COMPARATIVE RESEARCH INTO THE MUSEUM GOVERNANCE SYSTEMS OF NATIONAL MUSEUMS IN THE UK AND TAIWAN
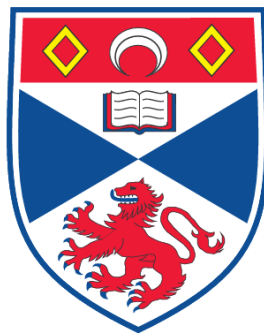
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Comparative Research into the Museum

Governance Systems of National Museums

in the UK and Taiwan

Museum and Gallery Studies

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Contents

Abstract

This research is a pioneering study focusing on the museum governance system. Governance in museums has been under-researched; however, recent disputes and development have drawn the public's attention to this subject. Furthermore, there is still no proper theory or model to explain the decision- and policy- making process in museums. Regarding the scope of this thesis, a focus on national museums of the UK and Taiwan has been chosen because of their historical similarities. A literature review was conducted to aim at answering the question of 'what is governance?', including its definition and theories, not only in the private sector, but also in the public and non-profit sectors. Museum governance has been identified and compared with the application of marketing and management as well as museology. It was also significant to investigate the historical development of museum governance in the two selected countries. It has enabled the author to find out the most influential factors in the governance systems of museums and create a preliminary model. Six national museums were selected as cases and three trips of fieldwork were achieved in a period of more than a year. A background analysis of each case provided a fundamental understanding of their history, organisational structure and importance. Data collected was later analysed in detail and compared, to understand governance practices as well as to test the proposed model. This has proved that the Interactive Model of museum governance helps to explain the governance process in the museum; however, a minor change has also been made to refine this model. A further literature review was conducted to update the information and also to ensure the originality of this research. There are some suggestions for future research on this subject, and it is the hope of the author to have widened interest in museum governance both in academia and among museum professionals.

Acknowledgements

Chapter One
Introduction

Context

Failure of corporate governance in recent years has affected the public greatly and crises related to sub-prime mortgages in the USA in 2007 and the bank Northern Rock in the UK have contributed to a loss of confidence in the financial market. The aftershock continues and more recently the credit crunch, the bankruptcy of Lehmen Bros Bank, along with two closures of airline companies (Zoom and XL) have deepened the public's fears. However, this reminds us of the importance of corporate governance and how important the control mechanism is. The museum sector has also been turbulent in the last few years. For example, the sale of artworks from the museum collection of the Watts Gallery (Steel 2008c), the repatriation of aboriginal remains from the Natural History Museum to Tasmania (Heywood 2007b), the resignation of the Director of the National Gallery in London last year (Morris 2007) and the chairman of the Guggenheim Museum in New York in 2006 (D'Arcy 2006), the closure of the Theatre Museum in London (Heywood 2006b), the scandal of corruption in building the new museum project of the National Palace Museum in Taiwan[1] and the dispute between National Museums Liverpool and the Friends of National Museums Liverpool (Steel 2008b; Ward 2008) have all put museums in the public spotlight recently.

Governance became an important issue in the last two decades of the twentieth century (O'Sullivan 2000). Successful governance is not only highly respected in the private and public sectors but also has great influence in the non-profit sector, in which museums are categorised (Cornforth 2003). The concept of museum governance has up to now focused largely on trusteeship and the responsibilities of boards (Malaro 1994; Ostrower 2002; Skramsted &

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[1] Website: http://www.nownews.com/2007/05/30/91-2104404.htm (30/03/2008)

Skramsted 2003), but new evidence has been provided to supplement this basic concept in modern society (Babbidge 2002; Ryder 2002; Boylan 2006).   Since the inception of this research, more and new papers have been published and have provided food for thought on this subject.   It is now generally believed that good museum governance will help to attract resources, keep operations and management under control and direct the museum towards a successful future.

National museums in the UK, as well as in Taiwan, have been playing significant roles in society, i.e. contributing to the political, economic, social, and cultural lives of citizens (AEA 2004: 1-12).   An investigation of the evolution of museums in both countries enhances better understanding of their context and provides material for further analysis.   In both countries, museums have reached a saturation stage after hundreds of years of development and they have faced new challenges such as competition and repositioning (Tzeng 2005). National museums have been selected as the focus for this study because they are the leading members of the museum communities, which also include the local authority museums, independent museums, regimental, university and specialised museums in the UK (Museums and Galleries Commission 1998) and three categories (national, local authority and independent/private museums) in Taiwan (Chen 2003: 87-90).   Yet information about how these museums are governed, who governs them, how museum governance occurs, when this process is executed, and why museums are governed is still under-researched up to date.   This subject as a whole is becoming more important especially because of problems that have occurred in museum governance during the time of this research, such as the conflict between museum directors and trustees in both the USA and UK (D'Arcy 2006; Morris 2007), the issue of ethics of trustees (Steel 2006; Wu 2003), the transfers from local authority museum governance to trust status (Babbidge 2006; Heywood 2007a) and scandals including a new museum project in Taiwan.   Therefore, a systematic investigation of museum governance addressing the above questions and taking account of recent problems should provide guidance for future development.

This research will focus on the above questions and will aim to gain a more comprehensive understanding of the museum governance systems in both countries.   A comparison is proposed because the governance systems of national museums are different in the UK and Taiwan at present.   The system of board governance in the UK national museums has existed for centuries, while Taiwanese national museums have been centrally controlled by the government for decades.   However, both systems have been facing challenges during the last twenty years.   Only when a holistic perspective of museum governance exists can more details be provided for museum decision-makers and the public.   This will help them improve their relationships with external stakeholders.   It is also hoped that this study will delineate specific elements that influence the museum governance systems, highlighting processes and their interaction within other institutions and creating a new model of governance to elucidate the questions previously mentioned.

Following patterns and developments in private-sector governance, issues of governance in the museum sector are currently closely linked to ownership and control; however, more in-depth analysis is required for building a suitable model for explanations of governance systems in museums for the future.

Governance in the Corporate/Private Sector

An appreciation of the importance of governance in the private sector began with ideas of management in the first half of twentieth century (Heinrich c2002), though these concepts were somewhat underestimated for much of the last century.   The situation began to change in the 1980s and 1990s when those in management positions realised the significance of corporate governance in the light of some serious scandals occurring in the 1990s and the 2000s, such as the Barings Bank and Enron incidents (Mallin 2004: 1-4).   It is thus significant to highlight the importance of the relationships between the owners, the boards of directors, the managers and stakeholders.   Much attention was paid to the

performance of organisations and to the takeovers of other organisations. New theories were proposed in order to explain more effective operations and to build more responsive organisations.

Since the 1990s, the idea of governance in the private sector has also influenced the public sector (Cornforth 2003). Many government agencies have adapted new systems to decrease bureaucracy and inefficiency, setting up quasi-government agencies (also called quangos), for example. The purpose is to make their organisations move towards a more efficient and effective way. It has been especially important for the pubic sector to establish an interaction with its public, including other governmental departments, the general public and other institutions, because its stakeholders are widely spread in society.

A New and Underdeveloped Field in Museum Studies

The academic study of governance in museums is still somewhat new and underdeveloped. There is not as much attention centred on it as on management or marketing, although the latter two fields themselves only became prominent in museum studies during the last two decades of the twentieth century (Fopp 1997; McLean 1997). The main reasons for the study of museum governance being underdeveloped come from the difficulty of measuring it and its complex nature. Until recently there have been few research papers and publications concentrating on this topic (Babbidge 2002; Ryder 2002; Bieber 2003; Boylan 2006). It has been an issue for discussion for the trustees in the UK with the emphasis on the relationship with government policy (Boylan 2006). In Taiwan, meanwhile, museum governance has experienced dramatic changes since government policy was shifted towards multiple patterns of governance (Huang 2003; Fang 2002). From this little could be distinguished as to a clear picture or a holistic perspective on how museums are governed. This could lead museums towards an uncertain future and could damage their advantageous positions in society.

<u>Governance and the Future Management of Museums</u>

This research aims to establish a systematic perception of museum governance and make a comparison between the UK and Taiwan in order to consider possibilities for future application.   Because the concept of museum governance has gained increased attention since issues of leadership and trusteeship have been considered more seriously, especially since museums faced the financial difficulties of the 1990s, it is urgent that a governance systems for museums can be understood so as to contribute to their better operation.   The need for successful governance of national museums is particularly important because these institutions have always been in the forefront of museum development, leading in professional direction and embodying the policies of the government.   Also important is the understanding that good governance will contribute to museums being managed in a suitable and successful way.

<u>Motivation</u>

<u>Museum Governance Begins to Play a More Important Role</u>

The concept of museum governance has entered mainstream thought since the late 1990s, and has received increasing attention in museum literature in recent years.   A museum today should consider governance as a tool to communicate with both the external and internal components of its organisation.   On the one hand, it must deal with its relationships with the government and the economic, social and cultural environments; on the other hand, it also has to examine closely the decision-making of its trustees, directors, managers and employees, as well as the public.   One of the most notable elements of good governance is to safeguard sustainability, by monitoring financial performance and by maximising the achievement of goals (Cornforth 2003).

Increase of Influence as Government Reduces Sponsorship in the UK

The government sponsorship of museums in the UK has decreased since Thatcherism in the 1980s (Wu 2003). Even in national museums, the funding provided by government could not keep pace with general inflation or public expenditure (Glaister 2004). The non-profit sector in general, including museums, has also faced decreased resources and even more competition since then. What is even more troubling is a lack of expertise among museum trustees (Pybus 2002), particularly in accounting issues and external audits (Babbidge 2002). Museum governance has thus become a serious topic since it may provide direction, build institutional control and address the issues raised above.

The Dramatic Changes Experienced by Museums in Taiwan

By the end of last century, and in the wake of rapid economic expansion, the development of museums in Taiwan reached a saturation point and they were facing stiff competition from each other and from the rest of the tourist sector (Tzeng 1999; Chen 2003). Museums in Taiwan are also now experiencing the same changes as those in the UK in the 1980s and 1990s. The most significant change is the decrease in support from government. Many alternative strategies have been proposed since the late 1990s; among them, the most widely discussed proposals include establishing the BOT (Build, Operate and Transfer) model (Fang 2002), establishing 'an independent administrative body' (Chiang 2004), contracting out and setting up a joint foundation for national museums (Huang 2007). Some of them have been applied in several museums successfully while others are still under discussion for their possibilities. However, it is obvious that museum governance is being diversified in Taiwan in the new century.

Objectives

The objectives of this research are to understand better the governance in museums generally, and in particular the governance systems used in the national museums both in the UK and in Taiwan, examining patterns and methods and offering a vision for the future.

1. To understand the implementation of governance in museums:

The processes of how museum governance is implemented, by whom, and in what kind of situation are still somewhat ambiguous and only a few published references could be found.　Most people do their jobs based on their previous experience with little written instruction.　It is one of the very basic objectives of this study to understand the implementation of governance in museums: who are the owners and who governs, what are the means and how do they do it, what is the control mechanism and who benefits from it?

2. To compare the museum governance systems of national museums in both countries

The second objective is to compare the museum governance systems applied in national museums in the UK and in Taiwan.　The development of museums, in particular the national museums, is traditionally different in those two countries, and so are their governance systems.　Some further investigation will be conducted to find out key issues.　Is there a consistent museum governance system in these national museums?　Are there any similarities and differences between governance systems in the two countries?　What are the factors influencing the operation of these systems?　Which system is more suitable, reflecting the environment in the new century?

3. To examine the theoretical patterns and methods of museum governance

The third objective is to examine the patterns and methods of museum

governance through systematic exploration. Although there were modes of museum governance proposed by Lord and Lord (Lord & Lord 1997: 14-18), it appears to be difficult to apply these modes to practical situations in both countries. By comparing and contrasting the governance systems of national museums, it will perhaps be possible to deduce a conclusion relevant to both the UK and Taiwan. Some questions to be addressed include: what are the governance instruments for the museums? What are the relationships between them? How do they interact with each other?

4. To propose a future vision for museum governance

The last objective is to look forward and to propose a future vision for museum governance. Since there has been no systematic analysis until now, it is the expectation of this research ultimately to present a new vision of museum governance. What is the nature of museum governance? How does it happen? To what extent can it be adapted to different contexts? Is there a better system for application in national museums? A museum governance model sought to give an explanation in theory and for practice. Only when a future vision is provided will this research be able to make a contribution to museum academics as well as museum professionals.

Scope

The scope of this research is to be focused on specific aspects of museum governance because of the limitations of time, budget and ability.

This Research Will Focus on the National Museums in the UK and Taiwan

First, the focus will be on the governance of national museums in the UK and in Taiwan. Because the development of these museums has a number of similarities in both countries, it would be beneficial to examine their past and

present situations.   Furthermore, national museums normally set standards and have a considerable influence on other museums.   They demonstrate the attitude and policy of the government and influence the development of the museum sector a great deal.   National museums in both countries have been mainly funded by the government in the 20th century but are confronting new challenges at the turn of millennium.   For these reasons, it will be valuable to have a comparison and analysis of their systems.

Secondly, the choice of governance comparison between the UK and Taiwan is based on two considerations.   One is that they represent two different traditions in museum history.   Museums in the UK have a very long history, while, on the other hand, Taiwan's museum history has been comparatively short.   The other fact is that both have been trying to cope with the changing environments for the last twenty years.   National museums in the UK have transformed themselves into more streamlined organisations and adopted modern management concepts in recent years, while those in Taiwan have been forced by the government to seek new strategies in governance after facing more and more competition.

Research Mainly by Qualitative Methodology

The principal methodology of this research will be qualitative.   The aim is to focus on certain national museums, using interviews to collect more in-depth data.   In order to draw a map for understanding governance systems, a qualitative method will help to assemble more in-depth information from each case (McNabb 2002: 21).   This will help to form an insight into how the systems work and to provide more material for discussion.   More details about the selection of method, sampling, and conducting the survey and data analysis will be provided in Chapter Six.

This Research Will Offer an In-depth Discussion of Museum Governance

After collecting all the data, this research will offer an in-depth discussion of

the present situation and development of museum governance.   The results of information collected from national museums in both countries will aid the discussion of issues raised.   Through a thorough examination and analysis of the mechanism and system of governance, it may be possible to understand better the governance systems of national museums in the UK and in Taiwan and to create a new model for museum governance, based on identifying the most influential elements and the interaction between them.

Structure

The thesis is divided into nine chapters, each focusing on a particular area of investigation, with the final aim of creating a new museum governance model.

The first chapter has explained the motivation, objectives, scope and structure of the research, providing a general introduction to the foundation of the study.

The second chapter will describe the background of museums and their developments separately in the UK and in Taiwan, including their origins, museum development, evolution of national museums and future prospects. This comparison of their contexts will provide an important basis for later analysis.

The third chapter looks at the definition and basic concepts of governance, in both the private and public sectors; then a review of the theoretical bases from the disciplines of management, marketing, governance and museology will be conducted in order to provide specific milestones for the research.

The fourth chapter shifts the emphasis on to museum governance, examining it in the contexts of the two countries; then a SWOT analysis of their national museums is conducted, in an attempt to determine the instruments for museum governance.

The fifth chapter will aim at the creation of a theoretical model of museum

governance.　It will first identify the most influential factors in the governance process and then investigate how each factor interacts with others.　The new model is constructed as a preliminary guide to inform the design of the questionnaire for fieldwork.

The sixth chapter explains the methodology for the fieldwork employed for this study, following a discussion of research methods and strategies.

The seventh chapter discusses the context for the fieldwork: the national museums selected as tested cases.　Their backgrounds are explored, to provide an understanding of their history, their organisational structure and their importance to the study.

In the eighth chapter, the collected data from the interviews will be analysed, supplemented by data from other sources, including publications.　Altogether, eleven issues relating to governance provide a framework for discussing and analysing the data in the context of the national museum governance in both countries.　Each issue will be discussed in detail with a chart and a summary paragraph at the end.

The last chapter, Chapter Nine, aims to summarise the whole research process and finding.　Suggestions for future research will be also provided.

It is hoped that the findings will aid an understanding of the governance systems of the national museums in both countries and will contribute to the practical knowledge for use by the Government, museum professionals, directors, and trustees.

The Diagram

Figure 1.1 shows the schematic framework of the structure of this research for the purpose of overview.

Figure 1.1   Structure of Research

Introduction
Context/ Motivation/ Objectives/ Scope/ Structure

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Developments of Museums in the UK and Taiwan

↓

Theoretical Reviews: What is Governance?

↓

Comparing: Governance of National Museums in the UK and Taiwan			
Museology	Management	Marketing	Governance

↓

A Preliminary Model of Museum Governance Systems

↓

Methodological Design: Why Select a Qualitative Method?

↓

Background Analysis of Cases

↓

Research Analysis and Findings

↓

Conclusion: Creating a New Model

Chapter Two

The Development of Museums in the UK and Taiwan

'Museums, at best, are magical places, repositories for the wonders of the world, dynamic participants in our interpretations of the past, and places for launching dreams of the future.'

Keith S. Thomson, Treasures on Earth (2002)

The rapid growth of museums was a significant cultural phenomenon world-wide during the second half of the twentieth century.   It is estimated that there were at least 15,000 museums in the United States and 2,500 in the UK alone by the beginning of the twenty-first century (Thomson 2002: 1).   At the same time, with the increase in the country's economic power, similar expansion took place in Japan, where more than 7,800 museums were established (Yoshiaki 2003).   Similarly, in Taiwan there were 232 museums in 1998 (Independent Museum League 1998), with the number growing rapidly to more than 400 by 2004 (Chinese Association of Museums 2004).   The proliferation of museums was not just in quantity, but also in quality (Burton & Scott 2007).

There are a wide variety of types of museums in modern society: art, history, natural history, science and technology, encyclopedic and specialty museums (Kotler and Kotler 1998: 16-27).   Museums in the UK are generally categorised into five different types: national, local authority, independent museums, also university and armed forces museums, all with different foundations and of different sizes (Museums and Galleries Commission 1998).   Museums in Taiwan, on the other hand, are divided into national, local authority and independent

museums (Chen 2003: 87-91).   A museum visitor today will encounter different museum services, including exhibitions, educational programmes, catering, shop, publications, souvenirs, social activities, life-long learning and even information on the internet.

The idea of the museum originated from ancient Greek and Roman times, with the *mouseion* as the temple for the Muses (Burcaw 1997: 24-27), but it was not until the Renaissance that the prototype of the modern museum was created in Europe.   These places were called *gabinetto* or *wunderkammers* and *galleria* and were places to store and display private collections (Alexander 1989: 8).   Britain is one of the countries with the longest history of museum development.   One of the earliest public museums, the Ashmolean Museum, opened in Oxford in 1683 (MacGregor 2001), and the British Museum, which was the first national museum opened to the public in 1759 (Burnett & Reeve 2001).   Since then, museums have gradually become a catalyst for the creation of cultural identity and centres for preserving cultural heritage worldwide.

Museum development in both the UK and Taiwan has similarities in several aspects. In both countries the government played an important role in forming museums during the early stages, and after experiencing a great economic growth, the museums became popular and more were privately founded. However, they faced challenges from the outside in the last two decades of the twentieth century as a result of both governments reducing their sponsorship of museums (Wu 2003; Ambrose, et al. 2006) and the increasing competition from the growing number of museums and other sectors of the leisure industry.

National museums have played a significant role in society, contributing to the political, economic, social and cultural development in the lives of citizens (AEA

2004).　Many of the most famous and popular museums in the world are easily recognised as national museums, for example, the British Museum in London, the Louvre in Paris, the Prado in Madrid and the National Palace Museum in Taipei. National museums, both in the UK and Taiwan, obtain their national status by the passing of a regulation or an act of Parliament and often have to play a significant role in society.　The aim of this chapter is to examine the development of museums, particularly national museums, in the UK and Taiwan, to compare the contexts and understand the background in which they exist.

The Development of Museums in the UK

On 9th of March, 2004, *A Manifesto for Museums*[1] was published in the UK, calling for support for museums from the government.　In this document, some significant contributions to society were emphasised: there are more than 2,500 museums in the UK attracting 100 million visits each year; in these museums, more than 170 million items are preserved for the public good; the economic impact of the museum sector was £3 billion in 2004; museums and galleries are also key players in the tourism market.　These are just some of the cited examples of the importance of museums for British society.

In the UK, museums have for a long time made an enormous public contribution.　They represent a multiplicity of facets of modern society, but are undergoing a gradual decline in support from the government.　The question of how to build an outstanding museum sector for the twenty-first century has been a major focus of museum professionals.

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[1] It was launched by a combination of several organisations: the National Museum Directors' Conference (NMDC), the Museums, Libraries and Archives Council (MLA) and the Group for Large Local Authority Museums (GLLAM), Website: http://www.museumsassociation.org/ma/9325 (30/02/2008)

1. Origins

The origins of museums in the UK are usually traced back to the seventeenth century, when the Ashmolean Museum in the University of Oxford was firstly established, in 1683.   It was the earliest museum open to public visitors as well as to scholars (Kotler & Kotler 1998: 12).   Long before the Ashmolean Museum, however, many private collections were established by scholars, nobles and royal families, particularly in the period of the Renaissance, for example, the Bodleian Library [2] of the University of Oxford and the Royal Armouries in London. Collections of 'curiosities' and 'exotic' objects increased when the European nations expanded their territories in the era of great discovery, and the growth of the British Empire created great opportunities for such collecting, for example, the collections of Sir Hans Sloane (Wilson 2002: 14-21).

2. Evolution

The history of British museums has been one of the longest in the world, going back for more than three hundred years.   The development can be divided broadly into three stages: the earliest in the seventeenth and eighteenth centuries, the local and national museum movement in the nineteenth century, and diverse development in the twentieth century.   These stages reflect changes in social, political, cultural and economic conditions:

(1) Early development: In the seventeenth and eighteenth centuries the number of museums in the UK totalled fewer than ten, according to David Murray in his book *Museums: Their History and Their Use* (Murray 1904).

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[2] Some collections in universities are possibly traced back to the fifteenth and sixteenth centuries, for example, coins in the Bodleian Library from 1598.   However, without adequate evidence, they should not be called museums.

Many of the museums of this period were founded together with libraries. This had also been the case with the most famous museum of the ancient world, the *Mouseion* in Alexandria founded by Ptolemy I (Alexander 1989: 6-7).

In addition to the British Museum, of the other four museums established in the eighteenth century, two were university museums, and two were local and learned society endowments (Murray 1904). [3]   It was a time when private collections dominated, while the concept of the public museum was still not fully developed.   Some museums were short-lived and dispersed into other collections; only a few of the original ones have survived until the present.

(2) The national and municipal museum movement: In the nineteenth century, 159 museums were created by different founding agencies, including the government, universities, schools and other educational establishments, learned societies, scholars and scientists, entrepreneurs and certain trading companies (Lewis 1984).   At this time most of the museums were built in cities and towns, under the Museums Act 1845, for the purpose of social reform and providing public services.   This type of museum flourished all over the United Kingdom.   Several early examples were in Sunderland, Canterbury, Warrington, Dover, Leicester and Salford in the middle of the century.

Since Victorian times, the reasons for establishing new museums have

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[3] Those five museums listed in *Museums: Their History and Their Use* are the Woodwardian of Cambridge University (1728), the British Museum (1753), the National Museum of Antiquities in Edinburgh (1780), the Museum of the Literary and Antiquarian Society in Perth (1785) and the University Museum of Aberdeen (1786).

been mainly for collecting and preserving valuable artifacts but also for public benefit. During this era the number of national museums increased to eleven and expanded to different subjects, covering art, craft and design, science and natural history, especially after the Great Exhibition of 1851. Further details about national museums will be discussed later in this chapter.

At the same time, some universities and schools started collections as assistance for further education or from the bequests of private collectors, such as Ampleforth College in Yorkshire and the Hunterian Museum in the University of Glasgow. Some scholars, like Sir John Soane, had marvelous collections that became museums. As the economy kept growing, many private benefactors donated their collections or gave buildings for museums. Among the most famous are the Walker Art Gallery[4] provided by Sir Andrew Barclay Walker in Liverpool and the then National Gallery of British Art provided by Sir Henry Tate in London.[5]

At this stage, museum development was influenced by the economic growth of the British Empire, by the political move towards social care in Victorian times, and by the cultural demands for assistance with learning. Most of these museums still serve society today and have also influenced museum developments in other countries.

(3) Diverse development: In the first half of the twentieth century, the impetus for building museums turned from public to private hands. Private donations of collections and money helped to set up numerous local authority

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[4] The Walker Art Gallery is now part of the National Museums Liverpool, formerly managed by the local authority.
[5] The National Gallery of British Art subsequently changed its name to the Tate Gallery, now Tate Britain and a member of Tate, in memory of its donor.

and independent museums, for instance, the Horniman Museum in London and the Art Gallery in Blackpool (Lewis 1984).   As a result of the two world wars and the early 1930s depression, the rate of new museums opening slowed down in comparison with the period before World War I.

After World War II, the economy in the UK recovered and as society became more aware of its cultural heritage there developed a period of unprecedented growth in museums.   Hundreds of independent museums were created between 1970 and 1990 (Middleton 1998: v-vii).   It was also a time of expansion for national museums with new museums and branches of the museums being set up.   For the local authorities, new museums were established to provide better services.   Not only did the number but also the types of museums increased, incorporating a wide variety of subjects, including folk life, industries, transport, sports and pastimes.   However, more and more museums meant greater competition within the cultural heritage industry.

3. National Museums and their Development in the UK

What is a 'national museum'?   According to a research report in 1988, a national museum 'has national collections' and 'always has its funding provided by the Exchequer' (Museums & Galleries Commission 1988: 2-3).   Four characteristics of national museums listed in the report were: their collections being of national importance, being held in Trust on the nation's behalf, being funded directly by the Government, and being able to provide the Government with expert advice. On the basis of this definition, the number of national museum organisations in the UK in 2008 is eighteen (See Chart 2.1). [6]

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[6] The number tends to fluctuate, for example, it was nineteen before the amalgamation of two

Chart 2.1 National Museums in the UK

Name of Museum	Year Founded/Authorised
Royal Armouries	1680
British Museum	1753
National Museums Scotland	1780, 1854
National Gallery	1824
National Galleries of Scotland	1850
Victoria & Albert Museum	1852
National Portrait Gallery	1856
National Museum of Science and Industry	1857
Natural History Museum	1881
Tate	1897
Wallace Collection	1897
National Museum Wales	1907
Imperial War Museum	1917
National Maritime Museum	1934
National Army Museum	1960
National Museums Northern Ireland	1961
Royal Air Force Museum	1963
National Museums Liverpool	1986

National museums in the UK have been established for a variety of reasons: government initiative to preserve and make publicly available important collections, e.g. the British Museum and the National Gallery; the influence of the Great Exhibition of 1851, e.g. the Victoria and Albert Museum and the National Museum of Science and Industry; and for the commemoration of military history, e.g. the National Army Museum and the Royal Air Force Museum.   Some were established from the outset with national status, e.g. the British Museum and

national museums in Northern Ireland in 1998.

Tate; others were granted that status much later, e.g. the National Museums Liverpool.

Many of them have changed their names as they have evolved and developed over time, e.g. the National Museum of Science and Industry (previously the Science Museum), National Museums Northern Ireland (previously the National Museums and Galleries of Northern Ireland, an amalgamation of the Ulster Museum and the Ulster Folk and Transport Museum in the late 1990s).

The oldest collection is that of the Royal Armouries founded in 1680, but the British Museum is the oldest public museum. The last one to gain its national status was the National Museums Liverpool in the 1980s. Most of the organisations (thirteen) are located in the capital city, London. Outside London, there is one in Liverpool, two in Scotland, one in Wales and one in Northern Ireland. The size and scope of national museums varies greatly. They cover a wide variety of subjects and areas: universal human creativity, art, craft, science, natural history, the armed forces, and special subjects such as armouries and maritime history.

Chart 2.2 Development of National Museums in the UK
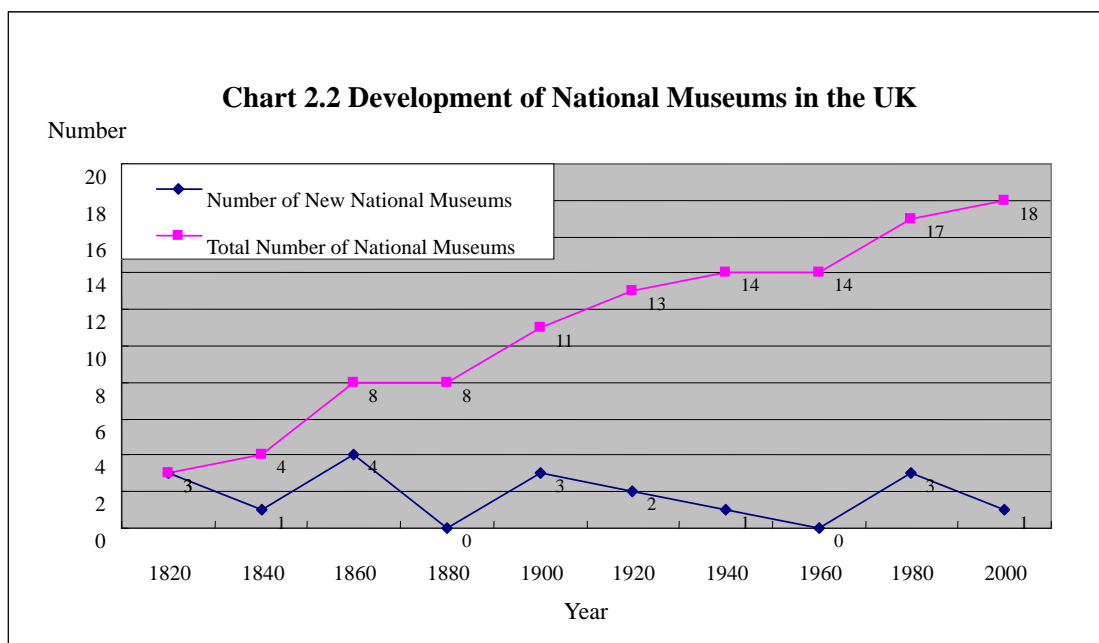
The history of the national museums in the UK extends over a very long period. Chart 2.2 demonstrates how the number of national museums in the UK has increased. Including branch museums, other sites or outstations, the total number rises to sixty-seven and is distributed nationwide (see Appendix 1).

It can be seen that there are three peaks in the establishment of national museums in the UK: 1840-1860, 1880-1900 and 1960-1980. The first peak was motivated by the Great Exhibition in 1851 in London, as a result of which four museums were built to house the exhibits and further the principles of the exhibition. The second peak resulted from private bequests to the nation to build museums for the Tate and Wallace collections. The third peak was due to the building of museums to preserve the country's military legacy, two examples being the National Army Museum and the Royal Air Force Museum. In addition, the political climate was also affecting the growth in national museums, for example the promotion of the local authority museum service in Liverpool to national museum status in the 1980s.

Looking to the future of national museums, according to Chart 2.2, the growth of the national museums was slowing at the turn of the twenty-first century. There are two factors influencing this: the first is the amalgamation of two national museums in Northern Ireland on 1st April, 1998. The second factor is a decline in the founding of new branch museums.[7] This may be an indication that national museums are turning away from setting up their own branch museums to establishing partnerships with local authority and independent museums (AEA 2004: 65-88). It is also expected that there will

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[7] Between 2000 and 2005 only Tate Modern and the National Maritime Museum in Falmouth have been created.

be more competition in the cultural heritage industry in the new century from other museums, cultural institutions, educational organisations and leisure activities (Kotler & Kotler 1998: 69-71).

4. Future Prospects

The value of national museums has been proved through various aspects: they look after the collections for the public good, they provide places for learning, they contribute to the economy of the nation, they are at the core of the travel and tourism market, they help regional regeneration, they become civic and community spaces, they stimulate creativity, they are centres of research and innovation, and they promote intercultural understanding and assist social change (AEA 2004; Glaister 2004).

How will national museums continue to play important roles in society?   They will need steady support from either the government or the public.   In the UK, national museums have been heritage centres for centuries.   However, facing a more challenging and competitive future, they have to rethink how to attract resources and how to allocate resources in more efficient and effective ways.

The Development of Museums in Taiwan

Compared to the history of British museums, the history of museums in Taiwan is much shorter.   However, within the one hundred years since the first museum was established, there are now more than 400, fifteen of which are national museums.   The history of museums in Taiwan also illustrates and reflects the changes of political regimes during the last 110 years: from Japanese colonial

government to the KMT[8] government and the DPP government between 2000 and 2008.

1. Origins

The concept of the 'museum' came from Western culture, even though there were similar establishments in ancient China and Japan.   China had imperial academies preserving calligraphies and paintings, while Japan had devotional collections in the temples (Lewis 1984: 9).   The first museum in China was the Sikowei Museum but it was established by a French missionary, Pierre Heude, in 1868.   It was not until 1905 that China created its first museum, Nan-ton Museum (Chen 2003: 57-59).

After the Republic of China had replaced the Ching Dynasty, there had been as many as 121 museums in 1924, however, the number rapidly declined to 42 by 1945 because of the Second World War.   The types of museums at this period were history museums, art museums and museums of antiquity (Pao 1964: 15-20).

In Taiwan, the first museum originated in the Japanese Colonial Period. Established in 1899 as an exhibition venue, it was called the Taipei Commercial Exhibition Hall.   Its name[9] was changed later and a new building was erected in 1913 (Ken 2004).

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[8] The KMT, so called Kuomintang, is a political party which took control of government in Taiwan for fifty years after World War Two.   It was replaced by the DPP (Democratic Progressive Party), another political party, between 2000 and 2008.   The KMT regains its power after winning the Presidential Election in early 2008.

[9] Its name was changed several times.   In 1908, it was renamed as the 'Taiwan Governor Museum'.   The name was changed again to 'Taiwan Province Museum' in 1945.   After World War Two, the KMT government changed the name to 'Taiwan Provincial Museum', and the last time it changed its name was in 1999 to the 'National Taiwan Museum'.   From the website of the National Taiwan Museum: http://www.ntm.gov.tw/eng/eng_abo_building.asp (30.02.2008)

2. Evolution

The evolution of museums in Taiwan can be divided conveniently into three periods: the Japanese Colonial, the period from 1945 to 1980 under the government of the KMT, and the period of 'cultural-policy' since 1980:

(1) Japanese Colonial Period: In the first period, under the rule of the Japanese colonial government from 1894 to 1945, museums were mainly built for four purposes: research, economy, politics and education. Since Taiwan was the first colony of Japan, the Japanese government tried to have a thorough survey of what kind of resources they could use in the future, which was the first purpose, for research. These museums covered natural history, anthropology, zoology and local customs, examples being the Taiwan Province Museum and the Anthropological Exhibition Room in Taiwan University.

At the same time, in order to develop industry and to upgrade the economy, five commercial exhibition halls were built in the main cities (Taipei, Hsinchu, Taichung, Tainan and Kaohsiung) to promote skills in manufacture and production. This was the second purpose, for economy.

Another purpose was to reinforce the political power of the government. Museums such as the Taiwan Province Museum were utilised as symbols of the ruling government for promoting the Japanese ruling classes.

The last purpose was to educate the Taiwanese to learn and accept Japanese culture, especially those collections and exhibition rooms affiliated to the universities as well as to schools (Ken 2004).

In brief, there were at least 23 museums established in the fifty years of Japanese rule, covering commercial exhibition, education, anthropology,

industrial development and regionalism.   These museums laid foundations for later development and some are still in existence today.

Other buildings which have witnessed the changes of time are nowadays becoming new museums in Taiwan.   In the early years museums in Taiwan were all founded by the government, and became governmental tools.   This characteristic was also seen in the later period, when Taiwan returned to the Republic of China.   Sadly, during World War Two most of the museums and collections founded in the Japanese Colonial Period were destroyed; only six of them still survive, but the names of these were all changed.

(2) KMT Governing Period to 1980:   From 1945 to 2001 the KMT was the totalitarian party governing Taiwan.   Partly because of its relocation from mainland China, and partly because of tension between Taiwan and mainland China, the KMT adopted a cultural hegemony policy from 1945 to 1980 (Tu 2003).   The reasons for the establishment of museums can be divided into three groups: political, cultural and educational.

Politically, the KMT government wanted to wipe out the influence of the Japanese Colonial Period and to promote its Chinese character.   Museums became part of its propaganda, the most famous one being the National Palace Museum with its important collections transferred from the old capital, Peking (now called Beijing).

The second reason was to persuade people to recognise the ideological roots of Chinese culture.   An example of this is the National Museum of History with its main collections taken from archaeological sites in China. During this period people were encouraged to identify themselves as Chinese and forbidden to speak the Taiwanese and aboriginal dialects.

The final reason for museum establishment during this period was to assist the educational system. It has been a long tradition that museums in Taiwan are also social educational organisations. This was the reason the KMT government created the National Taiwan Art Education Centre and the National Taiwan Science Education Centre (Tzeng 1998a). Most of the museums in this period were sponsored by central government and the numbers of local authority and independent museums were comparatively few.

(3) Cultural-policy Oriented Period: This period lasted from 1980 until the present. After the establishment of the economy and the infrastructure of the country, the government turned its attention to cultural achievement. It was an unprecedented time full of dramatic changes: a more democratic political climate, a more affluent economy and a more diverse society (Huang 2003: 82-83). Therefore, the government started to value the cultural aspects in people's lives more highly. Certain important cultural policies have influenced society greatly: Cultural Establishment (one of the Twelve Achievements in the 1980s), Community Empowerment (from the late 1980s until late 1990s), and Encouragement for Independent Museums (for the last decade).[10]

Under the policy of Cultural Establishment, museums were developed both centrally and regionally. The central government planned to create five national museums to represent the nation's culture in the 1980s, while local authorities set up twenty-one local authority museums[11] to reflect the

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[10] The independent museums are normally called "private museums" in Taiwan, probably following the translation of the American museums system.

[11] In Taiwan, the local authority museums are called "cultural centre of the county". They are

local culture and industries in the 1980s and 1990s. Meanwhile, because of the rise of the middle classes and their wealth, a great number of independent museums have been established since the 1980s.

In this period museums in Taiwan underwent the most rapid growth: more than 50% of them were completed in two decades. The policy of Community Empowerment also accelerated both the prosperity of local authority museums and independent ones in the regions.

Museums in Taiwan have faced more competition since the 1990s. Not only the private museums, but also the public museums, have had to rethink the issue of sustainability in an increasingly competitive environment. For the former it has become more important to find support and sponsors, while for the latter the key point is to attract more visitors in order to prove their effectiveness for social education (Tu 2003).

3. National Museums and Their Development in Taiwan

The term 'National museum' in Taiwan is easy to define. The status of national museums comes from their names and the regulations passed by the Legislative Yuan.[12] In 2008 there are fifteen national museums in Taiwan, one of which is still under construction and aims to open in 2009 (See Chart 2.3). All their budgets come from the central government: one from the Executive Yuan, nine from the Ministry of Education and five from the Council for Cultural Affairs. In Taiwan it is not unusual for a new museum to start its operation without any collections. One explanation for this is that museums, especially the national ones, are traditionally regarded as social educational institutions. Two of the national museums have been setting up new branches (see Appendix 2).

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the equivalent in Taiwan of local authority museums in the UK.
[12] The Legislative Yuan is equal to the Parliament in the UK.

Chart 2.3 National Museums in Taiwan

Name of Museum	Founded Year
National Taiwan Museum	1899, 1908
National Palace Museum	1925, 1965
National Museum of History	1955
National Taiwan Art Education Centre	1956
National Taiwan Science Education Centre	1956
National Dr. Sun Yat-sen Memorial Hall	1972
National Chiang Kai-shek Memorial Hall	1980
National Museum of Natural Science	1986
National Taiwan Museum of Fine Art	1988
National Science and Industry Museum	1997
National Museum of Marine Biology and Aquarium	2000
National Museum of Prehistory	2002
National Museum of Taiwan Literature	2003
National Museum of Taiwan History	2007
National Museum of Marine Science and Technology -Provisional Office	2009

The discussion of the foundation of the national museums can be summarised under their various purposes. The first purpose is for the preservation of the collections from the previous regime. For example, the National Taiwan Museum owns the most important collections of natural history and anthropology from more than one hundred years ago. Another two examples include the National Palace Museum and the National Museum of History, both of which have significant collections transported from Mainland China.

The second purpose is for public education: to enhance citizens' rights for the pursuit of knowledge. Museums in this category were created mainly in the 1950s. The National Taiwan Art Education Centre and the National Science Education Centre are two outstanding examples.

The third purpose is in remembrance of political leaders, for example, the Dr. Sun Yat-sen Memorial Hall and the Chiang Kai-sek Memorial Hall. Both have collections to remember the two political leaders but also provide proper venues for exhibitions as well as education programmes. They are regarded as museums and fit the definition of museums in Taiwan.

The fourth purpose relates to the policy of the Twelve Achievements, which planned to set up four national museums but actually set up five. They are also supposed to promote scientific education. Such museums are the National Museum of Natural Science in Taichung, the National Museum of Science and Technology in Kaohsiung, the National Museum of Prehistory in Taitung, the National Museum of Marine Biology and Aquarium in Pingtung, and the National Museum of Marine Science and Technology in Keelung.

The fifth purpose is that under the influence of the political climate, some museums gained national status from regional roles. For instance, the National Taiwan Museum and the National Taiwan Museum of Fine Art were provincial museums before the 1990s.

The last purpose is because new government agencies have been established and want to show some form of achievement, like the National Museum of Taiwan Literature and the National Museum of Taiwan History. These are the latest museums, with new emphasis on the identity of 'Taiwan'.

With the beginning of the new century, the number of national museums in Taiwan is still increasing. This is due to the economic boom and political influences since the 1980s, when new national museums have been an index of government achievement.

Chart 2.4   Development of National Museums in Taiwan
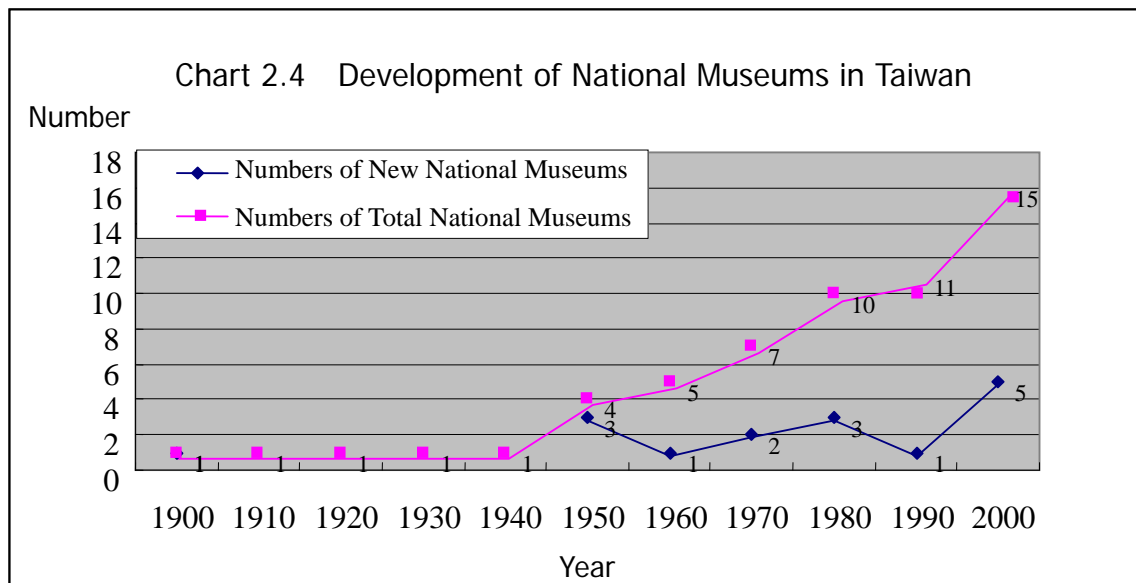
Chart 2.4 shows the development of national museums chronologically. Three peaks can be identified in this Chart: in the 1950s, the period 1970-1990 and after 2000.

The first peak in the 1950s relates to education.   Educational programmes and exhibitions have been two long traditions in these museums.   After 1970 the number of new national museums kept growing, partly because of the economic boom and partly because of the democratic political climate.   The government found that museums can educate, entertain and enrich the life of the people (Pao 1964: 1) and as a result created five of them in two decades.   They are all on a huge scale with spectacular buildings and space for exhibitions, but were without any or only with few collections at their inceptions.   In the first decade of the 21st century, there will be at least five more national museums opening to the public, and the National Palace Museum is expanding to set up a new branch museum in the south of Taiwan.

The economy of the government is not as strong as it was in the 1980s, which

explains the attitude of government in adjusting its policy towards decreasing the direct funding of museums.   Instead, there is consideration of the privatisation of national museums; alternatively, museums are being requested to seek more partnership and sponsorship from the private or third sectors.   The likely outcome of this may be either positive or negative.   The National Museum of Marine Biology and Aquarium has proved to be a great success after it adopted the BOT model in 2000.   It contracts out its operation to a private company and the company has to make a profit, not only to keep operating as maintenance but also to invest for further building and exhibitions (Fang 2002).   Interestingly, the National Museum of Prehistory has tried to follow the same route in the early 2000s, to contract out its operation twice, but without success.   The differing fortunes of these two examples may result from the location and the popularity of the museums.   The National Museum of Marine Biology and Aquarium is possibly perceived as being more attractive than the archaeological collection in the National Museum of Prehistory.   Also, the former is on the main route to Kenting, the most popular tourist resort in Taiwan; while the latter is in a remote location.

