality" refers to the meanings attributed to objects which are the cause the process of musealisation, or which are the result from this process. Museology may be defined as "the study of musealisation and museality".
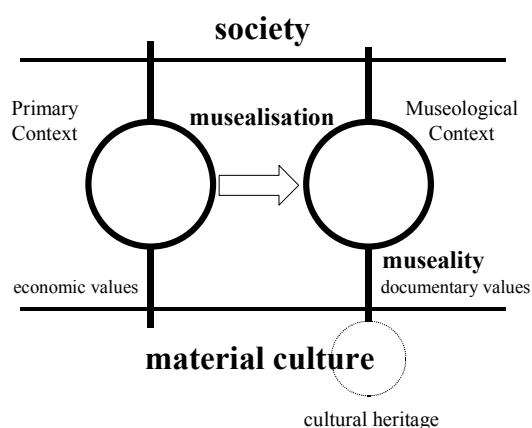
In 1986 a group of ICOFOM members came together to discuss the basic concepts in museology.[13] During this workshop it was concluded that all publications on the theory of museum work were basically using the same basic parameters.
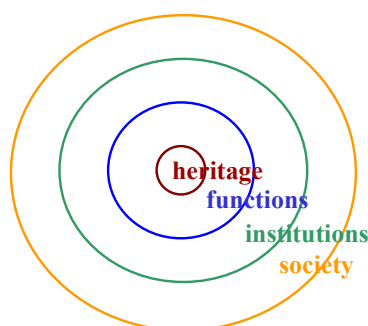

The first parameter is identified here as heritage ("object of action"). Within the context of museums it may take the shape of collection, or musealised object. The second parameter, "functions", refers to the complete range of activities concerning the preservation and use of

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[13] Alt Schwerin (German Democratic Republic), 16-22 May, 1986. One of the participants was the well known Japanese museologist Soichiro Tsuruta.

heritage ("pattern of action"). The third parameter, "institutions", is the institutional framework in which the functions are implemented ("form of action"). Finally, the fourth parameter refers to society at large as the general context of museological thinking and acting ("purpose of action").

The hierarchical positioning of the parameters in the diagram, starting from "heritage", is typical for traditional museology in which professionalism is very much concerned with an "internal discourse". This is the type of museology as defined by Burcaw, especially in the part of his definition which refers to the particular organizational and procedural structures. In the early 1970s a new methodological approach in museology emerged, usually referred to as "new museology". This museology is based on a reversed hierarchy, starting from the needs of society and focusing on the social role of heritage rather than on organizational and procedural structures.

"internal discourse"   "new museology"
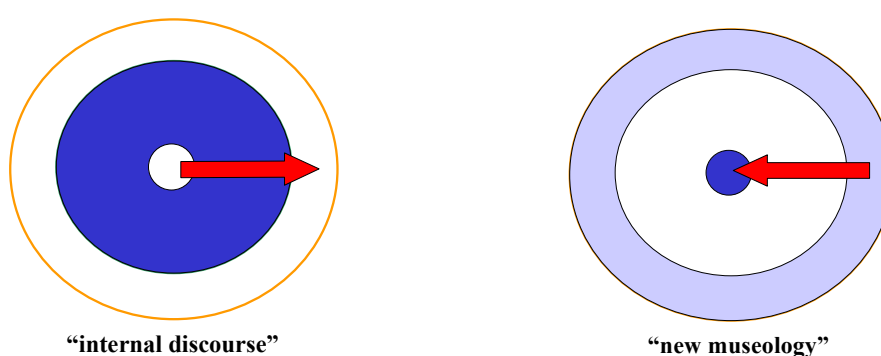
However, whether going from "inside to outside" (traditional museology) or going from "outside to inside" (new museology) museum theory and practice aim at "the systematic combination of the values of objects [i.e. the innermost sphere] and human beings [i.e. the outermost sphere]" (Tsuruta[14]).

"New museology" stands for new practices and new theoretical concepts. We will briefly discuss three concepts that represent three new paradigms as to the implementation of aforementioned basic parameters: "community museology", "the inclusive museum", "lieux de mémoire".