4. Future Prospects

How will Taiwan's national museums transform themselves in the future? What kind of roles will they play?   Facing a decrease in direct funding from central government, how should these national museums respond?   After such a fast-growing period, the national museums have to confront competition, not only from other museums, but also from the leisure and tourist industry. From this review of the development of national museums in Taiwan, it is clear

that national museums in the future have to reconsider their reliance on the government and try to find a wider support from society, or even take responsibility for their own revenue. National museums should prepare for an uncertain future.

A Comparison of Two Countries

The review of museum development in the UK and Taiwan provides some insight into an understanding of their situations in society at present. Museum development in both countries has some similarities and some differences, which have to be understood for further analysis of their environments. This process will help their preparation for the present changing world, and the challenges that they face in the future.

1. The similarities

There are several similarities in their development. Firstly, the governments of both countries supported public museums, both at national and local authority level, in the early stages. This was a significant factor in their steady development, and it was for reasons of social reform, public education or of the preservation of the past.

Secondly, there were museum booms in both countries, sometimes in periods of outstanding economic growth. Because of the increase in the middle classes and their wealth, private collections or individual museums were established and some even donated or bequeathed to the nation and built local authority and national museums. Therefore, in the 1970s and 1980s in the UK and in the

1980s and the 1990s in Taiwan, museums became cultural establishments and were widely accepted during this period.

Thirdly, museums in both countries have faced declines in government support during periods of economic recession.   These occurred, for instance, during the two world wars, and during periods of slow economic growth in the 1980s in the UK and the 1990s in Taiwan.   Governments in both countries have recently sought for alternatives for museum operations and revenues, for example, by charging for admission in national museums in the UK in the 1980s and 1990s and contracting out operations to private companies in Taiwan.

Lastly, under the circumstances of plural development, museums in both countries have faced stiff competition during the last two decades.   The number of museums increased to a peak, and provided a wide variety of choice for visitors.   However, there are competitors from the private sector such as theme parks, commercial exhibition venues and alternative leisure activities.   In such an environment museums have needed to streamline their operations and to create a more attractive profile for both their existing and potential visitors.

2. The differences

There are several differences in museum development between the UK and Taiwan.   The most basic one is collections.   In the UK, museums must have collections when they are created.   They would be categorised as other institutions if they did not own collections, for example, science centres. However, the situation is somewhat different in Taiwan.   Most of Taiwan's national museums did not own their collections when they first opened their

doors to the public, because social education was always a more important driving force in setting up museums.   For example, the National Museum of Science and Technology did not have a department of collections[13] until twenty years after it had been planned.

Secondly, the attitude towards the charge of admission fees is very different. In the UK, museums, particularly national museums, have a long tradition of free entrance.   Not until the 1980s did they start to charge an entrance fee.   It was a controversial issue in the museums sector in the UK, and was abandoned in the late 1990s because the New Labour government found it more important for museums to take social responsibilities and to cater for social diversity (Glasgow Caledonian University 1998).   In contrast, free admission to museums in Taiwan is very rare, and people are accustomed to the concept of 'use and pay'.   Even though in most of the public museums admission tends to cost less than in the private ones, the rate of charge will also depend on what level of services the museums provide.   Hence, admission to the National Palace Museum is just £2.5 compared to £7.5 at the National Museum of Marine Biology and Aquarium (private operation).

Thirdly, the governance of national museums in the UK is through boards of trustees.   The trustees are the representatives of society and make policy decisions in trust for the public, while the senior staff are responsible for management.   In Taiwan, meanwhile, the central government has the power of making decisions and so do the directors of national museums.   Thus, the decision makers do not have the benefit of obtaining advice from the public; it is normal for a museum's fate to be in the hands of the government-appointed director.

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[13] It is named the Collection and Research Department now.

3. Environmental analysis

In marketing and also in management, environment is always a basic consideration for planning. It is always so for museums, because they must understand the ongoing changes in their environment and respond to them. The forces affecting institutions are generally demographic, economic, natural, technological, political, and cultural (Kotler and Armstrong 1991: 61-79). This analysis focuses on the economic, technological, political, and cultural aspects.

(1) Economic environment: The economic environment changes rapidly in modern societies. In the UK and Taiwan, following periods of fast growth in the late twentieth century, both countries have recently been undergoing a slow but steady growth. Two major possible influences for the future of museums will be, on the one hand, investment from private individuals or companies and on the other hand cooperation between the public and private sector. It will be unrealistic for museums to pin all their hopes on government, because the government budget is limited and faces demands from many other public services. That is the reason why museums in many countries are turning towards the American model, by charging an admission fee and expanding revenues from retailing and catering.

(2) Technological environment: In the information era, museums also need to consider how to incorporate technology. The invention of the computer and development of databases has assisted collections management in museums in recent decades. Hi-tech video and audio devices also provide good opportunities for museum interpretation, such as audio-guides and interactive exhibitions. At the same time, visitors have less patience for unattractive exhibits and have become more media-oriented. It would be

another challenge for museum staff to create more attractive and involved activities, and to convey knowledge of the collections through the media. Alternatively, the dilemma could also be that if museums become dominated by new technological devices, it could be that visitors learn nothing other than sensual stimulation.

(3) Political environment: Museums, particularly public museums, are easily influenced by the political climate.   Without government support for their early development in both the UK and Taiwan, museums might not have been as prosperous as they are at present.   Most importantly, all museums are under legislative regulation.   In the UK, each national museum has its regulations, for example, the Act of Parliament in 1753 that established the British Museum.   The same situation exists in Taiwan for national museums, which all have their separate acts passed by the Legislative Yuan.   However, there is an ambiguity in Taiwan: there has been no Museum Act up to the present day.   It has been discussed for more than fifteen years and is still under debate.   Independent museums in Taiwan are often frustrated by the absence of the Museum Act that would provide some regulation.

Another aspect of the political influence lies in government support, for example, the municipal museum movement in the nineteenth century in the UK that followed the Museum Act of 1845.   In Taiwan the prosperity of independent museums in the last decade is in part due to the government policy of 'Encouragement of Independent Museums' to provide grants for running museums.

(4) Cultural environment: Traditionally museums are deemed to be the places for preserving culture and heritage.   One of the explanations for

the establishment of museums in Britain is the valuing of tradition and old possessions among British people.   In Taiwan, museums are regarded as learning centres and leisure venues, with or without a collection.   The collection might not be the motivation for visiting.   When the Taiwan government started to reduce working hours to forty-four hours per week, museum visitors increased at a higher rate than ever before.   In museums in both countries, "blockbuster" exhibitions have been popular since their introduction in the 1970s (UK) and 1980s (Taiwan).   For some museums, it became a way to attract visitors and increase revenues; for others, it helped to establish public awareness and the museum's reputation.   Many blockbuster exhibitions in Taiwan attracted hundreds of thousands of visitors in a short time through cooperation with the newspaper and TV companies. Visiting them became a fashion for the general public.

Summary: Museums in the Changing World

Museums in the twenty-first century are facing a multitude of changes.   How museums can respond to the changing world depends heavily on their ability to understand their environments and their resources.   From the historical review of museum development in both countries, it is easy to recognise that museums in a modern society have to develop a plurality of support from the government, the private sector, and from the public as well.   National museums in both countries have confronted the decrease of funding from their governments during the last decade, and the increase of competition in the second half of the last century up to the present day.

How can they ensure a sustainable future?   What kind of responsibilities will they have?   Where can they receive resources?   Corporate governance

has helped the private sector to improve its performance and lead in a better direction.   It is the aim of this research to understand how governance performs in the museum sector and to find out the possibilities for the improvement of museums in the future.

Chapter Three

Theoretical Reviews: What is Governance?

The theoretical review is a selective process. It aims to assess important and relevant theories and also helps to provide knowledge for the later fieldwork. During the period of reviewing related literature, the researcher also consulted a professor in Management Studies as well as some contacts at conferences, in order to have other inputs and inspiration. However, some publications, particularly of museum governance, were omitted in this reviewing process because the researcher found that they were of little help in shaping the understanding of theories. Actually, they are more like practical manuals with various information to give instruction but not so suitable as a foundation for research. For example, *Foundations of governance for museums in non-museum parent organizations: resource pack* contains bylaws of museums and ethics issues (Adams 2002) while *Best Practice Module Governance* provides concise and basic understanding (Davis & Mort-Pultand 2005), and they both serve a similar purpose as practical handbooks. Therefore this chapter explores some theories, mainly in business and political studies, and hopes to borrow their research findings to elucidate the situation in the museum sector.

What Is Governance?

The definition of governance

The term 'governance' is a rather old one. It has its root in the Greek word *kubernaein* meaning steering (Davies 1999: 3) and its Latin root is *gubernare* with the meaning to steer (Cadbury 2002: 1). In the fourteenth century, the

French word *gouvernance* referred to a royal officer (Pierre & Peters 2000: 1-2). The word seems to have lacked a universal definition and for a long time it was largely ignored by the public. However, in the last two decades, according to some researchers and scholars, governance has witnessed a resurgence in interest, particularly in the fields of economic and political studies (Pierre 2000; Cornforth 2003). Two recent developments have contributed to this: market failure and failure of government. As a result, it is being looked to as the solution for improving corporate performance and government efficiency, hence, the attention to corporate governance and governance in the political domain (Hirst 2000; Mallin 2004). The influence of governance has a great impact not only on the private sector but also on the public and non-profit sectors (Cornforth 2003; Glaeser 2003), and also in museums since the 1990s (Malaro 1994; Boylan 2006). However, the development of museum governance has been more reliant on models from corporate governance; therefore, this research intends to focus more on corporate governance than governance in political science.

What is governance? From the *Oxford English Dictionary*, the meaning of governance is 'the action or manner of governing', while to govern means 'conduct the policy and affairs of (a state, organisation, or people)', or 'control or influence' (Soanes 2002: 357). This definition clearly explains that governance is a **collective** concept for a state, organisation or people, which raises the first basic concept of the ownership. It is also defined as the action to conduct policy or to control or influence, which distinguishes it as a decision-making and control mechanism from management or daily operation. Consequently, a clarification is needed for the general public as many people confuse it with management or government.

Other definitions of governance discussed in this chapter will be mainly from three sources: the corporate, public and museum sectors. Five areas were proposed by Hirst,[1] but only three of them are mostly relevant to the development of governance in museums (Hirst 2000, 14-22). Corporate governance is mainly concerned with establishing a proper mechanism to protect the shareholder and to maximise the revenue of the corporation. Many definitions have been proposed and there is no universally agreed one so far, but some are more helpful than others and have therefore been chosen for a comparison to seek a better definition for this research. One definition is: 'corporate governance deals with the ways in which suppliers of finance to corporations assure themselves of getting a return on their investment' (Shleifer & Vishy 1997: 737). This is straightforward and traditional, with governance connecting only to the financial returns for shareholders. Sir Adrian Cadbury defined it as 'the system by which the companies are directed and controlled' (Cadbury 2002: 1). This puts more emphasis on conceptual thinking and widening the boundaries to more than just shareholders. Another definition is 'as the determination of the broad uses to which organisation resources will be deployed and the resolution of conflicts among the myriad participants in organisations' (Daily, Dalton and Cannella 2003: 371). This expands the concept from just shareholder to outside environments and other participants, who can be defined as stakeholders. The list could continue, but, as Davies mentioned in his book *A Strategic Approach to Corporate Governance*, there is

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[1] Hirst's five areas of governance were economic development, international institutions and regimes, 'corporate governance', new public management strategies since the early 1980s, and the new practice of coordinating activities through networks, partnerships and deliberative forums (Hirst 2000).

no single definition or model of it which is universally recognised or applicable (Davies 1999: 3), however, tracing different definitions gives an insight into how the concept has changed in the private sector over the last two decades.

The concept of governance in political terms has also attracted more attention due to the shifting political climate since the 1980s.   As Pierre and Peters noticed, a key reason for its recent popularity is its capacity to cover the whole range of institutions and relationships involved in the process of governing (Pierre & Peters 2000: 1).   One of the definitions is that 'governance is generally perceived to be an alternative to government, to control by the state' (Hirst 2000: 13).   Peters divided it into 'old governance' and 'new governance': the former refers to the capacity of the centre of government to exert control over the rest of government and over the economy and society, while the latter is about how the centre of government interacts with society to reach mutually acceptable decisions (Peters 2000: 36).   Rhodes tried to provide seven definitions of governance: as corporate governance, as the new public management, as 'good governance', as international interdependence, as a social-cybernetic system, as the new political economy and as networks (Rhodes 2000: 55-62).   It is therefore becoming clear that governance in the old term means the government and its role to steer, but evolving with time, it gains new meaning and becomes more devolved to incorporate outside participants.   It also means that decisions are no longer only made by the central government but also with input from the society.   One such example is the public-private partnership in different levels of government affairs.

In the non-profit and public sector it has been regarded as a solution to the mighty government and decentralised power to other institutions, such as quango and local authorities.   Cornforth defines it as 'primarily used to refer

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to the arrangements for organisational and corporate governance, i.e. the systems by which organisations are directed, controlled and accountable' (Cornforth 2003: 17).   It is particularly important as non-profit organisations have some unique characteristics to shape their direction and accountability. These include tax privileges, the non distribution constraint and its status without owners (Glaeser 2003: 1).   It is also seen as 'the organisation and legitimation of authority' in the nineteenth-century museums (Hill 2005: 10).   Consequently, the control mechanism of a non-profit organisation is more important than a corporation for its accountability.

It seems that the definition of the word 'governance' largely depends on the context in which it applies.   However, governance, particularly corporate governance, has been increasingly influential in modern society for the last two decades.   Governance in public and non-profit organisations is also attracting more and more attention.   It also has impact, not only on the economy, but also on politics and society in the late twentieth century.

From the various definitions discussed above, it can be seen that governance is a mechanism in an organisation; the purpose is to build a better future for all members of this organisation via direction, control and accountability, either economically or politically.   Governance gives direction to the management, steers managerial performance, and ensures the sustainability of the organisation.

The origin of public corporations dates back to the establishment of the East India Company in the seventeenth century, and developed in the eighteenth and nineteenth centuries (Cadbury 2002: 2-3).   Adam Smith was the first person to propose the "agency problem", which is the conflict between shareholders and

managers. The explanation of the agency problem was eventually provided by Berle and Means in 1932 (Williamson 1984: 1198-1200). They identified the basic concept of corporate governance as 'ownership and control', or diffuse ownership and management control. Since then, many scholars have also devoted time to the agency problem and other issues of governance (Mallin 2004; Blair 1995). In the last two decades, corporate governance has come under scrutiny, partly because of some of the scandals and collapses of world-famous companies, such as WorldCom and Parmalat (Wearing 2005). It has attracted public attention as people started to realise the importance of decision making and direction control instead of making profit and growth only. New theories and practices have been discussed in the academic publications, and more research has been conducted in this field. One of the main purposes is to secure the future of the companies and to restore the confidence of shareholders.

Museums, as part of the non-profit sector, have a long history of governance. Since the establishment of the first national museum, the British Museum, in 1753, a board of trustees has been used as a formula for governance in museums (Wilson 1989: 14). This tradition has had a significant influence not only in the UK but also in the USA, where most of the museums are governed by boards of trustees. By contrast, in the European Continent, for example in France and Germany, museums are traditionally directed and controlled by governments (Boylan 2006). However, in the late twentieth century the situation has changed rapidly. In some European countries governments have tried to give up control of museums and to create an alternative system, notably in the Netherlands (Kuyvenhoven 2001), where twenty-one national museums and museum services

all transferred from central government control to Foundation operation in the 1990s (Netherlands, Ministry of Education, Culture and Science 1994). Until recently most of the research on museum governance has mainly focused on the board of trustees (Malaro 1994; Ostrower 2002), and has largely neglected other issues, such as who governs museums, how museums are governed, and the process of governance, and what effect governance has.

The basic concept: ownership and control

The very basic concept of corporate governance is 'ownership and control', first proposed by Berle and Means in 1932 (Berle and Means 1932), when they tried to solve a long-lasting economic question: how the public-owned company in the UK and US could survive. Theoretically, the managers do not own the company and are unwilling to pursue the maximum profits for the shareholders, who are the owners. If this is the case, then the company will not be profitable and will gradually collapse. However, many public-owned companies in the nineteenth and twentieth centuries survived and kept expanding. Therefore, the separation of ownership and control has been the solution for this problem (Fama & Jensen 1983: 301-311). Because the shareholders have ownership and would try to control the managerial performance, a board of directors becomes a good tool for corporate governance, to steer the performance of management and to control the direction of the corporation. Under such a control mechanism, the managers will try their best to maximise the profits and shareholder value.

In the public and non-profit sectors, the context is not exactly the same. In the public sector, the owner is the 'public', which is an ambiguous entity, and civil servants replace the managers in the corporations to steer performance

(Cornforth 2003). The mechanism of control is through election and legitimation. In the non-profit sector, organisations are owned by members of the public and are managed by the directors as well as the management (Wolf 1999: 22-23). The control power in the non-profit organisations is generally in the hands of a board of trustees, who are the representatives of society and help to steer the direction of those organisations.

The question of ownership and control in museums is intriguing. Who owns museums and who controls them? The owners of museums include the collectors, the curators and conservators, the donors, the public and the government because they are all "stakeholders" in museums. They either provide the money or donate or care for the collections in the museums, which are public institutions for preserving the heritage of human civilisation. Based on the definition of museums by the Museums Association, it is clear that museums 'hold in trust for society', which implies that the real owners of museums are the public. As a result of historical development, both in the UK and the USA, the board of trustees has been the standard committee of governance and the implication is that the owners of these museums are members of the board of trustees. In many other countries, the museums are established by the government on the basis of public money, and in these circumstances it is implied that the museums are also part of the public sector. For the last decade, there has been another trend, forming a new type of ownership, which is semi-privatisation. One example is the process of 'incorporating an administrative agency' in national museums in Japan in the early 2000s (Itoi 2005). It was influenced by Dutch system in the 1990s as mentioned previously. In these examples museum collections and buildings are

still owned by the government, or the public, while the Foundation is taking the responsibility for management and daily operation of the museums.

Control in corporate governance is through the board of directors, who make decisions, who are accountable for the direction, and steer the performance of the institutions.　The shareholders normally receive information on the corporation performance from annual reports and have opportunities to express their opinion in the annual general meeting, by voting.　However, the board of directors plays a very important role in the process.　It represents the voice of the shareholders and provides professional expertise, not only in the pursuit of shareholders' best value but for the society and environment in the long term. For the public sector, it is necessary to have channels of feedback to provide a control mechanism, either by petition or by the elected representative of legislative institutions.　The steering of performance of governmental agencies usually works more slowly than that of the private sector.　Therefore many agencies have been transferred to non-profit organisations to improve their efficiency.　Museums, as part of the non-profit sector, usually follow in the footsteps of the corporations, working through the board of trustees for their control mechanism.　Museums in some countries, which are controlled directly by the central government, are still under the influence of the public sector and respond slowly and are supervised by the elected representatives.

Thus, the issue of ownership and control in museums needs to be examined in more detail.　It is important to identify who owns the museums, how they make them operate and function well, and how they control performance and provide direction for a better future.　It is particularly important in a fast changing world, when each country tries to find a better system to cope with its own specific situation.

Theories of Corporate Governance

Corporate governance

In the field of developing research into corporate governance as well as into the governance of public and non-profit organisations, some theories have been proposed for a solution. For example, the agency theory, transaction cost economics, stakeholder theory, stewardship theory, class hegemony, management hegemony, and resources dependency theory. These theories provide explanations for parts of the process of governance, but not all. One of the reasons is that governance is a practical process that makes each situation unique from others.

- Agency theory. Agency theory is the most widely used theory in corporate governance. It was first proposed by Jensen and Meckling in 1976 as an explanation of how the public corporation could exist (Daily, Dalton & Cannella 2003). It identifies the agency relationship where one party, the principal, delegates work to another party, the agent. Therefore, the owners are the principal whilst the directors are the agent (Mallin 2004: 10-12). Because the managers are the agents of the corporation, they may not pursue the best interests of the shareholders out of their own self-interests. This highlights the most questionable issue in agency theory, providing an insight into the concept of 'ownership and control' mentioned earlier. However, in the public and non-profit organization, 'the owner' is more difficult to identify while the boards of trustees play the role of controlling management (Cornforth 2003).

- Transaction cost economics. This views the firm as a governance structure. The choice of an appropriate governance structure can

help align the interests of directors and shareholders. There are certain economic benefits to the firm itself to undertake transactions internally rather than externally (Mallin 2004: 12-13).

- Stakeholder theory. Stakeholder theory takes account of a wider group of constituents rather than focusing on shareholders. Where there is an emphasis on stakeholders, then the governance structure of the company may provide for some direct representation of the stakeholder groups (Wearing 2005: 9-11). It is based on the premise that an organisation should be responsible to a range of groups in society (Cornforth 2003). This is more acceptable in public and non-profit organisations.

- Stewardship. Directors are regarded as the stewards of the company's assets and will be predisposed to act in the best interest of the shareholders (Mallin 2004: 10). The purpose is to protect their reputation for excellence in financial performance (Daily, Dalton, Cannella 2003). In this theory, the relationship of the managers and the shareholders is more like a partnership; the main function of the board is to improve the organisational performance (Cornforth 2003).

- Class hegemony. Directors view themselves as an elite at the top of the company and will recruit/promote to new director appointments taking into account how well a new appointment might fit into that elite (Mallin 2004: 10). In many cultural organisations, power, wealth and status are closely related to the elite class (Ostrower 2004).

- Managerial hegemony. Management of a company, with its knowledge of day-to-day operations, may effectively dominate the directors and

hence weaken their influence (Mallin 2004: 10).   In this theory the control of corporations is in the hands of a managerial class instead of the shareholders, and the board of directors/trustees acts just like a rubber-stamp (Cornforth 2003).

- Resource dependency theory. This theory views the organisation as interdependent with its environment (Pfeffer & Salancik 1978).   It also provides a theoretical foundation for the directors' resource role. Proponents of this theory address board members' contributions as boundary spanners of the organisation and its environment.   These outside directors help the corporations to extend and receive more resources for sustainability (Daily, Dalton, Cannella 2003).   The board is seen as one means of reducing uncertainty by creating influential links between organisations through interlocking directorates (Cornforth 2003).

Museum governance and its development

What is museum governance?   How is the function of governance executed in this cultural institution?   How did governance develop in museums?   Is there a difference across borders and countries?   Through reviewing the development of governance, this research hopes to answer these questions.

There is no clear definition so far, neither in academic nor museum practice. Most people think museum governance is the board of trustees, while others think it the process of governing the museum.   Governance has variously been described as follows:

1. Malaro in her book *Museum Governance: Mission, Ethics and Policy* does

not give museum governance a definition. However, some of her concepts of the trusteeship in non-profit organisations are also suitable for museums, such as 'the assets of the organisation are controlled by the governing board but the board is under an obligation to exercise its power only in order to benefit that segment of the public which it serves', and 'effective governance of a nonprofit depends not so much on management technique as it does on sensitivity to one's responsibility to see that the organisation serves its public thoughtfully and with integrity' (Malaro 1994: 8, 14).

2. In the *ICOM Code of Professional Ethics* (1986 version), the Principles for Museum Governance sets up the minimum standards for museums: 'the governing body or other controlling authority of a museum has an ethical duty to maintain, and if possible enhance, all aspects of the museum, its collections, and its services.' And 'it is the responsibility of each governing body to ensure that all of the collections in their care are adequately housed, conserved and documented'.[2]

3. Lord and Lord in their book *The Manual of Museum Management* referred to it as 'the governing body of a museum assumes the ultimate legal and financial responsibility' and proposed four modes of museum governance: line departments, arm's length institutions, non-profitmaking or charitable organisation, and private ownership (Lord and Lord 1997: 14-18).

4. Bieber in his research states that 'the governance of museums is a dynamic process, depending on several factors'. Two particularly considered were: 'the nature of professions and the status of professionals, and how this may impinge on the realities of governance' and 'the effect in practice that relationships between the trustees, and between them and the director,

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[2] Website: http://icom.museum/archives.html (30/12/2009).

including congruence of aims and objectives, may have on governance in practice' (Bieber 2003: 164).

Museum Governance Systems

In the Museums Association's Conference in 2005, Charles Saumarez-Smith, the President of the Museum Association, mentioned seven important issues, trusteeship and governance being one of them. He suggested that it would be good practice to introduce trustee governance to all museums in the UK (Museums Association 2005). Governance systems in museums in the UK fall into two main types: one is under a board of trustees, while the other one is controlled by a local committee. Traditionally the former includes the national museums and independent museums, while the latter refers to the local authority museums.

1. National museums: All the national museums in the UK are governed by boards of trustees now. The trustees are the representatives of society and are accountable for the performance of the museums. They hold the power of decision-making, they control the direction, and they develop the strategies. Therefore the director and senior management take the responsibility of running the museum. Because all national museums in the UK are supported by central government, they have more sufficient and stable financial resources than other types of museums.

2. Local authority museums: In the nineteenth century, there was a museum boom in many industrial cities and regions in the UK. Museums and libraries were seen as the best institutions for improving people's lives. From the beginning, the local authority museums had a very different

system of governance: they are mainly supported by the local authority using the money from local tax-payers, and normally they are steered by local authority committees.   However, because the local committee is not organised only for the museum, the problem has been that museums receive so little attention that they face budget-cuts and become less efficient.   Until recently, the only exception to this were two local authority museums which decided to become trusts: the Sheffield Galleries and Museums Trust (Middleton 1998: 24-25) and the York Museum Trust.

3. Independent museums: For their system of governance, in the UK independent museums have tended to follow the national museums by establishing their own boards of trustees as a way of incorporating the participation of society.   In principle, independent museums are set up for the benefit of the public and the trustees come from all walks of life and volunteer to govern the museums.   They also provide their knowledge and expertise and sometimes resources.   As in national museums, they are also responsible for making decisions, steering performance and setting the strategies for the directors and senior managers in the museum.

In Continental European countries, the governance system in public museums is traditionally through governmental control, for example, in the Netherlands before the 1990s and in France.   Public museums governed by central or local governments are also traditional both in Taiwan and Japan.   In these countries, the private or independent museums use a different system, being governed by

Foundations.   Thus, in Taiwan there are two types of museum governance, one is direct control by the government, either central or local government; the other one is governance by Foundations.

1. Governmental controlled system: There are fifteen national museums and dozens of local authority museums in Taiwan.   All of them are funded by the government as part of public services, for the purposes of education, cultural development and leisure activities.

- National museums. In the national museums, each has its own director and senior management, but with direct and strong control and guidance at present.   Generally, the central government provides the funding of national museums and has power over the appointment of directors, and control of policy and strategies.   The director and senior management are responsible for the functioning of the museums and providing services to the public.   Through this relationship museums are the agents for public services.   The control in this system is through the performance of the museums, usually measured by budgetary efficiency and the numbers of visitors.   This external control mechanism is conducted by the government and also by the elected legislatives.   These are the two criteria for the central government to decide the level of support for the next financial year.

- Local authority museums. There are twenty-one local authorities in Taiwan.   They are sometimes called the city/county municipalities.   It is usual for the governor or the mayor of the municipality to have power of decisions for the direction of the museums.   The funding and steering are controlled by the local mayor and governor, who give the

director and senior management operative responsibilities. However, some of the directors and managers are low in the governmental hierarchy and have little power. It is different from British local authority museums for there is no local committee to supervise their performance. In Taiwan, local government sometimes organises a temporary committee, appointing experts and scholars from outside to help with setting the direction and strategies.

● Foundation controlled system. Under these regulations, each independent museum in Taiwan needs to set a Foundation playing the equivalent role to the board of trustees in the UK. The foundation consists of trustees/consultants and takes responsibility for appointing the management of the museum. The foundation consultants meet regularly and set strategies as well as directions for the museum. They are also accountable for the funding and personnel of the museum. However, the concept of a foundation and its introduction into the museum world in Taiwan has only been in existence for three decades and sometimes the Foundations are playing the role of approving all the proposals of the director or senior management.

From this review of the governance systems of museums in the UK and Taiwan, it can be seen that there are two traditional systems in both countries. One is governance by the board of trustees or foundations, the other is direct control by government, national or local. However, there have been different developments in the last decade in both countries, particularly in those museums governed directly by governments, which transferred to become trusts in the UK,

and incorporated a private company in the management and operation in Taiwan. It is still uncertain if these new forms of governance will replace the traditional ones.

Figure 3.1 Governing bodies of museums in the UK and Taiwan

	UK	Taiwan
National Museums	The board of Trustees	The central government
Local Authority Museums	The local authorities	The local authorities
Independent Museums	The board of Trustees	The Foundations

Figure 3.2 The funding of museums in the UK and Taiwan

	UK	Taiwan
National Museums	Grant-in-aid	Governmental Budgets
Local Authority Museums	Governmental Budgets	Governmental Budgets
Independent Museums	Grants, Donations and Incomes	Grants, Donations and Incomes

Figure 3.3 The personnel of museums in the UK and Taiwan

	UK	Taiwan
National Museums	Semi-public servants[3]	Public servants
Local Authority Museums	Public servants	Public servants
Independent Museums	Private employees	Private employees

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[3] The staff of national museums have similar status to public servants, however, they are actually the employees of the Trustees, see *The British Museum: Purpose and Politics* by David M. Wilson (1989).

The Third Way: Dutch Experience of Autonomy in National Museums and Museum Services in the 1990s

In the Netherlands, there are twenty one national museums and museum services,[4] which are traditionally part of public services.   Until recently they were of the type of governmental governance mentioned earlier, and their staff were civil servants.   However, in the late 1980s these museums underwent serious budget cuts under the constraints of government regulation.   Therefore the central government and national museums tried to find a solution to this problem.

In the late 1980s and early 1990s, through a step-by-step approach, they found the best solution was to give autonomy to these museums and museum services.   This was an important change in museum governance, especially for the national museums, from one extreme to the other.   In the end these twenty one national museums and museum services were transferred from governmental governance to Foundation-based governance.   It is important to understand how the transfer of museum governance proceeded, what factors were considered, and what kind of result was achieved.   It is noticeable that there were five significant issues, and the negotiation worked so well that it helped the museums to gain their autonomous status successfully.

First, the museum status was gained by a thorough joint discussion of its corporate personality.   In the very beginning, one of the debates was whether to adopt an external or internal autonomy.   When the decision was made for an external autonomy, another question came as to which was more suitable, a Foundation or a public limited company.   The preference was for the Foundation,

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[4] See Appendix 3.

which gave the museums more autonomy and enabled them to enjoy tax exemption status at the same time.

Secondly, the ownership and management of museum collections was also regarded as very important. In the new governance system the collections are owned by the state, while the management is the responsibility of the Foundations. Any loan or disposal of an item still has to be approved by the cultural minister.

Thirdly, the establishment of Foundations means that museum staff have lost their status of being public servants. In order to provide the best services, a collective labour agreement was imposed and staff still enjoy the same pay and similar working conditions as before.

With regard to buildings, because a great number of them are either historic buildings or monuments of national heritage, the state retains the ownership and provides funding for their further conservation and restoration.   The difference is that the foundations must pay a rent for using these buildings, and the rental sum is used to fund these national museums in the future.   However, there is also an argument that the ownership of the buildings might have to be transferred to the foundations in the future.

The last issue is finance.   The state continues to provide almost the same amount of funding for national museums and museum services for their operation.   It is important that Foundations still receive regular funding for management tasks.   The Foundations are also making further profit from admission fees, catering and venue hire, which goes to the foundation operation instead of to the state.   Therefore, Foundations have tried to make the best use of the museums and provide better services.

The Dutch national museums and museum services provide a third way of

museum governance and clarify the ownership and control of national museums. The process of transferring has shown that the purpose is to establish a more independent museum system, but at the same time give the national cultural heritage a secure future. This new governance system is more businesslike, bridging the owners (the state) and the management (the Foundation). However, it is also important to realise that the state keeps its roles of providing funding resources and control of the service quality after the museums have set up Foundations. In Japan and in Taiwan, the incentive for seeking a new governance system is to reduce the funding role of the state, but it is always a risk for national museums to create their own income independently.

Summary

This chapter has provided a review of governance, including the definition, theories, basic concepts of governance and its development in the contexts of museums. Research on corporate governance has been a main branch in management studies, but little work has yet been done on governance in the museum.

From reviewing the research on corporate governance, it is obvious that the study of governance has been gaining in interest for the last two decades. One of the reasons is because governance plays an important role in gathering capital, labour and other resources to produce and sell goods and services (Blair 1995). Good governance therefore provides a means of sustaining economic growth and public confidence for companies. Another reason is that it provides a mechanism to protect the shareholders' value and to monitor the performance of the corporation, usually executed by the directors and senior managers.

On the other hand, museums, as one of the most significant cultural institutions in the modern world, have seldom paid much attention to governance issues, such as the definition and the systems of museum governance, the governing process and the problems they have to face. Public museums have always had strong 'corporate' spirit. If we review the establishment of the British Museum, the trustees are the people who represent the public and steer the performance of director and senior management (Wilson 1989: 70-73). Both museums and corporations have some similarities: they are mainly controlled by the governing body for shareholders/stakeholders; they need capital from society; they have great influence on public life economically and culturally. But they also have very different purposes. For example, corporations always try to make a profit for the shareholders, while museums play a role in the enrichment of public cultural life.

Therefore, this research first aims to understand the development of governance both in the private sector and in museums. Second, the review of literature has proved that museums can learn lessons from corporate governance and political governance theories. Third, the lack of research focusing on museum governance provides the incentive for a full recognition of the systems, not only in the UK, but also in other countries of the world. Only when there is a clear understanding can museum policymakers and practitioners make governance more efficient and sustainable in the future.

Chapter Four

Comparing: Museum Governance of National Museums in the UK and Taiwan

Introduction

Museum governance is not a new concept, but it is often confused with museum management.   In general, governance focuses on the decision-making process, the direction of the organisation and the development of its relationship with society. Management, on the other hand, has more to do with the everyday operations and emphasises the improvement of efficiency and effectiveness.   In the museum sector, governance has a long history of delivery through a board of trustees and this model has been accepted widely.   The concept of management in museums was introduced in the second half of the twentieth century and has gained much attention in the last few decades (Moore 1994: 6).

As mentioned in Chapter Three, museum governance systems in the UK and Taiwan have somewhat different roots.   The board of trustees has been commonly used in the UK since the establishment of the British Museum in the eighteenth century (Wilson 1989: 14), particularly for national and independent museums. However, most local authority museums have been under direct control by local authority committees, which is another system.   In Taiwan, the majority of public museums are controlled directly by the government, either locally or centrally.   On the other hand, private museums in Taiwan, the equivalent of independent museums in the UK, are required by law to establish a Foundation or Trust governed by a board of trustees.

Both systems have spread to their respective national museums.   However, the two systems are sometimes interchangeable.   Recent developments in both countries have affected museum governance dramatically and change is continuing into the new millennium.

An investigation into the definition of museum governance and a clarification between it and other disciplines, including management, marketing and museology, is desirable to lay the foundation for analysis of the governance systems.   Then a review of the evolution of museums governance is intended to provide further understanding of different systems.   Thereafter, through a SWOT analysis of the situation in the two countries, this research aims to identify the most decisive elements for museum practice.

The situation has been changing in the UK for the last twenty years.   In the 1980s several national museums changed their governance from central-government control to board governance, for example, the Victoria and Albert Museum and the Science Museum.   Furthermore, to many people's surprise, many local authority museums have been moving towards trust status, or so called board governance, in the 2000s (Babbidge 2006).

A similar development has been taking place in Taiwan, where government-controlled museums have been asked to incorporate an administrative agency or to search for outsourcing since the late 1990s.   The process is generally referred to as privatisation, contracting out, outsourcing, or 'incorporating an administrative legal body'.   Under these circumstances, many museums have been operated by private companies or charitable Foundations, for example, the National Museum of Marine Biology and Aquarium and the Museum of Contemporary Art, Taipei (MoCA Taipei), whether they are national or local authority museums.

The changes mentioned above are deeply relevant to the museum environment, including the political, economic, social and cultural aspects.   A further analysis will focus on national museums to get a better insight into their present situations. Hence, analysis of the strengths, weaknesses, opportunities and threats will be carried out in order to help identify the influential factors in governance issues.

Some of the important factors that influence museum governance identified at the end of this chapter include ownership, the governing body, directorship, control

and benefit.   How do they affect governance in museums?   To what extent do these factors interact with each other?   Are there any opportunities or problems caused by the interaction?   More explanations are required and will be elucidated in the next chapter.

This chapter will draw the conclusion that museum governance is becoming more and more important, just like governance in the private sector.   Changes have been triggered since the second half of the twentieth century brought rapidly changing socio-political environments.   The move of museums towards a more devolved, independent and accountable direction is now a global cultural phenomenon.   The aim of this chapter is to help identify a theoretical model of museum governance to explain its function; this model will be tested against current governance practice.

Definition of Museum Governance

The concept of governance in museums is most relevant to, or often confused with, two disciplines: management and marketing.   In the process of clarifying the definition of museum governance, the development of museology also needs to be reviewed briefly.   No research has attempted to build a theory of museum governance; however, some modes have been proposed for a basic understanding of the practical situation (Lord & Lord 1997: 13-24).   The following section will provide some comparison and discussion between museum governance and management, marketing and museology.

Governance and management in the museum

The management of museums as a subject of academic study is still a relatively new development and has only finally gained more acceptance in recent decades.   Since the 1980s, management has become an increasingly important subject within museums, as the environment has experienced radical changes.   It also gradually

attracted more academic attention, which created some research reports as well as books (Fopp 1997; Moore 1994; Moore 1999; Falk & Sheppard 2006; Sandell & Janes 2007).   However, this concept was confronted with resistance among museum professionals in the 1980s and 1990s for three reasons: it lacked proper methods of recruitment, particularly in management training and background; it was difficult for museum curators to become senior managers because they were normally from academic specialties without management skills and training; and management training was not regarded as important as their own research subjects (Fopp 1997: 1-4).   Governance is usually considered as part of the management function or is sometimes confused with management, particularly in Taiwan where the terms are considered very similar.[1]

Management is principally concerned with effectiveness and efficiency; therefore, management means the activity that introduces the personnel and financial resources into the dynamic organisation in order to satisfy the customers (Chen 1993: 6-7).   Another definition based on museum experience is 'to facilitate decisions that lead to the achievement of the museum's mission, the fulfillment of its mandate, and the realisation of the goals and objectives for all of its functions' (Lord & Lord 1997: 2).   A brief review of the development of management theory over the last century shows that different viewpoints have emerged, as follows:

1. The Classical theories: From Weber and Taylor, the ideas of hierarchy and standardisation of jobs created a new field of science.   Management was regarded as a science to increase production efficiency and to reduce costs. However, it neglects an important element, that is, the human 'effect' and this sometimes triggers a tension between the managers and workers (Fopp 1997: 11-15).

2. Behavioural theories: In order to diminish tension, the behavioural approach

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[1] Management, translated into Mandarin as 'guan-li', means to manage. Governance, translated into Mandarin as 'zhi-li', has the meaning of 'to govern'.   Both also imply 'to administer' and 'to rule'. Most people in Taiwan would not be able to tell the difference because the concepts are not only new but also similar.

was proposed. It emphasises human relations and personal interaction because of social and psychological factors. McGregor and Likert both reinforced the importance of human contact and the effect of encouraging their productivity (Chen, 1993: 32-38).

3. The Modern theories: The modern theories include management science and system theory. The former helps to solve the problem by using quantitative analysis and operation research, while the latter deems an organisation as an openly organic system that consistently interacts with the outside elements. Management science is particularly popular with mass-production companies as quantity and cost are the core issues. The system theory has become more popular as it fits the more complex environment in modern society (Chen 1993: 38-52; Fopp 1997: 20-25).

4. Recent development: Following the system theory, another concept was created: the contingency approach. It stresses that an organisation must make its decisions according to the situation, adopting a more flexible stance. As management becomes more influential in the private, public and non-profit sectors, it has expanded in different directions, such as organisation behaviour, entrepreneurship, human resource management, leadership, knowledge management, etc (Chen 1993: 51-52; Hannan & Freeman 1989: 28-44; Suchy 2003: 93-118).

In brief, management is more concerned with the daily operation and performance of the organisation, its efficiency as well as its effectiveness. However, in museums, where the emphasis focuses more on labour or knowledge, a combination of behaviour approach and system theory seems to be more suitable. Governance is sometimes discussed when dealing with decision-making or direction control (Ambrose 1993: 98-101), which means the higher level of management in museums. A governing body is defined as 'the principal body of individuals in

which rests ultimate responsibility for policy and decisions affecting the governance of the museum' and 'legal title to the assets of the museum may be vested in this body' (Museums Association 2002: 7).   It is the decision-making unit, whether it is a board of trustees, central or local government (McLean 1997: 69-70). Governance in management has gained more attention from the public as the environment changes increasingly and research on governance in the private sector becomes more influential.

Governance and marketing

The concept of marketing made an easier entrance into the museum sector than museum management in general.   Partly because marketing is particularly helpful for attracting resources and partly because it doesn't create tension between senior and junior employees, marketing has been widely accepted in museums for the last two decades (McLean 1997: 37-38).

The importance of marketing was first recognised in profit-making organizations, and later influenced the nonprofit sector in the 1980s (Kotler & Andreasen 1991; Hannagan 1992).   As a result, museums, like other nonprofit organisations struggling with the rapidly changing environment in the 1980s, began to incorporate marketing into museum practice (Museums & Galleries Commission 1994).

Marketing has different definitions according to its contexts.   In the private sector, with the priority of making profits, it is defined by the Chartered Institute of Marketing in Britain as 'the management process which is responsible for identifying, anticipating and satisfying customer requirements profitably' (Runyard & French 1999: 1).   Another definition is 'a social and managerial process by which individuals and groups obtain what they need and want through creating and exchanging products and value with others' (Kotler & Armstrong 1991: 5).   On the other hand, marketing in the nonprofit sector is basically to achieve the organisation's mission.   In his book *Marketing for the Non-profit Sector*, Hannagan

described marketing as 'the function of an organisation in the public and non-profit sector that can keep in constant touch with the organisation's consumers, assess their needs, develop services and products that meet these needs, and build a programme of communications to express the organisation's purpose' (Hannagan 1992: 12-15).   Thus, its significance is that it notices the needs of the consumers and visibly responds to them.   Understanding the importance of marketing has led some experts to attempt to give museum marketing a proper definition.   Peter Lewis offered this: 'marketing is the management process which confirms the mission of a museum or gallery and is then responsible for the efficient identification, anticipation and satisfaction of the needs of its users' (Lewis 1991: 26).   Hugh Bradford, on the other hand, proposed a diagram to illustrate museum marketing, integrating three important areas: the museum's relationship with its patrons, the museum's reputation and the museum itself (Bradford 1994, 89-96).   Fiona McLean proposed that marketing, at its basic level, is 'about building up a relationship between the museum and the public' (McLean 1997: 1).

Museum marketing began to flourish in the 1980s when many countries started to change their cultural policies from mainly government-funding to outsourcing with private support (McLean 1997: 36-37).   Marketing was then regarded as a key tool to attract resources and increase revenues (Kotler & Kotler 1998: 287-319).   It was not, however, until the 1990s that many museums accepted this new concept and adopted it as part of their daily operations.   Marketing has therefore become one of the new functions in a modern museum; it is particularly helpful in attracting the media spotlight as well as visitors (Huang 1997: 11).

Marketing philosophy has evolved through different stages in the twentieth century.   Product orientation was first proposed and most efforts were made to refine the product.   Production orientation later replaced the product because it was deemed to be more important to reduce the cost.   During the Depression, another orientation using salesmen and advertising to stimulate consumption

became the mainstream of marketing.   It was not until the second half of the twentieth century that customer orientation began to gain all the attention.   It put the customer first and encouraged demand from them (Kotler & Andreasen 1991; Hannagan 1992).

In brief, marketing of museums is based on the needs of its consumers, through a transaction process, to achieve its missions and goals.   To what extent does this relate to governance in the museum?   The most important relationship between museum marketing and governance involves the decision-making process.   In planning or implementing the marketing strategies for museums, governance makes a vital contribution.   The key point is, who is the person to set up these marketing strategies?   When considering the demand from customers, the decision-making process is broadened to incorporate them as stakeholders (McLean 1997: 36-37). Not only the governing bodies, but also the directors and the museum's visitors have the opportunity to participate in this process.   It can help museums to be more accountable for their public.

Governance and museology

Museology, sometimes called museum studies, is the science of researching and analysing museums (Chang 2005: 47-57).   It has to do with 'the study of the history and background of museums, their roles in society, specific systems for research, conservation, education and organisation, relationship with the physical environment, and the classification of different kinds of museums' (Burcaw 1997: 21).   Another definition is 'the study of museums, their history and underlying philosophy, the various ways in which they have, in the course of time, been established and developed, their avowed or unspoken aims and policies, their educative or political or social role.' (Vergo 1989:1).

Even though the history of museums has extended for more than three centuries, the systematic study of museums did not commence until the early twentieth

century.   In 1932 the Museums Association in the UK started an in-service training programme and is still influential nowadays in accrediting professional development through its associateship (Alexander 1989: 239).   The world's first Museum Studies course was started at Harvard University in the early twentieth century; however, a master's degree programme and independent department was only established in the UK at the University of Leicester in the 1960s.   Since then, many more universities as well as research institutes have introduced museology into their academic programmes and it has spread widely all over the world.[2]

Museology, however, is still a relatively new discipline compared to other subjects in social science.   The emphasis in its research before the 1980s was mainly on collections, which led some critics to complain that it was too much about practice and too little about the purposes of museums (Vergo 1989: 1-5).   When 'new museology' was proposed, research began to become more of visitor-oriented, from top-down to bottom-up philosophical concepts of museums (Chang 2000: 104-105).   Material culture is still an important strand of museology, but other strands also catch the public's attention, such as the political, ideological, educational and social functions of museums and the interactions between objects, visitors and museums (Vergo 1989: 1-5; Wang 2003: 19-31; Chang 2005: 47-57).

Since the 1980s, more attention has been given to governance within the museum community (Babbidge 2006; Boylan 2006).   It has been particularly prominent in the USA where most museums are governed by boards of trustees. However, in other countries, due to changing cultural policies, museums are often asked to move towards other kinds of governance systems, such as the national museums in the Netherlands in the 1990s and the national museums in Japan in the early 2000s.   The popularity of board governance provides an alternative for museums directly controlled by their governments; meanwhile, other issues are

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[2] According to the updated list from the ICOM website, there are more than one hundred Museum Studies programmes over more than twenty-six countries around the world, not to mention some that are not listed on the website.   Source: http://www.city.ac.uk/ictop/courses.html (01/03/2008).

examined by academic researchers, for example, museum ethics and social responsibilities (Malaro 1994; Janes & Conaty 2005).   But the resulting publications have provided little on the essential issues of governance; therefore there is still a need to understand its history, its clear classification, the results of different systems, and the relationship within its context.

Based on the review in Chapter Three and the purpose of this research the author has defined museum governance as 'a mechanism to help the organisation to make its decisions and policies through a governing body; it also helps the public to control the performance to achieve its goals'.

Historical Review of Museum Governance

When the British Museum, the first national museum in the world, was founded in 1753, a Board of Trustees was created for its governance (Caygill 2002: 3-4).   This form of board governance has had a long and important influence in the museum sector.   Not only in the UK, but also in the USA, the majority of museums have adopted this system.   However, another system was created for most museums in the European continent; it is governmental governance, a system governed directly by the central or local government (Chang 2005: 32-43).   Examples include the traditional museum systems in France and the Netherlands (Boylan, 2006). Similarly, in East Asia, exemplified by Japan and Taiwan, the system of museum governance, whether national or local authority museums, has long been the responsibility of the governments, creating a totally different tradition of governance from that in the UK and USA (Chin 1996: 40-46).   But since the 1990s many museums have confronted changes in political and economic environments, forcing them to consider new alternatives for their survival.   A historical review of the governance systems in the UK and Taiwan is therefore needed in order to understand this difference in background and to provide further thoughts for analysis.

Development of Museum Governance in the UK

Museum governance by a board of trustees, as mentioned previously, originated in the UK in 1753.   This board governance of the British Museum influenced many later museum developments.   When the National Gallery in London was proposed sixty years later, the same system was adopted.   Indeed, in the nineteenth and twentieth centuries most of the national museums in the UK followed the British Museum model and established their own boards of trustees, except for those managed by government departments (noted later).[3]   The concept of assembling a board of trustees as the governance system in museums is actually more democratic, because these trustees are usually from different backgrounds and then can represent the different voices of the public and are accountable to it (Museums and Galleries Commission 1988: 3).   The merit of the board of trustees is that it is at "arm's length" from government, which means that it is funded essentially by the central government but has its own independent status.

   However, in the nineteenth century in the UK two events had huge impacts on museum history and led to the establishment of another system of governance. The Great Exhibition in London in 1851 attracted national attention and presented the idea of industrialisation as well as commercialisation.   After the Great Exhibition, several national museums were founded to house the objects or to encourage the idea of public education in craftsmanship and design.   These museums were set up under the direct control of government departments, rather than under the governance of a board of trustees (Lewis 1984: 30-31).   For example, the then Museum of Ornamental Arts (later renamed the South Kensington Museum, and now the Victoria and Albert Museum) was part of the Department of Science and Art, as was the Industrial Museum of Scotland (later renamed as the Edinburgh Museum of

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[3] The Science Museum, Victoria and Albert Museum, and the Royal Armouries were transferred from a government department to a board of trustees in 1983, according to the National Heritage Act (1983).   The same transfer happened in Scotland, when the National Museum of Antiquities of Scotland and the Royal Scottish Museum were amalgamated to form the National Museums of Scotland in 1985, with the National Heritage (Scotland) Act.

Science and Arts, the Royal Scottish Museum, now part of the National Museums Scotland).   Another significant event in the second half of the nineteenth century was the municipal museum movement in the UK (Lewis 1984: 28-30).   This was a consequence of industrialisation and urbanisation which prompted many cities to grow to the point where there was an urgent need for social institutions such as museums (Tait 1989: 19-32).   Many municipal museums were then formed and governed by their local authorities, following the Museums Act of 1845.   They did not follow the British Museum and other national museums by adopting a board of trustees; instead, their governance was similar to the South Kensington Museum, with a direct relationship with the government, though in this case, it was local, not national government.   Sunderland, Canterbury, Warrington, Leicester, Dover and Salford were among the earliest examples of towns establishing 'municipal' museums (Lewis 1984: 29).

Meanwhile, a third major category of museum in the UK, dating mainly from the twentieth century, is that of independent museums (Middleton 1998: 95).   They have tended to adopt the 'Board of Trustees' governance model, which is probably the best practice for independent museums because it entrusts the trustees to supervise and control the direction of the museum, as well as protecting the integrity of the collections in the event of financial difficulties.   It is a more flexible system than that traditionally used by local authority museums.   Consequently, since the 1990s, several local authority museums have changed their governance, transferring to the "Board of Trustees" system, with Sheffield Galleries and Museums Trust established in April 1998 (Middleton 1998: 24-25) and Braintree District Museum in 1993 (Babbidge 2006: 49-51) providing early examples of local authority museum services establishing their own trusts and later more examples, such as York Museums Trust in August 2002 (Babbidge 2006: 92-97).

The issue has been under the spotlight in recent years, in the aftermath of local government reorganisation and local authorities facing financial support difficulties.

The most high-profile recent case of a local authority museum service transferring to charitable trust status is that of Glasgow, which announced the formation of a new trust, "Culture and Sport Glasgow" to take over its museums on April 1st 2007 (Heywood 2007a).   The latest development is two more local authority museums switching to trust status: Scarborough Museums Service and Woodhorn in Northumberland in early 2008 (Steel 2008a).   This new trend of board governance is based on the advantages that setting a museum trust provides more autonomy both financially and politically.   It gives the museum potential to reach private grants and funding and at the same time reduces interference from the local authority when making decisions.

To summarise, museum governance in the UK can be divided into three types, according to their funding and governing bodies (see Figure 4.1).

Figure 4.1 Museum Governance in the UK

Museum Type	Governance Type	Main funding Source	Governing body
National Museum	Arm's length principle	Central government	Board of trustees
Local Authority Museum	Departmental agency	Local authority	Local councils
Independent Museum	Independent trust	Private funding	Board of trustees

These systems can also be illustrated in a diagram, based on the criteria of funding and control (see Figure 4.2).   There are four dimensions, including another category 'Others', which is private funding with direct control as with a private company.   Such museums exist in many countries but do not fit into the definition of museums provided either by the ICOM or MA in Britain.   These types of governance in the UK are actually interchangeable, depending on the environment. As aforementioned, several national museums moved from departmental agency to "arm's length" principle in the 1980s (from dimension II to I), and some local

authority museums have recently been moving from departmental agency to become independent trusts (from dimension II to III), also some museums moved from independent Trusts to become branches of national museums in the 1970s and 1980s (from dimension III to I).

Figure 4.2 Types of Museum Governance in the UK

Public Funding

I Arm's Length Principle e.g. all present national museums in the UK	**II** Departmental Agency e.g. most of local authority museums in the UK
III Independent Trust e.g. all independent museums in the UK	**IV** Others e.g. private company

Indirect Control / Direct Control

Private Funding
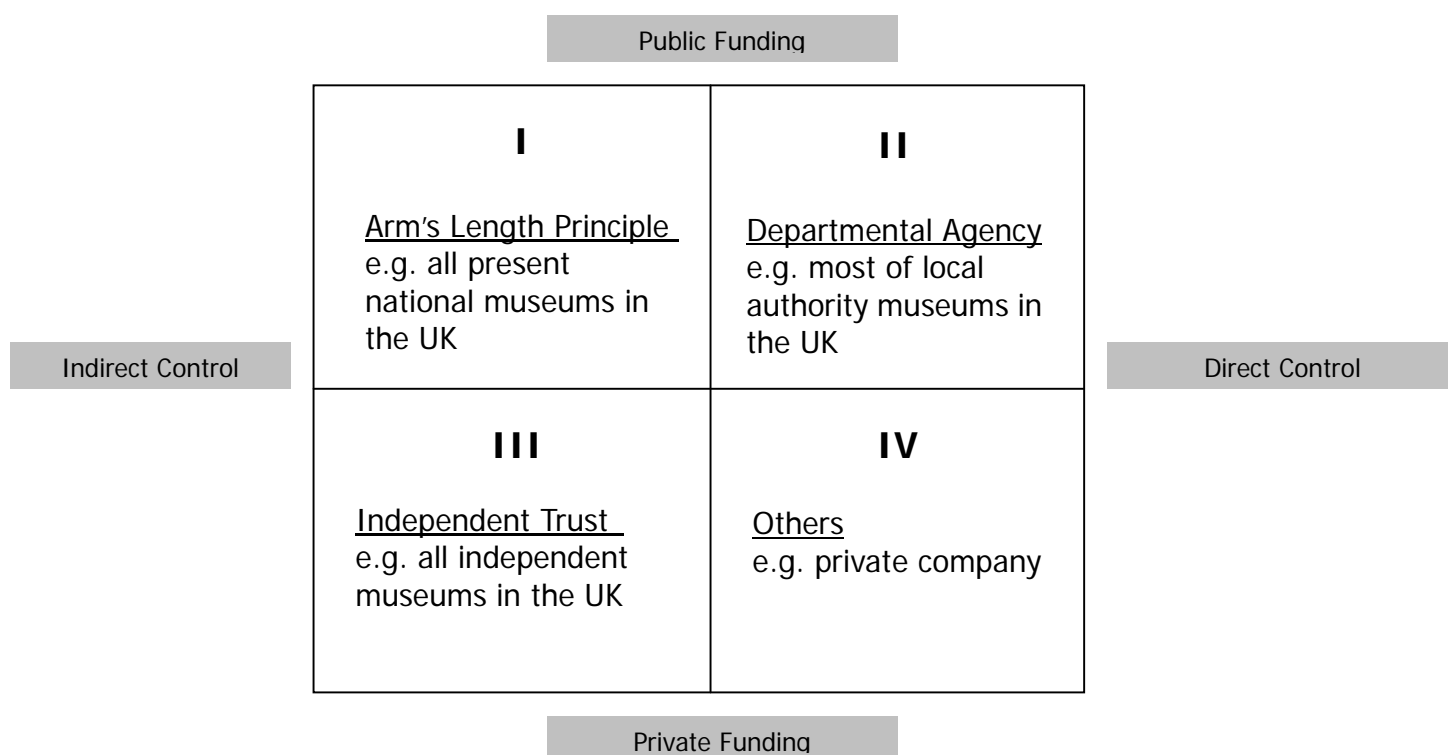
However, museum governance by "Board of Trustees" seems to be the preferred choice in recent times when we look into both the development of national museums in the 1980s and the local authority museums since the mid-1990s. Why do these museums decide to change their governance? What are the advantages and disadvantages of governmental governance? And how does the public respond to these changes? The next paragraphs aim to discuss these issues to explore and understand these developments.

1. The reasons for changing the governance systems of museums.

   (1)   In the 1980s, due to the changing financial climate, government started to reduce support for national institutions and to transfer to private ownership the previously nationalised industries, a process usually called privatisation (Cornforth 2003: 4-6). For the national institutions, such as museums, it was also seen as a way of providing more flexibility and democratic participation, and more importantly as a way to distance itself from the government (Museums and Galleries Commission 1988: 17-22). As a result, several national museums established their boards of trustees, for example, the Science Museum in 1983 and the National Museums of Scotland in 1985.

   (2)   Since the early 1990s, local authority museums have faced more and more difficulties in gaining support and resources from their parent organisations. After the reorganisation of local authorities in the 1970s and 1980s, museums were generally incorporated into bigger departments and fell lower in the organisational hierarchy (Griffin & Abraham 2007). At the same time, financial support was lessened because of the competition from other services provided by the local councils, such as education and environment (Babbidge 2006: 18-21). Therefore, turning to trust status is seen as a better choice because museums can benefit from the charitable tax reduction and gain more flexibility in fundraising as well as human resources management. It is seen as a means for either improvement or even survival for a museum service.

2. The pros and cons of governmental governance. Why have museums been so eager to move away from governmental governance in the last decade?

   (1)   The greatest advantage with the governmental governance system for museums is reliable and stable funding. It means, in principle,

that museums have most of their budget from government without having to worry too much about fundraising or income generation. Another advantage is the attraction to employees because they are civil servants or local government staff who usually enjoy a better pension scheme than in the private sector. The other advantage of staying in local authority control is to have better access to local resources under a cooperative working relationship with other departments. Also, one of the advantages is that the local authority plays the role of guardian of the collections in the museum, to protect them from potential disposal.

(2)   However, these advantages are not written in stone and could also turn into disadvantages when the organisational climate changes. For example, the stable funding might reduce dramatically when the local authority faces financial difficulties. For employment, the merit of being part of the public service pension scheme has implied that it is less flexible when hiring or firing employees. Also, the cooperative relationship with other departments might worsen when facing competition for resources. In such a situation, museum services are liable to become lower priority compared with education or social services in the local authorities and thus gain less support.

3. The response from the public to the transfer of governance systems in museums seems to be fairly mild. The public tends to view it as an issue of internal management. For example, the change of national museums in the 1980s appeared to be hardly visible to the public compared with the imposition of admission charges, which were later abandoned in the 1990s. It should attract more attention from the public as moving to trust status represents devolution from direct local authority control and requires more participation from the general public for both support and opinion inputs. For the national museums,

the impact is less anyway because their funding is still mainly from the central government and therefore creates less difference for the public.   For the local authority museums changed into trust status, it seems moving toward two extremes of either facing close-down or gaining support of funds-raising and various other sources as the local authority decreases its support for museum services (Nightingale 2007).

Development of Museum Governance in Taiwan

The system of museum governance in Taiwan, as described earlier, followed the Japanese and European Continental tradition and subsequently withstood the changing political regimes for more than one century (Chin 1996: 39-46).   These changes involved the transfer of political control from the Japanese Colonial government to the Chinese Nationalist government, KMT, moved from Mainland China in the 1940s.   Despite these changes, museum governance continues to be mainly supervised by the centralised government.   It was not until the late 1980s and early 1990s that the government started to democratise the system.   As a result, governance of museums in Taiwan has been a focus for experiment and the search for a more cost-effective, democratic, socially inclusive system (Ho & Chiang 2005: 24-31).

Public museums in Taiwan, whether national or local authority museums, are traditionally funded and governed by the government (Chen 2003: 86-89).   The National Taiwan Museum, when founded in 1899, was called 'Taipei Commercial Exhibition Hall' and supervised by the Japanese Colonial government.   Its main purpose was to provide exhibitions for trades and public education. Subsequently, twenty-three museums were established during the Japanese Colonial period, all founded by the Japanese government with little assistance from private societies (Ken 2004).   Figure 4.3 lists these museums and related institutions and their founding year, as well as location. One of the most important reasons for creating

these museums was to demonstrate the power of the ruling regime, or propaganda. It is therefore not surprising that they adopted highly centralised governance.   A few examples, such as the Taichung Municipal Industrial Exhibition Hall and the Kaohsiung County Industrial Exhibition Hall, also had some support from commercial societies (Ken 2004).

Figure 4.3 Museums in Taiwan in the Japanese Colonial Period

Name	Year of Foundation	Location
Taipei Commercial Exhibition Hall	1899	Taipei
Taiwan Forestry Exhibition Hall	1904	Taipei
Tainan County Educational Museum	1906	Tainan
Taiwan Governor Museum	1908	Taipei
Ali Mountain Museum	1912	Chiayi
Taipei Zoo	1915	Taipei
Anthropology Exhibition Hall, Taiwan University	1917	Taipei
Shu-koo Museum	1919	Tainan
Taichung Municipal Industrial Exhibition Hall	1920	Taichung
Hisnchu Hygienic Demonstration Museum	1920	Hsinchu
Taipei Botanic Garden	1921	Taipei
Chiayi Generic Museum	1923	Chiayi
Hsinchu County Industrial Museum	1924	Hsinchu
Kaohsiung County Industrial Exhibition Hall	1926	Kaohsiung
Tainan County Industrial Exhibition Hall	1927	Tainan
Botanical Exhibition Hall of Taiwan University	1928	Taipei
Hsinchu Industrial Improvement Museum	1929	Hsinchu
An-Ping Fort Historical Museum	1930	Tainan
Tainan County Hygienic Museum	1931	Tainan
Taiwan Archive of Natural History	1932	Tainan
City Hall and Equatorial Telescope	1933	Taipei
Keelung Local History Museum	1934	Keelung
Taitung Local History Museum	1935	Taitung

Following the outbreak of the Second World War, museum development ceased for almost ten years and during the war most of Taiwan's existing museums were destroyed. After the war, Taiwan was returned to the Republic of China. The public suffered from shortage of living needs; museums therefore were a low priority behind economic development and infrastructure. However, the outburst of a civil war between communists and nationalists led to the relocation of the KMT (Kuomintang, the Nationalist Party) government to Taiwan in 1949 and some very important museum collections were brought to Taiwan with the KMT government (Chen 2003: 71-74). Several museums were founded to house and exhibit these important national treasures in the next twenty years. In the martial society of postwar Taiwan, museums continued to be strongly controlled by the central government. Two explanations can be provided: one is the survival of the centralised tradition from the Japanese colonial period, while the other is the government's desire to retain strict surveillance over society. Even the local authority museums were effectively in the hands of central governmental control. Public museums were regarded as departmental agencies, both at national and local levels, while private museums had not yet appeared. The only exception was the National Palace Museum, which had its own board called the Provisional Board of Directors of the National Palace Museum, upon its arrival in Taiwan and when relocated in Taichung (Shih 2006: 8-9), but became an affiliation of the Presidential House in the first place and then of Executive Yuan later. It therefore transformed its system from board governance to governmental governance in the 1960s. Between the 1950s and 1970s, the majority of newly established museums were public. They all followed the traditional system, being administered under government departments, and always obeyed the policies of the central government. A small number of private collections were being created at this time; however, they were founded mainly because of personal enthusiasm, and not all would qualify as museums by today's definition.

As the economy of Taiwan was growing rapidly in the 1970s and the 1980s, the government began to take more notice of cultural matters.   Two cultural policies were executed to make a great impact on society: one was the establishment of national museums; the other was the widespread creation of local authority museums (Huang 2003: 79-91).   The former introduced the modern concept of museums from western civilisation to Taiwan.   The process from planning to establishment of these national museums took several decades, but many of them are now becoming the most popular venues for public education as well as tourist destinations.   The second policy was intended to empower local characteristics and identities.   There are twenty one local counties and cities in Taiwan.   Each of them now has its own local museums according to their specific local industries, following the government policy, for example, the Wood Carving Museum in Mao-li County and Taiwanese Theatrical Museum in Yilan (Sheng 1997).   These museums help to preserve and protect these diminishing industries in different regions, with the hope of encouraging local pride and consolidating a sense of community.   Because both the national and local museums were the product of government policy, their governance system was thus integrated as part of the appropriate governmental department.   In Taiwan it was unimaginable that public museums could create a different system at the time.

Meanwhile, the booming of Taiwan's economic power also provided fertile soil for the burgeoning of private collections.   Since the 1960s, individuals have established their collections gradually.   The peak period of establishing private museums was in the 1990s when the number of new private foundations even outstripped the number of new public museums, as shown in Figure 4.4.   Because museums are categorised as social educational institutions in Taiwan, private museums are required by Social Education Law (1954) to establish their own constitutionally approved Foundations (Chen 2003: 89-91).   Unlike the public museums, with major funding from the government, private museums in Taiwan have similar systems of

governance to the western board governance model.   They are normally supervised by a board of trustees or a Foundation of advisory members.   However, in reality, because they lack proper regulation[4] and the government's attitude is basically to encourage more museum establishment,[5] many private museums have now been operating without formal governance systems and for many their decision-making process relies heavily on their founders or the owners of the collection.

Figure 4.4 Numbers of Museums in Taiwan

Type Founding Year	Public	Private	Total (decade)	Cumulative total
1901-1910	1	0	1	1
1911-1920	3	0	3	4
1921-1930	2	0	2	6
1931-1940	3	0	3	9
1941-1950	2	0	2	11
1951-1960	4	0	4	15
1961-1970	10	2	12	27
1971-1980	12	8	20	47
1981-1990	36	32	68	115
1991-2000	88	122	210	325
2001 to date	73	71	144	469
Total Number	234	235	469	

(Source: Chinese Association of Museums, 2004)

As a result, many private museums in Taiwan are broadly defined and lack appropriate governance, and their sustainability has become an important issue for

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[4] There is still no 'Museum Act' or 'Museum Law' in Taiwan to date.   This causes problems because several museums cannot gain proper legal status.

[5] The Council for Cultural Affairs has encouraged the establishment of new museums through its recent policies.   Several of the important cultural policies include 'Community Empowerment', 'Each town owns its museums' and 'Creating regional cultural institutions', etc.

the last two decades as the competition increases more dramatically (Ken 2004: 77-83).   This phenomenon triggers some problems, particularly when museums face financial difficulties and are forced to close down, with collections then being sold or transferred to deal with founders' debts, for example the Chang Foundation in Taipei City in 2000 and the Museum of Huang's Camera Collection in 2005.   The other problem it causes is that private museums cannot provide full services for the public because they are often short of sufficient finances and/or professional staff. To sum up, the governance of private museums in Taiwan is in urgent need of a sound system to protect not only the collections but also the services they provide for the public.

In the last decade of the twentieth century, while numbers of private museums were growing rapidly, both national and local governments also paid particular attention to cultural achievements, including museums.   The early to mid-1990s was the time when the budget of the government reached its highest point; however, both a later decline in the public budget, coupled with changes in the political environment had forced government to seek other means to support these institutions (Huang 2003: 79-91).   Starting from the late 1990s, public museums tried to outsource and contract out their services and management, a system equivalent to the public-private partnership in the UK.   For the local authority museums, one famous example is the Taipei 2-28 Memorial Museum.   It first contracted out its management to a Foundation, called the Taiwan Peace Foundation, for a three-year period beginning in 1997 (Chang 2000: 12-21).   Other examples include Taiwan Ping Lin Tea Museum, the Puppetry Art Centre of Taipei and the Museum of Contemporary Art, Taipei (MoCA Taipei).   For the central government, under the new policy of reducing numbers of civil servants, national museums faced the dilemma of downsizing the organisation or contracting out part of their services to private companies.   Consequently, one of them adopted a new system called the new BOT (Build, Operate, Transfer) model.   This model is based on the assumption

that the private sector would like to participate in providing public services as long as it is profitable; therefore, the private company would be willing to build the premises, operate it for a period of time and then transfer it to the government in the end (Liu, Wang & Huang 1999: 1-7).   The success, under this model, of the National Museum of Marine Biology and Aquarium (NMMBA) in Pingtung signified a new way of thinking for the cultural sector (Ho & Chiang 2005: 25-39).   Several national museums have tried to follow the footsteps of the NMMBA, but most of them have been unsuccessful, for example, the National Museum of Prehistory in Taitung (Lee 2002).   The new and pioneering system has complicated the traditional central governmental governance, creating a new model between the government control tradition and board governance.   In order to establish good governance in the BOT model, the museum director and senior management have to supervise and control the management of the private company, while the daily management of the museum's operation and income generation are mainly of the private company (Fang 2002).   Above the museum director and senior management there is still the power imposed from central government, but in a less controlling, indirect attitude, because the private company provides a huge portion of the museum budget.   This new model is still quite experimental and has created new difficulties already.   For instance, at the time of contract renewal it often causes dispute between the two parties.   One example, the Taipei 2-28 Memorial Museum, demonstrated that the government basically expects the Foundation to follow all its policies without fully supporting the cost, and the result was that the local authority decided to take the operation back and discontinued the contract in January 1st 2003.[6]

To summarise, in museum management and governance, there are two main systems in Taiwan, although museum governance has been experiencing a period of experimentation during the last two decades.   The first system is governmental

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[6] The contract ended on 31st May 2000 and was commissioned to the Taiwan Area Development Research Institute until December 31st 2002.   It is run by the Taipei City Government since 1st January 2003. Source: http://228.culture.gov.tw/web/web-eng/museum/museum-2.htm (30/04/08).

governance applied in most public museums, both local and national. The other system is board governance, with a board of trustees, sometimes called a Foundation, in most private museums. However, a new system, called the BOT model, is emerging (see Figure 4.5). Still it needs more time and further investigation to evaluate its prospects for sustainability, although the BOT model has caught the attention of both public and private sectors. Other proposals have also been raised, such as setting up an 'independent administrative legal body' or 'joint museum Foundation', but these have not yet been fully tested.

Figure 4.5 Museum Governance in Taiwan

Museum Type	Governance Type	Main funding source	Governing body
Public Museum	Departmental agency	Government funding	Central and local governments
Private Museum	Independent trust	Private funding	Board of trustees/ advisory members
Public Museum	BOT Model	Mainly Private funding, partly government funding	Central and local governments

Figure 4.6 illustrates the different types of governance in Taiwanese museums, based on the criteria of funding and control. There are four dimensions: dimension II is the traditional public museum system as part of a government agency, dimension III is the governance for private museums with an independent trust or foundation, dimension IV is the new system of BOT model. However, dimension I has been added, with future potential to establish an independent administrative legal body or a joint trust, which will be similar to the national museum governance in the UK. As in the UK, museums are moving between systems, for example, the NMMBA has moved from dimension II to IV and the Taipei 2-28 Memorial Museum once adopted the BOT model in dimension IV has now returned to dimension II. This figure helps us to understand the interaction of different types of museum governance in Taiwan.

Figure 4.6 Types of Museum Governance in Taiwan

	Public Funding	
	I Arm's Length Principle e.g. An independent administrative legal body, a joint trust	**II** Departmental Agency e.g. most national and local museums in Taiwan
Indirect Control	**III** Independent Trust e.g. all private museums in Taiwan	**IV** BOT Model e.g. National Museum of Marine Biology and Aquarium	**Direct Control**
	Private Funding	
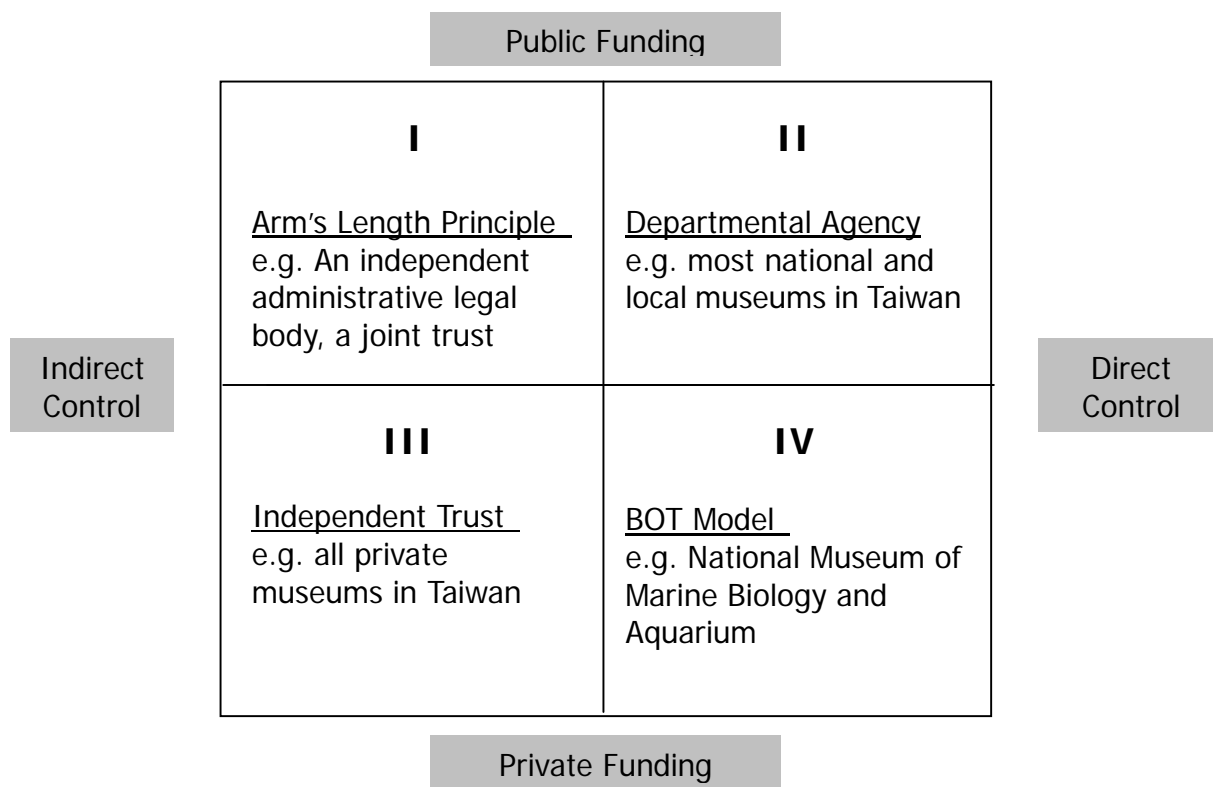
Analysis of Governance of National Museums in Both Countries

From reviewing the history of museum governance both in the UK and Taiwan, it is clear that the systems in both are undergoing changes, depending on their political, economic and social environment.   Further analysis of the museum governance systems in both countries at present would be of benefit in seeking an elucidation of their process of policy making and potential development in the future.   This section will compare their systems of museum governance by using a SWOT analysis to find out their strengths, weaknesses, opportunities and threats.

A Brief Comparison

As mentioned earlier, museum governance in the UK is moving more towards board governance through the forms of boards of trustees, whether they are national or local authority museums. Board governance has attracted the attention of the British museum sector because it seems to provide more benefits under the circumstances prevailing at present, politically and economically.

Meanwhile, museums in Taiwan are moving towards greater diversification as they face greater financial pressure and more competition.   The effects on museum governance systems in Taiwan are somewhat similar to those in Britain: national museums are being asked to set up their own Foundations, local authority museums are exploring possibilities of outsourcing and contracting out, independent museums are establishing their own proper Foundations/boards.

SWOT Analysis

A SWOT analysis (Strengths, Weaknesses, Opportunities and Threats) is normally used as a tool to develop marketing strategy. It provides a summary of the marketing audit, from both the internal and external environment. The internal view tends to provide the organisation's strengths and weaknesses, while the external environment is the main focus for opportunities and threats (Hannagan, 1992: 88-93).   Museums and heritage attractions also often use a SWOT approach to analyse and understand their environment because it provides them with information and opinion about pressures and opportunities from their external situation as well as what kind of strengths and weaknesses exist inside their own organisation (Runyard & French 1999: 6).   This research aims to adopt the SWOT analysis for understanding the internal and external environments, following the environmental analysis previously discussed.

    1. SWOT: elements.

        ●   Strengths. The strengths of an organisation can be tangible and

intangible.　The former can be the unique building, special products or strong labour force, while the latter can be its reputation, its expertise and the loyalty of its stakeholders.　When an organisation identifies its strengths, it must try to maintain them to increase its competitiveness.

● Weaknesses.　The weaknesses and strengths are two sides of the same coin.　A weakness for one organisation could also become a strength or vice-versa.　For example, consider reputation: a bad reputation can damage an organisation seriously, but if the reputation improves it could become a positive factor.　　The purpose of identifying a weakness is to remedy it so that it can be turned into a strength.

● Opportunities.　An opportunity is often based on the uniqueness of an organisation compared with other organisations in the external environment.　It could be discovered by conducting research or observing developments at other similar institutions.　As the environment is changing all the time, there are always likely to be new opportunities for any organisation.

● Threats.　When the environment changes, sometimes it creates threats to an organisation.　The most common threats are competition and economic recession.　Other possible factors include changes of social values, demographic variables and the advance of technology, though these may also be turned into opportunities.　Any organisation should pay attention to environmental changes as they might have a great impact on it.

2. SWOT analysis of national museums in the UK: National museums in the UK are regarded as one unit for further analysis as their foundations are similar. See Figure 4.7 for summary.

Figure 4.7 SWOT analysis of national museums in the UK

Strengths	Weaknesses
1. Stable funding 2. Excellent collections 3. Impressive buildings 4. High-profile scholarship and reputation	1. Traditional operation 2. Low salaries 3. Negative public perception
Opportunities	Threats
1. Broadening public access 2. Building partnerships 3. Contribution to urban regeneration 4. Exporting services abroad	1. Competition 2. Reduction of government sponsorship

(1) Strengths:

A. Stable funding. All national museums in the UK have in the past enjoyed stable public funding from the central government (Museums & Galleries Commission 1988: 10-13). This has probably been the greatest strength for them compared to local authority and independent museums.

B. Excellent collections. Almost all national museums have collections of either national or international significance. National museums are the stewards of these collections for the nation (AEA 2004: 15-26). This strength provides great opportunities for research, exhibition and attracting visitors from all over the world.

C. Impressive buildings. Most national museums have impressive buildings, either historic or modern (Travers & Glaister 2004). The legacy of neo-classical and Victorian buildings represents the glory of

the past, for example, the British Museum and Victoria & Albert Museum.   Some new modern or reused historic buildings are also impressive, such as Tate Modern and the Imperial War Museum North.

  D. High-profile scholarship and reputation.   Staff in national museums are normally leaders in the museum profession or in their subject disciplines.   Their research and expertise have influenced not only museum professionals in the UK but also in other countries.   Their international reputations also help them to establish collaborating programmes in research and exhibitions.

(2) Weaknesses:

  A. Traditional operation.   The tradition of national museums sometimes limits their development.   Some still operate in a traditional way, mainly focusing on preserving and exhibiting their collections (Enterprise LSE Cities Project Team 2004).   This may not be suitable for modern society, with a public demanding more engagement in cultural life.

  B. Low salaries.   Staff working in museums in general are underpaid compared with similar occupations in both the public and private sectors (Income Data Services Ltd. 2004; Museums Association 2004).   The situation in national museums is slightly better than in other museums, but is still in need of improvement (Museum Association 2006).   It is an important issue if they want to attract and retain more professionals to work in national museums.

  C. Negative public perception.   For a long time, the general public perceived museums as quiet dull buildings displaying mainly dead animal specimens, or as 'temples' displaying for the elite. Sometimes the public think of visiting museums only when it rains.

Hence, changing these out-of-date perceptions should be an important job for national museums as they transform themselves into more engaging and hands-on venues for the diffusion of knowledge.

(3) Opportunities:

A. Broadening public access.　The New Labour government has advocated social inclusion since the late 1990s, providing opportunities for national museums to encourage the public to visit. One policy of the new government was to abandon the admission charges in all national museums to remove one barrier (Glasgow Caledonian University 1998).　Another policy has been establishing branch museums in different sites and regions so people can also access their collections and services more easily.　The most famous example is Tate, which now has four branches in three cities, including Liverpool and St Ives, Tate Britain and the successful Tate Modern on the south bank of the Thames in London (Searing 2004).

B. Building partnerships.　Because of their pre-eminence, national museums have the responsibility to both lead the museum profession and share their expertise.　This has been in the development of partnership to extend knowledge and also resources. Almost all national museums have recently set up strategic partnerships with other institutions, such as local authority and independent museums, for exhibitions, research expertise, new facilities and access to the collections (AEA 2004).

C. Power of urban regeneration. It has been shown that museums can contribute significantly to the process of urban regeneration.　An example has been the three national museum branches established in the regenerated Albert Dock in Liverpool, which have attracted

millions of visitors annually (Jones 2004: 28-38). The Imperial War Museum North in Manchester and Tate Modern have also helped to upgrade their immediate environments and increased the economic revenues to their areas in the last decade. New projects are also being planned for the future, such as the Tate Modern second stage and the current project of the Museum of Liverpool development at Pier Head.

   D. Exporting Services abroad. The demand and market for museum services has increased as museums have grown rapidly in recent decades. National museums in the UK have high standards and reputation in research and expertise, that have enabled them to export their experience and skills to assist the development of museums in other countries. In particular, they have exported touring exhibitions and they have forged research partnerships and provided academic consulting (The British Museum 2006: 53-67). Some have even set up their own consulting services. For example, the Natural History Museum's NHM Consulting offers expertise in different disciplines and tasks (Weeks 1999). These initiatives help promote the influence of these museums in the global village and they may provide some financial benefits to these organisations.

(4) Threats:

   A. Competition. By the end of the last century, the number of museums in the UK had reached 2500. National museums have had to consider how to compete with other museums for visitors' time and attention. They also need to recognise and withstand the potential competition from other sectors, such as leisure activities, sports, TV and computer games (Kotler & Kotler 1998). Therefore, one of the key tasks for national museums is to understand the

needs of visitors and to create more suitable services at present and for the future.

B. Withdrawal of government sponsorship.   The government has been reducing its support for museums since the 1980s (Wu 2003: 3-6). The recent policy from government is to encourage museums and galleries to generate a greater proportion of their income for themselves (NAO 2004).   Activities like fundraising, trading, e-commerce and membership are becoming more popular and more necessary.

3. SWOT analysis of national museums in Taiwan: As a comparative study, this research also regards national museums in Taiwan as a single unit for SWOT analysis because of their common characteristics.   See Figure 4.8 for summary.

Figure 4.8 SWOT analysis of national museums in Taiwan

Strengths	Weaknesses
1. Reliable funding 2. Strong educational commitment 3. High-quality of research 4. Quick adoption of new ideas	1. Lack of strong collection 2. Lack of legislation 3. Bureaucracy
Opportunities	Threats
1. Increasing leisure market 2. Co-operation 3. Advance of Technology	1. Increasing competition 2. Withdrawal of government sponsorship 3. Political interference

(1) Strengths:

    A. Stable funding.   As with national museums in the UK, the chief advantage of being part of the national museums system in Taiwan is that the central government traditionally provides steady funding annually (Chen 2003: 87-91).   However, Taiwan's national museums have, since the 1990s, been required to investigate additional funding sources (Ambrose et al. 2006: 25-27).

    B. Strong educational commitment.   All national museums except the National Palace Museum are affiliated to the Ministry of Education or the Council for Cultural Affairs.   Therefore they have a strong commitment to social education, including life-long learning and public educational programmes.   Some of the museums did not have a collection when founded, so education was their principal function.   Most of them target school students and families because these enable them to maximise their effect on society.

    C. High-quality research.   Many of the national museums are leaders in their subject disciplines nationally, hence they produce research of the highest quality.   Publications, professional journals and conferences are organised regularly (Lin 2002).   Some of their research findings are also showcased in museum exhibitions.   They also have opportunities to conduct research abroad, by building international exchange programmes with other museums all over the world.

    D. Quick adoption of new ideas.   In Taiwan many national museums are still young institutions and they often adopt new ideas quickly.   For example, the OT/BOT model (similar to public-private partnership) adopted by the National Museum of Marine Biology and Aquarium

was radical and experimental. The national museums also promoted blockbuster exhibitions as a means of capturing public attention, not only in art museums but also in science museums in Taiwan. They have also willingly embraced new technology and the concept of marketing.

(2) Weaknesses:

A. Lack of strong collections. Most of Taiwan's national museums lacked major collections when they were first proposed. The National Palace Museum is the exception because of its famous collection of Chinese art and antiquities. Some national museums have spent years building up their own collections, for example, the National Museum of Natural Science, though this is a long-term task. The importance of collections has been emphasised recently and more national museums are increasingly devoting their time and energy to building up their own collections.

B. Lack of Legislation. As aforementioned, there is no formal legislation, such as a Museum Act, in Taiwan (Ambrose et al. 2006). Because all national museums are governed by the central government, they all need to have their own 'statutes of organisation' read three times in the Legislation Yuan (which is equivalent to an Act passed by the Parliament in the UK). However, any changes will take years or even decades.

C. Bureaucracy. Another weakness is the bureaucracy that exists in these organisations. Because staff in national museums are either civil servants or researchers or curators with the same conditions as civil servants, their jobs are secure. It is written in the statutes of the organisation, so there is a lack of flexibility in hiring different personnel with special skills (Huang 2003: 69-78) and it is sometimes

difficult to retain professionals. In the meantime, museum administration which has developed according to the civil service system also lacks flexibility and requires much paper work.

(3) Opportunities:

A. Demand of the leisure market. Since the reduction of working hours and improvements in living standards in the 1990s, the public in Taiwan has become wealthier, with more leisure time available. Museums, as social educational institutions available to provide enjoyment for the leisure market, have become popular for adults and family visitors. Their exhibitions, educational programmes, and even their shops are all full of visitors during holidays.

B. Co-operation. National museums have established co-operation with other institutions widely since the 1990s. It began with the introduction of blockbuster exhibitions, during which many museums organised co-operation with the media, private companies and charitable Foundations. Because of their success, they attracted more attention from the public and other institutions. The media provided financial support and publicity, while the museums provided the venues and their staff expertise (Tzeng 1998b). The participating media and private companies also gained a good reputation as well as contributing to society (Hsieh 2002). This trend towards public service is becoming more popular in the new millennium.

C. Advance of Technology. The advance of high technology in Taiwan, particularly computer science and technology production, has provided museums with another opportunity. National museums have more resources to incorporate recent technological developments. One of the major current projects is the National

Archive Programme, which has twelve themes researched by national museums, libraries, universities and research institutes.[7] No museums can ignore technology nowadays. It is instrumental in virtually all operational aspects in museums, from conservation to collection management, from exhibitions to educational programmes, and customer services (Huang 1999: 164-119).

(4) Threats:

A. Rapidly increasing competition. For the last two decades, the number of museums in Taiwan has doubled from 100 in 1988 to 200 in 1999 and then to 400 in 2004 (Chinese Association of Museums 2004). As a result, national museums face more competition from other museums. All museums compete for collections, sponsors, staff, visitors and budget from the government (Huang 1997: 30-33). Competition is particularly a threat when the pool of resources is limited but the number of competitors is increasing. It is thought that private donations, sponsors, and even volunteers will become more difficult to attract in the future.

B. Reduction of support from the government. Taiwan's economic growth slowed down in the late 1990s and caused some independent museums to close down (Chinese Association of Museums 2004). It also caused central government to reduce its support in general to the public sector. This was reflected in two aspects: the first was to limit the number of staff, the second was to decrease financial support through annual budget (Ho & Chiang 2005: 60:63). The former caused a shortage of human resources while the latter encouraged national museums to adopt new systems and give increased attention to income generation. The success of the

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[7] Source: http://www.ndap.org.tw/1_major_en/archaeology.php (30/04/08).

OT/BOT model in the National Museum of Marine Biology and Aquarium gave the government confidence; however, the failure of the National Museum of Prehistory to find a private company for operation shows the complexity and difficulty in this new system.   A lack of sufficient human and financial resources from the government represents perhaps the greatest potential threat for national museums in the future.

C. Political interference.   When the political environment changes, national museums are likely to be affected because they are governed by the central government without an arm's-length system, such as exists in the UK.   The establishment of the National Museum of Marine Technology[8] in Keelung is an example because it was not in the original governmental plan.   Another example is the Southern Branch of the National Palace Museum, which has caused much controversy recently.   The change of affiliation of some national museums from one ministry to another also demonstrates the lack of museum policy in Taiwan (Council for Cultural Affairs 2004).

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[8] The National Museum of Marine Technology in Keelung was not planned by the central government in the late 1980s.   However, it was set up because of the protest from the local residents and local MPs.   The government then first decided to establish a 'branch museum' of the National Museum of Marine Biology and Aquarium, but changed the plan later as the strong voice from unsatisfied local community.   It was set up and under construction for a decade since then.

Chapter Five

A Preliminary Model of Museum Governance Systems

Factors That Influence Museum Governance

One of the aims of this research is to identify the important factors which influence the process of museum governance, following the literature reviews and the environmental analysis discussed in previous chapters and sections. The hope is to bridge the governance theory and practice in museums. Some factors might be more significant in the private sector while others are more influential in the museum world. For example, ownership and control are the two basic concepts in all corporate governance since the 1930s (Blair 1995: 12), while the relationship between the directorship and governing body has been a more prominent issue in museums for the last two decades.

The factors proposed will be discussed and then selected to help with the design of the research questionnaires, which should provide more evidence for understanding how these factors work in reality. Consequently, they will also be examined in the analysis of research results.

The first influential factor on museum governance is, thus, ownership. The core issue of governance is always concerned about ownership, to understand 'who owns the museum?' Because most museums are owned by a group of people instead of only one private collector or a family, they normally need to be entrusted to a governing body on behalf of the public. Whether they are private or public museums, it is regarded as 'collective ownership'. This has actually complicated the process of decision-making. If a museum just belonged to a private owner, it would be easier to decide its policies, management strategies or any forward planning. However, the purpose of founding a museum is for the public, for their education, aesthetics and enjoyment, according to the definitions of museums by the ICOM, AAM and MA (Alexander and Alexander 2008: 2-3; Malaro 1994: 146). Based on these non-

profit characteristics and definitions, museums usually carry missions of providing the public with services, to achieve their mandate and to satisfy the needs of the public (Kotler & Kotler 1998: 28-37). For any museum, 'who owns museums' is the basic concept for further discussion of governance.