Traditional museums still maintain that their primary responsibility is to the c*ollection* not to the public. Many curators understandably take this posture, as do institutions primarily devoted to research. Such museums emphasize "object accountability".[15] The public, while admitted, is viewed as strangers (at best) and intruders (at worst). The public is expected to acknowledge that by virtue of being admitted, it has been granted a special privilege. "Community museology" advocates a radical different approach. The primary responsibility of museums is the development of their constituent community. Hugues de Varine defines a community museum as "one which grows from below, rather than being imposed from above. It arises in response to the needs and wishes of people living and working in the area and it actively involves them at every stage while it is being planned and created and afterwards when it is open and functioning. It makes use of experts, but it is essentially a co-operative

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[14] S. Tsuruta, 'Definition of museology', *Museological Working Papers* 1 (Stockholm 1980) 47-49.
[15] Z. Doering, ' Strangers, guests, or clients? Visitor experiences in museums', *Curator* 42, 1999, (2): 74-87.

venture, in which professionals are no more than partners in a total community effort".[16] As such there is no clear distinction between governing body, curators and visitors, as in traditional museums. The most radical type of community museum is the "ecomuseum".

The concept of "inclusive museum" is similar to the concept of "community museum". It has become one of the guiding principles in Great Britain, strongly supported by the present government. The goal of the inclusive museum is to achieve cultural inclusion by representation of, and participation and access for those individuals or communities that are often excluded. The museum is even seen as agent of social regeneration where its goal is to improve individual's quality of life, for example by the increase of people's self-esteem. The museum may also be a vehicle for broad social change by instigating positive social change, for example through promoting greater tolerance towards minorities. In general, museums should play a role in generating social change by engaging with and empowering people to determine their place in the world, educate themselves to achieve their own potential, play a full part in society and contribute to reforming it in the future.[17]

A third concept challenging museum practice and theory is the concept of "lieux de mémoire". "Lieux de mémoire" are "places of memory", or more precise: anchorage places of collective memory".[18] Not all sites, objects (and concepts) that function as trigger mechanism for recollection processes are musealised. Many of these "lieux de mémoire" have become part of our institutionalised heritage ("historical memory"). But many other "lieux de mémoire" are not musealised ("collective memory"). As Marie-Louise von Plessen says: "We are surrounded by no-man's lands between memory and oblivion: one level of memory replaces and overwrites the other".[19] Every group of people within society has its own network of "lieux de mémoire", its own "reservoir of knowledge about the past on which the creators of history can draw and select time and time again. In that sense, the collective memory is a meta-reservoir unaffected by the vicissitudes of actuality and whole pre-selective position enables it to protect the past against constant curtailment by historical images, which shield history from scientific or social bias".[20]

These networks of not institutionalised carriers "collective memory" represent an alternative to the traditional concept of musealisation. It makes us aware of the rather arbitrary choices made by professionals. Community museology is a new answer to the question "who decides what is being musealised and institutionalised as cultural heritage?" The inclusive museum is a new answer to the question "whose collective memory is recognised and respected as cultural heritage?".

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[16] In a lecture for the European Museum of the Year Award, Utrecht (the Netherlands), 15 October 1993.

[17] See R. Sandell, 'Museums as agents of social inclusion', *Museum Management and Curatorship* 17, 1998, (4): 401-418; and J. Dodd & R. Sandell eds., *Including museums. Perspectives on museums, galleries and social inclusion* (Leicester 2001).

[18] Maurice Halbwachs, *Les cadres sociaux de la mémoire* (Paris 1925); Pierre Nora, *Les lieux de mémoire* (Paris 1984

[19] Marie-Louise von Plessen, 'Von der Krise der Erinnerung', *Neues Museum* 1998 (3/4): 5-59.

[20] Willem Frijhoff, 'The lieux de mémoire of towns and the historical museum', in *De toekomst van het verleden.Reflecties over geschiedenis, stedelijkheid en musea/The future of the past. Reflections on history, urbanity and museums* (Antwerp 1999) 237-244.