When more than one person is involved the process of decision-making becomes the second important element in governance.   In the case of a museum, a governing body is usually required to execute the decision-making process.   However, governing bodies can take different forms in different countries, with board governance and their trustees in the UK and USA at one end and central control by government and civil servants in France, Japan and Taiwan, on the other end.   The composition of governing bodies can have a major effect on the decision-making process and has attracted some academic attention, as it represents the power arena in the museum (Ostrower 2002; Wu 2003: 83-121).   Who participates, what are their backgrounds, how do they recruit new members?   These issues are also central to the debate between elitism and populism. Some also argue that the composition of trustees affects the directions and policies of museums.   Therefore the second important issue is the governing body.

Following the decision-making process, the next important factor to consider in museum governance is the position of the director. A director is responsible for a museum's management and performance (Edson & Dean 1994: 17-18). He or she should be able to communicate with the governing body to report any problems and negotiate the future direction of the museum. As a result, the director plays the key role in bridging the governing body and museum employees. In some museums the relationship between directors and trustees sometimes creates tension and causes problems. A director who has either too much power or too little power is not good for the institution. The conflict between the director and the board was a serious topic in recently years, examples including the departure of the Director of the National Maritime Museum in early 2007 has also signified the importance of directorship (Morris 2007) and dispute between the director and chairman of the board of trustees

in Science Museum in 2005.[1] How the directorship influences decision-making in the museum is thus another factor in its governance.

Control plays another basic mechanism in governance, whether in the corporate or in the museum sector. The concept is based on the fact that collective ownership needs a steering function to assure performance of the organisation. Without a proper control mechanism, an organisation might take risky decisions and lead it into a wrong direction. In the private sector, scandals such as Maxwell in the UK and Parmalat in Italy captured the attention of both the academic and business worlds (Wearing 2005). Codes of ethics or governance codes are therefore proposed to protect the operation of good governance. Nevertheless, this mechanism in museums still needs more investigation. The measurement of performance reflects the index of the control mechanism. For example, is it more important to increase the visitor numbers or to improve visitors' experience? Some solutions have been provided to improve control efficiently and effectively, such as setting-up sub-committees of the board and attracting more diverse trustees from different backgrounds.

When governance runs well in an organisation, it has beneficial effects for all its stakeholders and even for society in general (Chen 2004: 110-115). Museums, as non-profit organisations, are created for the public good. With good governance, the museum should be able to benefit the general public through the educational and other services it provides. Who benefits from the service? How do they benefit? Because all taxpayers are the "shareholders" of public museums, they should be able to benefit from all the services offered. Others include the employees, government, school pupils, who are usually called stakeholders. Yet some argue that museums benefit certain people more than others and so should encourage the policy of social inclusion or civil engagement in order to make the museum service accessible to all, recognising the great diversity that exists in modern society.

The five influential factors identified above, can be looked at in more detail, to see what questions they raise.

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[1] Source: http://www.timesonline.co.uk/tol/news/uk/article544901.ece (30/01/2009).

<u>Ownership</u>

Ownership is the most basic concept in any form of governance. Multiple ownership in an organisation brings complications and a need for proper governance. In the private sector, corporate governance is applicable to family-owned businesses, a diverse shareholders base and a public limited company (Mallin 2004: 41-89). In the non-profit sector, ownership is typically entrusted to a charitable organisation, such as a recognised charity or trust. According to ICOM's definition of museums, a museum is 'a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates, and exhibits, for the purpose of study, education, and enjoyment, material evidence of people and their environment' (Alexander & Alexander 2008: 2). The owners of museums are mainly identified as members of the public: taxpayers for the public museums, donors and sponsors for both public and independent museums and people who use the services. However, these 'owners' do not have shares or act as shareholders like those in the private sector. Their shares are collective and intangible, even though they do contribute to the establishment or operations of museums. It is also difficult for them to claim their ownership of any museums created. For example, when Glasgow Museum Services became part of Culture and Sport Glasgow in 2007, the collections and buildings still remain in the ownership of Glasgow City Council.[2] Another problematic definition of ownership is that when a museum is facing financial difficulties and forced to close, to whom do its collections and assets belong? Also, some museums claim ownership of their collections and try to sell them when facing financial difficulties. Recent examples causing controversy have been the Guggenheim Museum[3] and Bury Council's[4] sale of their collection

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[2] Source: http://www.csglasgow.org/aboutus/ (31/01/2009).

[3] The Guggenheim Museum in New York sold one of its collections by Kandinsky mentioning that it was because it had many paintings by him. Source: http://www.nytimes.com/2005/11/02/opinion/02rosenbaum.html (30/04/2008).

[4] The Bury Council decided to sell the painting 'Riverbank' by Lowry because it faced financial difficulty and the sale was £1.4 m. However, it was apparently against the Code of Ethics in the UK. Source: http://news.bbc.co.uk/1/hi/england/manchester/4716240.stm (30/04/2008).

(Heal 2006).   Does this type of collective ownership affect the implementation of governance?   Who is responsible for the museum?   Research has been conducted using ownership structure to investigate if it influences the performance of governance and it was found that it has (Oster & Goetzmann 2003).   To what extent does a museum have collective ownership?   Is there any difference in ownership between a national, a local authority and an independent museum?   How does it affect governance in museums?

Governing Body

The governing body is a group of people who set policies and monitor the performance of the organisation.   For a national museum, two obvious models for a governing body are, on the one side, an independent board of trustees, and on the other side, a committee of civil servants.   These two represent the alternative of either devolution or centralization.   Which of the two is needed often depends on the tradition of the society.   For example, in the UK and USA most museums have their own board of trustees while in Europe Continent museums are traditionally governed by the central government.   This also reflects the tradition in the development of their corporate governance.   The governing body is responsible for the decision-making for policy, finance and administration in a museum (Malaro 1994: 147).   The composition of a board of trustees is normally drawn from the public, hence "arm's length".   A centralised governing body, on the contrary, is composed of the ministry, the civil servants or local authority representatives.   The decision-making process is more democratic through discussion in the former than in the latter.   However, since the last decade of the twentieth century many countries started to change their own systems, called devolution of governance, moving from a centralised to a more devolved system, such as in the Netherlands, Belgium and France (Boylan 2006).   Which type of governing body is more suitable for museums?   Who should be the representatives in the governing body? What are the responsibilities of the governing body?   These are issues that require greater understanding.

Directorship

The director plays an important role in museum governance. He or she is the leader of the management team and is responsible for carrying out the policies of the governing body. He or she is also capable of communicating with the management team to transmit their expertise to the governing body for policy decision (Alexander 1989: 247-248). The director has a duty to deliver to the governing body detailed information before any decision is made (Lord & Lord 1997: 25-34). The relationship between the director and the governing body can be stated as 'the board should decide policy and the director implement it'; this is based on mutual trust and communication (Bieber 2003). Therefore, he or she is the bridge between the governing body and the staff, 'the director of the institution is the chief executive and must at all times serve as the conduit between the board and the curatorial staff' (Edson & Dean 1994). A director in a museum is equivalent to the CEO in a corporation; he or she is the key to the success of an organisation. But a director in a museum is not like one in a private company because in the latter the incentive of remuneration is a stronger aspect of his/her appointment. The issue of directorship has raised more interest in recent years because there were some disputes between the director and the governing body in some museums. One example is the resignation of the director, Lindsay Sharp, of the Science Museum in 2005 (Morris 2007). In this case, there was a conflict between the director and board of trustees. This is the main arena of power in museums. However, the topic of the directorship power balance in museum governance is still not much researched to the present day.

Control

As emphasised in the previous chapter, control and ownership are traditionally the two main mechanisms in corporate governance since it was proposed in the 1930s (Berle & Means 1932). Once an organisation is expanding to diverse collective ownership, how do the shareholders make sure they benefit from their investments? As Blair mentioned, 'the central problem in any corporate

governance system is how to make corporate executives accountable to the other contributors to the enterprise whose investments are at risk, while still giving those executives freedom, the incentives, and the control over resources they need to create and seize investment opportunities and to be tough competitors' (Blair 1995: 3). In brief, the control mechanism acts to monitor the performance of the management team and to ensure that the direction or policy of the organisation is moving in the right directions. In museums, the control mechanism is entrusted to the governing body as their stakeholders are too dispersed. The governing body of museums, whether a board or the central government, has to review the performance of the organisation every year and to publish the annual reports and annual reviews for the public. In return, museums are able to secure their funding from government or fundraising. In recent years some scholars have claimed that any organisation should try to make its governance more transparent, accountable and sustainable (Mallin 2004:207-209). In the museum sector, many museums have tried to provide the minutes of board meetings, the annual report and annual reviews on their websites so that the public is able to access this information. Another development of control mechanism is the setting of different sub-committees within the board, particularly when there is a large board of trustees. This creates a more flexible system; some special issues can be solved by a small group of trustees and it saves time and energy to achieve goals (Lord & Lord 1997: 21-22). However, the latter method is difficult for the centralised governing body as the decision power is held by only certain civil servants.

Benefit

In corporate governance most of the investors are eligible to share the profit. However, in a nonprofit organisation like museums, because of the ambiguity of ownership, it becomes more difficult to clarify who can benefit from the organisational performance. For example, donors of museum collections have no right to claim their ownership after the donation, unlike the corporation

founder who would still benefit from the revenues of the company (Chen 2004: 60-81). On the other hand, in nonprofit organisations the public might have an overlapping dual role. They might be the taxpayers who sponsor the running cost of a museum, but at the same time they might also be the consumers who pay the admission fees and enjoy the services. Therefore, this research attempts to adopt the stakeholder theory which regards all stakeholders as the beneficiaries from the performance of the museum. They include employees, providers of credit, customers, suppliers, government, and the local community (Mallin 2004: 44-47). As a result, a museum should perform its best to achieve its goals and missions to benefit all its public, both internally and externally. Museum stakeholders are often involved with trustees, employees, visitors, the government, suppliers, and sponsors. In other words, all walks of life in society should benefit from museums, from government and museum professionals, to general public and volunteers. As in the ideal phrase, museums should be of the people, for the people and by the people.

Interaction between Influential Factors

From the literature reviews and analysis of the museum environments, this research has identified the five most influential factors in museum governance. The next step is to examine how they interact with other: do they work independently or interdependently? Are there any problems or opportunities in their operation? The answer to these questions will provide food for thought in building a new model for further investigation through fieldwork.

The five most influential factors in museum governance:
(1) ownership,
(2) governing body,
(3) directorship,
(4) control
(5) benefit.

In practice it is necessary for not just one factor to function but for all to work together. For example, neither a good control mechanism nor an established governing body is sufficient on its own to ensure good governance in a museum. It is therefore very important to understand how these factors interact with each other to make governance work in the museums. Figure 5.1a and 5.1b illustrate simple interactions between the five factors; arrows marked from I to X indicate at least ten relationships between these five factors.
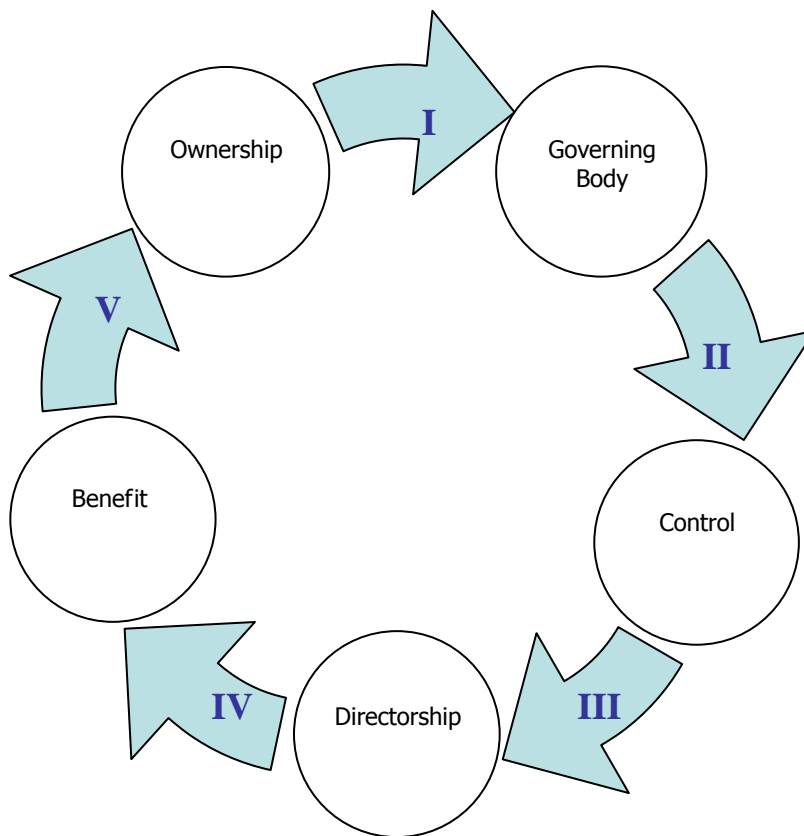
Figure 5.1a Interactions between five influential factors of museum governance (clockwise)
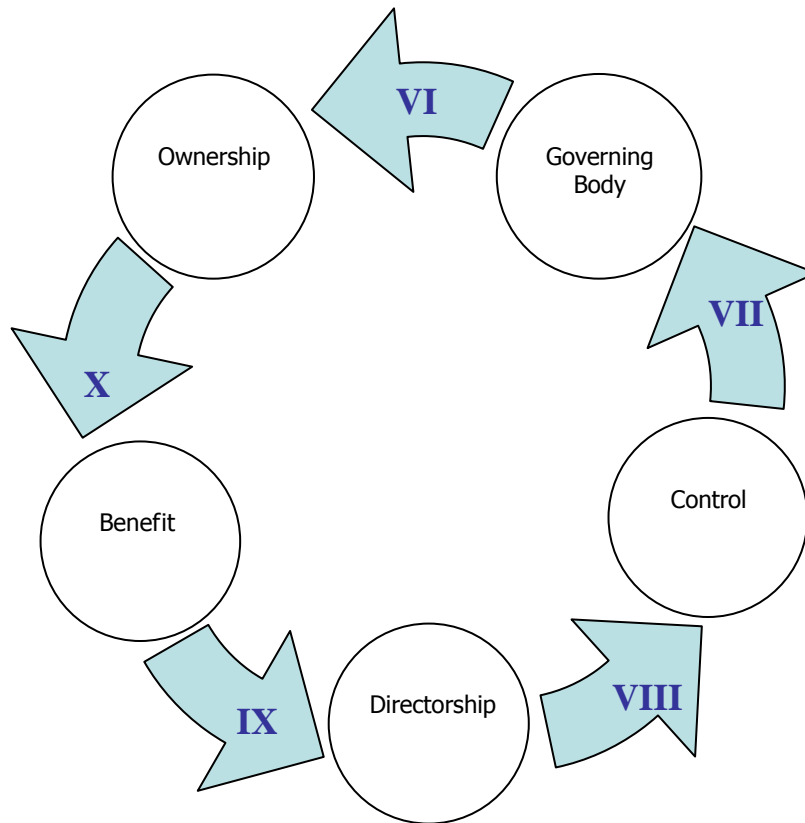
**Figure 5.1b Interactions between five influential factors
of museum governance (counter clockwise)**

Ownership and governing body, Arrows I and VI

1. The ownership of most museums belongs to the public as they are non-profit organisations. The "owners" of museums could range from a wide variety of groups. The first group is the taxpayers, whose money goes to the government budget to support the museum operation. They have the right to visit the museum and use the services provided. The second group of "owners" comprises the donors who donate their collections, money or time to museums. Their purpose is normally to make the society better and to improve the quality of living standards. The next group is the government which gathers the resources from the public and allocates them to museums, particularly in centrally controlled systems. Other broadly defined groups include the visitors who pay admission fees or money for services and the employees who work in

museums and help the museums perform well. However, none of these groups has the right to claim single ownership of museums because it is an intangible concept and is entrusted by the public. Hence, any museum needs a governing body as an agency to execute the public's right and to make sure museums function well and have long-term sustainability, as Arrow I illustrates. It is clear in both Figure 5.1a and 5.1b that a governing body is the agency representing the public to exercise its collective ownership.

2. The governing bodies of museums could be categorised into two main groups: boards of trustees (or Foundations in some countries) and the form of government (either central government or local authority). The former is a more democratic system and keeping a distance from the funding source. Trustees or members of foundations are drawn from the general public, some are experts in special disciplines, some may have a management background, or be representatives of government or other communities. They help to gather opinion from the general public and to formulate museum policies and steer them in the right directions. This is similar to the stakeholder theory, which emphasises the stakeholders' interests and concern for the long-term goals. The second category is a more centralised system with the government acting directly in the decision-making process and taking the responsibility for the success of museums. One of the problems for this group is that they might not have sufficient input of opinion from wider communities.

3. Arrow I illustrates that the governing body is positioned as the agent of the museum's collective ownership. It represents the power of the general and wide stakeholders and helps gather opinions from them. Either through boards of trustees or governments, ownership is claimed on behalf of the public to ensure that no single person or institution will be able to exploit the museum. However, a widely discussed issue has been the disposal of the museum's collection: can the board or government make the decision to sell collections in exchange for cash?

Both in the UK and USA several disputes have exemplified this difficulty and a further clarification is required (Steel 2008c).

4. Arrow VI shows that the governing body is in a key position in controlling performance of the museum, by its right of representing the public interest. As the ownership of any museum is widely spread, steering the performance of the museum is heavily reliant on the board or government. Together with the management team, the governing body is responsible for the success of the museum. It reflects the significant role of the governing body in making decisions and policies for directing the museum and in securing its future.

5. In theory this represents principal-agent theory and provides the basic idea of how governance works in museums. From the literature reviews, it is noticeable that more and more museums are moving from the centralised governance to the board of trustees model, for example, some national museum in the UK in the 1980s, the national museums in the Netherlands in the 1990s, and some museums in Japan and Taiwan in the last decade.

Representing the power

Ownership
Taxpayers, donors, government, visitors, employees…

Governing Body
Board of trustees; central or local governments.

Controlling performance
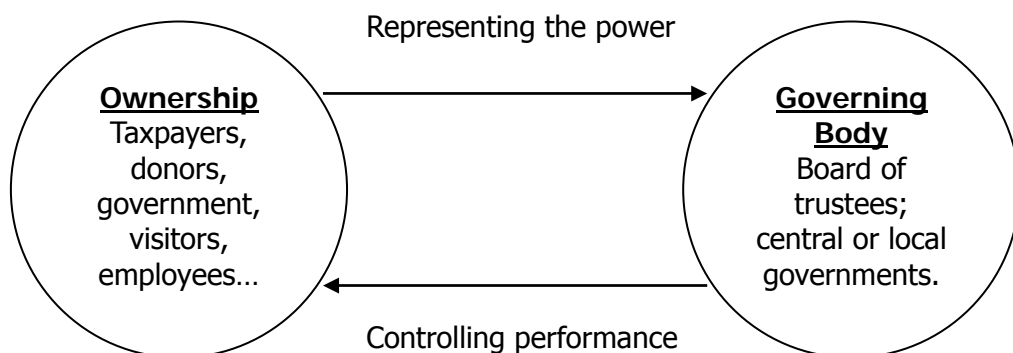
Governing body and control, Arrows II and VII

1. The governing body is always regarded as the agent of the public, whether owning or controlling the museum. As part of its responsibility to represent the public interest, it has to exercise some degree of 'control' over the organisation. The most commonly used method is the

power of appointing directors and senior management. The governing body is also obliged to steer the performance of the director and management team. In theory, the governors should remove the director if the museum does not function well. In other cases, museums might be affected by the financial influence from the funding body and compelled to accept policies from the government, for example, a decrease in financial sponsorship.

2. Control is a mechanism to make sure that museums achieve their missions. It is generally the responsibility and obligation of the governing body to make decisions and policies and hand them down to the management team, and to make sure that the decisions and policies will be carried out well. To control means to monitor the performance of the organisation, so as to improve the services and satisfy its stakeholders.

3. Arrow II exemplifies that the governing body has to make decisions and policies to guide the museum, for the director and his/her management team to follow and to accomplish their mandates. These two main categories of governing body represent two different control mechanisms. The board governance leaves the museum at "arm's length" with a relative indirect control from the funding source, while the centralised governance gives governments more power in intervening in museum operations. These give the museum different degrees of autonomy in its daily operation.

4. Arrow VII illustrates good control mechanism, enabling the organisation to perform well for its long-term future. The governing body needs to watch over the organisation, normally with the assistance of the director and senior management. External control mechanisms, or at least advice on standards, have been introduced in recent decades, for example, the Accreditation Scheme in the USA and the Designation/ Accreditation Scheme in the UK (Heal 2008).
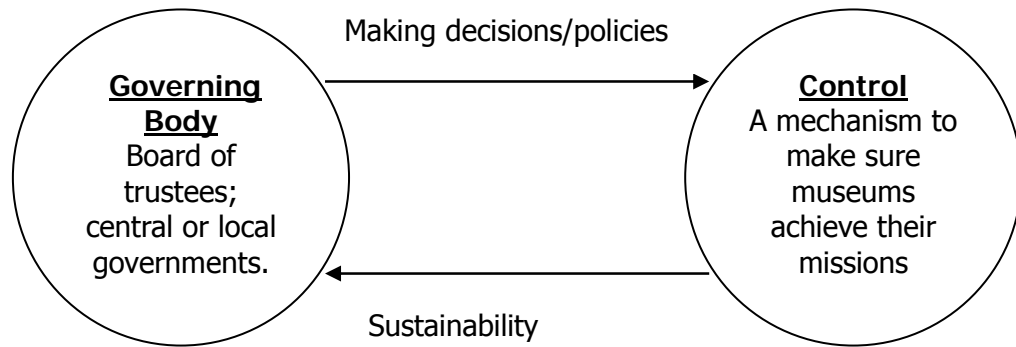
Control and directorship, Arrows III and VIII

1. Control means to give the authority to the director to operate the organisation. Its purpose is not to limit the power of the director and management team but to ensure the organisation is working to achieve its aims. The governing body controls the museum by showing its agreement or disapproval of the performance of the director. The power of control is in the hands of the governing bodies, either a board of trustees or the government. The trusteeships of a museum board, even though they are appointed without any salary, are respected positions and therefore attract many people willing to devote their time and efforts. The centralised governing body in some countries such as France and Taiwan, normally consisting of civil servants, formulates policies as part of their job duties. In both systems, they have to communicate with the director efficiently and to monitor the execution of its decisions.

2. The director is the leader of the management team in the museum. He/ she is not supposed to hold the control power over the museum, but is the key person to execute the policies and decisions made by the governing bodies. The assumption, based on corporate governance, is that he/she does not have direct ownership of the organisation, so he/she might be willing to take more risky steps in the management. It is important, therefore, to have a governing body to scrutinise the performance of the director and his team and to make sure that the museum is running for the public's good. Directorship in a modern meaning puts greater emphasis on leadership than the traditional scholarship.

3. Arrow III points up the control mechanism from the governing body to the directorship, through handing down policies as well as monitoring the museum performance. Policies made by governing bodies should be followed by director and the management team. Performance also needs to be steered by governing bodies to ensure all are working in the correct direction. However, the power balance between the governing body and the director can cause tension. Resignations of museum directors or board chairmen are indicative of this tension.

4. Arrow VIII illustrates the museum director responding to the control mechanism by providing information for the monitoring of performance. It is important for the gap between managers and decision makers to be bridged. Nowadays, through technology such as internet, the public also has more opportunities to access information on the governance process. For example, anyone can access information on the meetings and decisions of the governing body through the internet and can request hard copies from museums under the law of Freedom of Information in the UK since 1st of January 2005. They can also provide their opinion to the governing body and director for certain issues.
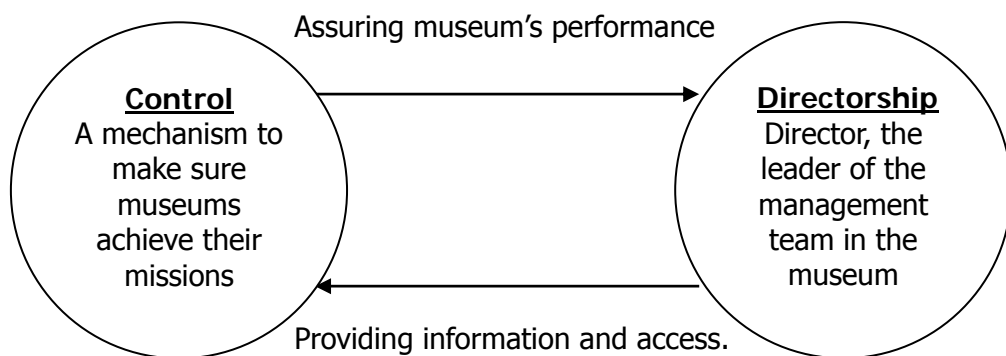
Directorship and benefit, Arrows IV and IX

1. The director of the museum, as the leader, is directly responsible for the museum's performance. The director leads his/her management team to execute all policies made by the governing body. He/she has to report to the governing body on the museum's performance in relation to its goals

or mission. He/she is the chief executive officer in the museum and is driven by the motivation of self-achievement as much as monetary reward.

2. The benefit is the mechanism of being beneficiaries of the museum and its service. Because the museum is a non-profit organisation with dispersed collective ownership, it is difficult to identify its beneficiaries. Unlike private companies that have their shareholders who profit annually from the distribution of benefit, museums aim to satisfy their stakeholders by accomplishing their missions and providing their services to meet the needs of the public.

3. Arrow IV explains that the job of the director is to maximise the benefit of the museum and its services to all "owners". This requires the achievement of the museum's goals and missions through provision of high-quality services. In recent years, the measurement of success for a museum has mostly been judged on the basis of its visitor numbers and income generation. However, it is sometimes argued that the quality of services is also important. After all, the museum as a cultural institution with non-profit charitable status should focus on the aims of enriching the quality of people's life and providing better service to a wider public.

4. Arrow IX indicates that the director is part of the pool of stakeholders and should benefit from services provided. By this understanding there is a dual role for directors: employees and beneficiaries. The director should be able to enjoy the success of the museum and this enjoyment will enhance his/her motivation to improve and refine the museum performance in the future. The benefit for the museum director is that he/she gains a reputation as well as rewards from the public.

Maximising museum's achievements

Directorship
Director, the leader of the management team in the museum

Beneficiaries
People who benefit from the good performance of museums

Benefiting all stakeholders
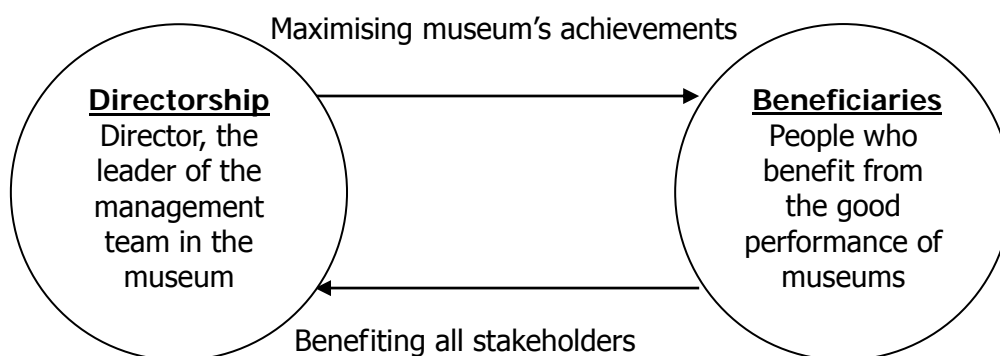
Benefit and ownership, Arrows V and X

1. Beneficiaries of a museum include different groups of people who benefit from the good performance of the museum led by the director and management team and governed by the governing body. The museum services or benefits encompass exhibitions, educational programmes, outreach and community programmes, urban regeneration, shaping national and local identity, to name but a few. In museums, the question of who exactly benefits from the good services provided by museums is interesting. Because museums are mainly supported by the good will of the society, either from the government or from private donors, their ownership is widely dispersed. Anyone can claim they have part of the ownership of the museum but no one can really have or own it. Based on the assumption that a museum belongs to the general public, the benefit is also shared by the public at large.

2. If the director and his/her team do a good job, the museum will benefit the various stakeholders, all mentioned in the previous paragraphs, including taxpayers, employees, donors, volunteers, governments, and even trustees and the director himself/herself. Also important is the fact that these beneficiaries tend to inject more resources into the museum once they are satisfied with museum services.

3. Arrow V draws attention to the interaction between benefit and ownership.   The basic assumption is that people who benefit from museum services are those who are part of the museum's collective ownership.   Therefore, it seems that all stakeholders play a dual role in the relationship: a member of the public pays tax so he/she has "ownership" and he/she benefits from the services because he/she is the consumer. As previously mentioned, beneficiaries might be more willing to put resources into the museum and expanding involvement if they enjoy the services provided.   These resources include financial support, personnel assistance, objects and specimen donation, time and energy provided voluntarily.   But the ownership is so sparse that it needs an

agency to control it, which is why the governing body is necessary.

4. Arrow X points to how ownership affects the beneficiaries. When ownership is expanding, the museum will be able to provide more services to its audience and therefore to create more benefit in the future. The expansion of ownership derives from reaching out to society to encourage more visitors, for instance by providing better services to school pupils. Increasing the participation from society enables the museum to meet the burgeoning demands from the public. Ideally, more services should be provided to stakeholders, for example, various exhibitions, diverse educational programmes, community participation and involvement and regional regeneration.

Inputting more resources

Beneficiaries
People who
benefit from
the good
performance of
museums

Ownership
Taxpayers,
donors,
government,
visitors,
employees

Providing more services
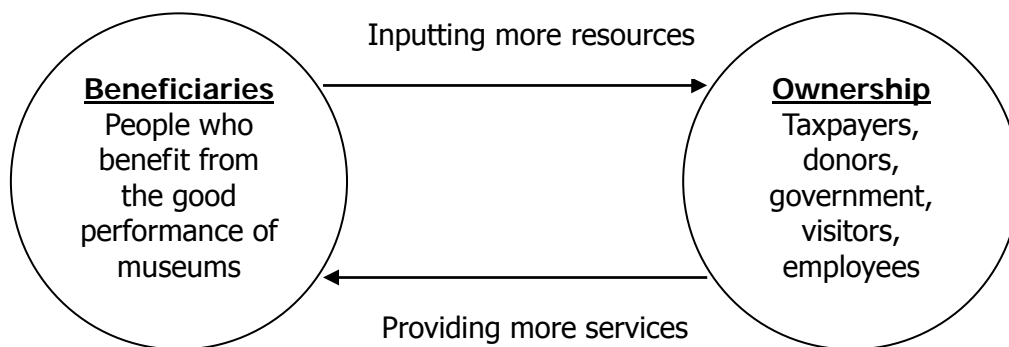
Creation of a Suitable Model

A further discussion

Can a model be created to illustrate this interaction? Through a discussion of the five influential elements and their interactions above, it is important to understand and to create a possible model for an explanation of museum governance systems. A further discussion of the ownership and responsibility of the museum presents a hierarchy of several layers in explaining their relationships, as shown below.

Concentric circles can be used to explain the different layers in museum governance, from the museum/collection in the centre to the public in the outer circle.

1. In the core centre is the collection, which is still the foundation of museums in most countries. Even while education and leisure functions have played more and more important roles in modern society, collecting and preserving artifacts and specimens are still being emphasised by most museums.

2. The governing body, which represents the public, is the theoretical owner of the museum. It is accountable to the public for decision-making as well as monitoring museum performance. This is placed in the second circle, representing the general public and stakeholders and taking responsibility for control and supervision of the museum.

3. Outside the governing body is the museum management team, which is led by the museum director, who executes the decisions made by the governing body. Only when the management team performs well, can the museum improve its reputation and be in a position to attract more resources for the future.   It is also the bridge between the governing body and the wider public.

4. The outer circle is the public, who access the collections via services provided by the museum such as exhibitions and education. They are the beneficiaries but at the same time have the collective ownership of the museum. In order to utilise the services, they need a well managed team to operate the museum, they need a good governing body to make proper policies and decision, and they will have a good and well-managed collection by a combination of the two mentioned above.

Figure 5.2 aims to illustrate the relationship between the museum/collections and the public. In this figure, one end is the museum and its collections, while on the outside is the public. It is obvious that governance theories are dealing with the process in between, principally through the five factors that are most

influential in making these interactions work. Good governance will enable the museum to have a sustainable future and be accountable to the public. Although some might argue that the public is disconnected from the collections, this research still considers that both the management team and governing body are agencies to bridge the public and collections. However, this is still a simplified concept, without the five factors in between, the interaction will be impossible.

Figure 5.2 The Hierarchy of Ownership and Responsibility
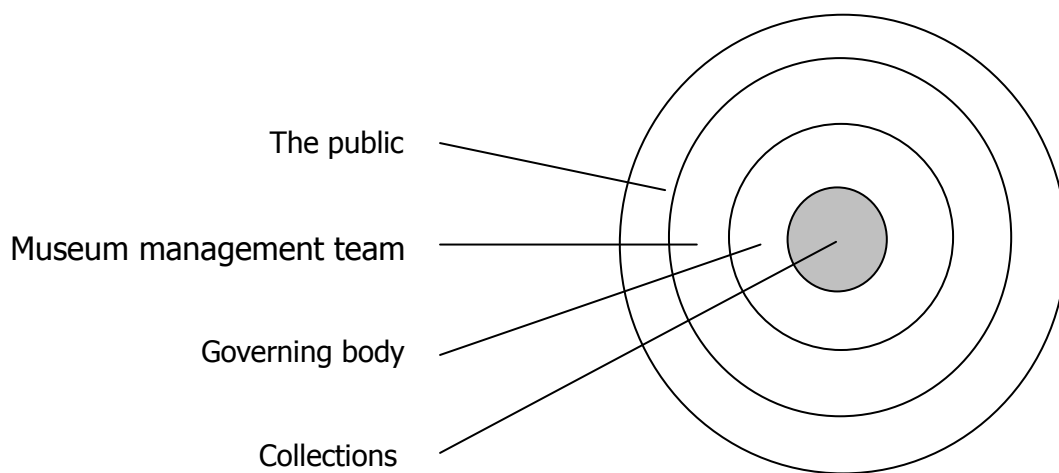
Finding a suitable model of museum governance

This section examines how the five factors interact with each other in the context of different theoretical models of governance.

1. Simplified Governance Model. In the simplest assumption, when there are only two parties, the collections and the public, it is simple to describe the process. The public as whole owns the collection and benefits from services provided by the museum and collections. The control and use of the museum and its collection is not complicated. The

decision-making process is easy, as the public is a singular party and its decisions could be executed by using the museum and collection. This is totally theoretical as in reality the public is composed of a wide variety of constituents. The public is not able to manage or to monitor the performance of the museum and its collections without museum professionals. There is therefore a need to find an agent to undertake the management and also the control in order to make the system work. See Figure 5.3 as a summary.

Figure 5.3 Simplified Model of Museum Governance
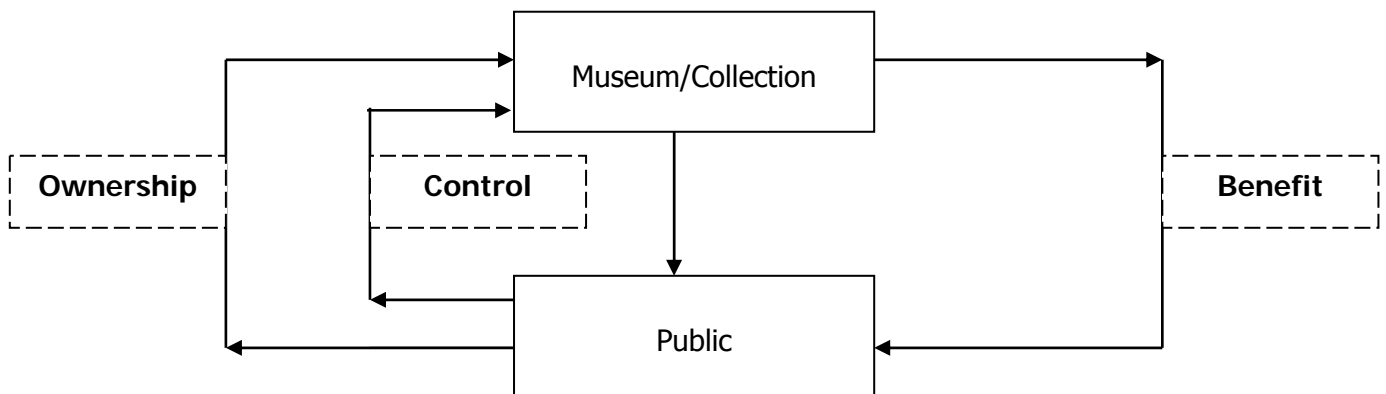
2. Principal-agent Model of museum governance. Because the public needs an agency to help manage the museum and its own collections, a management is normally set up for this purpose. The management team usually consists of a director and his/her staff. It varies from more than a thousand employees to a handful of people, depending on the size and scale of the organisation. Following the Simplified Model, the public owns and benefits from the museum and collections. This is based on the agency theory in corporate governance. However, the agency might not put all its efforts to the benefit of the public and focus instead on its own interest because it is not really an owner of the museum. The museum and its collection are now in the hands of the management team. Although the latter is responsible to the public, the public seems

to have no control over the team. And the public, as mentioned previously, are too dispersed to have the power of steering the performance of the management team. The result could be that the museum is in a risky situation without appropriate monitoring. This would be called agency failure. See Figure 5.4 as a summary.

Figure 5.4 Principal-agent Model of Museum Governance
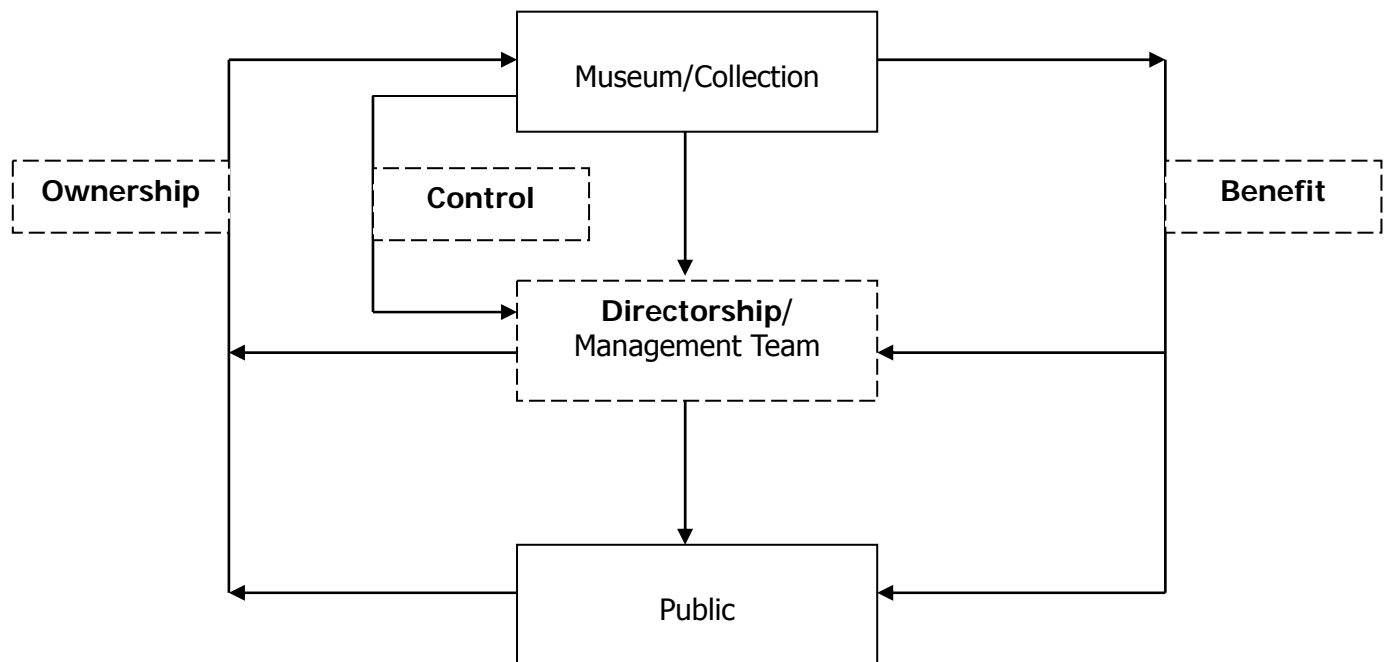
3. Interactive Model of museum governance. In order to secure the ownership and the rights of the public, most museums in the present day have established their own governing bodies as agents. They are either boards of trustees or directly related to the government. The museum and collections are entrusted to the governing body so that it represents the public to make decisions and policies. The governing body is also responsible for monitoring the performance of the management and ensuring that the team delivers museum services to the public in an efficient and effective way. This is the control mechanism, which plays an important part in the governance process. On the other hand, the museum director and his team have to execute the policies and decisions

made by the governing body and at the same time report to the governing body as it represents the public. The director and his/her team need to consider the best way to satisfy their customers in order to achieve their missions. In this governance model, the governing body and directorship are two intermediates aiming to build a harmonious flow between the museum collection and the public. If each factor works well along with others, then the museum and collections will benefit all others, such as the governing body, the directorship and the public. Meanwhile, all of them contribute to the ownership of the museum and collections. If the museum performs better, they will be more likely to put more resources into future plans. See Figure 5.5 as a summary.

Figure 5.5 Interactive Model of Museum Governance
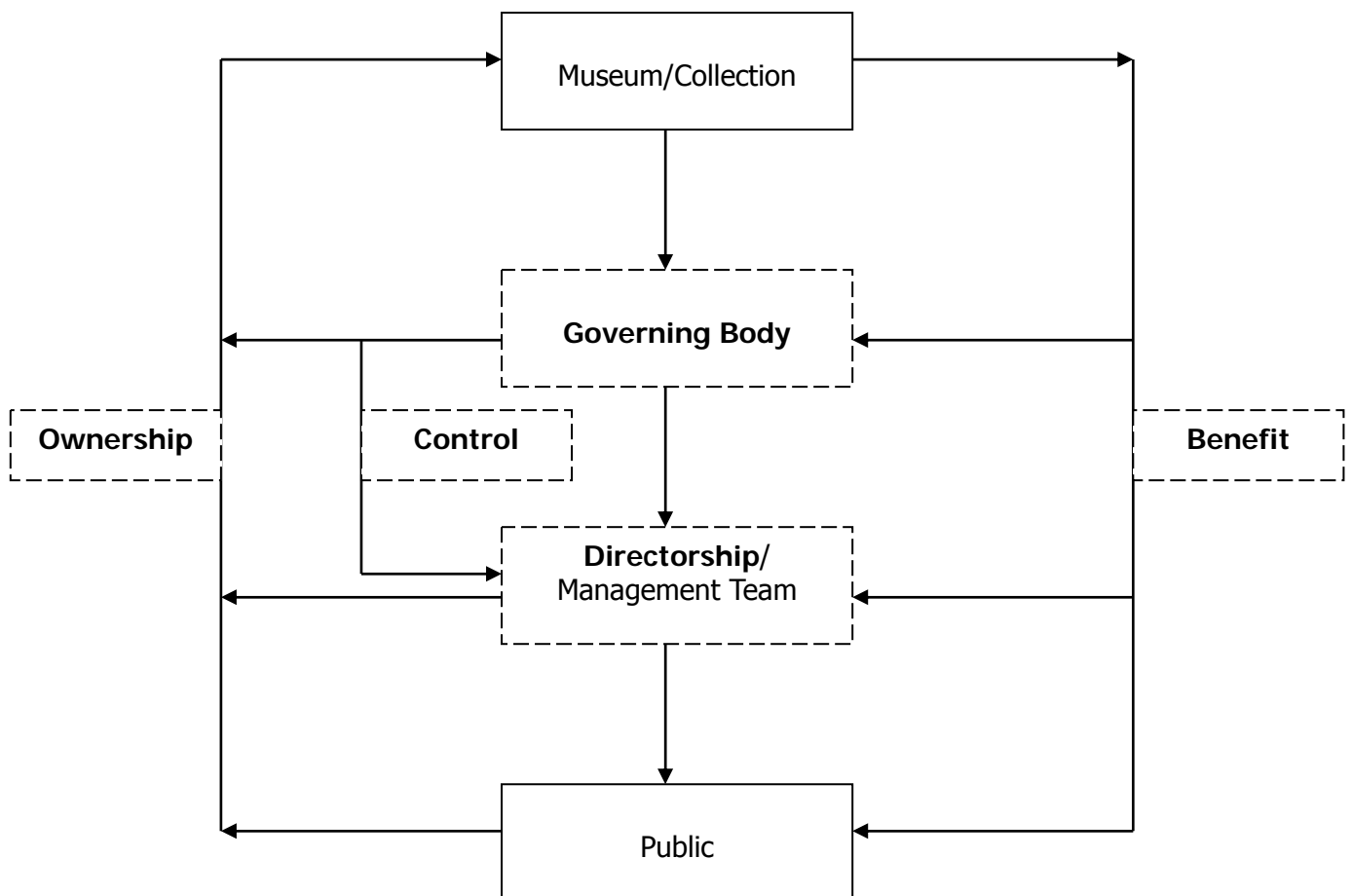
The potential problems and opportunities

What are the potential problems and opportunities? The review of the environment of national museums both in the UK and Taiwan in Chapter Four has provided some insight into their governance systems. Identification of the five most influential factors as well as their interaction demonstrates the model of how governance is executed in the museums. Into the new millennium, what kinds of problems and opportunities will these national museums potentially face? These are questions for further investigation and they help to collect data for the analysis of this research.

1. Potential problems: National museums have confronted some problems for the last two decades. Some of them are also going to be the challenges of the future.

    (1) The reduction of support from the central government. This is a serious problem in both countries as it puts more financial pressure on the shoulders of museums. Governments in both countries are moving towards the US museums model and asking national museums to support themselves financially to a greater degree. As a result, not only the museum director and his team but also the governing body face the problem of finding sponsors, generating income and cutting expenditure. The governing body may have to learn more from the US museum experience. It is foreseeable that trustees and civil servants will be responsible for attracting more funding from the private sector in the near future. Donations from the public, either large sums from wealthy donors or an accumulation of sums gathered from the general public, will be sought. The director and his/her team have to deliver the services more efficiently and effectively to benefit all walks of life in society. In short, governments are putting the fate of national museums in the hands of collective owners and asking for support from them.

    (2) Competition for resources. Museums in both countries have reached the saturation stage, as mentioned in Chapter Three. National

museums, therefore, have been facing much more competition. The competition for resources is particularly important in this stage. Resources include sponsorship, the attention and consumption from visitors, the devotion of the time and energy from volunteers, support from the central government, and even the donation of collections from private collectors. National museums, even though they have high standards and expertise, even though they are highly esteemed and reputed, are still struggling to gain more resources. When more and more museums are founded, they need to change their concept and operation to become more competitive. In brief, the governing body and the director in the new century have new challenges of attracting more resources and attention from the public.

(3) Power balance. Another recent problem in the governance of national museums is the balance of power between the director and the governing body. The director is responsible for the execution of policies and management of the museum, while the governing body has to steer the management performance and to agree policies. However, if the two parties have arguments, which party should be dominant? Several cases showed that different museums dealt with this power issue in a different way. In some cases, a museum director has resigned; in other cases, a chairman of the board has left. This situation may also be influenced by the political climate change, for example, in Taiwan the director of a national museum might be replaced when the government changes. It is therefore important to understand the interaction and to set up a mechanism for finding the right balance of power between the governing body and the director.

(4) Openness and accountability. The governance system in museums has been influenced by the corporate governance experience, particularly in providing information for the public. Openness and accountability are among the most important criteria. National museums, because of their accountability to the public, have started

to provide access to more information for the public. Nowadays many of them have free information on their websites or through request by mail and emails. Anyone can request annual reports and annual reviews if they are interested in the governance of the organisation. However, some national museums are still operating in a traditional system and cannot provide such information. This could result in the loss of public confidence towards these museums and consequently affect public support for them in the future.

2. Potential opportunities: National museums both in the UK and Taiwan have also retained several opportunities in their environments. Many play stronger and more important roles in their countries and will continue to contribute potentially in the next decades.

   (1) Good Reputation: Almost all national museums, both in the UK and Taiwan, have a highly respected reputation. Their reputation might come from their excellent collections, outstanding research and expertise, or high quality of services they provide. Good reputation attracts public attention. In governance, it not only contributes to the public being more willing to sit on the boards but it also helps attract resources such as sponsorship, partnership and donation. People also prefer to visit a museum with high profile and to spend their time and money during their visits. It is a strong incentive to attract good staff as well. For example, the British Museum in London and the National Palace Museum in Taipei should have the best opportunities to attract more resources than any other museums in their countries. Meanwhile, private companies and individuals also have more confidence in supporting and co-operating with these highest profile museums.

   (2) Increasing demand for leisure activities: The increasing demands for leisure activities in both countries provide another opportunity for national museums. Also, the market is expanding from a national to an international audience. Almost all national museums in the last

decade have adopted new ideas in their operation to satisfy this demand, from renewing their permanent exhibitions, creating more educational programmes, to providing more catering and shops. Some even have museum shops outside their museum locations, for example, in airports and department stores. The advantage of this in the governance is that when visitors feel satisfied, they tend to give more support to them, such as donations, becoming members, being volunteers, or maybe participating on the boards. It is also important for any national museum to have more visitors as a means of demonstrating good performance. The governments in both countries always care about statistics on visitor numbers, as a measure of their effectiveness and efficiency. Success in attracting visitors has also helped create more income generation for national museums, which is also another criterion for the government to judge their performance.

<u>**Summary**</u>

After reviewing both governance theories and practices, this research has investigated and identified the five most influential factors. Through an examination of these five factors and the interactions between them, a new preliminary model of museum governance has been proposed to demonstrate the real situation in national museums in both countries. This model is significant in its pioneering concept and ambition to explain the decision-making process in the museum. It is also important because it will provide the foundation for further fieldwork, to test the reality and find out if this model could sufficiently fit into and elucidate the governance in national museums.

The five 'most influential factors' are ownership, governing body, directorship, control and benefit. Each of them plays an important role in the governance process of national museums.

These five influential factors interact with each other all the time. Figure 5.2

shows the hierarchy of ownership and responsibility in the museum governance. It aims to explain the bridging function of the governing body and the director and his/her team between museum collections and the public. As a consequence, the museum and collections are in the care of the agents, which include the governing body and the director and his/her team; while the public is represented in the governing body and might participate in the management team. Three models were then illustrated to provide an explanation for their interaction in museum governance: the Simplified, the Principal-agent and the Interactive model. The first, Simplified Model, describes the relationship between the museum and collections and the public without any intermediates. It is basically ideal to help understand the process, but needs more refinement to match the real practice in museums. The second, Principal-agent Model, provides an explanation of the director and his/her management team as an agency to help the public running the museum. The drawback of this model is that it lacks a real control power being represented from the public. Therefore, the third, the Interactive Model, was created, with a governing body between the museum collections and the director and his/her management team. This is more realistic and represents the situation for most museums nowadays. In the new century, museum governance of national museums in the UK and Taiwan has faced some problems and opportunities. There are four potential problems for them: the reduction of support from the government, competition for resources, a struggle to find the power balance and a need for openness and accountability. Two potential strengths and opportunities have been found: one is their good reputation while the other is the increasing demand for leisure activities.

In brief, the Interactive Model of museum governance is created in the hope of assisting in developing the questionnaire for fieldwork, and to analyse the data that will be collected.

Chapter Six

Fieldwork: Methodological Design

Research Design

Research includes the important skills of gathering, processing and interpreting data through conducting and evaluating activities (McNabb 2002:3).   It is 'a diligent search, studious inquiry, investigation or experimentation aimed at the discovery of new facts and findings' (Adams et al. 2007: 19).   Any research must consider its strategic methods scientifically: how to define the subject, how to collect the most reliable data, in which way to deal with the data collected and analysed, and how to explain the result in a written form.   For the purpose of this project, the five-step approach of research design was adopted (see Figure 6.1).

Figure 6.1 Five-steps approach of this research

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┌─────────────────────────────┐
│ Defining research problems  │
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┌─────────────────────────────┐
│ Selecting specific methods  │
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│  Designing research plan    │
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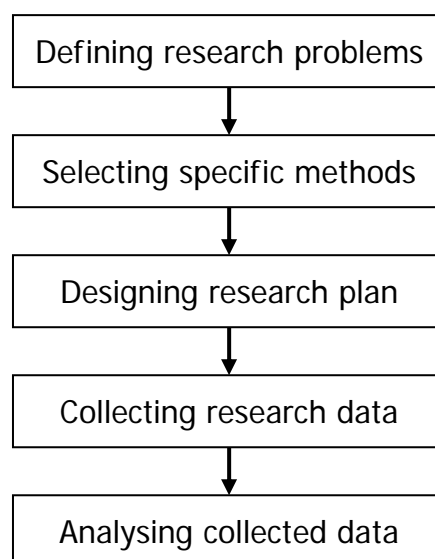
Defining Research Problems

After reviewing related literature in museum studies as well as management, this research has identified two problems and defined them as (1) the lack of knowledge on how governance is executed in museums, and (2) the unsatisfactory nature of patterns and codes of museum governance.

How governance is executed in museums is little known

Research into museum governance is still very rare, compared to other sub-fields of museum studies. Using a board of trustees as the form of governance is very common in British museums, both in the national and independent museums. However, there is little knowledge of how decisions are made and trustees become involved in the museum operation. The governance in the local authority museums, direct control by the local government, is also under-researched. The situation is totally different in Taiwan compared to museums in the UK. Museums, particularly national museums, are under much more direct influence from central government and are not as autonomous as in the UK. Because governance is still a new research interest for museum professionals, many people do not fully understand or think seriously about it. Many confuse it with museum management or administration, and do not understand how it is executed in practice. It is therefore important to demonstrate the process of museum governance and explain it in comprehensive detail.

The patterns and modes of museum governance are not satisfactory

Research into museum governance is somewhat new. In the first book of its kind, Marie Malaro in *Museum Governance: Mission, Ethics, Policy* did not provide

a full discussion of the definition of museum governance, nor did she create a pattern or model (Malaro 1994). No other modes or models of museum governance have been provided more representative than Gail Dexter Lord and Barry Lord's (Lord & Lord 1997: 14-18), although these modes are obviously overlapping and contradictory. In addition, research conducted by Mike Bieber shows that, in reality, it is not easy to find a governance pattern in museums as power varies in different circumstances (Bieber 2003). Following the research in Chapter Three, an essential question is raised: is it possible to discover a model or pattern for museum governance which will be more satisfactory? If the answer is positive, what would be the vision? This is the second question this research has defined.

Selecting Research Methods

After defining the research questions, the next process is to select suitable and specific methods. In order to collect data systematically, many methods have been created and exercised by researchers. In generally, research can be divided into two main categories: science and social science. In social science there are two major research methods, qualitative and quantitative methods, but sometimes a combination of the two is applied. These methods help researchers to investigate the research topic and to obtain data for further analysis. In social science, particularly in communication studies, researchers normally use survey, content analysis, experimental design, and case study as their approaches (Lo 1992: 19-43). There are two categories of sources for collecting data, either primary or secondary data. In order to collect primary data, one may decide to conduct exploratory, descriptive and experimental

research (Kotler & Kotler 1998: 156-162).   On the other hand, content analysis is usually used for secondary data research.   The decision is based on the research purpose.

<u>Qualitative or quantitative methods?</u>

The qualitative method, as its name implies, describes a set of nonstatistical inquiries and processes used to gather data about social phenomena (McNabb 2002: 267-269).   The most commonly used qualitative methods include natural observation, in-depth interviews and focus-group discussion (Barbour 2008: 15-20).   Quantitative methods, on the other hand, employ measurements and statistical tools as an assistance to seek a generalisation on certain topics.   For quantitative research, surveys by personal and telephone interviews as well as mailing questionnaires are more popular than others.   These methods are basically supplemental and can be combined together depending on their purposes and goals.   Some researchers might use a combined method of the two to gather data.

   The different purpose of these two methods is that the former collects information in-depth while the latter gathers data in a great number of samples. So the selective samples for the qualitative method are normally few, but each one involves the investment of more time.   Because the quantitative method collects a large number of samples, it has to delineate a standard process or questionnaire to acquire information.   It is therefore a positivist method, to test theories or existing models by deduction to reach a generalisation for a topic.   For example, it is more suitable to adopt a quantitative method to seek the employees' opinions on job satisfaction by questionnaire survey, while a

qualitative method would be better for conducting research for an understanding of leadership in the organisation through in-depth interviews.

Research method strategy

A major difference between qualitative and quantitative methods is that the former collect data by means of words, documents and objects, while the latter rely heavily on numeric evidence. Some researchers also argue that quantitative methods are more objective and scientific. The quality of research depends on a well-designed process and good-quality research could be produced by either method or by a combination of the two.

Objectives and defined questions are the two main factors in deciding which research strategy will be used. For example, research focusing on visitor behaviour might adopt a qualitative strategy in order to collect in-depth and detailed data. If the population of the research is high, it is common to use quantitative strategy to collect a great number of opinions for certain topics.

There are two reasons for choosing particular strategies for this investigation. First, it is more important to have a depth of understanding than to have a general knowledge in museum governance as this is still a pioneering field. Secondly, the total number of target museums, national museums in the UK and Taiwan, is comparatively small. Therefore, this research considers using a qualitative research method strategy or a combination of qualitative and quantitative strategies for the purpose of finding more in-depth results and having an inductive process. Because the total number of national museums is less than twenty in each country, the idea of using quantitative as a complementary strategy was abandoned because that information could be

collected from secondary data.

From this assessment a summary of the comparison between three research method strategies can be made (as Chart 6.1).

Chart 6.1 Comparison of Three Research Method Strategies

Method Items	Qualitative	Quantitative	Combination
Philosophy	Inductive	Deductive	Mixed
Data	Words, documents, objects	Numeric evidence	A combination of the two
Emphasis	Depth	Width	Mixed
Purpose	Generating theory	Testing theory	Mixed
Attribute	Subjective	Objective	Mixed
Approach	In-depth interviews, Focus-group discussion, Natural observation	Questionnaire survey (mail, telephone, personal interviews)	Content analysis
In Museum Studies	Exhibition evaluation, Organisational behaviour	Visitor studies, Marketing survey	Multi-purpose research

Research design: methods and questions

A qualitative method strategy can involve a variety of approaches such as in-depth interview, focus-group discussion, natural observation, etc:

(1) In-depth interview: This is widely used in qualitative research, particularly in case-study approaches.   The merit of the interview is that the researcher has the opportunity to interact with his/her target interviewees and to collect data in depth.   It relies on the ability of the researcher to interpret the words and behaviour recorded during these interviews.

(2) Focus-group discussion: Also abbreviated as FGD, this is an approach which invites a group of people to be involved in discussion.   In order to gather holistic data, it is important to select participants from different backgrounds.   Another element which needs attention is the way in which the researcher leads and interacts with the participants in the process of discussion in order to achieve balance.   Ideally, discussion should be recorded both in audio and in video.

(3) Natural observation: This is also called participant observation and is very often used in the fieldwork of ethnography (Frankfort-Nachmias & Nachmias 1996: 203-221).   Researchers are supposed to take part in the group and to observe behaviour and interaction between all the participants of the group in events.   Under such circumstances, researchers act as insiders and understand the knowledge and causes of a social phenomenon.

Because this research aims to conduct an objective study, the in-depth interview was finally chosen to be the most suitable approach.   In this approach, data from each case can be gathered through individual interviews to achieve depth of knowledge.   At the same time, more secondary data will be collected to complement the primary interview data.

However, when considering in-depth interviews, another key issue is how to design a set of suitable questions.   First of all, the time limit must be considered and this relates to the number of questions posed.   On the purpose of gathering in-depth data, an interview should not be less than thirty minutes, but in reality, is unlikely to last for more than two hours.   Therefore a suitable duration for the interview usually falls between forty-five and sixty minutes.   A set of questions

to be answered in this period is unlikely to exceed ten in number. The sequence and depth of questions needs to be examined, and it is essential to avoid any confusion in the questions. To this end, it was estimated that the duration of each interview should not be more than one hour, and a set of eleven questions should be designed, with the last one being open for any further comments.

There are eleven questions proposed for in-depth interviews in this research. They are the issues relevant to governance, primarily drawn from the literature review and situational analysis in previous chapters. Each question dealt with a different subject and served as a tool to understand the governance system in each case. Further explanation for the selection of individual questions follows.

1. Question One 'What makes your museum unique; can you name at least three characteristics?' was a warming-up question. It was designed not only to give both the interviewee and interviewer the time and space for the following interview, but also to provide an opportunity for the interviewee to provide a statement on the important characteristics of his/her organisation.

2. Question Two 'What are the most important influential factors in the governance of your museum?' was a straightforward one and was aimed to identify what were considered as significant factors of museum governance for each case. It also helped the interviewer to observe the attitude to governance exhibited by each interviewee.

3. Question Three 'Does your museum have a governing body composed of trustees?' is based on the understanding of different governance systems in the two countries as discussed in Chapter Four. A supplementary question was asked: 'If yes, how does it

work?', followed by four more points : 'How many trustees are there?',
'How are they appointed?', 'Are there any regulations for the
trustees?', 'How often do they meet and how do they make
decisions?'. It was assumed that all national museums in the UK have
their board of trustees, but this is not applicable in those in Taiwan.
Therefore, 'If not, why?' was asked in the Taiwanese cases. The
purpose was to identify the governing body of each case and to
identify their differences.

4. Question Four 'Where do the finances of the museum come from?'
   was then asked because funding has been regarded as an important
   factor in affecting decision-making process, both for the profit and
   non-profit sectors. It also helped to recognise the 'ownership' of an
   organisation in its basic sense.

5. Question Five: 'What is your relationship with government? To what
   extent does the government influence the operation of your
   museum?' This was based on the understanding that national
   museums in both countries were national public institutions and were
   influenced greatly by the central government, not only politically but
   also economically. The purpose was to find out how much the
   government affected and controlled national museums.

6. Question Six: 'What is your relationship with other organisations, e.g.
   support organisations, institutions, interest groups, charities, etc.?
   Are there any such organizations with which you have a particularly
   important relationship?' As governance has developed in the last
   decades, the stakeholder theory has become more important.

Therefore, relationships with other organisations would be helpful to identify the stakeholders in these museums and to signify how much they influenced the process of governance.

7. Question Seven: 'Is the public-private relationship important to your museum? How does the museum manage to build a public-private relationship?'. Learning from the experience of non-profit organisation governance, many governmental agencies have changed their traditional governance system and incorporated more and wider participation from society. Has this also had an impact on national museums?

8. Question Eight: 'In your opinion, what resources (from within or outside your museum) are most important to you? How are these resources utilised?'. This question was also generated from the theoretical review in Chapter Three. It was relevant to resource dependency theory, which advocated that any institution should be interdependent on and interactive with its resources. The result would help us to understand the interaction between national museums and their resources.

9. Question Nine 'There are several branch museums. Why does the museum have 'branch museums'? How does the network work? Are there any problems in managing the branch museums?' Branch museums seem to have been a popular issue for the last two decades. Questions about who made the decisions and how were branch museums incorporated into the system should be able to shed some light on how the decision-making process was executed

in national museums.

10. Question Ten: 'In this time of globalisation, do you think that governance can help your museum to promote its international position? If yes, why do you think so? If no, why?' This was a question to understand how national museums reacted to the challenge of globalisation, which might affect the sustainability of each organisation.

11. Question Eleven: 'Are there any additional points you would like to make on any of these subjects?'. The last question was an open-ended one, to give the interviewees an opportunity to add to any of the comments they had already made or to introduce an opinion or statement they would like to express but had not had the chance. It was also an opportunity for them to summarise their opinions.

Pilot study

Pilot study, also called pilot-testing, is the process of pretesting within research design in order to understand feedback and to have an opportunity to find any problems in the data-collecting process (McNabb 2002: 72-73).

A pilot case was considered appropriate for this research because the subject is rarely investigated, so reliable research models were difficult to find. The purpose of pilot study is to pretest the designed questions, to observe responses from interviewees, and to prevent errors and bias in the data-collecting process. For example, there might be misunderstanding of the questions, vocabularies, or sentences; interviewees might be unable to recognise the issues raised in the

interview.   If such confusion happens when interviewees answer the questions, then questions need to be reconsidered and redesigned for better and easier comprehension.

Based on the issues mentioned above, one of the potential interviewees in each country was chosen to test the effectiveness and efficiency of the designed questions and the process.   After the pilot study, any further adjustment could then be made to the questions.

Selecting Cases

It is difficult to collect all the data ideally needed from potential units because of the limit of time and expense (Frankfort-Nachmias and Nachmias 1996: 177-202). Sampling is commonly used in quantitative research, while case study is one of the most popular in qualitative research (McNabb 2002: 114-117).   The process of sampling and case selecting involves choosing potential units from the scope area (or sometimes called population) of research.   The purpose of a reasonable selection is to provide a representative result.

Defining unit of analysis (or population)

There are eighteen national museum organisations in the UK and fifteen in Taiwan, and these are the potential units of this research.   The number of these national museums is thirty-three in total.   Their establishment dates from the mid-eighteenth century to the present date, and one of them in Taiwan is still under planning and construction in 2008.   They are located mainly in the capital cities, but also spread to other regions in their later periods of development.

Their collections cover a very wide range, including archaeology, fine art, military, science and technology and natural history. The governance system in these museums differs because of their historical development and governmental structure. Therefore, this research aims to make a comparison of the systems in the two countries, and to find out how they work in context.

Selecting cases

Following the definition of potential units of this research, a process of selecting cases was applied. Two main questions emerge when considering which cases should be chosen. The first question is how many cases are sufficient for a further analysis, while the second one is which cases deserve more attention? This study therefore selects three cases from each country according to the representativeness of their governance systems, geographic distribution, and historical development.

(1) The representativeness of the governance system: The governance system of national museums in the UK has had a long tradition of applying boards of trustees. However, some national museums did not have their own boards of trustees until quite recently. For instance, National Museums Scotland was directly controlled by the central government before 1985 and National Museums Liverpool used to be under local authority governance. In order to have a holistic perspective, three cases were chosen in the UK (see Chart 6.2).

Chart 6.2 Governance Systems of National Museums in the UK

Name of Museum	Governance System
Royal Armouries	Was of royal collection, now Board of Trustees
British Museum	**Board of Trustees, since 1753**
National Museums Scotland	**Board of Trustees, since 1985**
National Gallery	Board of Trustees
National Galleries of Scotland	Board of Trustees
Victoria & Albert Museum	Board of Trustees, since the 1980s
National Portrait Gallery	Board of Trustees
National Museum of Science and Industry	Board of Trustees, since the 1980s
Natural History Museum	Board of Trustees
Tate	Board of Trustees
Wallace Collection	Board of Trustees
National Museum Wales	Board of Trustees
Imperial War Museum	Board of Trustees
National Maritime Museum	Board of Trustees
National Army Museum	Board of Trustees
National Museums Northern Ireland	Board of Trustees
Royal Air Force Museum	Board of Trustees
National Museums Liverpool	**Board of Trustees, since the 1980s**

National museums in Taiwan, on the other hand, were typically governed by central government. It was not until the 1990s that the system was changed. Some museums have contracted out part of their services to private companies, the so called BOT model, while some others are considering an 'independent administrative agency' system. The three cases in Taiwan have been chosen because of the distinguishing characteristics of their governance (see Chart 6.3).

Chart 6.3 Governance Systems of National Museums in Taiwan

Name of Museum	Governance System
National Taiwan Museum	Governed by the central government
National Palace Museum	**Was governed by board of trustees, now by the central government**
National Museum of History	Governed by the central government
National Taiwan Art Education Centre	Governed by the central government
National Taiwan Science Education Centre	Was governed by the central government, now adopted BOT model
National Dr. Sun Yat-sen Memorial Hall	Governed by the central government
National Chiang Kai-shek Memorial Hall	Governed by the central government
National Museum of Natural Science	**Governed by the central government**
National Taiwan Museum of Fine Art	Governed by the central government
National Science and Industry Museum	Governed by the central government
National Museum of Marine Biology and Aquarium	**Governed by the central government, the first to adopt BOT model**
National Museum of Prehistory	Governed by the central government
National Museum of Taiwan Literature	Governed by the central government
National Museum of Taiwan History	Governed by the central government
National Museum of Marine Science and Technology -Provisional Office	Will be governed by the central government

(2) Geographic distribution: Generally speaking, national museums tend to be located in the capital cities.   However, under the influence of political and economic devolution, there has been a cultural devolution in both the UK and Taiwan, with national museums gradually spreading all over both countries.   In the UK, National Museums Liverpool represents the one in England outside London and there are also others in Scotland and Wales as well as Northern Ireland.   Some of them have also established branch museums or outstations in their home cities or other areas (see Chart 6.4).

Chart 6.4 Location of National Museums in the UK

Name of Museum	Location	Branches
Royal Armouries	London	Leeds, Fort Nelson, Kentucky
British Museum	**London**	**-**
National Museums Scotland	**Edinburgh**	**Edinburgh, East Kilbride, East Fortune**
National Gallery	London	-
National Galleries of Scotland	Edinburgh	Edinburgh
Victoria & Albert Museum	London	London
National Portrait Gallery	London	-
National Museum of Science and Industry	London	York, Bradford, Swindon
Natural History Museum	London	Tring
Tate	London	Liverpool, St Ives, London
Wallace Collection	London	-
National Museum Wales	Cardiff	Cardiff, Gwynedd , Dre-fach, Felindre ,Newport, Blaenafon,
Imperial War Museum	London	Manchester, Duxford, London
National Maritime Museum	London	London, Falmouth
National Army Museum	London	Sandhurst
National Museums Northern Ireland	Belfast	Ulster
Royal Air Force Museum	London	Cosford
National Museums Liverpool	**Liverpool**	**Liverpool**

A similar situation exists in Taiwan. National museums are centered mainly in the capital, Taipei, but are gradually spreading, not only to big cities but also to rural areas depending on circumstances. Under the pressure of localisation and regional demands, national museums are planned and located outside Taipei and play an important role in the people's cultural life (see Chart 6.5). The National Museum of Marine Biology and Aquarium has witnessed great success as a tourism destination, although it is in a rural region. The National Museum of Natural Science has helped urban development in the city of Taichung.

Chart 6.5 Location of National Museums in Taiwan

Name of Museum	Location	Branch
National Taiwan Museum	Taipei	-
National Palace Museum	**Taipei**	**Chiayi**
National Museum of History	Taipei	-
National Taiwan Art Education Centre	Taipei	-
National Taiwan Science Education Centre	Taipei	-
National Dr. Sun Yat-sen Memorial Hall	Taipei	-
National Chiang Kai-shek Memorial Hall	Taipei	-
National Museum of Natural Science	**Taichung**	**Nan-tou, Wufong**
National Taiwan Museum of Fine Art	Taichung	-
National Science and Industry Museum	Kaohsiung	-
National Museum of Marine Biology and Aquarium	**Pingtung**	**-**
National Museum of Prehistory	Taitung	-
National Museum of Taiwan Literature	Tainan	-
National Museum of Taiwan History	Tainan	-
National Museum of Marine Science and Technology -Provisional Office	Keelung	-

(3) Historical development: Historically, national museums represent the ideology of the nation.   In the UK the establishment of the first national museum was based on the goodwill of benefactors and support from society.   It has a long tradition of donations from society and for the purpose of public education, as well as for preserving history.   For example, the British Museum is based on the purchase of Sir Hans Sloane's collection and Tate was founded from a donation by Henry Tate.   Several nineteenth-century national museums were developed largely under the influence of the Great Exhibition, and for the purpose of public education.

Chart 6.6 Founding Year of National Museums in the UK

Name of Museum	Founding Year
Royal Armouries	1680
British Museum	**1753**
National Museums Scotland	**1780, 1854**
National Gallery	1824
National Galleries of Scotland	1850
Victoria & Albert Museum	1852
National Portrait Gallery	1856
National Museum of Science and Industry	1857
Natural History Museum	1881
Tate	1897
Wallace Collection	1897
National Museum Wales	1907
Imperial War Museum	1917
National Maritime Museum	1934
National Army Museum	1960
National Museums Northern Ireland	1961
Royal Air Force Museum	1963
National Museums Liverpool	**1986**

The year in which a national museum was founded is symbolically important. This research chooses three cases, one each from the eighteenth, nineteenth and twentieth centuries (see Chart 6.6).

In Taiwan, the development of national museums has experienced different periods of growth. They have been established mainly for the purposes of public education and research, either for the arts or for science, in the 1950s. Early examples before 1970 were developed on the basis of research and public education. The only exception is the National Palace Museum which moved all its collections from Mainland China. The second period is in the 1980s when there was a museum

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boom in Taiwan led by the completion of the National Museum of Natural Science. Its success promoted the awareness and acceptance of museums as important public educational institutions. The last two decades have witnessed a rapid growth of museums in Taiwan, both public and private. The number has doubled and the quality has improved in this period. An interesting example is the National Museum of Marine Biology and Aquarium established in the last decade because it has successfully combined public education with leisure activities, as well as tourism. Museums in each of the periods will be selected as cases for their representativeness in the development of museums in Taiwan (see Chart 6.7).

Chart 6.7 Founding Year of National Museums in Taiwan

Name of Museum	Founding Year
National Taiwan Museum	1908
National Palace Museum	**1925, 1965**
National Museum of History	1955
National Taiwan Art Education Centre	1956
National Taiwan Science Education Centre	1956
National Dr. Sun Yat-sen Memorial Hall	1972
National Chiang Kai-shek Memorial Hall	1980
National Museum of Natural Science	**1986**
National Taiwan Museum of Fine Art	1988
National Science and Industry Museum	1997
National Museum of Marine Biology and Aquarium	**2000**
National Museum of Prehistory	2002
National Museum of Taiwan Literature	2003
National Museum of Taiwan History	2007
National Museum of Marine Science and Technology -Provisional Office	2009 (estimated)

At the beginning of this research, another factor was considered as one of the criteria but was later eliminated. This was the type of museum collection, for example, art, science, history and technology museums. The main consideration in eliminating this factor is that museum governance has little to do with the type of collections; instead, it was decided that the governance system, geographical distribution and historical development all play more significant roles in reflecting the governance systems in national museums.

Collecting the data: in-depth interviews

After defining the unit of analysis and selecting the cases, the next step was to collect data which will be suitable and appropriate for this research. As mentioned before, the in-depth interview was chosen as the main approach because it can provide in-depth data. However, due to the limitation of time and budget, the analysis of published or other documentary data was also considered as a complementary approach.

Individual interview is in the form of face-to-face conversation between a researcher and a respondent, on the basis of a list of questions, in order to gather answers on focused issues (McNabb 2002: 294). It usually involves lengthy questioning of respondents to discover the information underlying the surface of certain issues (Kotler and Kotler 1998: 158). The advantages of this approach include: flexibility in the arrangement of time and location, the spontaneous interaction between the researcher and respondents, multiple forms of data such as words and behaviour and the first-hand data for further analysis.

Selecting appropriate interviewees is the next task. Those prospective

interviewees are members of staff who are usually most involved in the governance of national museums. This research targeted directors, deputy directors and heads of corporate policy and performance in those organisations, as well as civil servants in related government agencies. Because each museum has a different organisational structure and system, choosing the optimum interviewees depends on their position and responsibility relevant to the governance process. This research intended to conduct in-depth interviews with staff in the highest hierarchy of decision-making. As a Result, the researcher approached the directorate offices of certain national museums in the UK and Taiwan to make appointments. The consequence was that two directors and one deputy director in both the UK and Taiwanese cases agreed to accept appointments. Some deputy directors were selected because they had worked for the organization for a much longer period and had been responsible for governance issues.

However, for practical reasons three changes had to be made before the realisation of in-depth interviews, covering both countries: in Case A, the director redirected the researcher to the Head of the Corporate Policy and Performance; in Case E, the Director was leaving the post, so the interviewee was changed to the Acting Director, who had been the deputy director for many years; in Case F an additional interviewee was added to provide a more complete coverage (see Chart 6.8 below as a summary).

Chart 6.8 List of interviewees of this research

Case	Case A	Case B	Case C	Case D	Case E	Case F
Original prospective interviewee	Director	Director	Deputy Director	Deputy Director	Director	Director
Final interviewee	Head of Corporate Policy and Performance	Director	Deputy Director	Deputy Director	Acting Director	Director & Manager of contracted company

For the planning of the fieldwork in two countries separated by a vast distance, interviews were divided into two separate time periods. The first period was to focus on the cases in the UK, while the second was to focus on the cases in Taiwan after the completion of data-collecting in the UK. Each potential respondent had to be contacted by telephone to arrange an interview schedule time and location, at least one month in advance. After each individual interview was confirmed, a list of questions had to be sent to respondents by email. One week before the interview, the researcher would contact the respondent again to ensure the interview would be on schedule.

Process of Data Collecting

The process of data collection would take eighteen months because of the research scope. The two materials being collected include both the primary and the secondary data. The former was by conducting interviews in person, while

the latter was through a search of relevant publications in museums and libraries.

1. Primary data:

   The primary data is the first-hand information collected by the researcher. After completing six interviews, there were seven digital recordings of each interview.   Transcripts were made word by word as records and for analysis.   Because of research ethics, the names of interviewees will be anonymised.   Further quotation will be confirmed before they appear in the content.   Feedback was also gained from interviewees.

2. Secondary data:

   Secondary data is the information from sources other than first-hand.   It includes published reports, books, journals, internal newsletters, etc. The secondary data was for supplementing the primary data for this study.

During the process of conducting fieldwork, some unexpected events caused some difficulties, for example, the natural disaster occasioned by a typhoon and the job change of an interviewee.   It delayed the time for collecting data from original twelve months to eighteen months.   In the end, seven interviews were completed and data was collected.   Further analysis and explanation will be described in more detail in the next chapter.

Chapter Seven

Background Analysis of Cases

An Overview

This research focuses on issues of museum governance and aims to understand the systems of national museums both in the UK and Taiwan. Through a review of the background of national museums in Chapter Two, an overview has been established that the number of organisations of national museums are eighteen in the UK and fifteen in Taiwan. They are distributed throughout different regions in both countries, even though it is clear that their locations are mainly in the capital cities. There are differences between the British and Taiwanese national museums in their traditions and governance systems. This research selects three national museums in each country for collection of more detailed data (details provided in Chapter Six).

This chapter aims to provide a brief description of the background of each case before going into the data depiction and analysis in Chapter Eight. Each case will be divided into three parts: a brief history, organisational structure and importance. It is considered by the author as an important process to know how these national museums have been formed, how their organisational structure has changed and how important they are in influencing other museums. It is a fundamental step to draw a clear picture of each case so as to position them on the map of the museum sector. A summary of all cases is provided at the end of this chapter to illustrate their characteristics and to supply a basic knowledge for further analysis in the next two chapters.

Three Cases in the UK

A brief description of each organisation is provided below, focusing on their history, organisation structure and importance in the museum sector.

National Museums Scotland (NMS)

1. National Museums Scotland was founded by the amalgamation of two national museums in 1985, following the recommendation of the report *A Heritage for Scotland: Scotland's National Museums and Galleries: The Next 25 Years* (Williams 1981). The history of one of its component museums can be traced back to the eighteenth and nineteenth centuries when the Society of Antiquaries of Scotland donated its museum to the nation, later named the National Museum of Antiquities of Scotland (Stevenson 1981). The other national museum was the Edinburgh Museum of Science and Art, founded in 1854, which was inspired by the Great Exhibition in 1851 and also acquired collections from the Natural History Museum of the University of Edinburgh (Calder 1986: 13). These were the first national museums in the UK to be established outside London. Into the twentieth century, there was a conflict between the National Museum of Antiquities of Scotland and the Royal Scottish Museum (the new name for the former Edinburgh Museum of Science and Art since 1905), because they were both national museums in Edinburgh and overlapped in exhibition and collections to a certain extent. The solution to this was the amalgamation of the two museums in 1985 as the National Museums of Scotland. Both organisations had been funded through central governmental agencies; a board of trustees was not set up until the amalgamation in 1985. The new National Museum organisation also took responsibility for several museums with nationally important collections, for example, the Museum of Flight in East Fortune and Shambellie House Museum of Costume near Dumfries. As a result, it now operates six different sites spread across Scotland, though with a concentration still in Edinburgh, as shown in Figure 7.1.

Figure 7.1 The Museum Sites of the National Museums of Scotland before 2006 re-branding

Name of Museum/Organisation	Founded Year	Location
National Museums of Scotland [1]	**1985**	
Royal Museum	1854	Edinburgh
National War Museum of Scotland	1930	Edinburgh
Museum of Flight	1975	East Fortune
Shambellie House Museum of Costume	1982	Dumfries
Granton Centre	1996	Edinburgh
Museum of Scotland	1999	Edinburgh
Museum of Scottish Country Life	2001	East Kilbride

Its name was been changed again as National Museums Scotland on 13th October 2006 for a new re-branding strategy (Heywood, 2006c). One purpose was to improve awareness of its roles and five museums.[2] The Royal Museum and the Museum of Scotland have been joined as the National Museum of Scotland, and the rest have all changed their names, as shown in Figure 7.2.

Figure 7.2 New Branding of the National Museums Scotland

Former Name of the Museum	New Name after Branding
National Museums of Scotland	**National Museums Scotland**
Royal Museum	National Museum of Scotland
Museum of Scotland	
National War Museum of Scotland	National War Museum Scotland
Museum of Scottish Country Life	National Museum of Rural Life
Museum of Flight	National Museum of Flight
Shambellie House Museum of Costume	National Museum of Costume
Granton Centre	National Museums Collection Centre

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[1] The National Museum of Antiquities of Scotland was established in 1780. It was later donated to Scotland and became a national museum. It was amalgamated with the Royal Scottish Museum in 1985.

[2] Source: http://www.nms.ac.uk/ournewlook_1.aspx (30.04.2008)

2. Organisational structure: The museum has seven departments as of May 2008.[3] It is governed by a Board of Trustees and funded by the Scottish Government following political devolution in the UK in 1999. It has experienced some recent organisational changes, for example, it had only six departments in its published corporate plan in 2003 (National Museums of Scotland 2003: 41). The director leads five senior managers of the different departments, and the corporate management team. The structure is shown as Chart 7.1.

Chart 7.1 Organisational Structure of the National Museums Scotland
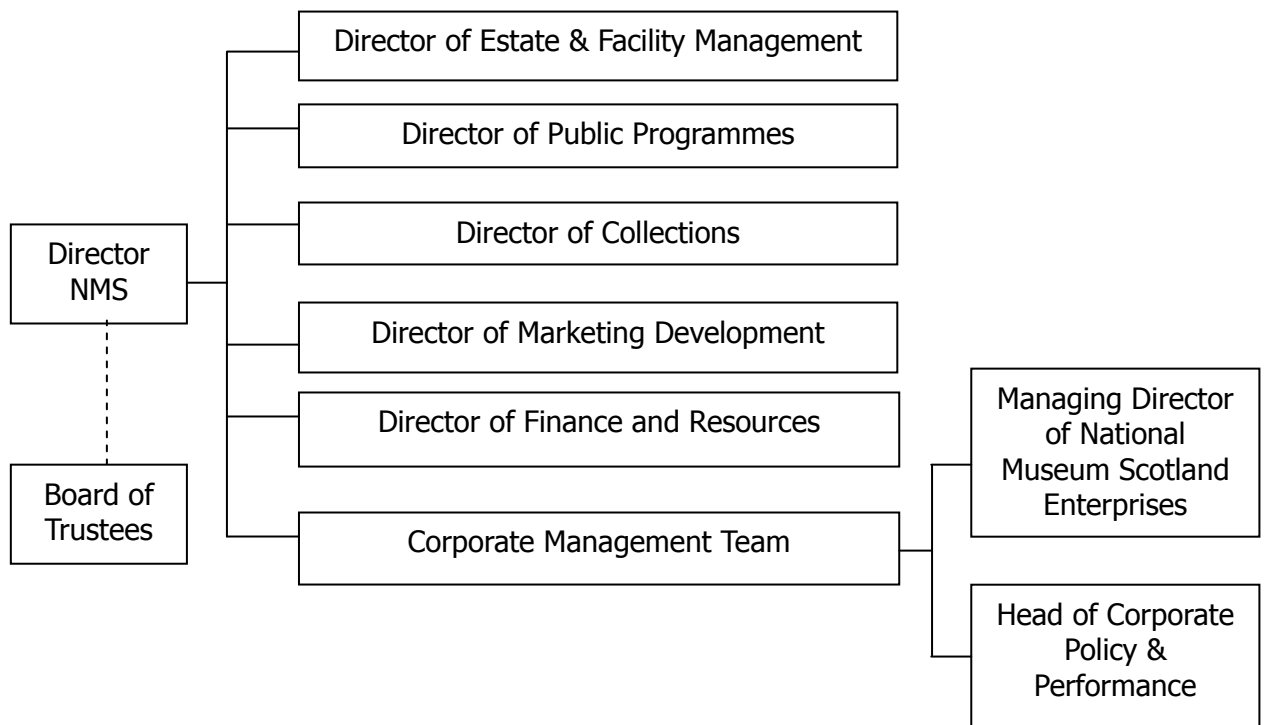
- Estate and Facility Management. This covers capital development, estate strategy and security and support services.
- Public Programmes. This covers a wide range of responsibilities, including exhibitions, learning programmes, visitor services, online museum and library information.
- Collections. This department includes all the curatorial departments,

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[3] Source: http://www.nms.ac.uk/corporatemanagementteam.aspx (30.04.2008)

their research policy and the management and conservation of all collections.

- Marketing Development. This is responsible for internal and external communications, fundraising and the museum membership scheme.
- Finance and Resources: This includes Finance, Human Resources and Information Technology Services.
- Corporate Management Team: This includes National Museum Scotland Enterprises and Corporate Policy and Performance.

3. Importance: As already noted, the museums managed by National Museums Scotland were the first national museums in the UK founded outside London. Following devolution, NMS also cares for the national collections of Scotland and helps to shape national identity. It takes responsibility for nourishing the culture of the nation and helps other museums in Scotland to develop their own services. Different museum sites and collections have been incorporated into the museum organisation because of political or economic circumstances. However, it also aims to build a complete system to look after the human legacy of Scotland for future generations. Therefore, for instance, the establishment of the National Museums Collection Centre was significant, and this site has been open to the public by appointment since its inception. As a national museum, it also tries to look beyond Edinburgh, hence setting up the Museum of Scottish Country Life (now the National Museum of Rural Life) in East Kilbride near Glasgow in 2001. In recent years, building partnerships and providing assistance to local authority and independent museums have become important duties, emphasising its leadership in the museum sector. The National Museum of Rural Life is a good example of the partnership role of NMS since it manages the site jointly with the National Trust for Scotland.[4]

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[4] Source: http://www.nms.ac.uk/museumofrurallifehomepage.aspx (20.06.2008)

National Museums Liverpool (NML)

1. A brief history: National Museums Liverpool was created and named as the National Museums and Galleries on Merseyside in 1986. It was promoted from a local authority museum into a national institution because of political circumstances in the 1980s (Tait 1989: 31-32). However, the history of its museums goes back to the mid-nineteenth century when the Liverpool Public Library, Museum and Gallery of Art Act 1852 was passed.[5] The Liverpool Free Museum was one of the many local authority museums founded in Britain in this period. It later added the Walker Art Gallery and County Session House in 1877 and 1884, respectively (Dudbury & Forrester 1996). The Merseyside Maritime Museum was opened in 1980 in Albert Dock to house the city's important maritime collections (Jones 2004: 49). A new board of trustees was established in 1986 when the museums were transferred to a national organisation. This was because the city was experiencing serious political and socio-economic problems that were putting its important collections at risk. National Museums Liverpool is now the only national museum organisation in England outside London.[6] It manages eight museum sites situated in and around Liverpool, with the last one still under planning, as shown in Figure 7.3. The Museum of Liverpool Life, which opened in 1993, closed in 2006 because of the new project of the Museum of Liverpool. Another recent change is that the Customs and Excise Museum, opened in 1994, was replaced with a new gallery in the basement of the Merseyside Maritime Museum in May 2008.[7] In 2004, a decision was made by the Board of Trustees to change the name of the organisation from the National Museums and Galleries on Merseyside to National Museums Liverpool as a branding

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[5] However, from the museum website, the history of the museum was traced back to 1851 when the Liverpool Museum was founded. Source: http://www.liverpoolmuseums.org.uk/about/ (30.04.2008)

[6] Source: http://www.liverpoolmuseums.org.uk/ (30.04.2008)

[7] Source: http://www.liverpoolmuseums.org.uk/ (30.04.2008)

strategy because it is easier to remember and to recognise (The National Audit Office 2005: 2). In 2005, the then Liverpool Museum was renovated and renamed as the World Museum Liverpool to reflect better its 'universal' collections and displays. With the city nominated as the European Capital of Culture for 2008, National Museums Liverpool is playing an important part in attracting tourists to the city. Further expansion is also underway, with the International Slavery Museum opened in the Albert Dock in 2007 and the Museum of Liverpool planning to open in 2010.

Figure 7.3 Museum Sites of National Museums Liverpool

Name of Museum Organisation	Founded Year	Location
National Museums Liverpool	**1986**	
World Museum Liverpool	1851,2005	Liverpool City Centre
Walker Art Gallery	1877	Liverpool City Centre
National Conservation Centre	1996	Liverpool City Centre
Lady Lever Art Gallery	1922	Port Sunlight
Sudley House	1944	Mossley Hill
Merseyside Maritime Museum	1980	Liverpool Albert Dock
International Slavery Museum	2007	Liverpool Albert Dock
Museum of Liverpool	2010	Liverpool Pier Head

2. Organisational structure: A board of Trustees was established for the purpose of governance in 1986, when the museums became 'national', having been previously under local authority (city or county) control. An organisational structure can be found in its website,[8] as shown in Chart 7.2. Under the director of the National Museums Liverpool there are seven departments, each responsible for different functions. They are:

- Secretary: responsible to the board.

- Human Resources: responsible for personnel management.

- Collection Management: in charge of the various collections or

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[8] Source: http://www.liverpoolmuseums.org.uk/about/foia/ps_museuminfo.asp#ref1.1
(30.05.2008)

museum sites, including art galleries, Maritime Museum, collection management, World Museum and the International Slavery Museum.

- Visitor Management: providing visitor services.

- Finance: responsible for accounting and financial planning as well as information communication technology.