cultural heritage
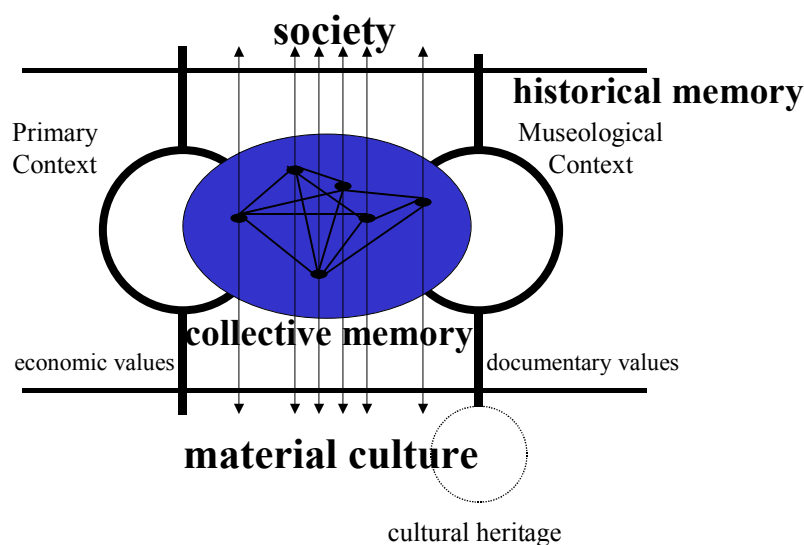
Connected with the questions about "who" and "whose", there is the question of "how" or "where". Museums are not the only institutes taking care of the preservation and use of heritage. Many organisations share common values (guardianship, public access and social purpose), have similar objectives and undertake many of the same functions. This is expressed in Kathy Gee's "heritage web".[21]
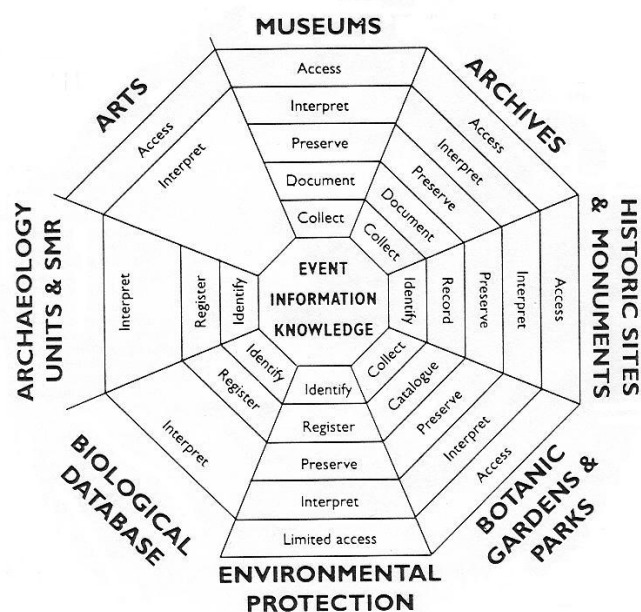

Underlying this diagram is the theory that one reason for having museums is not simply to conserve and store objects but to preserve the information or knowledge that objects embody. The same theory can be recognised in the mission statement of the Cultural Heritage Applications Unit of the Directorate-General Information Society of the European

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[21] K. Gee, 'Wonder web', *Museums Journal* 95, 1995, (3): 19.

Community: "Our mission is to help create, and make accessible, a European cultural information landscape as an integral part of the Information Society. Our priority is to stimulate and support cultural memory organisations in research and development actions targeted on the use of state-of-the-art technologies to provide innovative networked services. This means supporting the development of creative technology applications which will open up Europe's warehouses of cultural content".

The concept of "cultural memory organisation" may be one of the key concepts to actualise museology. As is shown in Kathy Gee's diagram, cultural memory organisations share similar functions. Basically, there are three functions: preservation, research and communication. The term "preservation" stands for the physical and administrative care of heritage, and includes: collecting, documentation, conservation, and restoration.[22] Research refers to heritage based research and relates to the subject matter disciplines as mentioned in one of the earlier diagrams. The term "communication" stands for sharing knowledge and experience, and includes exhibitions, educational activities, events, and publications. This model represents an important new paradigm.[23] Collecting, documentation, conservation and restoration are not seen as interrelated functions, but rather as different aspects of the same function. In a similar way, museum's interpretative and exhibition activities are perceived as one function. In many cultural memory organisations (such as museums) interpretation (= education) is an activity distinct from (and most frequently posterior to) the display of museum objects in an exhibition format. This is most evident in the existence of separate departments of museum education.
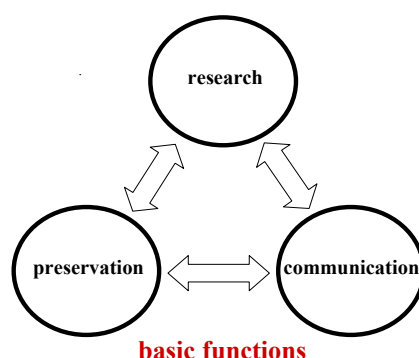
basic functions

The model of the three basic functions is a vital link between museology and management theory. As we have already seen, the concept of professionalism and the organisational structures of museums have developed according to this new paradigm. In addition, we will briefly show the relevancy of this model for two management related issues: performance measurement and sustainability.

Measuring performance in museums is becoming of increasing importance. Museum managers have to monitor how well their museum is doing in terms of the museum's mission and the objectives set out in their forward planning.[24] A system of performance measurement can be developed to help managers understand and communicate how well the museum is meeting its objectives over time.

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[22]   An alternative term is "collections management".

[23]   S. Weil, 'Rethinking the museum. An emerging new paradigm', in: S. Weil, *Rethinking the museum and other meditations* (Washington 1990) 57-65.

[24]   T. Ambrose, *Museum basics* (London 1993) Unit 70 Performance measurement for museums.

There are three fundamental elements to the system of performance measurement:[25]

Economy is concerned with minimizing the cost of resources acquired or used, having regard to the quality of the inputs. In short, economy is about spending less.

Efficiency is concerned with the relationship between the output of goods, services or other results and the resources used to produce them. How far is maximum output achieved for a given input, or minimum input used for a given output? In short, efficiency is about spending well.

Effectiveness is concerned with the relation between the intended results and the actual results of the projects and services. How successfully do the outputs of goods, services or other results achieve policy objectives, operational goals and other intended effects? In short, effectiveness is about spending wisely.

No development of output and performance measurement can successfully occur without consideration of objectives. In defining performance indicators it is vital to establish some kind of structure or hierarchy. In preparing a system of performance measurement at the Science Museum (London) a team from Brunel University developed an analysis of objectives and indicators.[26]
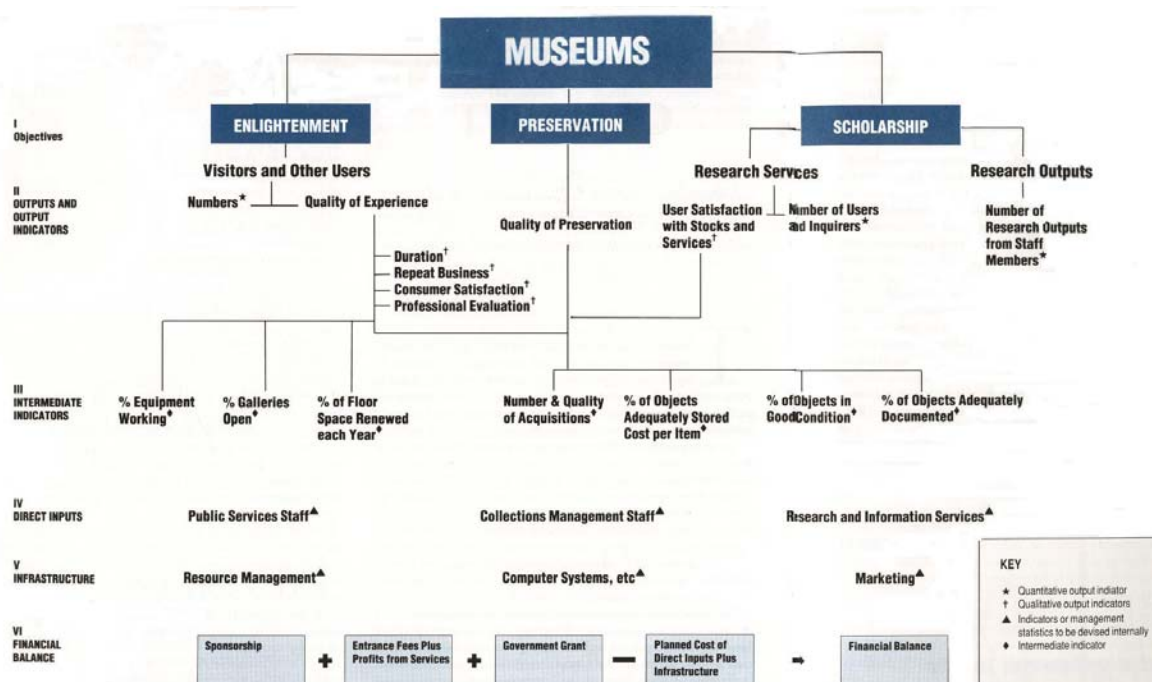