- Museum of Liverpool: concerning the project of the new museum, including estate management and urban history.

- Development and Communications: development, marketing and communications, learning, exhibitions, museum partnerships and project (working title for special projects).

3. Importance: It is the only national museum organisation located outside a capital city in the UK; therefore, its role is to attract not only the national visitors but also the local and regional residents. It has bridged the connection between the international, national, regional and local communities. Since its foundation, the visitor numbers have increased to 1.6 million in 2005/6 (National Museums Liverpool 2006: 5). The development of NML has also demonstrated the important role museums can play in urban regeneration, particularly at the Albert Dock since the 1980s. It now has two museums (Merseyside Maritime Museum, International Slavery Museum) at the Albert Dock and will add another nearby in 2010. Researchers investigated this issue in the 1990s and found that museums help to regenerate the area in economic, social and cultural and community aspects (Dudbury & Forrester 1996; Lorente 1996). Museums also show the identity of the local culture, as well as helping to raise the profile for the city as the European Capital of Culture for 2008. Into the twenty-first century, NML is working on broadening public access and social inclusion. It does not charge for admission, even for special exhibitions. Also they have undergone structural re-organisation, have changed the names of some museums, closed one and developed another one.

Chart 7.2 Organisational Structure of National Museums Liverpool

```
Director NML
 ├── Secretary to the board
 ├── Head of Human Resources
 ├── Executive Director Collection Management
 │      ├── Director / Art Galleries
 │      ├── Director / Maritime Museum
 │      ├── Director / Collections Management
 │      ├── Director / World Museum
 │      └── Head of International Slavery Museum
 ├── Executive Director Visitor Management
 │      └── Senior Visitor Services Manager
 ├── Executive Director Museum of Liverpool
 │      ├── Head of Financial Accounting
 │      ├── Head of Financial Management
 │      └── Head of ICT
 ├── Executive Director Museum of Liverpool
 │      ├── Director / Estate Management
 │      └── Director / Urban History
 └── Executive Director Development & Communications
        ├── Director / Development
        ├── Director / Marketing & Communications
        ├── Director of Projects
        ├── Director / Exhibitions
        ├── Director / Learning
        └── Head of Museum Partnerships
```

<u>The British Museum (BM)</u>

The British Museum, founded in 1753, was the first national, public and secular museum in the world (Caygill 2002: 3).

1. A brief history: It was founded on the collection of Sir Hans Sloane. The UK Parliament passed an act to acquire this collection and established a new type of museum with a body of Trustees (Wilson 2002: 21). Its collection accumulated from 1753 to the present with some of the most important artifacts in the world, such as the Rosetta Stone and the Elgin Marbles. Its early collections covered a wide range, from natural history specimens, prints and drawings, archaeological finds, ethnological artifacts, manuscripts and a library. The 'universal' intention of the collection was to represent the sum of human knowledge. From the early part of the nineteenth century, the British Museum began to transfer parts of its collections to other independent national organisations in London. In 1824 and 1870 its oil paintings were transferred to the National Gallery and the National Portrait Gallery, respectively; while its natural history collections were moved to South Kensington to establish a separate museum between 1880 and 1883, now the Natural History Museum. The library was separated administratively to form the British Library in 1973 and is now situated in a new building located near St Pancras Station (Burnett & Reeve 2001: 8). These institutions are all independent national organisations located in London, along with the majority of national museums in England. The British Museum has for a long time been a learning centre and tourist destination. In order to serve more visitors, its latest expansion was the Millennium project of the Great Court designed by Norman Foster. It was finished in 2000 and has become a great success (Powell 2005: 4). With the advance of new technology, the museum has also established a website to provide more services as well as information for a more diverse public with the aim to be a 'museum of the world for the world' (British Museum 2006: 36-37).

2. Organisational structure: The British Museum has twenty five departments in total, including one directorate department, thirteen departments related to collections management and eleven other functional support departments (The British Museum 2008:5). There are ten research departments in the British Museum.[9] Their division is divided mainly on the areas of collection and scholarship:

- Africa, Oceania and Americas
- Ancient Egypt and Sudan
- Asia
- Coins and Medals
- Conservations & Scientific
- Greek and Roman Antiquities
- Middle East
- Portable Antiquities and Treasures
- Prehistory and Europe
- Prints and Drawings

The evolution of these departments can be traced from a chart in David Wilson's *The British Museum: A History* (Wilson 2002: 379), which illustrates how the museum adapts to changing circumstance (see Chart 7.3). However, management arrangements tend to be more complicated than this chart shows, as can be illustrated of the science department since 1931:

Research Laboratory		Research Laboratory	Scientific Research		**Conservation and Scientific**
		Conservation & Technical Service	Conservation		
1931		1975	1982 Briefly re-united	1985	2003
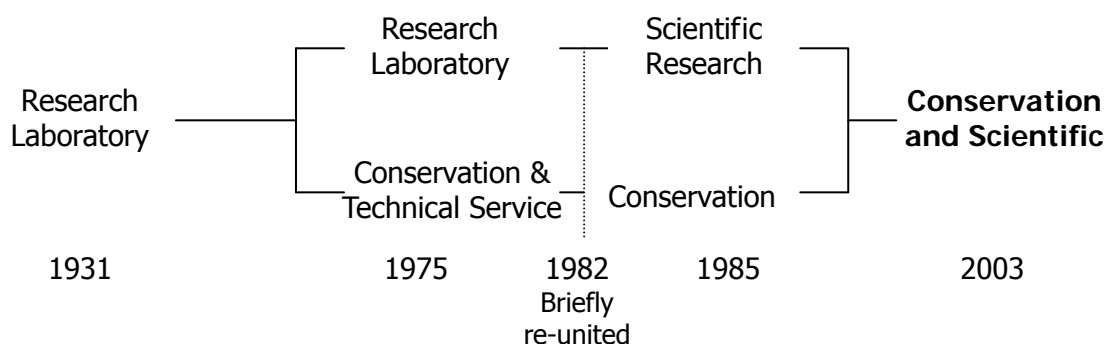
Chart 7.3 Academic Organisational Structure of the British Museum

Natural & Artificial Production 1807

Natural History

Antiquities 1808

Botanical Branch 1835

Mineralogical & Geological branch 1838

Zoological Branch 1838

Antiquities 1860/1

Prints & Drawings

Moved from Bloomsbury 1880

Oriental Antiquities

Greek & Roman Antiquities

Coin & Medals

Greek and Roman Antiquities

British & Mediaeval Antiquities & Ethnography 1866

Egyptian & Assyrian Antiquities 1886

Research Laboratory 1931

1955

1921

Egyptian Antiquities

Ancient Egyptian & Sudan

Western Asiatic Antiquities

Ancient Near East

Middle East

Ceramics & Ethnography

British & Medieval Antiquities

1933

1969

Oriental Antiquities & Ethnography

Medieval & Later Antiquities

Medieval & Modern

Prehistoric & Romano-British Antiquities

1946

Prehistory & Early Europe

Ethnography

Oriental Antiquities

1988

Africa, Oceania

& Americas

Oriental Antiquities

Japanese Antiquities

Prehistory & Europe

Asia

2006

Portable Antiquities & Treasures

Conservation and Scientific

The museum's other departments are: Collections Services, Exhibitions, Learning & Audience, Capital Projects & Estates, Commercial, Development, Visitor & Building Services, Finance, Human Resources, Information Services, Internal Audit, Legal Services, Marketing, and Press & Public Relations, according to its latest Annual Report and Account in 2008.

In 1997 a dual-control structure for the British Museum was created, adding a Managing Director to work alongside the Director. The Director was in charge of curatorial departments, Education, Department of Libraries and Archives, the British Museum Company and the British Museum Development Trust. The Managing Director's job covered other departments such as Marketing and Public Relations, the British Museum Society, a Directorate of Operations, Finance and Human Resources. However, the dual-control system was not successful and was later abandoned by the Board of Trustees in 2001 (Wilson, 2002: 298-299). The museum returned to its original structure, based on its departmental organisation, though organisational changes continues to make the museum more efficient and effective (British Museum 2006: 69).

3. Importance: The British Museum has had great influence on the development of museums throughout the world, not only for its organisation but also for its concept and even its buildings. For example, the establishment of the board of Trustees has become a norm in most museums both in the UK and in the USA. The concept of the museum as a collection-based institution is the prototype of most later museums. The classification of its collections and displays has also been the prototype for similar encyclopaedic museums. The nineteenth-century building design by Sir Robert Smirke remains a classical physical expression of all museums (Burnett & Reeve 2001: 16-17). The museum attracted more than six million visitors in 2007 and has replaced Tate Modern to become the most popular museum in the UK (Heal 2008b). It also often leads the development of the museum sector, for example, its

repatriation of two Tasmanian Aboriginal artifacts to the Tasmanian Aboriginal Centre in Australia after several years of negotiation, was the first in England (Heywood 2006a). On the other hand, its resistance to repatriation of the Elgin Marbles and its defence of the 'universal museum' concept shows another consideration in its decision making. Thus, the British Museum acts not only as a regional and national cultural leader, but also has a role in international museum development. Through current networking and partnership initiatives, it helps museums across the world to work together, and it spreads its experience as far as Africa, Asia and Oceania (British Museum 2006: 54-57).

Three Cases in Taiwan

The three cases selected in Taiwan represent three different stages of development in the history of museums in the country. To understand each organisation, their history and their organisational structures, as well as their standing were examined, to parallel the UK studies.

The National Palace Museum (NPM)

1. A brief history: The National Palace Museum is famous for its collections from the Imperial collection through four dynasties in Mainland China. Its foundation was in the former royal palace (also called the Forbidden City) in Peking (now Beijing) in 1924 after the government took over the royal collection from the Ching Empire (National Palace Museum 2000: 35). During the Japanese invasion and the Second World War, the collections were moved to the south for their security, places for their temporary storage including Shanghai, Nanking, Bashian, Leshan and Erhmei (Pao 1964: 59-64). Because of the civil war in China in 1949, the collection was shipped to Taiwan by the Nationalist, or KMT, government. It also encompassed the collection from another museum, called the Preparatory Office of the National Central Museum (Shih 2006: 8-9).

These two important collections were firstly stored in Taichung. They were later transported to Taipei City, to a purposely designed building for the museum in 1965. Since then the museum has continued to expand. Several buildings were added in the 1980s and 1990s, including the Administrative Building in 1984, the Chih-shan Garden in 1987 and the Library Building in 1996. The museum owns possibly the world's finest collection of Chinese art, covering Chinese painting, calligraphy, ceramics, and manuscripts. Since the 1990s it has reviewed its policy, not only for collecting but also for public services. It has undergone an important refurbishment to create more space for visitors, particularly the lobby and shops area, and reopened in 2007. Another new development is its decision to set up a branch museum in the south of Taiwan. The Southern Branch will specialise in Asian art and culture and is expected to open to the public in 2009.

2. Organisational structure: The National Palace Museum had two divisions when it was established in 1925. These were departments of antiquities and books. In 1928 it expanded to three departments: artifacts, books and manuscripts (Pao 1964: 59-60). This has remained the basis of its structure. Because the national museum in Taiwan is a governmental agency, its administrative departments are somewhat different from those in national museums in the UK. The "Statute for the Organisation of the National Palace Museum" was passed in 1986, entrusting the museum as an Executive Yuan branch of the government, equal to other ministerial departments. According to its website, the recent museum structure has fourteen divisions, [10] as shown in Chart 7.4. Half of these departments are administrative units, including the Secretariat, General Affairs Office, Security Office, Personnel Office, Fiscal Office, Government Ethics Office and Information Management Centre. The other half are research-based and museum professional. Under the

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[10] Source: http://www.npm.gov.tw/en/administration/about/tradition.htm (30.05.2008)

director are two deputy directors, one with an academic background, while the other is from the civil service system. The staff who work in these administrative departments have to pass the national examination and become civil servants.

Chart 7.4 Organisational Structure of the National Palace Museum

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Director ──┬── Academic Deputy Director ──┐
           │                              ├── Secretary General
           └── Administrative Deputy Director ──┘

Advisors

research departments:
- Antiquities Department
- Painting and Calligraphy Department
- Rare Books and Documents Department
- Education and Exhibition Department
- Publication Department
- Registration Department
- Conservation Department

civil service:
- Secretariat
- General Affairs Office
- Security Office
- Personnel Office
- Fiscal Office
- Government Ethics Office
- Information Management Center
```

3. Importance: The National Palace Museum has always been one of the most popular tourist destinations in Taiwan, particularly for foreign tourists, with the number of visitors exceeding more than two million annually. Because of the importance of its collections, it attracts visitors from not only Taiwan but also all over the world and is the leading cultural tourism landmark in Taiwan. The status of its internationally

significant collections makes the museum unique in Taiwan. The museum has organised several exhibitions exported abroad to North America and Europe in the last two decades. The success of these has helped the government to build better diplomatic relations and raise the profile of the nation. Its outstanding research and scholarship in Chinese art history is an example of traditional museum performance. It is a traditional museum that has incorporated the new technology and used it creatively. For example, the museum has developed many interactive games, based on its collections, as well as developing an online metadata collection management system. The modernisation of its facilities and services has attracted a wider audience, particularly for its exhibitions and education programmes. It has been building partnerships with local authority museums since the 1990s, sending touring exhibitions to different parts of Taiwan.

The National Museum of Natural Science (NMNS)

1. A brief history: The proposal to found this museum was first noted in 1980 following the economic boom in Taiwan that caused rapid growth in the 1960s and 1970s. The government then decided to commence an important policy called the 'Twelve Achievements', which emphasised not only economic and political aspects, but also cultural aspects (Chang 1993: 6-7). One of the policies was to establish three significant national museums of science and technology. [11] The NMNS located in Taichung was the first one to be completed and was opened to the public in 1986. It had four phases of development: the first one was the Science Centre and the Space IMAX Theatre in 1986; this was followed by the Life Science Hall in 1988, and the Chinese Science Hall and the

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[11] The original plan was to establish three national museums of science, including the National Museum of Natural Science, the National Museum of Science and Technology and the National Museum of Marine Biology. This was later extended to five national museums, with two additional museums being the National Prehistory Museum and the National Museum of Marine Technology.

Global Environment Hall both in 1993 (Chen 1999: 3-4). It later added the Botanical Garden opposite the museum in 1999 and the 921 Earthquake Museum in Wufong in 2003. The NMNS is often regarded as a paradigm of the modern museum in the development of museums in Taiwan, for its functions and popularity. Since it opened to the public, it has attracted more than one million visitors every year. Its collections have grown quickly, reaching a total number of 924,021 by June 2007.[12] Its educational programmes and its exhibition programmes have marked a new era for museums in Taiwan, in demonstrating to the public that visiting museums can be an enjoyable leisure activity as well as a way of increasing their knowledge. The success of this museum has also been acknowledged by the government and has therefore affected the establishment of later museums.

2. Organisational structure: Originally the museum had eight departments, under the management of a director, deputy director and general secretary. This has been streamlined during the last decade. The revised organisational structure passed three readings in the Legislative Yuan in March 1997 (Yeh 1998: 1-3). The main change has been to expand the Collection and Research Department into four academic departments, plus a Registrar's department to oversee the management of its collections. Under the new structure each department has more resources for use. These new departments of the museum can be seen in Chart 7.5. However, there are also several affiliations of the museum, including the National Feng Huang Ku Bird Park in Nan-tou and the 921 Earthquake Museum in Wufong. The former was assigned by the central government to the museum while the latter is a memorial of the earthquake on September 21 of 1999, an on-site museum to educate the public in the knowledge of earthquakes and the damage they cause. The complete organisational structure is shown in Chart 7.5.

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[12] Source: http://www.nmns.edu.tw/nmns_eng/06research/number.htm (30.05.2008)

Chart 7.5 Organisational Structure of the National Museum of Natural Science

		research departments
	Zoology Department	
	Botany Department	
	Geology Department	
	Anthropology Department	
	Registrar's Department	
	Scientific Education Department	
	Exhibition Department	
	Information Department	

Advisory Board (Consultants)

Director — Academic Deputy Director / Administrative Deputy Director — Chief Secretary

civil service:
- Secretariat
- Personnel Office
- Government Ethics Office
- Accounting Office

others:
- 921 Earthquake Museum
- National Feng Huang Ku Bird Park

3. Importance: The importance of the NMNS as a flagship modern museum in Taiwan has already been mentioned. Many of the museums built subsequently in Taiwan have chosen the NMNS as their model, because it showed the potential of museums to be a social, educational and entertaining venue, as well as storehouse. One of its characteristics is that there was no collection when the museum was planned, but it has quickly grown from zero to almost one million

specimens; it has also encouraged other museums to devote themselves to collecting and preserving natural and cultural legacies. The museum actually contributes to the development of its neighbourhood, from a rural underdeveloped area to a modern urban cityscape. Other initiatives pioneered here include the introduction of volunteers into the museum sector, the use of theatre in the museum environment, creating hands-on classrooms in the museum, using outreach science teachers in schools, and offering family membership to encourage family visitors. It is now the third most attractive tourist destination of its kind in Taiwan, closely following Taipei City Zoo and the National Palace Museum.[13] The annual visitor number exceeds two million, making it the most popular in central Taiwan. With the advance of new technology, it has also started to establish a digital project of its collection for the future development; its visitors can now use an online enquiry system to access its collections information and other services.

The National Museum of Marine Biology and Aquarium (NMMBA)

1. A brief history: Along with the National Museum of Natural Science, this is another museum resulting from the 'Twelve Achievements' policy. The preparatory office was set up in 1991 to commence concept design and planning (Fang 2002: 70). However, in the course of the ten-year planning period there was a change in the attitudes of central government: from sufficient funding to limited budget and from full support of human resources to limited numbers of staff (Chen 2005). Because the environment changed rapidly, the public budget was reduced when the museum was under planning and construction. Therefore a new system of a public-private sector co-working body was then proposed, called OT/BOT model, with control still in the hands of

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[13] Source: http://www.nmns.edu.tw/nmns_eng/01about/history.htm (30.05.2008), this is the data from the Museum website; however, other source identified it as attracting more visitors (over three million per year) than the National Palace Museum.

the museum but with the generation of profit sublet to the private sector for the purpose of raising performance (Fang 2002: 61-77). From its beginning the museum paid much attention not only to the building design and operating system but also to various aspects of its functions, including research and education. It finally opened its doors to the public in February 2000. The museum became a huge success soon after its opening and has attracted 10 million visitors in six years (Liu 2005). The latest development is the Waters of the World, the third stage of BOT, which opened to the public in 2006. This development had all its funding provided by the revenues earned by the private company to pay for and build a new building and its exhibition. This project incorporates new technology to create a 'virtual reality' exhibition.

2. Organisational structure: This is a different model from any other national museum in Taiwan because it is based on an OT/BOT model. OT/BOT model is similar to the public-private partnership in the UK, with the purpose of saving financial and human resources. According to the most updated information on the museum website, there are eleven divisions in the museum under the management of the director and deputy director, with an additional department of Auqarium.[14] They are shown in Chart 7.6. The most special feature is that the museum set up a department, called the Aquarium Department, which is operated by the private company, Sea View World Co. Through a contract of agreement, the private company has to pay annual fees to the museum and is responsible for funding the latest project of the museum building and exhibitions, as mentioned above.

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[14] Website: http://eng.nmmba.gov.tw/Default.aspx?tabid=232#13 (30.05.2008)

Chart 7.6 Organisational Structure of the National Museum of Marine Biology and Aquarium

Director — Deputy Director	**research departments**
	Scientific Education Department
	Biology Department
	Planning & Research Department
	Engineering Department
	civil service
	Secretary Office
	Accounting Office
	Personnel Office
	Government Ethics Office
	Information Office
	Library
	Centre for Cooperation between Schools
	others
	Aquarium Department (Sea View World Co.)
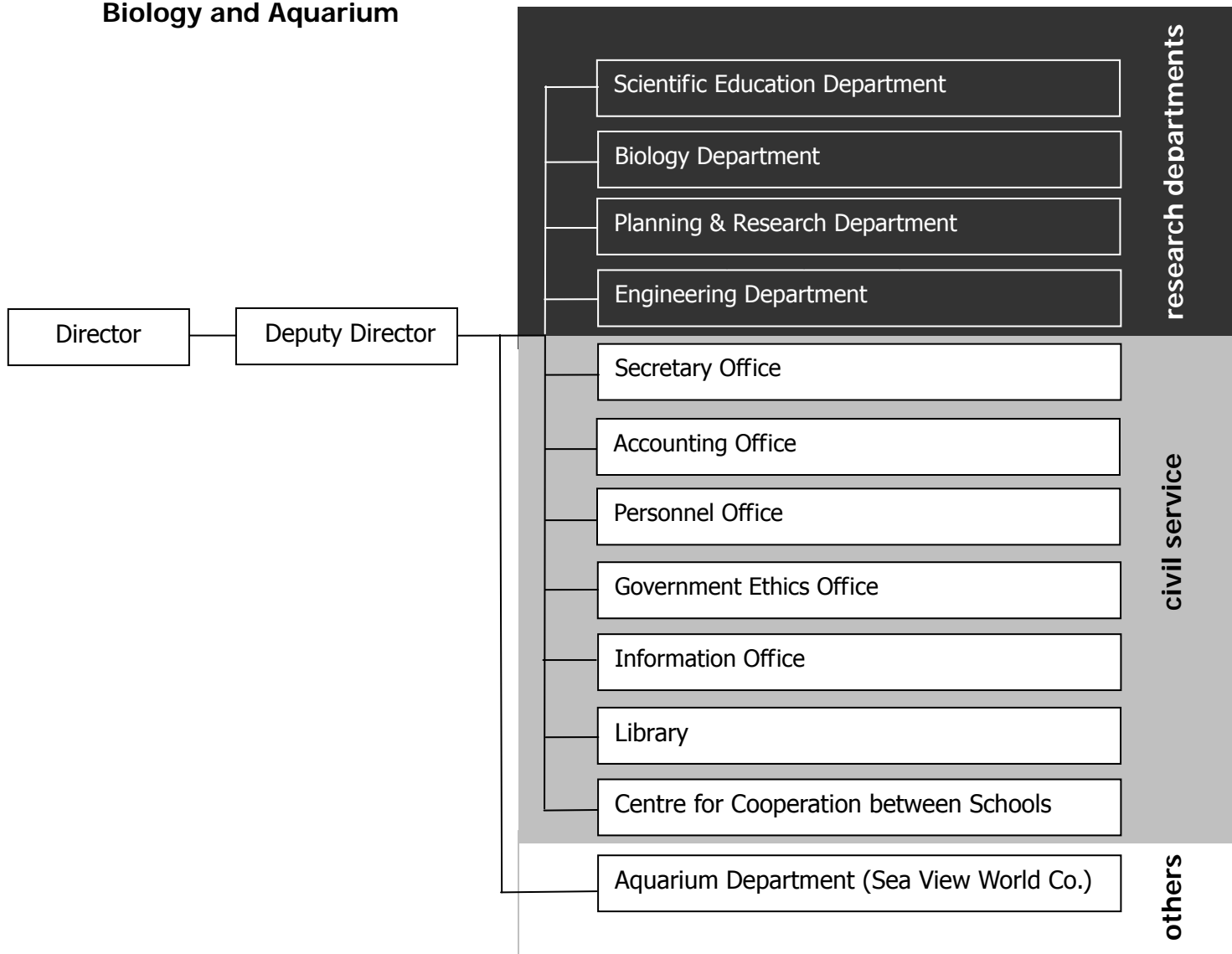
3. Importance: The National Museum of Marine Biology and Aquarium is not only the first national museum of its kind in Taiwan but also the first to adopt a new system in its governance. Its success has attracted the attention of both the public and private sectors. After it started to operate, the central government has asked more museums to follow this model. The operating private company (Sea View World Co.) has been responsible for the establishment of the third stage of the museum development, 'Waters of the World'. Its cost was estimated at NT$ 2 billion (approximately £33 million) and it opened to the public in 2006.

After six years of the new system, the museum has attracted more than 10 million visitors, with an average of 2 million visitors annually. It is not only a museum but also a tourist destination, a combination of education and entertainment. It is also the first public museum in Taiwan to provide a masters degree, in cooperation with National Tung-hwa University (Chung 2005). The new system to contract out the operation to a private company has provided more flexibility in using the budget and personnel; however, it has also created tension between the commercial and educational visions. Many visitors have complained about the lack of quality during their visits, with too many shops and expensive restaurants inside the museum and admission charges that are too high. Therefore, this model needs more observation and investigation in the future to see if its apparent success can be sustained.

Summary

Each case has its own characteristics, summarised in Chart 7.7.

Chart 7.7 Comparison of Features of Six Case-studies (in 2005-2006)

| Items\
\
Case	Founding Year	Location	Collection	Annual Visitors Numbers	Annual Budget (£)	Financial Resources
BM	1753	London	Universal	5,500,000	78,700,000	Government (66%)
NMS	1780, 1854	Edinburgh	Universal	1,330,000	20,858,000	Government (85%)
NML	1986	Liverpool	Universal	1,500,000	14,013,000	Government (90%)
NPM	1924, 1965	Taipei	Chinese Art	1,995,845	23,006,333	Government
NMNS	1986	Taichung	Natural Science	3,364,236[15]	10,093,916	Government
NMMBA	2000	Pingtung	Natural Science	1,768,290	3,020,033	Government & Private Company

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[15] The number of visitors is from the Bureau of Tourism, Ministry of Transportation, R.O.C.; however, from the museum website the number was stated 1.4 million visitors less and even less than the National Palace Museum.

Chronologically, the three cases in the UK represent the different periods of national museum development: the eighteenth-century British Museum represents the earliest intention to preserve significant national collections; the mid-nineteenth century saw the foundation of both NMS and NML influenced by the Great Exhibition in 1851 and urbanisation, and in the 1980s both NMS and NML established their recent form. In Taiwan, the National Palace Museum is the only one with collections from the Imperial Collection. It was originally set up in the 1920s but relocated to Taiwan before opening to the public in the 1960s; the National Museum of Natural Science was founded in the 1980s when economic success enabled the promotion of national cultural life; the National Museum of Marine Biology and Aquarium was proposed in the 1980s but was realised later, in a period when the decline of the government budget required the adoption of a new system to incorporate private finance.

Geographically, London is the main focus of the national museums in the UK, with more than 70 per cent of them located in the capital. The British Museum has been in London for more than 250 years and has influenced many later museum developments.   Its collections also helped form other national museums, such as the National Gallery, the National Portrait Gallery and the Natural History Museum, all in London. Edinburgh has had several national museum organisations since the mid-nineteenth century to identify its important political status, but following devolution, National Museums Scotland launched a re-branding strategy in 2007 to proclaim itself the 'National Museum' of and in Scotland. Liverpool has the only national museum service based outside a capital city in the UK. It also has a role in the devolution process, bridging regional and national resources and balancing its visitor appeal in its own region and the rest of the UK.

The three cases in the UK all have world-ranging 'universal' collections that were the basis of their museum foundations. The British Museum now has all its collections exhibited under one roof, while both National Museums Scotland and National Museums Liverpool have different sites for exhibiting different parts of their collection. In Taiwan, only the National Palace Museum had huge

collections when it was founded; the rest of the national museums were normally started without any collections at all. The NPM has probably the best collection of Chinese Art in the world from the imperial collection of the Ching Dynasty. The National Museum of Natural Science now has large collections focusing on natural history and anthropology. Its collection has grown enormously in less than twenty years, demonstrating its strong research-oriented direction. The National Museum of Marine Biology and Aquarium has collections of marine biology but also has a big collection of live animals and fish in its exhibition.

These national museums are becoming more and more popular in modern society as they are not only storehouses for artifacts but also new venues for leisure activities. All cases for this research attract more than one million visitors annually, with the British Museum's 5.5 million topping the list in the UK and the National Museum of Natural Science's 3.3 million in Taiwan.

Chapter Eight
Research Analysis and Findings

Chapter Seven has provided detailed information about the six cases for this research. Chapter Eight focuses on the fieldwork and data collected. It is divided into two parts: the first part describes the process and progress of collecting data, then there is analysis of the data collected from each interview to make comparisons with a summary and discussion for each issue in the second part.

Data Collecting Process

As described in Chapters Six and Seven, six test cases were selected for this research and in-depth interviews were conducted as the major method in collecting data. There were eleven questions and a list of these questions (see Appendices 4 and 5, for English and Mandarin versions) was sent to interviewees beforehand. The process of data collecting involved unexpected problems which caused the fieldwork to take longer than expected. Consequently, the time for conducting these in-depth interviews extended from twelve months to eighteen months and the number of interviews reached a total of seven.

The first case studies in both countries

The first case in the UK was conducted as a "pilot study" to test the clarity of all questions and observation of the feedback from the interviewee. It proved to be very useful and, as a matter of fact, only one out of eleven questions needed to be reconsidered. This is because a problem was found that the concepts of government and governance in Question Ten seemed to be confused by the interviewee. It prompted a process of re-wording one question and that was completed after this case interview.

The same process was executed in Taiwan because the author was worried about the difference in language. All questions were originally in English and translated into Mandarin (the official language in Taiwan). It was noticeable in the first in-depth interview in Taiwan that the definition of governance in Mandarin was closely similar to that of management. The interviewee in Case A asked for a clear definition after

Question Two was asked.　Therefore, the author decided to give a brief definition of 'governance' at the beginning of each in-depth interview in the Taiwanese cases.

In both cases, interviewees were patient and gave full concentration for the first forty minutes but subsequently their attention gradually declined.　Following this observation, those later interviews were limited to an hour.

These two pilot cases were later included as cases for the research because the result of both interviews was similar to what was expected, with only one question being changed and a definition being supplemented.　Actually, the pilot study in each country had helped consolidate the questions and improved the quality of later interviews.

Data collecting in the UK

The first pilot interview was helpful in revealing the issues that could determine the effectiveness of the process of data gathering: interviewing the right staff member, consistent and effective interviewing and accurate transcription of content.　Two more interviews were then arranged in the next few months on the basis of experience from the first.　These two interviews progressed smoothly, with the interviewees expressing their opinions clearly.　It was not too difficult to arrange all the interviews in the UK.　Only one of the interviewees was changed because of suitability in dealing with governance issues; while the other two were able to answer all questions as scheduled (previously mentioned on pages 147 and 148). These cases also provided information through complementary data, such as published papers, annual reports and information on their websites.

Each interview was recorded by a digital recorder, with permission from each interviewee and under the agreement that the result will be for the purpose of this research.　Transcription was made by a word-by-word basis and typed in digital documents before any further analysis.　The three interview transcriptions were firstly typed by the researcher.　With the help of two assistants who are native speakers to double-check the content, some minor changes have been made because of some mishearing or misunderstanding in the transcribing process.　Transcribing the interview content made it easier to analyse each case and make comparisons.　After the content was written down in documents, the researcher then sent files to each

interviewee by email.   Two of the three interviewees in the UK cases replied by email, with some changes in wordings.   Further analysis in the later part of this chapter will discuss the findings.

Data collecting in Taiwan

Data collecting in Taiwan was actually more difficult than the process in the UK because of the limitation of time, the long-distance travel involved and difference in organisational culture.

It took the author two field trips to complete the data collecting process in Taiwan. On the first field trip, the author arranged three interviews but only managed to accomplish one because of particular problems encountered.   The main problem is that two interviews were turned down at the last minute due to unexpected reasons: one was because the museum changed its director at that time while the other was a natural disaster halting all public transport for two days.   In the former case, the interviewee first agreed to have an interview in person but changed his mind to make it a telephone interview.   He was then unwilling to answer questions when the phone call was made because he was leaving the post in the museum.   In the latter case, the interviewee could not travel because of a typhoon causing the interruption of transport and the interview could not be rearranged because of the interviewee's busy schedule. Several months later, a second field trip was arranged for two cases and an additional interview was included for one of them.   As a result, three interviews were accomplished successfully on the second field trip.

Once each interview was completed, transcriptions needed to be made.   Similar to data collecting in the UK, each interview was recorded digitally and transcribed into Word documents.   However, there was an important difference between the cases in the UK and Taiwan: language.   The UK interviews were straightforward, being conducted and transcribed in English.   On the other hand, the Taiwanese cases had to be interviewed and transcribed in Mandarin, then translated into English.   Because Mandarin was the native language of the researcher, he did the transcription by himself by listening to the recordings and writing down the content literally.   He then translated all four documents into English and corrected some parts of the translation with the assistance of a native speaker.   These documents were sent back to the interviewee by email, two of the four interviewees replied with minor changes.

Analysis of content

The analysis was carried out by the researcher according to the sequence of questions: first, each question represented an issue and the answers from each interviewee were listed in a paraphrased form; then a summarised chart was drawn from the answers of each question to show the similarities and differences between each case. The last part of each issue was a section of discussion which aimed to highlight the ideas behind each question and to provoke some further thinking towards governance in the museum.

It is interesting that some opinions from different interviewees were the same on certain issues, while others might be totally different. Meanwhile, the information also gave a detailed picture of governance practice in each museum case. Through the discussion, the researcher attempted to seek systematic understanding and to test the theoretical framework in the real world.

The charts are useful because they help to distinguish the common results as well as illustrating comparisons in the answers to each question. A summary of the results for each question was supplied at the end of each question, showing the outcome of data collected from each case and the comparison of these cases. This was the crucial part of the analysis, which would help to form the conclusions of this research in the final chapter.

Research Results and Findings

The eleven issues listed in the questionnaire and information collected from the interviews are discussed below.

Issue 1: Three characteristics of the organisation

The first question gave the interviewees the opportunity to describe three characteristics of their organisations. The answers collected cover a wide range and reveal some significant differences: collections (both quality and range), expertise and academic reputation, location, community connection, popularity, exhibitions, quality of research, museum statute and structure, services and customer satisfaction, establishment of postgraduate programmes inside the museum, exhibitions and scale.

However, one interviewee mentioned more than three answers as he thought them related to each other.

1. Case A: Interviewee A mentioned that its collections make the museum a unique organisation. It has very high-quality collections which cover a wide range of subjects, including decorative art, biology, science and technology, natural sciences, archaeology and museology. The variety of its collections was remarked in the interview as a proud factor because the interviewee considered it as the only one among the country's national museums. Based on its collections, its expertise is also another characteristic because they have been doing research for centuries and attracted well-educated researchers to join the team.

2. Case B: Location is a unique characteristic in Case B, according to interviewee B, because it is the only national museum organisation outside the capital city in the country.   This is also a challenge because it has to care for the needs of not only national but also regional visitors; therefore, building a good relationship with its communities has become a key issue, which is the second characteristic. Another one was the variety of its universal collections, comprising art, archaeology, social history, zoology and botany, similar to Case A.   Interviewee B also considered this as the unique characteristic that no other national museum has.

3. Case C: Interviewee C expressed the opinion that collections, popularity and strong academic reputation are three characteristics of the museum. Its collections cover different cultures of the world and are often of world-class quality, which makes it one of the most popular museums on earth and provides the foundation of academic research. For that reason, interviewee C mentioned that visitors often expect to get the authoritative answers from the museum because they trust its high reputation.

4. Case D: Interviewee D pointed out that expertise, high status in the governmental hierarchy and the quality of its collections were all very significant. Its collections were from two major sources transferred from the previous regime and of world-class quality. The high standard of its research creates unique expertise compared with other national museums in the same country.

Also distinct is its high status which is equal to ministerial hierarchy in the governmental structure because of its historical development, highlighting the importance of the organisation.

5. Case E: The reply from interviewee E showed that its popularity, organisational structure and customer satisfaction were three major characteristics of the museum. Since its inception, this museum has been one of the most popular venues for visitors in the country. Its structure based on museum functions is so distinctive that this modernisation makes it a paradigm in the museum sector and attracted support from both the government and general public. According to its recent survey, visitors felt that their satisfaction of museum services is as high as almost 90 per cent, which is a factor interviewee E was very proud of.

6. Case F: Interviewee F1 firstly provided three characteristics which were collections, expertise and exhibitions; however, he continued with another three characteristics coming into his mind, such as the co-founded postgraduate programme, innovative organisational structure and community relationship. Each of these makes the museum special and dissimilar to other museums. The fact that its collections grew from zero to a large scale and most of them are live exhibits is very different from the other cases. Their expertise focused on both local and international relevant subjects and attracted attention from other research institutions abroad. The highly attractive exhibitions contributed to its success as a young and popular visiting venue. It co-founded two postgraduate programmes which were the first examples in the country. It also adopted a new structure, called BOT, to introduce a public-private partnership, and paid much attention to cultivating its community relationship earnestly. On the other hand, interviewee F2 supplemented opinions from a different perspective. He considered that location, exhibitions and scale of the museum were the three remarkable characteristics. It is located close to a famous tourist resort and its lively exhibitions helped to draw visitors from all over the country. Also important was its large scale, which is the largest of its kind in the country and is also a key attracting power of the museum.

7. Summary: The results are summarised in a chart (Chart 8.1) and described in detail below.

Chart 8.1 The characteristics of the organisation

	Case A	Case B	Case C	Case D	Case E	Case F1	Case F2
Collection (Quality)	*		*	*		*	
Collection (Wide range)	*	*					
Expertise and Reputation	*		*	*		*	
Location		*					*
Community		*				*	
Popularity			*		*		
Exhibitions						*	*
High Status				*			
PG Programmes						*	
Structure					*	*	
Customer Satisfaction					*		
Scale							*

(1) The most commonly mentioned characteristics were the high-quality collection and expertise and reputation, by four of seven interviewees. Interestingly, they were referred to in the same cases. They all mentioned the importance of their collections and the fact that their expertise developed and benefits from those valuable collections. Collections of some of those cases also helped improve the reputation and reinforce the museum identity and, therefore, to attract more resources from the government and public.

(2) Other characteristics mentioned twice included the wide range of collections, location, community relationship, popularity, exhibitions and organisational structure. Two interviewees regarded their museums as 'universal' so that a wide range of collections was important to them. It is not surprising that these two cases referred to location and also emphasised community relationship because neither is situated in a capital city. They targeted their audience both nationally as well as regionally. Two cases gave popularity as an answer as they were on top of the most-visited-museum list. Exhibitions, although mentioned by two

interviewees, only represented one case, Case F.   This might be because the exhibitions in Case F are not only grand in scale but also attractive with live exhibits, both making it special and distinct from others museums. Organisational structure was mentioned by interviewees who regarded the structure either as streamlined, based on functions, or innovative with a new model.   Their success has drawn attention from other museums.

(3)   The rest of the characteristics were only mentioned once, including high status, postgraduate programmes, customer satisfaction and the scale of the museum.   Each is special for the individual museum case and relates to its particular context.   For example, the one giving the answer of high status in the government hierarchy is because it is the only one which has a directorate at government cabinet level.   The one providing postgraduate programmes as the answer co-founded these programmes as one of its innovations.   Customer satisfaction demonstrates the attitude of the museums case underlining the demand of the visitors. And the scale of the museum reflected the competitive thinking of the museum staff.

8.   Discussion: See Figure 8.1 as a summary.

(1)   The result of the first question demonstrated that there is a great difference in what is important to a museum: the UK cases focused on collections, either of quality or of wide range, while the Taiwanese cases put emphasis on not only collections and expertise but also the legal issues and visitors.   This also reflected their different viewpoints of museum definition. The key point is the collections: it is a must in the UK but can be replaced by educational function in Taiwan, as mentioned in Chapter Two.   However, it seems that ideas have been changing in recent decades.   Many national museums in Taiwan tried to set up a department of collecting or collection management and started to accumulate objects and specimens, while in the UK they started to take greater care of the demands of visitors.

(2)   It is clear that most cases regarded themselves as the stewards of national treasures, their collections, while the others were proud of the fact that they provided useful services to the public.   In the former examples, by way of

researching into their collections, they also developed strong expertise and reputation academically, both in the UK and Taiwan. In the latter, their services covered a wide range, from building community relations, creating exhibitions and making the museums more attractive to visitors.

Figure 8.1 Museum Characteristics in the Interactive Model
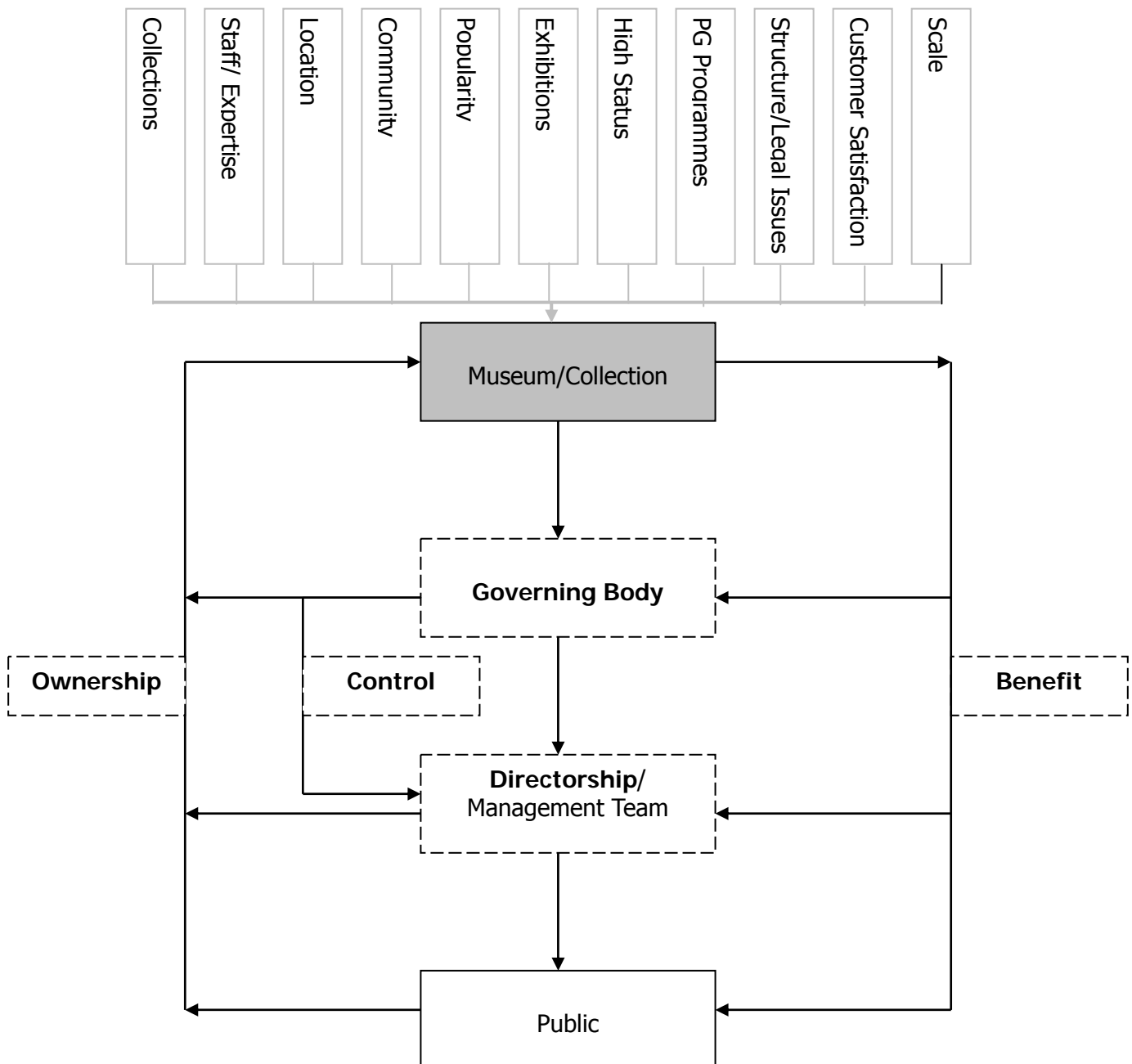
Issue 2: Influential Factors in the Governance of the Organisation

The second question was aimed at revealing what factors have the greatest influence on museum governance.

However, 'governance' is not a familiar term in Taiwan and is often misunderstood or confused with 'management'. Consequently, interviews conducted in Taiwan had a brief definition explained on the questionnaire[1] in order to give interviewees a clear idea of what governance meant. The data collected in the UK is more concrete compared with that from Taiwan. This explains why the concept of governance still needs to be worked on in the museum sector in Taiwan. The results show that the factors that influence governance in national museums cover a wide range: public responsibility, ministerial control, balance between national and local demands, the skills of the trustees, the appointment of chairman, the appointment of trustees, political climate changes, legislation and legal system, the power of the director and financial support from the private sector.

1. Case A: Two governing factors were mentioned by Interviewee A; they are public responsibility and ministerial control. Because the museum is a national museum mainly funded by central government, its collections are 'held in stewardship for the public'. Due to this budgetary relationship, Case A is under a degree of ministerial control. The central government also has the right to appoint not only its trustees but also the chairperson of the board. It is therefore a case with a close relationship with central government.

2. Case B: Interviewee B expressed the viewpoint that balancing interests between the national and local people is significant in its governance. Other than needs from national visitors, the museum also has to consider the demands as well as values of the residents in the city where it is located. Another factor was the requirement of skills of trustees. The interviewee emphasised that it did not need trustees with special skills in research subjects, such as archaeology or art history, but with a background in areas such as business, politics and fundraising. He also stressed that these two factors

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[1] Governance, as explained in the questionnaire for interviews in Taiwan, is the process of making decisions or policies in an organisation. In corporate governance in the UK and USA, it is normally by means of a board of directors and the decision or policies would be executed by the managers. In most of the museums in the UK and USA, they have similar systems with a board of trustees making decisions and policies.

helped the organisation to keep its independence in decision-making.

3. Case C: In Case C, the interviewee regarded the way it appoints its trustees and chairmen as influential factors.   The museum is able to appoint one-fifth of its trustees, while the rest of them are appointed by the government, other organisations and even the royal family.   In fact, its trustees can elect the chairman of the board.   This is a distinct feature because chairmen of all the other national museums in the country are appointed by the government. Recently, the museum has been trying to broaden its range to attract people with different backgrounds, for example, gender, racial and nationality, so as to find a balance among different interest groups.

4. Case D: Three factors influencing the governance of Case D are ministerial control, political climate changes and legislation.   Case D is tightly controlled by the central government because of its high status.   When the ruling party changes, the director of the museum will change, too.   The strong impact of changes of political climate has transformed the governance system in Case D several times, according to the reply from interviewee D.   It was governed by the Maintenance Officer, Preservation Committee, Maintenance Committee and a Management Committee for the first few years after it was founded; later it established a board of executive directors for several decades.   The government then took control again and put it under the supervision of the Ministry of Education.   The situation changed when it had a provisional board of directors again, but then it was promoted to a ministerial level in the government hierarchy and it retained this high status after the recent reorganisation after the parliament passed a new act for Case D in 2008. These political changes also affected the legislation of the museum when its statute differed from the previous period, resulting in a dissimilar system. Surprisingly, it is the only museum in the country to have changed its governance systems so many times.

5. Case E: Interviewee E referred to two factors: one is legislation and the legal system while the other is the power of the director.   The former decides the structure and functions of the museum, also its budget and operation, while the

latter typically represented the governing situation in national museums in the country.   Under the legal system, everything the museum does has to follow the government budget laws, such as the National Budget Law and the Procurement Law.   Once the museum wants to change its structure, it has to wait for the amendment of its organisational statute, sometimes for a decade. The director apparently has power in deciding policies in Case E, and the museum has been strongly supported by central government and the Legislation Yuan.

6. Case F: Interview F1 began with the emphasis on the new legislation of the museum, BOT model, a public-private partnership.   It helped Case F to succeed in the fast-changing environment.   It was the first cultural institution in the country to adopt this new model and became so successful that the central government asked other museums to follow.   However, as a national museum, the director was the key factor in its decision-making process. Interviewee F1 remarked that it had a 'joint leadership' scheme, which accepted other voices during the decision-making process, which allowed all other heads of departments to provide their opinions and advice.   Interviewee F2 mentioned that the legislation and legal system and public–private interface are its influential factors.   They had to follow all legal system and paid various kinds of taxes to the government, meanwhile, as the BOT model was based on a contract benefiting the museum more, important decisions usually need approval of the museum.   This public-private partnership was significant because the private company provided money for operation but still had to followed policies from the museum.   Interviewee F2 complained that it was a somewhat unbalanced relationship for the company.

7. Summary: The chart below summarises the data collected (Chart 8.2).

Chart 8.2 The influential factors in the governance of the organisation

	Case A	Case B	Case C	Case D	Case E	Case F1	Case F2
Public responsibility	*						
Ministerial control	*			*			
Balance between national and local interests		*					
Skills of trustees		*					
Chairman appointment			*				
Trustees appointment			*				
Political climate change				*			
Legislation and legal system				*	*	*	*
Power of the director					*	*	
Public-private interface							*

(1)   Only three factors were referred to more than once: the legal system and legislation, ministerial control and power of the director.   Four interviewees in three cases mentioned that the legal system and legislation is the most influential factor in their governance.   They are all in the same country.   It shows that national museums in this country put the legal system as their first priority as they are part of government agencies and are regulated by a variety of laws and acts.   It might be also the fact that staff working in these museums are normally regarded as civil servants and have to follow the national bureaucratic system.   Two interviewees expressed the opinion that ministerial control is important.   It indicates that those two case museums have a tighter relationship with the central government and implied that they depend more heavily on public money.   Another one mentioned twice was the power of the director.   It could be part of the organisational culture as neither of them has a board; therefore, other than the funding body, the director has the most powerful position in the organisation.

(2)   The remaining answers were each only mentioned once.   This demonstrates a wide range of viewpoints on the factors affecting governance.   Public responsibility emphasises the role of stewardship of

the national collections, the balance between national and local interests shows the support and special location of the case, skills of trustees highlight the changing criteria in modern society, the appointment of trustees as well as its chairman accentuates the autonomy of the case museum, political climate change stresses the vulnerability of the case museum under political influences, and the public-private partnership highlights the attitude to seek new system to meet changing needs.

8. Discussion: See Figure 8.3 for a summary.

(1)   The second question again revealed differences in the cases between the two countries.   All cases in Taiwan mentioned 'legislation and legal system' as one of the factors.   This is not surprising because all national museums in Taiwan are viewed as governmental agencies and must be regulated by a special act of its statute and approved by the parliament. In this situation, they are all controlled strictly by central government. Compared with the situation in Taiwan, cases in the UK were much more concerned with their boards of governors and central government appeared mainly in the context of funding.   Overall the government still has a measure of control over these national organisations because it is the main funding body; however, the UK cases tend to have more autonomy than those in Taiwan because they have their own boards of trustees keeping them at "arm's length" from the government.   The figure below (Figure 8.2) illustrates the extent of dependence on government or "arms length" from it shown by the six cases in their answers to question 2.

Figure 8.2 Organisational autonomy of national museums
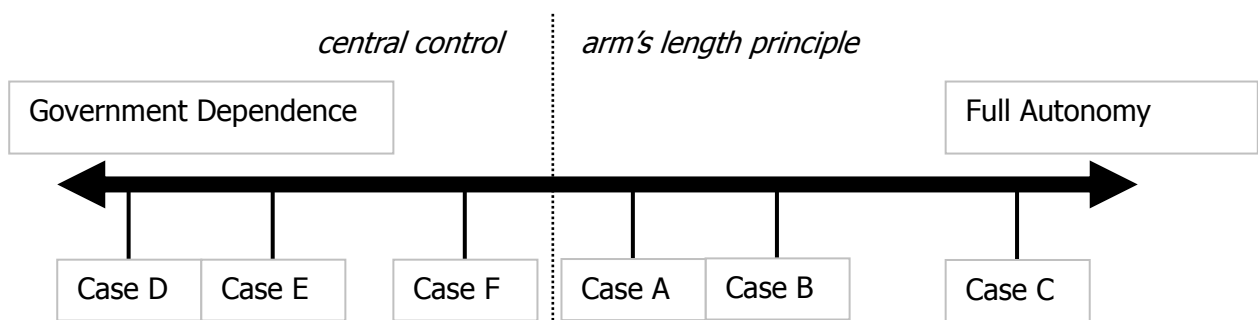
(2) Another difference between the cases nationally is the power of the director. Two cases in Taiwan mentioned that the director of the national museum still plays a strong role in making policies. This exemplifies one of the governance theories, managerial hegemony, mentioned in Chapter Three. Interestingly, these are from cases apparently controlled much more by central government, perhaps reflecting the fact that central government has less knowledge input from the outside, such as by board governance, and therefore has to rely more on the museum directors and their opinions.

Figure 8.3 Influential factors on governance in the Interactive Model
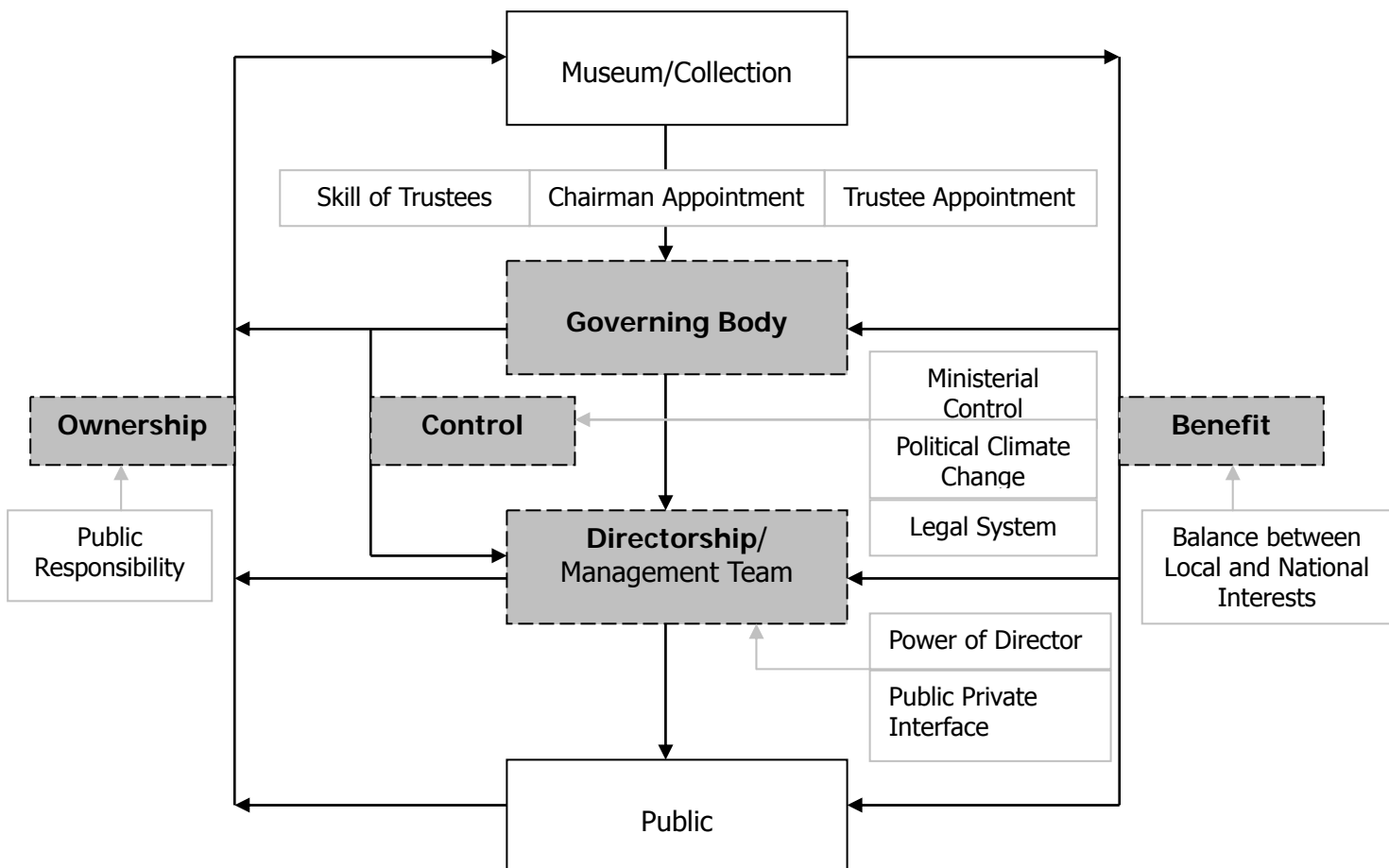
Issue 3: The Governance System: With or Without a Board

The next question asked whether governance in national museums involves a board of trustees or not. If it has one, how does the board govern the museum? If not, how is the museum governed? There is a distinction between governance systems of the national museums in the UK and Taiwan: the former all have their boards of trustees while the latter are mostly controlled by the central government. The six cases all have different practices, involving the composition of their boards, the decision-making process or the control mechanism from the government. In Taiwan it is a general situation that a national museum has its own 'Advisory Committee' or 'foundation/trust' consisting of some experts from outside. However, the huge difference is that members of these committees and foundations only give their opinion when invited to meetings organised by the museum and do not have the power to make any decisions or policies.

1. Case A: The number of its trustees is between nine and fifteen. They are all appointed by the ministers of the central government and usually meet six times a year. Each trustee serves no longer than eight years. The powers of the board of trustees are set out in the governing legislation, by the National Heritage Act 1985. According to the Act, its board is able to enter into contracts, set up a statutory body, and to buy and sell land. However, it still needs permission from the ministers to conduct its activities. There are four committees of the board, covering audit, estate, personnel and remuneration, and acquisition. The board decides the policies and decisions of the museum through discussion but, if necessary, uses final voting. There is an assumption of collective responsibility. All trustees are also regulated by the museum's *Board Members Code of Conduct* and the *Responsibilities of the Board for Governance*. The board of trustees not only makes decisions but also monitors the performance of the management to ascertain that the strategies are being delivered. The interviewee in Case A expressed the view that there should be a clear definition between the board and the management. The former ought to set the strategies and objectives while the latter must implement and deliver these strategies and objectives. In summary, the trustees employ a number of museum professionals, including

the directors and managers, to take a strategic view and to advise on strategies.   The directors can propose ideas or provide their advice, but it is board members who make the final decisions.   Communication is therefore regarded as very important.   The museum produces performance reports quarterly to the trustees.   The director is appointed by the museum board but this still needs approval from government ministers.

2. Case B: The number of trustees in Case B is between fourteen and eighteen.   This is regarded by the interviewee as being a good size to have meetings and for discussions.   All trustees are appointed by central government, through the Department for Culture, Media and Sport (DCMS).   The museum can identify suitable people and make suggestions when vacancies are coming up.   However, the final decision will be made by the DCMS.   There are some regulations, mainly covering probity, honesty and conflicts of interest.   The interviewee in Case B thought that trustees should be able to have a good freedom of ability to exercise choice and to voice their opinions.   However, in the realm of financial commitment the Board still needs government permission.   This is a constraint of trustees' duty.   The full board of trustees usually meets five times annually.   Decisions are made by the board of trustees through consensus.   It is rare that its trustees have to vote because they normally have consensus for most issues.   There are six committees of the board of trustees, dealing with the following tasks: finance, audit, human resources, development and communications, public services and corporate services.   Each has a chair, who makes a report to the full board at its meetings.   Sometimes the museum co-opts people who are not trustees if they are needed to provide some special assistance.   These people may also bring a particularly local voice and opinion, although they do not have the status of trustees of the museum.

3. Case C: Case C has a board with twenty-five members.   The exact number of trustees varies because sometimes people are leaving or joining.   This number was fixed by an Act of Parliament, though the interviewee gave the opinion that twenty-five is a large number to run an organisation.   It now has a standing committee, numbering six or seven by rotation, to be responsible

for the more short-term issues, whereas the full board deals with the longer term.   As well as the standing committee, there are two other sub-committees, of audit and governance.   The trustees themselves produced their regulations, called a *Code of Practice*.   The trustees have to declare a conflict of interest when they join the board.   It is clear that they are responsible to set strategies for the museum, while the director and staff are in charge of the daily management.   However, the appointment of the director is also the responsibility of the board.   The main board of twenty five trustees meets four times a year.   The standing committee meets about every month, while the other two committees meet three or four times a year.   The authority of the sub-committees comes from the main board.   Sometimes the sub-committees decide that they must refer issues to the main board for approval.   The director is appointed by the trustees, but effectively with the informal approval of the government.   The director himself is responsible both to the trustees but also to the government department (DCMS).   He has to stand as the accounting officer and is thus responsible to the government for such matters as the safety of the collections and the finances of the museum. It shows that the director has to be responsible to the senior civil servants in the government. On the other hand, the chairman of the trustees is not responsible for his relationship even though the prime minister formally appoints him.   The interviewee considered the relationship between the museum trustees and the government as quite distant; for example, the Board of Trustees has the final power to decide on issues such as repatriation of items from its collection.   The point about the trustees is that they are supposed to be independent of politics.   Of course, the government wants to know what the museum is doing; and it considers the museum activities when setting its periodic Funding Agreements, which are published by central government on its website.   Otherwise, the museum is reasonably independent.   The trustees decide on museum policy.   If they are not satisfied with the plan given to them by museum management each year, they can make the museum director and managers resign or change.   So the trustees are representing primarily the interests of the outside world, insofar as they are representatives of society.

4. Case D: The situation in Case D is totally different from the previous three cases.   First of all, it does not have a board of trustees at present.   There was one time when it had a board with the power to appoint the director of the museum.   But the system changed later as it was very unusual in the country. It now only has an Advisory Committee to provide consultation, with little influence compared to that of board governance in the UK cases.   The interviewee expressed the view that any important policy decisions need to be reported to the central government for prior approval.   It always has to follow the decisions of government in areas such as the appointment of the director and deputy directors.   It was also mentioned in the later part of the interview that the current proposal for establishing a branch museum was a decision delivered by the central government.   Its Advisory Committee has between eleven and nineteen members and meets twice a year.   The main responsibility of its members is to provide their expertise and consultation, although decisions will still be made by the management of the museum and all important decisions have to be referred to the central government for approval.

5. Case E: Case E does not have a board of trustees, either.   It has its Advisory Committee to provide some advice and opinions, with members numbering between eleven and nineteen.   They only meet when the museum is looking for some outside expertise and advice.   It is therefore, again, not as influential as a board of governors.   The members of this committee have a wide range of backgrounds, from zoology and botany to geology and anthropology.   The situation might change very soon as the government is introducing a new system for governance with the establishment of a museum foundation/trust, according to the interviewee.   National museums are part of governmental agencies and all staff are civil servants[2] at present.   If the system moves to a museum foundation/trust, the interviewee believed it

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[2] Source: http://host.cc.ntu.edu.tw/sec/all_law/5/5-04.html (30/01/209).   All staff are divided into two categories: curatorial or civil staff.   The civil staff have to join the national examination in order to gain the qualification and become civil servants.   The curatorial staff, on the other hand, do not have to join the national examination, their status is equal to lecturers in the universities.   However, curatorial staff, once employed by the museum, are regarded as civil servants because they enjoy the same benefit and similar salary scale (Lin 2005: 78-79).   It is normally considered that both curatorial and civil staff in the museum are civil servants.

would provide an opportunity for future development.   Now the museum has to follow all the policies from the central government.   With a new museum foundation/trust, it might provide more support and flexibility for operation, but with the safeguard that the government will still sponsor the museum partially.   He believed that the success of the museum will depend on how much the government is going to continue supporting these museums.   On the other hand, it is a compromise because the government no longer has sufficient income to support educational institutions in the way it formerly managed.

6. Case F (interviewee 1):   The director plays an important part in Case F.   This museum does not have a board of trustees or an advisory committee but it has two museum foundations, although they are not the same as the museum foundations typical in American museums.   Because it is a national museum, it is still administered by the central government.   Decisions are delivered from the central government.   However, these two museum foundations create flexibility for the museum when it needs alternative funding to conduct research and to build a good relationship with the community.   The interviewee mentioned that this is perhaps a model for the future as the central government has been discussing the possibility of adopting a new system to establish 'a joint museum foundation for national museums'.   This proposal follows research into developments in Japanese national museums (Chiang 2004: 2-7).   It is still uncertain and needs more discussion by both the central government and museum professionals.   Both foundations in Case F have their boards of trustees, with membership of less than ten.   They are mainly drawn from the academic community.   Each board has its own regulations and meets regularly every three months.

7. Case F (interviewee 2):   Case F is operated by a private company contracted out from the national museum.   The company has its own board of directors, since, according to the regulations of the Ministry of Commerce, all private companies in Taiwan have to set up their own boards.   The members of the board have to include not only major shareholders but also external experts in

accounting and law.[3]   Its board has between eight and ten members. Among them, three are not shareholders but experts from outside.   It has an annual general meeting every year which all shareholders can attend.   Some decisions are made during the annual general meeting.   If the decisions are important, they are passed to the board for further discussion and the outside board members will play an important role in examining these issues and providing their expertise.   Basically, it is a harmonious process without much dispute.   However, the interviewee mentioned that any decisions or policies involving changes to the daily operation or financial policies need approval from the museum.   The museum has the control and scrutiny power in this system.

8. Summary: The practical situation of governance systems in the case museums is summarised below in Chart 8.3.

(1) The board of trustees system of governance is one of the most distinguishing features of national museums in the UK, particularly when they are compared with their Taiwanese counterparts.

    A. Board governance in all UK cases means that trustees make real decisions and are accountable for the performance of the organisation. In fact, trustees can be said as the representatives of the public and so symbolise public ownership.   It is also a means of demonstrating their autonomous status and greater independence from politics.

    B. Most national museums in Taiwan have their advisory committees or foundations, however, members of committees and foundations are only consulted when museums need their advice.   They provide suggestions instead of decisions, in contrast with the cases in the UK. The ownership in the cases in Taiwan seems to be more abstract, with government departments as their governing bodies, but those in charge may not understand or be sufficiently concerned with the museum at all.

(2) Examining cases in both systems has provided an insight into the different

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[3] Those external experts are sometimes called 'non-executive directors', one of the recommendations of the Cadbury Committee (UK) in the 1992.

power relationship with government existing between the national museums in the UK and Taiwan.

A. The cases in the UK appear to be more autonomous, with the power of decision resting mainly in the hands of the boards of trustees; for some issues, however, such as buying and selling property in Case B and the appointment of the directors in Cases A and B, they still need approval from central government.   The trustees are the representatives of the general public and they have diverse backgrounds, ranging from academic disciplines traditionally dominant to the now-more-common business experience.   They make decisions in the board room, providing that they have full information from the senior management. In the event of an argument between the board and the director, the board generally has the final power.   The government intervention is therefore comparatively limited.

B. By contrast, the cases in Taiwan were markedly less autonomous than those in the UK.   They are also less flexible, with any organisational changes requiring government approval.   Most of the national museums in Taiwan have either an Advisory Committee or their own foundations, to input outsiders' opinions.   However, these opinions are not vital to the decision-making process in the organisations.   In all three cases, the museum directors are still playing an important role in influencing government, by providing it with information.   But the final power in deciding policies is actually in the hands of the government; hence the governmental intervention is very high.   The only exception is Case F, which marks a new direction, because it has a more independent financial support from the private company operating it.   However, even in this example, any important policies, such as the appointment of the directors and setting annual budgets, still require the approval of the government.

Chart 8.3 Comparison of Governance Systems

	Case A	Case B	Case C	Case D	Case E	Case F1	Case F2
With a board	**Yes**	**Yes**	**Yes**	**No**	**No**	**No**	**Yes**
I. Number of trustees	9-15	14-18	18-25				8-10
II. Appointment	Gov	Gov	Gov & other				share
III. Regulation	NHAct Scot 1985	Usual Regu.	Code of Gov.	Single Act	Single Act	Single Act	Gov regu.
IV. Meeting frequency	6	5	4				1, AGM
Sub-committees	1. audit, 2. estate, 3. Personnel & remuneration, 4. acquisition.	1. finance, 2. audit, 3. human resources, 4. development communications, 5. public services, 6. corporate services.	1. standing, 2. audit, 3. governance.				
Advisory Committee (Number of members)				**Yes** 11-19	**Yes** 11-19	**No**	
Foundation (Number of members)						**Yes** <10	
Meeting frequency				2	4	4	
Governmental control	Medium	Medium	Little	Strong	Strong	Medium	
Decision Power at Board level	**Yes**	**Yes**	**Yes**	**No**	**No**	**No**	**No**

9. Discussion: The result of this issue is the most important one of this research as it draws a clear picture of governance practice in the cases studied. All cases showed different degrees of autonomy and there is a significant difference between the cases in the UK and Taiwan.

    (1) The UK cases still keep the traditional governance with their boards.

        A. In general, the UK cases have greater independence because they are under the "arm's length principle" and keep a certain distance from the main funding body (central government). Nevertheless, each case still displayed different degrees of independence. For example, the appointment of trustees and chairman of the board involves less intervention by the government in Case C since one-fifth of its trustees is appointed by the board, which also elects its chairman. Trustees in Case A and B are all appointed by their cultural ministers; although interviewee B mentioned that the museum can recommend a list of candidates.

        B. The size, meeting frequency and types of sub-committees also revealed some differences. Case C has more trustees and meets less frequently as a full board than Case A and B. This is because it has a standing committee that meets regularly and deals with most routine and short-term issues. Regarding sub-committees, all three cases have an audit committee, which shows that monitoring museum performance is seen as an essential task for the boards. Both Case A and Case B have a committee of personnel or human resources, which demonstrates that trustees pay much attention to this issue. Case C has a sub-committee on governance, and it also has the power to elect part of its trustees.

        C. In summary, all three cases in the UK have decision-making power but are still influenced by the government to a greater or lesser extent. Case C is less influenced while Case A appears to be the most government- influenced one.

    (2) None of the cases in Taiwan has a governing board comparable to those in the UK and all are controlled by the central government.

A. Case F is special because the museum is operated by a private company which has its own board of directors, although the board is much bigger than the team drawn from it that helps to run the museum.   Its board follows government regulations and includes three non-executive directors.   Case D and Case E both have their own Advisory Committees to provide consultancy whenever needed, but these committees only attend meetings by invitation, depending on their specialisms.   Unfortunately, their opinions are just for reference, with no power of decision.   The decision power is actually held by the civil servant working for the ministers supervising these museums.   Under these circumstances, it is not easy for any national museums in Taiwan to have continuous policies because those decision makers might come and go, according to political changes.   Another problem is that none of the cases interviewed has the power to find candidates for the post of museum director.   There is a potential risk that the museum changes directors too often; for example, Case D has had four directors during the last five years and Case E changed its director three times in the last five years.   Even Case F also changed its director two years ago.

B. In summary, all three cases in Taiwan do not have decision power in setting policies or strategies.   The central government is effectively not only the funding but also the governing body, with advice and suggestions provided by the museum directors and their consultants.   They are strongly subject to intervention by the central government, although Case F has more flexibility because its main funding is from the private sector (more details will be explained in Issue 4).

(3) From the data collected, it is clear that the some important elements in governance have emerged, including the governing body, directorship and control (see Figure 8.4).   On the other hand, issues of ownership and benefit seem to be less discussed in the interviews.   This showed that most senior museum professionals in the cases studied had more concern for the first three elements than the latter two.   Although one

interviewee mentioned, for instance, that any decision on repatriation in his national museum would be handled by the board and decided by the trustees, revealing that there is more scope for the museum sector to discuss issues of ownership and benefit in the future.

Figure 8.4 Comparison of Governance System in the Interactive Model

Decision Power		Legal Status
Monitoring		Steering
More Autonomous		More Dependent

Museum/Collection

Board of Trustees   Central Government

Governing Body

Ownership   **Control**   **Benefit**

Directorship/ Management Team

Public
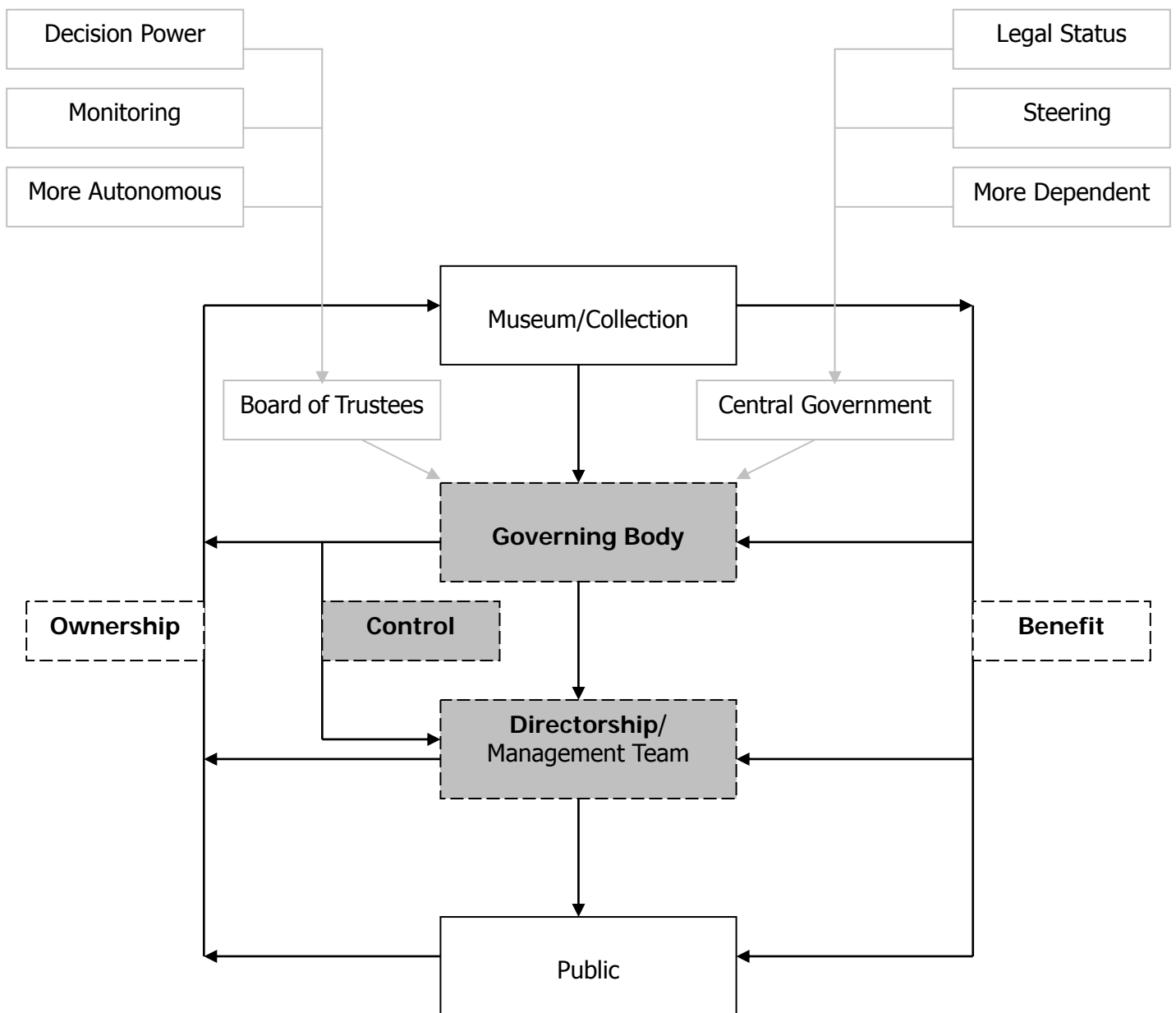
<u>Issue 4: Financial Support</u>

The next question concerned the sources of finances of these national museums. The funding body usually has a major influence on the decision-making process. Because national museums in both countries are mainly sponsored by the central governments, it is interesting to investigate the current situation and to predict the possibilities for the future.   From interviews, it seems that there is a trend in the national museums to diversify their income generation sources so as to reduce the dependency on government.   It is obvious that the support from the central government in some cases has been decreasing year after year.