The structure shows the museum's fundamental objectives (Level I), which are then disaggregated into indicators representing the outputs that measure – or indicate – the attainment of those objectives (Level II). However, not all indicators seek directly to measure the production of outputs. Some – for example, the indicator of proportion of working exhibits in operation – are intermediate outputs (Level III), which contribute to the attainment of final outputs. Others are direct inputs, especially of personnel, or the museum's "infrastructure" including its resource management system and marketing department (Levels IV and V).

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[25]   P. Jackson, 'Preformance indicators: promises and pitfalls', in: S. Pearce ed., *Museum economics and the community* (London 1991) 41-64.

[26]   R. Bud, M. Cave & S. Hanney, 'Measuring a museum's output', *Museums Journal* 91, 1991, (1): 29-31.

The objectives defined in case of the Science Museum were preservation, scholarship, and enlightenment. Despite the terminology, these are not by coincidence the same basic functions as defined before. The next diagram shows how the preservation-research-communication model can be used to analyse a cultural memory organisation in terms of input and output. Each function is considered to be a separate input-output system. The output of one function may serve as input for one of the other functions (intermediate output). The output of each function may also serve as final output. In this analysis three "markets" appear, each with its internal and external dimension.

To analyse the diversity of outputs of cultural memory organisations Kersti Krug introduced a methodology in which each output is evaluated in terms of contribution to mission and revenue.[27]
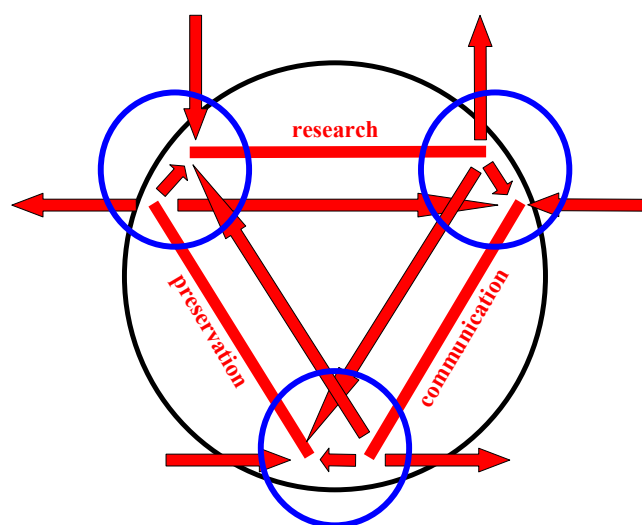

The two axes of a portfolio analysis would thus read as "contribution to mission", ranging from negative to positive, and "contribution to revenue", ranging from loss to profit. The diagram is showing a hypothetical analysis.
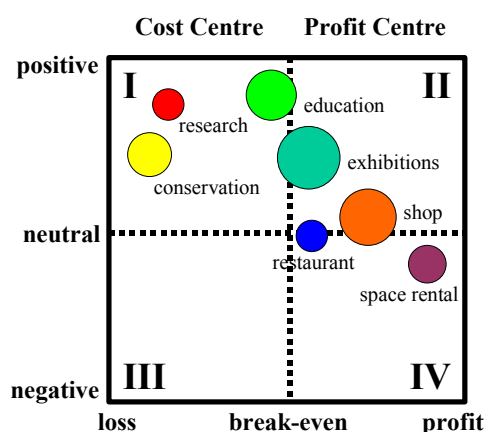
[27]   K. Krug, 'Profit or prostitution: portfolio analysis for museum marketing', *MPR News* 2, 1992, (2): 13-19.

Splitting the graph into quadrants are two line: a vertical break-even line cutting the revenue axis, and a horizontal neutral line cutting the mission axis. The most advantageous area would be Quadrant II where the outputs both make money and further mission. The area to be avoided is Quadrant III where the outputs lose money and detract from mission. Many museum activities are traditionally located in Quadrant I. They constitute viable contributions to the museum's mission but their funding may provide difficulties. In a search for ingenious solutions to chronic or acute financial problems maybe too many activities are developed in Quadrant IV. It is the area of ethical dilemmas. These activities can jeopardize the mission of the organisation or, perhaps inadvertently, reshape the organisation itself over time.
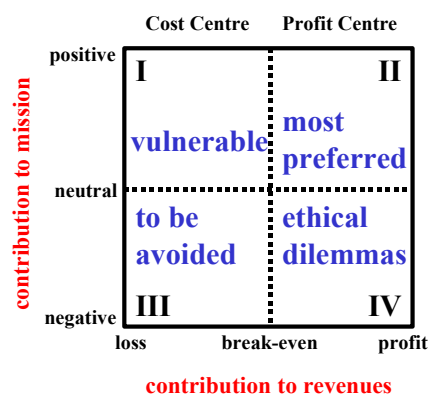
Portfolio analysis does not prescribe what cultural memory organisations should do, or the "correctness" of their mission. It can provide a framework for decision-making to help an organisation reconfigure activities which detract from mission and restructure activities which are disproportionately costly. It can also identify opportunity gaps in the portfolio that can be plugged with mission-enhancing, revenue-generating activities.

The overall framework for portfolio analysis is the concept of "sustainability". The following description of the sustainable museum is derived from an annual strategic planning workshop of LORD (Toronto).[28]

Accountability. Because contributions from government, charitable and foundation sectors are critical components of museum finance, it is important that those who make the funding policies and decisions (including elected officials and voters) see the benefits museums provide for the money expended.

Community Investment. Every museum depends on the willingness and capacity of the community in which it is located to invest tangible resources (such as land, tax forgiveness and in-kind services) and less tangible resources like volunteers, Board leadership and partnerships with community organizations. As planners, we help our clients assess both what the community wants from the museum (for example, revitalizing a neighbourhood or helping the schools) and the capacity of the community to provide tangible and intangible support.

Financial. Financial sustainability most often involves plural funding with a focus on earned income while containing costs. Achieving the right funding "mix" to increase efficiency without compromising the museum's effectiveness in fulfilling its mission is a "sustainability issue" for museum management and Trustees.

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28   K. Gosling, 'The sustainable museum: our priority entering the 21st century', *LORD Newsletter* winter 2000.

Environmental. Museum buildings and physical plant are designed and operated to protect collections so that the human and natural heritage will be sustained over time. As a sector, we are challenged equally to save energy and other non-renewable resources. Museums contribute to community sustainability by bringing the public to formerly disused buildings and neighbourhoods and by encouraging the use of public transportation.

Relevance. Museums must respond to the evolving intellectual needs of their audiences. The relevance of collections, research, interpretation and education in terms of public use is a key factor in a museum's long-term sustainability.

Although "public use" involves much more than visiting exhibitions, it is useful to connect the concepts of relevancy and sustainability with the concept of experience. With their best-selling book, *The Experience Economy,* Joseph Pine and co-author Jim Gilmore articulated how they saw the industrial economy moving to a service economy before being transformed into one where experiences were the new product.[29] They suggested that companies able to stage experiences would be best placed to achieve business success in the future. Since the book's 1999 release, the phrase 'experience economy' has become common currency in museum circles. Many have seized on this vocabulary to explain the ways in which their understanding of staging visitor experiences gives them an edge when it comes to tapping into these new consumer behaviours.

Several authors have studied content and context of experience, among them Neil and Philip Kotler.[30] According to them, museum administrators often underestimate the value of their institutions' offerings. They focus on collections and exhibitions and overlook the possibility that visitors may also seek a contemplative space; a sociable encounter; a distinctive shopping experience; or a place where a family can spend quality time together. In fact, visitors may seek all of these benefits in a single visit. If staff were to recognize the full range of benefits their museums offer, they would likely communicate the museum-going experience in a more compelling way, reach more effectively different segments of their audience, and establish a reputation for their museums as enjoyable places to visit on a regular basis.

In *Museum News* Neil Kotler developed a conceptual framework that centers on the range of experiences museums can offer visitors.[31] The diagram illustrates the museum-visitor exchange process. The first column lists the variety of elements that generate museum offerings. The second column illustrates the ratio of benefits and costs and identifies the ways visitors process museum experiences. These are the channels of learning and perceiving that museums provide. In the third column are the categories of experience in which museum-goers partake.

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[29] J. Pine & J. Gilmore, *The experience economy: work is theatre and every business a stage* (Boston 1999). See also, J. Pine & F. Gilmore, 'The experience economy', *Museum News* 78, 1999, (2): 45-48; and J. Gilling, 'Joe Pine', *Attractions Management* 2003 (5): 22-24.

[30] N. Kotler & P. Kotler, *Museum strategy and marketing: designing missions, building audiences, generating revenue and resources* (San Francisco 1998). See also, N.Kotler & P. Kotler, 'Can museums be all things to all people? Missions, goals, and marketing's role', *Museum management and curatorship* 18, 2000, (3): 271-287.

[31] N. Kotler, 'Delivering experience: marketing the museum's full range of assets', *Museum News* 78, 1999, (3): 30-33

Figure 2 MUSEUMS AND AUDIENCES: THE EXCHANGE PROCESS

Expanding the variety of a museum's offerings, increasing the frequency of new exhibits, including modest-scale exhibits drawn from permanent collections, and organizing special events are marketing strategies for building active museum audiences. Events play a significant role in expanding audiences and converting infrequent visitors to regular, active ones. As we see the rise of artificial, staged experiences, there will be, according to Joseph Pine a demand for experiences that people perceive as being real. The challenge is to figure out how to render experiences as authentic. To be authentic, in Pine's view, is to be true to yourself and also not to be false to any man.

As Pine explores the rising desire for authenticity among consumers in the experience economy, he is already thinking to the future. That, he says, holds: "Life-transforming experiences, where the customer is the product. They will ask you to change them. How do you help them realise their aspirations? Take family attractions - what would you do differently if you knew that a parent had brought their kids to your place to build a relation-ship with them? How do you bring that about?"[32] Here it might be relevant to connect Pine's and Kotler's conceptual frameworks with the concept of "flow" as developed by Mihaly Csikszentmihalyi.[33] Flow is an optimal experience. Csikszentmihalyi has described optimal experience as follows: "We have all experienced times when, instead of being buffeted by anonymous forces, we do feel in control of our actions, masters of our own fate. On the rare occasions that it happens, we feel a sense of exhilaration, a deep sense of enjoyment that is long cherished and that becomes a landmark in memory for what life should be like".

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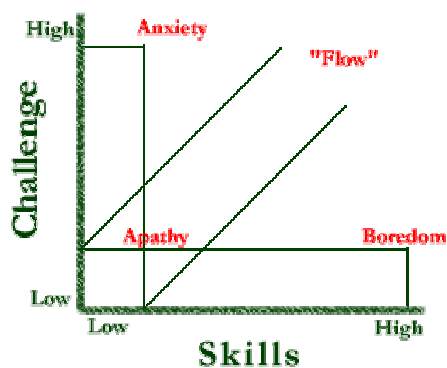
[32]   Gilling 2003.

[33]   M. Csikszentmihalyi, *Flow: the psychology of optimal experience* (New York 1990).

A characteristic of flow experiences is that they tend to occur when the opportunities for action in a situation are in balance with the person's abilities. As indicated in the diagram, the challenges of the activity must match the skills of the individual. If challenges are greater than skills, anxiety results; if skills are greater than challenges, the result is boredom. As skills increase, the challenges of the activity must also increase to continue the state of flow. Flow activities lead to personal growth because, in order to sustain the flow state, skills must increase along with the increased challenges.

In the flow state, a person is unaware of fatigue and the passing of time. This depth of involvement is enjoyable and intrinsically rewarding. If the museum experience can the visitor bring in a flow state, the experience will be life-transforming. If this is the result of the exchange process between museum and its audience, the museum may have proven its relevancy.

The aim of this presentation was to explore theoretical models which might serve as framework for integrating museology and management theory. The models are only briefly explained as the objective was to show how these models are interlinked to form a frame of reference to discuss the issues relevant to the concept of professionalism. The models suggest a high degree of rationality in our profession. However, we should always keep in mind what the well-known British museologist Kenneth Hudson once said: "Charm and efficiency are permanent enemies". Nevertheless, I would like to make a plea for a truce between both. Borrowing words from Kathleen Brown, I will conclude this presentation by saying "Believe passionately in what you do. It is only through passion that you will incite passion in others".[34] May our profession be built on a rational passion and a passionate rationality!

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[34] In her contribution to the "Museums for the new millennium" conference (Washington 1996).