1. Case A: In Case A central government is the major sponsor and provides about eight-five per cent of its funding.   It is allocated into three divisions: revenue, purchase grant and capital projects.   The revenue covers operations, exhibitions, maintenance, equipment; the purchase grant is the major source for purchasing items for the collections; the capital project funding is for renewal projects.   The budget from the central government is determined in periodic reviews of government spending.   The rest of the museum's budget, about fifteen per cent annually, comes from two sources.   One is the museum's commercial activities, including venue hires, retailing, publishing and picture library.   The other is from donations, the museum's membership scheme (which includes both individual and corporate members) and one-off sponsorship.   Donation and sponsorship for the museum are like a two-way street and need negotiation to make the best deal for both sides nowadays. The interviewee also mentioned that it is unlikely that the museum could generate a significant income from its efforts.   Sponsorship from the central government remains the most important financial source; if the government reduces its contribution, it should be based on the understanding that the services the museum delivers will be reduced.

2. Case B: Case B draws nearly ninety per cent of its annual budget from central government funding.   The government obviously therefore has the major role and the museum has regular meetings with ministers, politicians and civil servants in this case.   Other financial sources of Case B come from the shops and café-restaurant of the museum, funding from charitable trusts, business

through donations and other forms of trading. Because the central government is still the major funding source for Case B, its policies play a significant part in affecting the decision process of the museum management and the board of trustees.

3. Case C: As in the cases of A and B, Case C also gains most of its financial support from central government.   The proportion of its budget varies between sixty-six to seventy-five per cent, depending on projects the museum is undertaking.   Therefore the museum has to priortise the policies of the central government.   The rest of the museum's annual budget comes from retail, donations, sponsorship and the income generated from exhibitions. The interviewee mentioned that the museum's exhibitions target certain foreign countries, such as Japan and Taiwan, to bring in more income. Sponsorship is particularly important for the museum's new capital projects in recent years.   Sponsorship contributes more to the museum than donation (e.g. the donation boxes inside the front doors of the museum) because the museum attracts several millions pounds through this means.

4. Case D: The main funding in Case D comes from the central government and the annual budget always needs to be authorised by the parliament.   Other sources include income from its Museum Fund, fundraising activities, sponsorship and a Cooperative Society (consisting of its staff).   These sources provide only a very small proportion of the museum's income, compared with the government funding.   Income gained from admission, either permanent or special exhibitions, is returned to the government by the end of the fiscal year.   The museum shop is now operated under the Cooperative Society, which is a charitable organisation.   However, most of this profit is for the museum, with a small portion shared by the staff.   The interviewee in Case D mentioned that fundraising and corporate sponsorship are rare and are only for special events and exhibitions at present.   It seems likely that the central government will ask national museums to move towards the museum foundation or trust status, similar to the establishment used for national universities in Taiwan for the last decade.   This is how the government is planning to reduce substantially its financial support for national museums.

It will be a challenge for any national museums because it is acknowledged to be very difficult for any museum to fund itself.   This issue has been a subject widely discussed in Taiwan for the last few years.

5. Case E: The main source of finances for Case E is again the central government.   Case E does not have any foundations, but there is an independent one.   This was established by external museum supporters and its major function is to provide an alternative funding source for the museum, for example, the support for museum staff to attend international conferences or to invite internationally renowned scholars to undertake research in the museum.   The Foundation has regular meetings and the director is always on its board.   Foundation members also help with fundraising for the museum sometimes.   Case E also has some income from contracting out part of its services.   These services include restaurants (a MacDonald's and Ya-yuan Restaurant), shops (Eslite Bookstore, Shih-san Shop), cleanliness and security. However, these revenues all have to be returned to the government annually, along with any admission charges income.

6. Case F: In Case F, the two interviewees provided complementary information about its financial situation.   The principal source of funding, surprisingly, is the private company, which provides about seventy-five to seventy-seven per cent of the annual budget.   Interviewee 1 (from the museum) explained that, according to the contract between the museum and the company, for the first five years, the BOT company has to pay £850,000 annually to the museum. After that, its contribution will depend on how much the BOT company earns, either 8.5 per cent or a fixed amount of fees of about £3,500,000 (Ho & Chiang 2005: 30-31).   The rest of the finance for Case F comes largely from the central government, about twenty-two to twenty-four per cent, mainly for supporting its research and administration team.   Its two foundations, for the purposes of marine education and development, provide only one to two per cent of the annual museum budget.   Interviewee 2 (from the company) mentioned that the main income of the company is from admission charges, restaurants and shops.   It is estimated that approximately £14 million is spent by visitors annually.   The interviewee was also proud of the fact that, as a

private company it creates more innovative and versatile marketing strategies to attract more visitors each year.   Another responsibility of the BOT company is to spend its money on a capital project: World Waters Hall (Ho & Chiang 2005: 200-229).   This was the third phase of the museum development and cost the company tens of millions of pounds to build.   The BOT company also generates other profit outside its museum operations, called off-site income, including selling its expertise and skills of management to other organisations. In Case F, most of the maintenance, operation and management costs are the responsibilities of the BOT company, saving the government a great amount of money while the museum can devote itself to research and professional achievement.

7. Summary: Details on financial sources of each case are illustrated in Chart 8.4.

Chart 8.4 Financial Sources of the Organisation

	Case A	Case B	Case C	Case D	Case E	Case F1	Case F2
Government (%)	85	90	66-75	>95	>95	23-25	
Other sources (%)	15	10	25-34	<5	<5	75-77	
● commercial activities	*	*	*	*	*	*	*
● admission (permanent)				*	*	*	*
● admission (temporary)	*		*	*	*	*	*
● donation	*	*	*				
● membership	*						
● charitable source		*		*			
● sponsorship	*		*	*			
● selling exhibitions			*				
● fundraising				*	*		
● museum foundations				*	*	*	
● contract-out services					*	*	*
● off-site activities							*

(1) Financial support from the government varies case by case: from more than 95 % to less than 23 %.

A. Cases D and E are most reliant on government funding, with more than 95% of their budget coming from the government; both interviewees understandably considered the central government as the major financial sponsor and playing the most decisive role.

B. Cases A, B and C have more than two-thirds of their financial support from the government, but all interviewees said they have been seeking other possibilities to generate income.

C. Case F is the least dependent on the government, no more than one-fourth, with the private sector as its major financial source.

(2) The government has a strong influence on national museums if it is the major sponsor.

A. Cases in the UK have been asked to generate more income by themselves as the government decided to reduce its financial support gradually. Under these circumstances, their percentage income from other financial sources has been increasing for the last two decades, according to the interviewees.

B. In Taiwan, traditionally the central government provides the entire budget for national museums and these museums accordingly follow any policies given to them. However, during the last decades, national museums have been asked to reduce their dependency on governmental budget and to seek alternative sources. Case F is a good example, showing the adoption of a new strategy in search of alternative financing.

(3) Other financial inputs for national museums come from different sources: commercial activities, donation, charities, sponsorship, selling exhibitions, fundraising, museum foundations, contract-out companies and off-site activities.

A. The percentage of income from these sources is also changing. However, some interviewees mentioned that the museum is unlikely to

generate a significant income from these sources and therefore still needs to depend on the government. This gives the government influence on museum policies and sometimes management, according to interviewee B and C. Interviewees D and E mentioned that the income generated in Taiwanese cases has to return to the central government, which often reduces the willingness of the organisation to make more effort.

B. Commercial activities have become more and more important in the museum sector. All cases have been getting involved in these activities to a greater or lesser extent. The interviews reveal a wide range, from venue hires, retailing, publishing and picture library to shops and café-restaurants. All cases have their own shops and café-restaurants for retailing and catering, some even have more than two in the same building. One of the cases has a fast-food chain restaurant (MacDonald's) to satisfy the demand of its visitors. This reflects the recent trend that many museums have devoted more space to retailing, not only for provision of better customer service but also income generation. Admission charges have played a very different role between the cases in the UK and Taiwan. National museums in the UK have a tradition of free admission, while in Taiwan there has been a tradition of 'users have to pay'.

8. Discussion: This issue also raised the question of whether the shareholder theory is suitable for national museums.

(1) In corporate governance theory, all financial sources invest their money in the corporation and therefore become 'shareholders', either individual or institutional. In this research, the major financial source in most cases is the central government, so does this mean that they are the major shareholder? On the other hand, Case F has more than 75 per cent of its budget contributed by a private source, so can this private source be regarded as the major shareholder of the museum?

A. The central government has been the main funding source of Cases A, B, C, D, E. If this was in the private sector, the central government

would be the major shareholder, albeit institutional, rather than individual.   The government should have the influence on the policies and decisions of these cases in theory.   In reality, the several interviewees admitted that they had to follow the policies from the government because of this financial connection.   However, the situation in the museum seems to be more complicated than in a corporation.   If the central government is the major shareholder, does it mean that it owns the museum?   Can it assert its ownership of the museum?   And to make this even more complicated, who should derive benefit from the museum product or services?   The truth is that the central government is also the agent of the public and gathers money from taxpayers to distribute, if necessary.   It is actually the representative of public right, or in this case, collective ownership. Based on its non-profit characteristics, the public cannot have a share or dividend from the performance of the museum, but it can enjoy the services provided by the organisation, which can be called the benefit. So shareholder theory in this context does not easily fit because of the complex nature of museums.

B. If we look at Case F, the private company has provided more than three-quarters of the financial support; can we consider it as the major shareholder?   This would be the case in the private sector; however, in the museum sector, on the evidence of Case F the private company has only a contractual relationship with the museum.   The museum provides the land and venue in exchange for the operation service and continuous investment in the museum.   Therefore, even though most of the funding is from the private company, important policies and decisions are in fact given by the central government to the museum to supervise the company.   Again, the shareholder theory seems not to fit the museum sector in this context.

(2)   The result shows that the relationship with the government, particularly central government, is very important (see Figure 8.5).   Further discussion will be provided in the context of the next question/issue.

Figure 8.5 Financial Sources in the Interactive Model
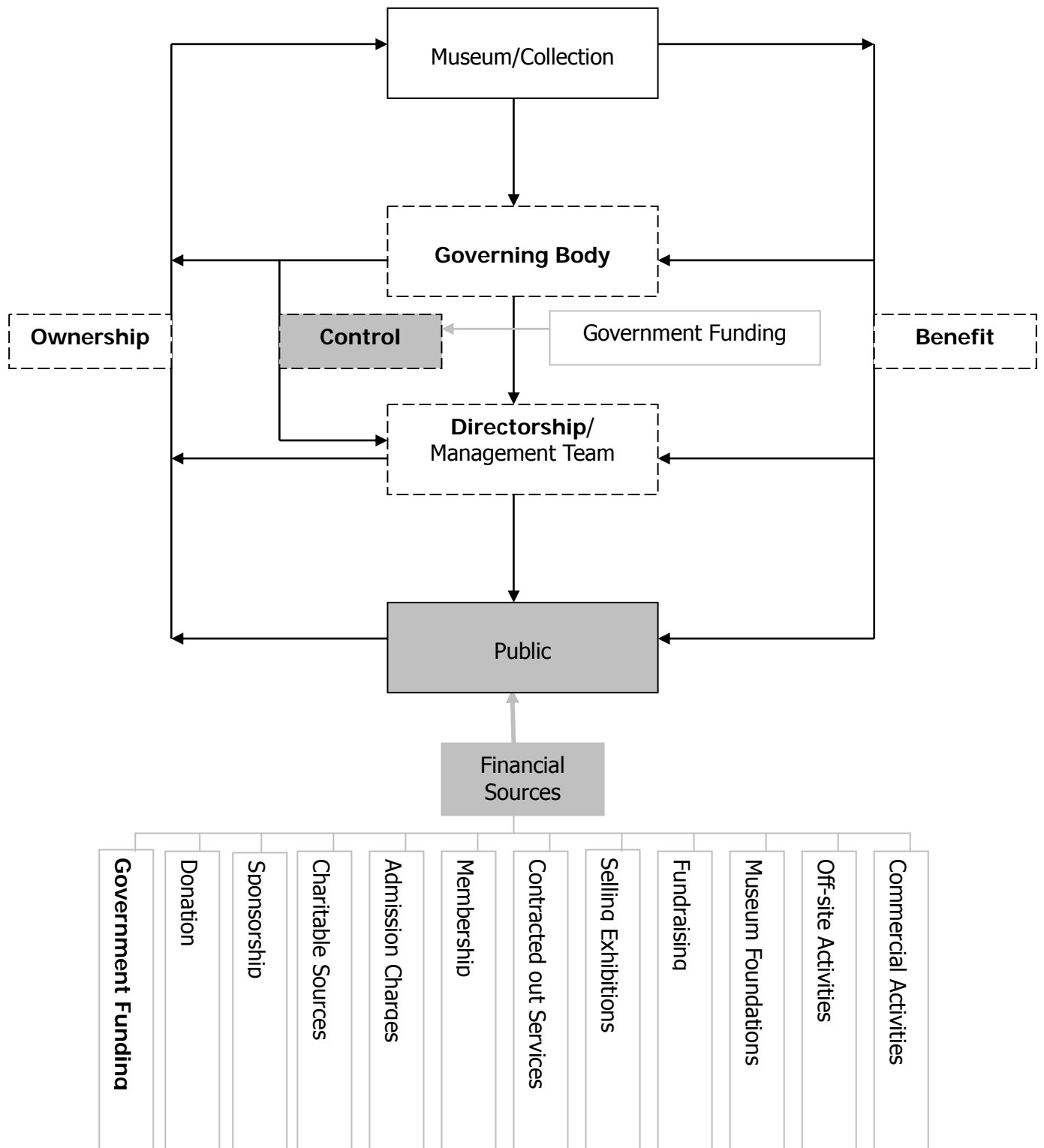
Issue 5: The Relationship with Government

The fifth question of the interview was intended to assist an understanding of the relationship between national museums and the government, in particular to reveal how much the government influences their operation.   The relationship between the government and national museums involves both political influence and economic incentives as most national museums in both countries are mainly funded by the central government.   As governments in the new century encourage new policies for national museums, it is predictable that governance is likely to be affected.   .

1. Case A: Case A is a national institution funded by the central government and it has a strong connection with its paymaster.   The museum also provides advice and support to local museum communities in the nation, including curatorial advice and research expertise for the collections they hold.   For example, the archaeologists in Case A often cooperated with local archaeologists in fieldwork, excavation, research findings and publication.   The interviewee also noted that Case A provided loans to other museums in different regions all over the country.   Strategic partnerships are also under consideration now.   The museum hopes to see a more strategic focus within the museum community nationally and is working with the area museum council towards this.

2. Case B: In Case B, the government has influence in terms of making it clear what its expectations are in standards, probity and ability to deal with the assets which the museum holds in trust.   The interviewee declared that the museum will respond to government policies providing that they are not in conflict with the role of the museum as custodian of the collections.   If the government policy matches the museum's mandate, it will try its best to accomplish that. Recently the government's policies include self income-generation, broadening audiences, attracting more visitors, proper collections management and building maintenance.   If the government intended to reduce further its sponsorship of national museums, Case B would endeavour to persuade the government to support the museum more.   At the moment, the museum has to recognise the conditions attached to support.   One of the most important aspects is the performance of the museum, in terms of popularity, efficiency

and effectiveness. The better the museum performs, the more support it will get from the government. Some viewpoints expressed later in the interview also relate to the relationship with government. The interviewee mentioned that government had by far the greatest influence on what Case B does, because it provided the vast majority of its funding. However, the museum also needed to be vigilant on this subject because there was a risk that a government might decide that the museum should tell a particular story in a particular way. This is much more likely to happen outside the democracies, but even within the democracies it is quite possible, according to the interviewee.

3. Case C: In Case C the relationship with the government is through the funding agreements set periodically, hence there is a degree of ministerial control. If the ministry wants the museum to do a particular thing, it generally does. For example, recent issues included the social inclusion agenda, focusing on families and children and playing a stronger role regionally. Government thus gives the museum some direction. Some of the issues coincide with policies already decided by the museum itself; therefore it does not hinder the museum operation. Another important issue, according to the interviewee, is that any project costing more than two million pounds needs approval by the government. This is a financial control rather than direction of activities. The museum still has independence in deciding many management and governance issues.

4. Case D: There is an ambiguous situation in Case D. It has a very high position in the hierarchy of government structure, as high as a ministry. However, because the central government is undergoing restructuring, its future position is becoming uncertain. Some legislative representatives have suggested that it should be controlled by one of the ministers, others prefer it to keep its high political position in the hierarchy. The interviewee expressed his concern about the future, particularly if the museum is "demoted". This will influence not only the rank of its director[4] but also the annual, budget which

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[4] The rank of the Director in Case D is as high as the minister and a member of the cabinet; even its deputy director is equal to the status of the principal of a national university in the civil service.

will have to be shared with others under the same ministry. Case D is the only national museum at such a high level, with more resources to allocate, compared to others. The rank of its director is equal to all other ministers in the governmental structure. Therefore the interviewee stressed that all staff in Case D hope that it can retain or upgrade its position in the government structure in the near future. It eventually keeps its original high status after its new organizational act was passed by the Legislative Yuan in early 2008.

5. Case E: Case E is under ministerial control and has a very close relationship with the central government. Its annual budget needs to be set and integrated into the central government budget approved by the parliament. If there is any adjustment in the annual budget, the museum will just have to cope. However, the financial decision is still in the hands of the parliament. As a result of praise of the museum's performance, Case E has never since its foundation failed to win the agreement and support of its annual budget in the parliament whenever there has been a dispute. Because of this financial control, the museum always follows the policy of the central government.

6. Case F: The government has asked Case F to promote marine education, to protect the marine environment, to build up knowledge in marine biology and to conduct relevant research. Under the status of a national museum, it always delivers the policies directed from central government. The interviewee F1 mentioned that when it first proposed the idea of BOT, the central government also had doubts. However, the government later became very supportive and helped to create this new system. The relationship between the BOT contracted out company and the government is actually a legal relationship, according to interviewee F2. The museum holds the power of control and any changes in exhibition themes all need approval from the museum. Basically, the company has to execute the policies coming from the museum. This imbalance of power of control is reflected in the relationship between them.

7. Summary: Statements characterising the relationship with government, as revealed in the interviews, are summarised below in Chart 8.5.

Chart 8.5 Relationship with the government

	Case A	Case B	Case C	Case D	Case E	Case F1	Case F2
Ministerial control	*	*	*	*			
Supporting local museum community	*		*				
Providing loans to others	*						
Major Funding role/ financial control	*	*	*	*	*		
Expectation of the museum as custodians		*					
Policy follower			*	*		*	*
Support from the government/ parliament			*	*	*	*	
Special relationship with government agent					*		
Legal relationship							*

(1) The relationship between the national museum and the central government seems to be quite simple: the latter provides the former with funding and the former therefore follows the policies of the latter. Even though in Case F the major source of finance is not from the government, under its legal statute, the company and the museum have to obey the regulation of the government.

    A. Cases A, B and C, however, all mentioned that they still retain considerable independence as their boards of trustees have the right to make the final decisions, which is the advantage of adopting board governance and keeping the "arm's length" principle.

    B. Compared with them, Cases D, E, F seem to be more vulnerable because they are directly controlled by the central government, so any change in the political or economic environment might affect these museums right away.

(2) From Chart 8.5, some similarities shared in common and some individual differences can be noted.

    A. Five of the six cases mentioned the funding role or control of the

central government.　As previously mentioned, this gives the central government the power to assert its right on giving decisions and policies.

B. Four of them also mentioned ministerial control; unsurprisingly, they are the ones who also mentioned the funding role of the central government.

C. Four interviewees mentioned that they had to follow the policies given by the central government.　This was particularly prevalent in the cases in Taiwan.

D. Four interviewees emphasised the importance of the support from the government or parliament.　Without this support, it was felt that these organisations will not function as well as they would like.

E. Two cases mentioned that they had to support the local museums as it is part of their national duty; both cases are in the UK.

F. The remaining answers were only mentioned once, including providing loans to other museums, playing the role of custodian, special relationship with particular government agent and legal relationship.

9. Discussion:　Reinforcing the findings from question 4, the relationship with the government is considered as one of the most important in the national museums.

(1) The influence of the government on national museums comes from its funding role and legal status (see Figure 8.6).　For this reason, governments can ask national museums to carry out their policies.

A. Recent developments in UK national museums have illustrated that they do take the government's policies into account, from social inclusion and self income-generation to building regional partnerships.　As long as the policies do not cause conflict of interest, the museums are normally happy to follow.

B. The situation is similar in Taiwan, where many of the national museums have undergone the pressure of finding other income sources and organisational restructuring.　Therefore, national museums normally prefer to keep a good relationship with the government in order to retain the important financial resources provided.

(2) Relationships with government can also extend beyond the immediate control of the ministry responsible for the national museums.　One important relationship mentioned in the interviews was with local

museums, which are normally under the supervision of local authorities. Another one is with parliament, which is the organisation to decide the budget of national museums in Taiwan.

Figure 8.6 Government Relationship in the Interactive Model

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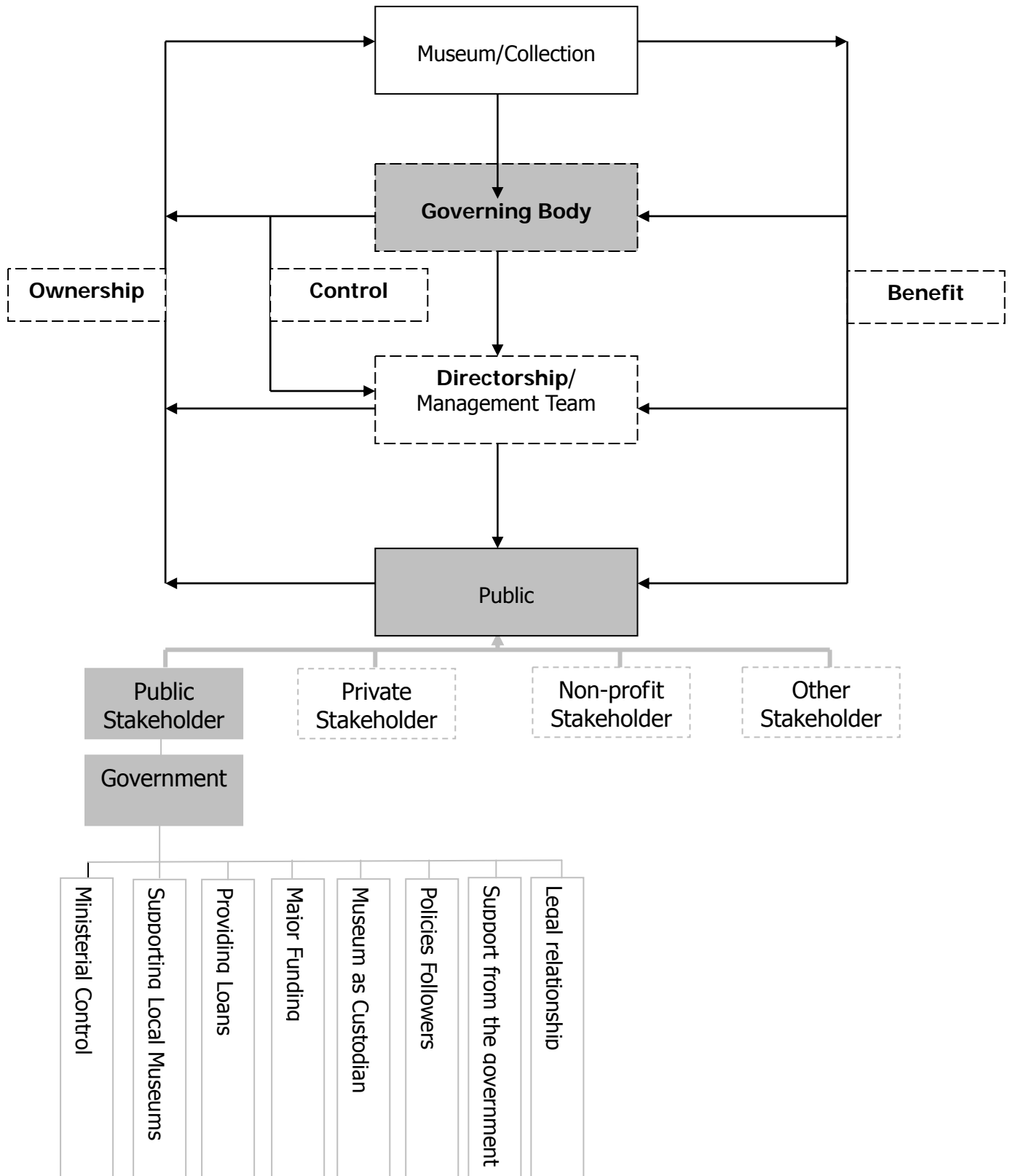
<u>Issue 6: Relationship with Other Organisations</u>

The sixth question was aimed at understanding the relationship between national museums and organisations other than the government, in order to see if these organisations have any power to influence the decision-making process.   It was also the purpose of this question to find out if these national museums have any particular relationship with them.

1. Case A: There are a number of partner organisations involved with Case A, with a focus particularly on the education sector.   The interviewee mentioned that the museum has projects with the national Learning and Teaching Organisation and with a number of educational authorities to aid the delivery of community-based learning programmes.   Overall it strives to work in partnership with a wide range of organisations, from both the public and private sectors, who can help the museum to deliver its own services, where there will also be benefits for the partners in using cultural access for their purposes as well.   The Partnership for a Better Nation is a high-level government strategy statement in Case A.   On relationship between Case A and the area museum council, the interviewee mentioned that the museum's director used to be present on the board of the area museum council but, for constitutional reasons, is not any more.   However, it would be of great benefit if a close relationship with the area museum council could continue.   The museum plays its national role in the museum community and still tries to talk to and work together with other museums.

2. Case B: There are numerous relationships in Case B because it is like a 'public property'.   At present, it has a Friends organisation which provides much assistance: the interviewee expressed the view that voluntary support is valuable for a publicly funded museum like Case B.   Furthermore, the museum also has good relationships with other art institutions, universities, political authorities, business and other organisations, whether they are charities with money or charities who need money.   In the city as well as the region where the museum is located, a good neighbour policy has been developed.   It also has a similar relationship at national level because of its national status.   This extends to building working relationships in Europe, and

indeed with people all over the world. The relationship with the regional city in which it is located is particularly important for Case B; it also values its relationship with the universities in the same city. Other examples include Barnardos, the children's charity, for which the museum has tried to raise money. Last but not least is the relationship it has with other national museums in the UK.

3. Case C: In Case C, there is a formal relationship with some other UK national museums or regional partners in fourteen different areas of the country. The museum also has a strong relationship with other organisations, such as the British Council. It had just signed an agreement with the British Council to work together in Africa not long before the interview. Another link for the museum is with the media and broadcasting, for example, with the *Guardian* newspaper, which has debates held in the museum every year. In summary, Case C builds relationships with other organisations relating to particular projects whenever they happen. It does not have any form of institutional relationship with any particular university but works with many different universities, for instance, with East Anglia University in Museum Studies and with University College London for teaching or research in classical studies.

4. Case D: There are several organisations with which Case D has relationships. First is the volunteer organisation, which supports the museum for activities, such as fundraising and educational programmes. The second one is the Friends' organisation, which helps to provide some funds for the Museum's foundation. It has recently provided a Museum Identity Credit Card with a bank. If a consumer applies for this credit card, he or she will have free admission charge and discount in the museum shop; also, any purchase using this credit card will reward one percentage of the spent money which the bank receives back to the museum. There are other relationships with organisations, but most are short-term. For example, the museum used to have a long-term relationship with the Graduate School of Art History in National Taiwan University in Taipei City, but it ended after several years; it also had a short-term cooperative arrangement with the Su-chew University in the neighbourhood area. These were mainly for cooperative cultural activities.

5. Case E: Several relationships have been established in Case E with other organisations. The most important of all is its volunteer organisation, which contains some seven hundred volunteers who assist with various work in the museum. The museum only provides a framework and the volunteer organisation is actually self-managed. There is also a membership programme in Case E, with two categories: individual member and family member. Another important relationship is that it has co-founded a new Postgraduate course of Museum Studies, with a University in Taipei City. However, the interviewee was concerned with the limitations of government regulations because any curator can only teach up to four hours per week in his or her working schedule. Compared to a full-time professor who usually teaches at least seven hours per week, this system requires more discussion with the government. The museum also co-employed researchers with two other universities in the past. In these cases, the researchers had to do their research at the museum and to teach in the universities. There is also a special relationship between the museum and a private company, Taiwan Semiconductor Company. The museum provides an exhibition space and the company sponsor the research, exhibition design and interpretation programmes. It is fully funded by the company for this special project and there are also many employees from the company volunteering on docent programmes at weekends.

6. Case F: Case F has co-founded two graduate institutes with the National Dong Hwa University in Hua-lien County. They are the Graduate Institute of Marine Biodiversity and the Graduate Institute of Marine Biotechnology. Students spend most of their time in the museum and lectures are mostly given by museum curators. It also develops cooperation projects with foreign research institutions, such as an exchange programme with the University of California and universities in France. When being asked this question, the interviewee F1 redirected the interviewer to consult one of the curators (interviewee F3) who was in charge of the project. Interviewee F3 added that the museum has relationships with other organisations. One of them is the 'Marine Workshop' which involves the assistance of local teachers in

designing educational programmes and learning sheets.   Another one is the 'Docent Programme' with recruitment for docents from students and young professionals.   The third one is called 'Marine Ambassador' from students in the Department of Marine Resources at the National Sun Yet Sen University in Kaohsiung City.   They contribute to the organisation of summer camps in the museum.   The volunteer organisation in Case F is relatively small, with between forty and fifty members.   Half of them are from the local area, while the other half are from more distant cities.   The last partner is the National Central University in Chung-li City, which has an observatory in the museum building.   The university provides the observatory as a venue for summer camps.   Interviewee F2, representing the contracted company, provided a different perspective, focusing on management.   He was very proud of the success of the contracted company because the museum continues to attract visitors.   Marketing, creativity and management are the main contributions of the company.   Two special relationships were mentioned in the interview, one with the Chinese Association of Museums and the other with two foreign aquariums (San Diego Aquarium in United States and Utirts in Russia).   The former is based on resource-sharing, while the latter is a mutual support arrangement, providing marine animals for exhibitions.   The company also sometimes interacts with local communities and interest groups for publicity.

7. Summary (see Chart 8.6):

  (1) The six cases have established relationships with a wide variety of organisations, ranging from educational, political, charitable and community organisations to universities, art institutions, volunteers, friends organisations, other museums and research institutions.

   A. The UK cases seem to distribute wider than those in Taiwan.   They put more emphasis on educational work and on partnership with local councils and museums, and also on building partnerships with other institutions.

   B. The Taiwanese cases focus more on their volunteer and friends organisations and universities.   .

Chart 8.6 Relationship with other organisations

	Case A	Case B	Case C	Case D	Case E	Case F1	Case F2
National Learning and Teaching Organisation	*						
Education authorities	*					*	
Digital Access Grant	*						
Museums Association/ Museums Council	*						*
Regional museums	*		*				
Friends/ Membership organisations		*		*	*		
Art institutions		*	*				
Political authorities		*					
Universities		*	*	*	*	*	
Charitable organisations		*		*			
Local/ regional Councils		*					
Other national museums		*	*				
National media			*				
Sponsors (by projects)			*		*		
Volunteer organisations				*	*	*	
Research institutions						*	*

(2) A comparison of the answers from Chart 8.6 reveals the following:

A. The most frequently mentioned partnerships are with universities, as five of the six cases mentioned their relationship with these. Three cases in Taiwan make this relationship very formal and jointly provide training for degree programmes, while the two in the UK are less formal and mainly for collaboration in research.

B. The three cases in the UK all stressed the importance of co-operation with other museums, either national, local authority or independent museums, reflecting the government policies in shaping partnerships for the last few years.

C. On the other hand, volunteers have been regarded as significant in cases in Taiwan as they complement human resources. It has also been part of Taiwan government policy to encourage volunteerism in society for the last few years.

D. Friends organisations inject the financial and social support for national museums and are therefore a positive factor.

E. References to museums associations and education authorities in Cases A and F, show efforts being made to work with these organisations.

F. Cases B and C each mentioned both art institutions and other national museums, demonstrating consistency in their co-operative relationships.

G. Other answers mentioned twice were charitable trust, sponsors of specific projects and research institutions.

(3) From the examination of the relationship of the national museums in the two countries, and comparing answers to other questions, it is obvious that they are not particularly influenced by other organisations, but they all endeavour to find and diversify their support from different sources.

8. Discussion: The purpose of this question was to identify the stakeholders of national museums (see Figure 8.7) and to understand the relationship between them.

(1) The stakeholders identified by the interviewees covered a wider range of groups, from education authorities, museum associations, regional museums and their councils, art institutions, political authorities, universities, charitable organisations, local authorities, other national museums, national media, project sponsors, volunteers organisations and research institutions.

(2) According to the stakeholder theory, the performance of the organisation is deeply embedded with its relationship with stakeholders. The organisation is accountable for wider groups, instead of just the shareholders. This theory has become more popular in the last ten years as many theorists have claimed that the profit of an organisation is not only because of the productiveness of the corporation but also its relationship with the stakeholders. Another emphasis of stakeholder theory is the importance

of corporate social responsibility; that the organisation should also take more social responsibility as it is part of the society.

(3) From the result of this research, although each case emphasised different stakeholders, it shows that they had cultivated and extended their relationships with different organisations: some especially with education organisations, some with museum communities, while others with friends and volunteer organisations.

A. One aim in cultivating these relationships is to gain more support from wider groups, therefore, it is possible for the museum organisation to reduce its risks from having too much dependency on the government as its funding source.

B. On the other hand, it is important to care for the interests of stakeholders and create services to satisfy their demands.   For example, the support of friends organisations and volunteers has become vital in recent decades.   Many museum friends or volunteers do not seek monetary rewards but they do appreciate respect.   Therefore, museums have to understand their needs.

(4) This question was aimed at finding out about relationships with organisations other than governments, but it is necessary also to consider another three groups as museum stakeholders: the funding body (which is usually the central government – already considered), the employees and the visitors.   Under the assumption of stakeholder theory, "ownership" includes all the stakeholders mentioned above and they should all then share in the benefits derived from national museums.

Figure 8.7 Organisations Identified as Stakeholders in the Interactive Model
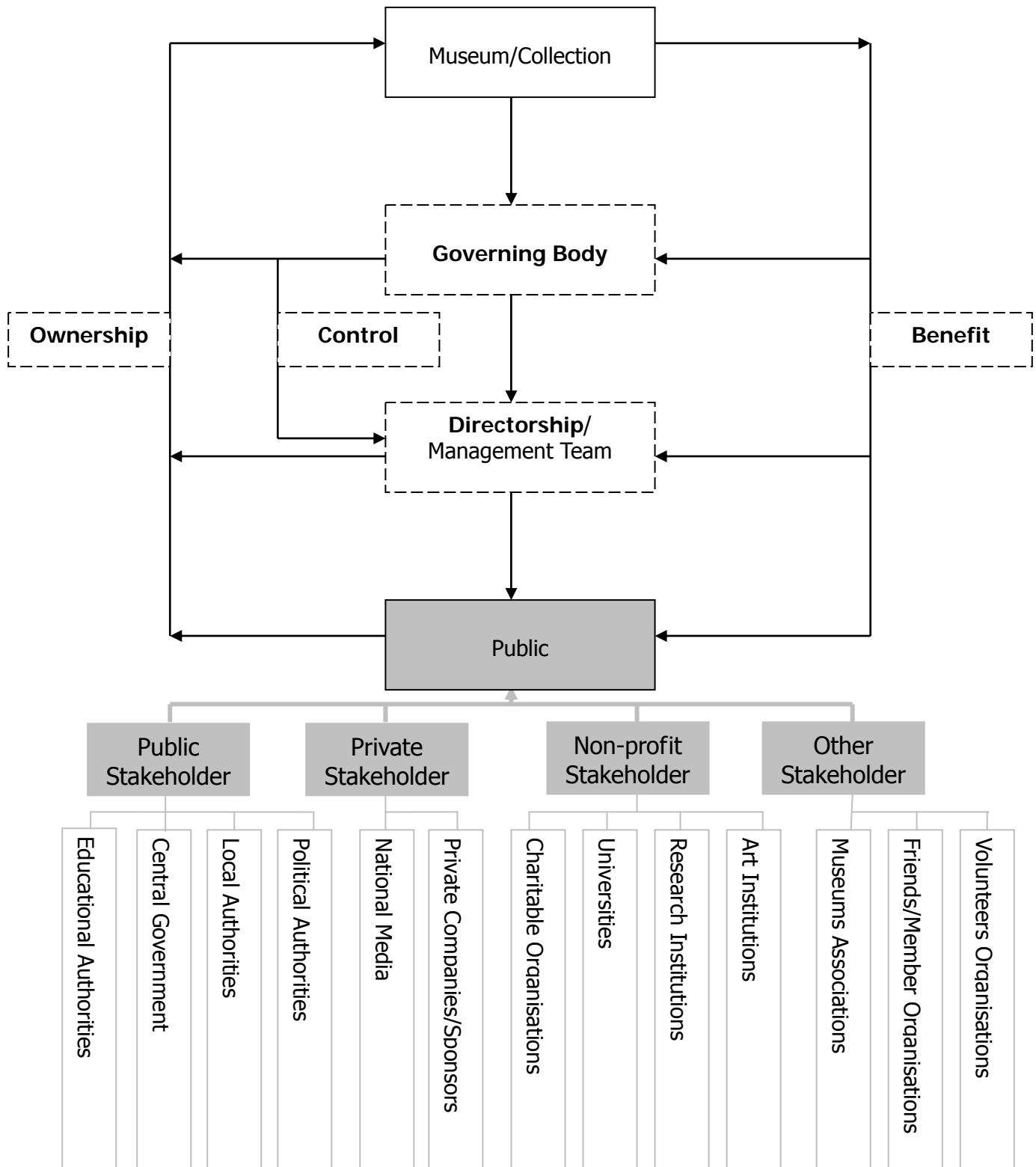
Issue 7: Public-Private Relationship

The next issue being investigated was the importance of public-private relationships to each of the cases studied.   The findings, including attitudes to them and the uses to which they are put, are described below.

1. Case A: The public-private relationship is particularly important for Case A for fundraising and support, especially for its capital projects.   The interviewee expressed the view that this partnership was a two-way and mutually beneficial process: the museum receives funding while the private sector has recognition and involvement with cultural projects.   Through negotiation, both sides would discuss the possibility of building the relationship and how to get involved to make the final agreement.   Previous successful examples have included charitable trusts, banks, and a telecommunications company.   However, staff in Case A are very careful when setting up deals with commercial sponsors to make sure that there is no conflict of interest.   Aspects such as publicity, promotion, marketing and merchandising need to be considered before the final decision is made.   Even the consideration of using their logos or images in the exhibition requires a formal contract.   The interviewee also emphasised that the museum will never accept sponsorship from a major tobacco company, to prevent the museum being associated with encouraging smoking.   It must also be very carefully positioned when dealing with drinks companies, in order not to promote drinking alcohol for young people.   Case A has professional marketers and fundraisers to provide proper advice on all these aspects.

2. Case B: Case B recognised the significance of public-private partnership as it improves the images of the private sponsors considerably, because cultural achievement and involvement helps business to build positive images and is good for their employees.   Also, if the museum performs better, it helps the sponsors to make more money.   The interviewee mentioned that the museum raises money and the sponsor gives money, which is particularly helpful for certain projects.   The challenge for the museum is to raise its profile and to attract the attention of business people and to inform them of cultural activities inside the museum.   Its most recent project was the role it plays in regenerating the city, which helps to revitalise employment and business vitality

in the city.   In Case B the museum looks to offer the business sector something, perhaps branding or association with high art, in return for its support.   In fact, there is always something that businesses are interested in and the museum should be able to raise funds from their marketing budgets.   However, the museum staff are always very careful that these rewards do not skew or affect the way the museum works.   The interviewee expressed the view that the museum is happy to acknowledge business support but cannot accept business influence in what it does or how it does it.   Case B is keen to ensure that business support would not turn into censorship.   One of the key concepts is that 'the national museum is funded by the public sector, the public therefore expects it to tell the truth and not just the voice of a particular interest group' as the interviewee remarked.   He provided further insight into this issue and said that there are clear risks in taking money from anybody, whether that's the government, private individual or businesses.   He believes that accepting money from private individuals needs more care because they sometimes think they have bought an influence in what the museum does and how it does it. Case B tends to sign contracts with them and raises the issue with staff and also the trustees.   Some judgments have to be made by the museum and its trustees, such as sponsorship from a tobacco company or drinks company.

3. Case C: Sponsorship comes from both public and private sources, but so far this has not created any problems for Case C.   There is a slight difference between the two sources, according to the interviewee.   Private money tends to desire immortality, for example, the name of a project or of a gallery.   The reasons for private donation are partly a genuine wish to support culture and partly for the recognition that it improves one's image to be associated with the museum.   Sometimes it is because the private individuals or companies have very specific policy objectives which the museum could fit into it, for example, education.   Actually the private sector donates not only monetary support, according to the interviewee, but also sometimes human resources contributing to the work of the museum.   For example, it may provide services free of charge, such as the shipping of a special exhibition between countries.   The decision for applying such aid is usually made by the museum's management

unless there are some issues that the trustees ought to know about. One example is that if the private sponsor is involved in something problematic like tobacco, the museum just leaves that to the trustees.

4. Case D: At present the primary project of public-private partnership in Case D is its restaurant. The museum restaurant was contracted to the Museum Cooperative Society which was regarded as an affiliate of the museum. In the future, Case D will adopt the BOT model to contract out the restaurant (the land belongs to the museum, but the contracted company will be responsible to build the new venue, operate it for a certain number of years and then transfer it back to the museum). This project was still in the planning stage at the time of interview, but the museum forecasts that there will be some income from the contracted company.[5] Case D hopes this will be a successful trial and will help to contract more projects out to private companies in the future.

5. Case E: In Case E some of its services have been contracted out to private companies, such as the museum bookshop, souvenir shop, cafés and restaurants (MacDonald's and Ya-Yuan Restaurant). They are all following regulation from the law. In addition, the security and cleaning (including both the landscape management and indoors cleaning) of the museum have also been out-sourced to private companies. The museum has also contracted out its museum exhibition installation and fabrication to different private companies, but the exhibition design is still mainly managed by its curators.

6. Case F: The system in Case F is particularly interesting as it is a good example of public-private partnership. In its case, the major funding of the museum is from the contracted company, including an £ 850,000 annual fee and all operating costs. In addition, the private company also provides funding for the museum's two foundations in order to cultivate marine education and to promote marine development in the country. What is even more important is that the private sector was in charge of building the third phase of the museum development, during the time of the interview, and opened it later. In this partnership, the museum has helped the central government to save a

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[5] This project was realised in 2008 before the research finished. The project has been very successful in attracting visitors and provided good service for them.

considerable cost in the seven years since it opened to the public. Another advantage is that this partnership is more flexible and therefore the private company is able to hire most of its employees from the local community and assist local economic generation. Interviewee F1 mentioned the division of jobs between the public and private departments: the public sector can devote its human resources to its research and long-term planning while the private sector has taken care of visitor services and marketing the museum. The two foundations fill an alternative or supplementary role in assisting the museum. For example, they are the main providers of funding for museum education outside the museum and for the local community. They are particularly involved in improving marine education all over the country and building a better relationship between Case F and the local region. However, there is still a weakness in this partnership. According to interviewee F3 (one of the museum curators interviewed later), the two foundations urgently need more professional management. At present, these jobs are undertaken by museum curators and employees and it makes it more difficult for them to devote their energy into achieving the missions of the foundations. Because the private sector has contributed funds to the foundations, it argues the museum should take the responsibility of cultivating the community and outreach projects, according to interviewee F2. In general, the new system of museum management in Case F, involving both the public and private sectors, has been satisfactory, but it just needs more refining and clarification of purpose.

7. Summary: The details collected from each interview are summarised below (Chart 8.7).

(1) The public-private partnership is becoming more and more important in the national museums because it offers alternative options for financial input. Five out of six cases stressed the significance of establishing public-private partnerships, particularly for fundraising in the UK and for contracting out services in Taiwan. The only case that did not mention its importance also considered it as a source for fundraising and gaining support.

Chart 8.7 The public-private relationship of national museums

	Case A	Case B	Case C	Case D	Case E	Case F1	Case F2
Highly significant	*	*		*	*	*	*
Fundraising	*	*	*			*	
Set up a formal contract	*	*		*	*	*	*
Notice conflict of interest	*	*	*			*	
Urban regeneration		*					
Reputation advantage			*				
Contracting out services				*	*	*	*
Providing more resources							*

(2) There is an interesting difference between cases in the UK and Taiwan.

   A. The UK national museums questioned put emphasis on the partnership functioning largely as a source of income and they were seriously concerned about possible conflicts of interest. All three interviewees expressed their concerns about sponsorship from tobacco or drinks companies; two of them would avoid the possibility at senior management level while the other one leaves the decision to the board of trustees. When dealing with this partnership with private companies, two of the three cases highlighted the necessity of signing a formal contract. This was seen as a good way to prevent any arguments later. Other factors in the public-private partnership included assisting urban regeneration and benefiting from the museum's reputation.

   B. The Taiwanese cases demonstrate different dimensions compared with the UK situation. Because they are all supervised by the central government directly, everything has to be regulated clearly by the law. One noticeable aspect is that they have to sign a formal contract before the partnership begins. It is intriguing to find out that all cases have paid attention to the possibilities of public-private partnership. Following the policies of the government, national museums have

already contracted out parts of their services to private companies for two major reasons: one is to reduce staff costs, the other one is to reduce the running cost or even to generate income. Case F has provided a good example of how the government can save on running costs; this has encouraged the government to urge other national museums to follow suit. So far one case has been successful, another one has failed, while still another is undergoing the process; but it has provided positive thinking about public-private partnership in the future.

8. Discussion: The reason for raising the issue of public-private partnership is that it has caught the public attention since the 1980s. It entered the museum sector mostly in the late 1990s, and the cases examined show that central government is indeed encouraging this special relationship with national museums in both countries.

   (1) The public-private partnership can be seen as one of the museum's stakeholders (see Figure 8.8). It has introduced new ways of thinking in the museum sector for at least a decade. In some countries, such as the UK and USA, it is seen largely as a means of fundraising. In other countries, for example in Taiwan, it becomes a means of reducing operation costs for museums. This stakeholder is receiving more attention because it provides a means for museums to reduce their running costs and possibly to generate more income for the public purse. In some cases, it is regarded as a more flexible method of operation, such as in Case F employing most of its staff from the neighbouring community.

   (2) This research has also revealed concerns about museum ethics in relation to public-private partnerships. When museums want to build partnerships with private corporations, they should pay attention to possible conflicts of interest because they might otherwise damage their reputation and might breach the trust vested in them by the public. Based on this public trust and the collective ownership, national museums should consider very carefully if they would like to get involved in any public-private partnership.

Figure 8.8 Public-Private Relationship in the Interactive Model
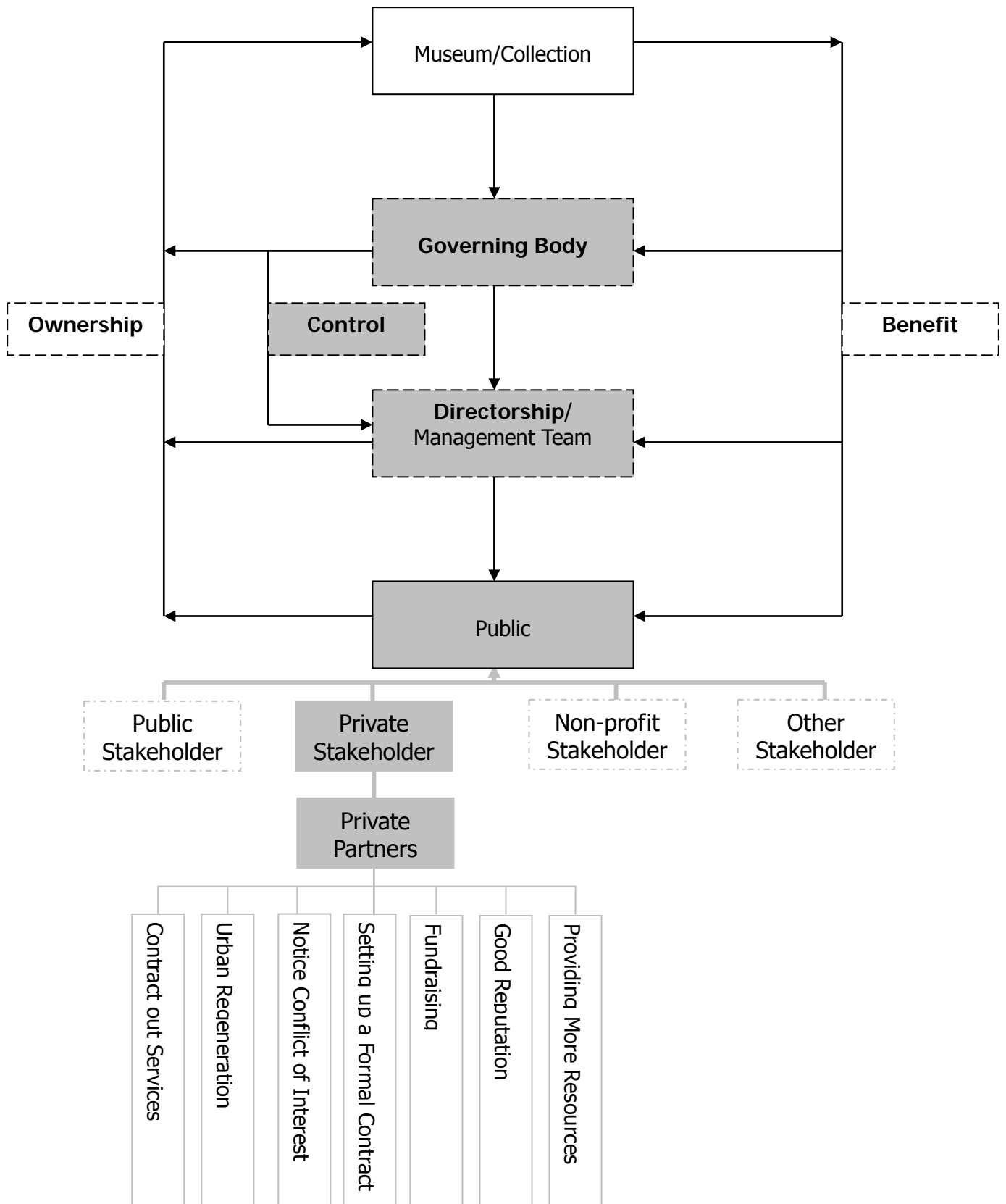
Issue 8: Resources of the Organisation

The resources of a national museum signify the relationship between it and its surroundings. There are some external and internal resources available for national museums. Some of them are better utilised than others. Resources often help national museums for their sustainability. In museum governance, as national museums are funded mainly by the government, their ability to attract resources will help a museum to generate its effectiveness in society. The details of each case are described below.

1. Case A: This case recognised both its internal and external resources. The most important internal resources for Case A are the collections and the knowledge created by research. They are the foundation for everything the museum does. The expertise of staff in museum collections is probably the most important of all, according to the interviewee. The external resources are the museum's reputation, goodwill felt towards it, the museum's profile and public perception, all of which helped in fundraising. The contribution of the museum's supporters, especially in fundraising and partnerships, is also important.[6]   These factors enable the museum to achieve much more than it would be able to as a body operating in isolation.

2. Case B: The three main resources identified in Case B were the funding from government, the collections and the staff. These three make the museum work, in the opinion of the interviewee. The funding from the government is the base for running the museum, and its collections and staff provide the service for visitors. The interviewee mentioned that it was vital to attract money and to create a happy working environment so the museum will have sufficient budget and efficient staff. Under these circumstances, the collections will be well looked after and well interpreted and good access will be provided for the public. The museum still keeps collecting more artifacts and specimens, from purchase, donations and bequests, but this creates a problem for the museum, because it has never had enough funding to support the staff. It always needs to find a balance between spending on personnel and

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[6] For example, National Museums Scotland received its biggest-ever bequest of ₤2 million in 2008 from a regular visitor, Adele Stewart, who left the money in her will, because she wanted other visitors to experience the educational benefit she had (Heal, 2008a).

maintenance of the museum. Thus, whenever staff leave or retire, the director and senior management have to consider if the money should be spent on hiring someone for the post, or paying for acquisitions or repairing the buildings. This is a major challenge of managing a large museum service.

3. Case C: For Case C, the collection is its main resource. It is the basis of everything the museum does. Other basic resources identified in the interview included museum staff, the building and money. The main issue for museum management is to balance the budget between these elements. The interviewee expressed the view that spending the entire budget on only one element will be hopeless. Senior management have always tried to strike the right balance in terms of longer-term investment in the staff or building, against the needs of programmes or exhibitions or public events for the next two or three years. For the trustees, their job is to approve them in the plan and in the budget prepared for them by the museum management. Occasionally the trustees might object, but not usually.

4. Case D: The core resource of Case D is its collection, particularly the best, highlighted artifacts. Extending the museum collections for copyright, publication and merchandising are significant for the museum. Publications are organised by the Publications Department while merchandising is the main job of the Museum Fund. Case D does not provide as much, compared, for example, with some museums in the USA, because of security reasons. Sometimes the outdoor square hire provides some income but this has little impact on the museum's revenue. In summary, the income from copyright brings £30,000 to the museum annually, while admission charges bring in about £200,000 per year. The major income source is from copyright, publication sales and the Museum Fund. However, these revenues have to return to the central government, with the exception of the Museum Fund. In Taiwan, it is taken for granted that the income generated is from the public property so it should be returned to the government. However, the Museum Fund is treated as an exception because, as a non-profit foundation, all of its revenues have to go back to the Fund itself.

5. Case E: The resources in Case E are mainly its financial and human resources.

The financial resource comes from the government while the human resource is the staff in the museum. The museum hires its curators, numbering about sixty in total, according to their educational qualifications. They are assigned to departments, including zoology, botany, geology, anthropology, exhibition and scientific education. Other than curators, the museum also has administrators from the civil service. In addition, there are some contracted personnel to assist as docents, educators and exhibition technicians, mostly in front-of-house service. The main responsibility for exhibition and education still rests with the curators, but contracted personnel carry out the plans provided by the curators. The interviewee was very proud of the museum's volunteers, particularly the 'special project volunteers'. These focus on exhibitions or educational programmes with their specialist knowledge. The museum also employs external researchers, called guest researchers. It also sometimes receives donations from private collectors. For example, the interviewee mentioned that a Japanese collector donated 10,000 artifacts to the museum in 2004. These resources play an important role in museum operation.

6. Case F: The interviewee F1 replied to this question with the answer that its most important internal resource was the contracted private company, while the most important external resource was its Innovation Incubation Centre[7] which transferred knowledge and technique to the private sector. The interviewer was then redirected to interviewee F3 for further information about the resources in Case F. According to interviewee F3, the best resources of the museum included the theme and location, plus the organisational culture. Both its theme and location are perfectly matching the surroundings, which means the museum creates a tropical atmosphere similar to the most popular seaside tourist resort in the neighbourhood. About one-third of its visitors continue their journey to the resort. In its organisation culture, the very distinctive feature is 'encouragement of innovation'. Since its preparatory

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[7] According to its website, the Centre aims to "make an effort to extend research plans into practical commercial purposes and to tighten the relationship between human and the oceans" and its goal is "to breed and foster new business models and industries that researchers and laboratories are created, and support them growing to get business values".

phase, the director has led a team of staff to create this unique culture, with much tolerance for different voices, very much practical instead of bureaucratically administrative. Compared to interviewee F1 and F3, interviewee F2 considered the most important resource of the museum to be the exhibits. They are mostly real live animals. The other resources mentioned in the interview were creativity and marketing. Both were regarded as unusual in a national museum by the interviewee F2. Its healthy organisational structure is also a resource that has contributed to the success of Case F so far. It was the hope of interviewee F2 that the government will attract more tourists from abroad to broaden its market, for example, tourists from Mainland China.

7. Summary: Chart 8.8 provides a summary of the data collected.

Chart 8.8 Resources of the organisation

	Case A	Case B	Case C	Case D	Case E	Case F1	Case F2
Collection	*	*	*	*			
Knowledge	*					*	
Staff & expertise	*	*	*		*		
Reputation & Goodwill	*						
Profile & public perception	*						
Government funding		*	*		*		
Museum building			*				
Venue hire				*			
Admission				*			*
Museum Fund				*			
External personnel					*		
Donated collection					*		
Contracted out service					*	*	
Incubation Centre						*	
Theme						*	
Location						*	
Organisational culture						*	*
Exhibits							*
Creativity & Marketing							*

(1) The resources highlighted by these national museums again present a wide variety, from traditional collections to modern organisational culture and creativity.

   A. Collections and staff/expertise are the two most frequent options proposed by interviewees, more than half of them, which represent the traditional value in the museum.

   B. Knowledge, government funding, admission income and contracted out service also gained attention from at least two cases.   This highlights the financial significance in museum resources and the power of knowledge in modern society.

   C. Organisational culture was referred to twice, although both interviewees were from the same case.   It means, based on its innovative thinking, the BOT model in Case F has helped to create its unique organisational culture, both in the public and private sectors.

   D. The remaining answers collected totaled twelve, with each mentioned only once.   They can be categorised into financial, human, tangible and other resources.   Financial resources included venue hiring and the Museum Fund.   Human resources were represented by external personnel to provide extra working labour.   Tangible resources included the museum building, a donated collection, and exhibits.   The last two of these overlap with the common option of collections – though the first is also philanthropy, while the second refers to the importance of the collections specifically while on display. Other resources include reputation and goodwill, profile and public perception, the incubation centre for innovation, theme, location and creativity; these resources help the museum to gain more support.

(2) Is there any significant difference in the two countries?

   A. The three cases in the UK all agree with at least two of their options, consistent with their answers to characteristics of their organisations (Question One of this research interview): collections and staff. Interviewees provided other options: knowledge, reputation and goodwill, profile and public perception, government funding, museum

building and money. It demonstrates that different museums have their own concerns and advantages. These cases seem to have more independence in managing their resources.

B. In Taiwan, national museums are more concerned with financial and human resources, mainly because of the influence of the government policies. Financial pressure has come from the decreasing support from central government while the reduction in government personnel strongly encourages museums to recruit volunteers and contract out services to private companies. It is becoming a new trend for national museums to consider contracting out their services so as to reduce their payroll and possibly also to generate income. Other options cover collections and exhibits, knowledge, staff and expertise, government funding, venue hire, admission income, external personnel, donated collections, incubation centre, theme, location, organisational culture, exhibits, marketing and creativity. Overall, the list is more varied than that compiled from the UK cases, and it appears to be more profit-oriented.

8. Discussion: This question aimed to identify the principal resources for national museums (see Figure 8.9) and, on the theoretical level, to see if the resource dependency theory is applicable.

(1) Resource dependency theory describes the interaction between the organisation and its surroundings, as mentioned previously in Chapter Three.

A. Can resource dependency theory be contextualised in national museums? National museums, as non-profit organisations, have to attract resources from the society and to utilise these resources to create a good performance.

B. It is regarded as particularly suitable for the elucidation of museum governance in the USA as governing bodies there are normally responsible for fundraising and become the intermediaries between the organisation and outside resources.

C. For cases in the UK, it seems that they rely on the resources they have

inside the organisation or that already exist at present, mainly the collections, staff/expertise, government funding and the museum's building. Although other elements were mentioned, they seemed not so important as these main four.

D. The Taiwanese cases show a much wider range than their UK counterparts. This may be because for more than a decade museums in Taiwan have been pressured to attract resources from society, including human, financial, tangible and other resources (Chin 1996; Tzeng 1998a). The answers from the interviewees focused mainly on human and financial resources. This also echoes the policies of the central government: to make these organisations become more financially independent.

(2) The results also reflect differences in the definition of 'resources' between different organisations.

A. During the interviews, the interviewer asked if there are any resources in the organisation, internally or externally. Only two of the interviewees (A and F1) provided their answers clearly in both internal and external resources; the rest did not consider this separation as important. One interviewee even asked the question to be repeated again.

B. However, if resources can be divided into internal and external ones, the museum can make better use of their resources. For example, if they would like to attract more external resources, they will make more effort in fundraising or recruiting their volunteers. Also, the allocation of internal resources would be the responsibility of the museum management, while external resources could rely more on the governing body. Consequently, the museum would gain wider support from its surroundings.

C. Therefore, a further inquiry into the definition of "museum resources" and how they can be attracted and used would be a helpful project in the future.

Figure 8.9 Resources in the Interactive Model
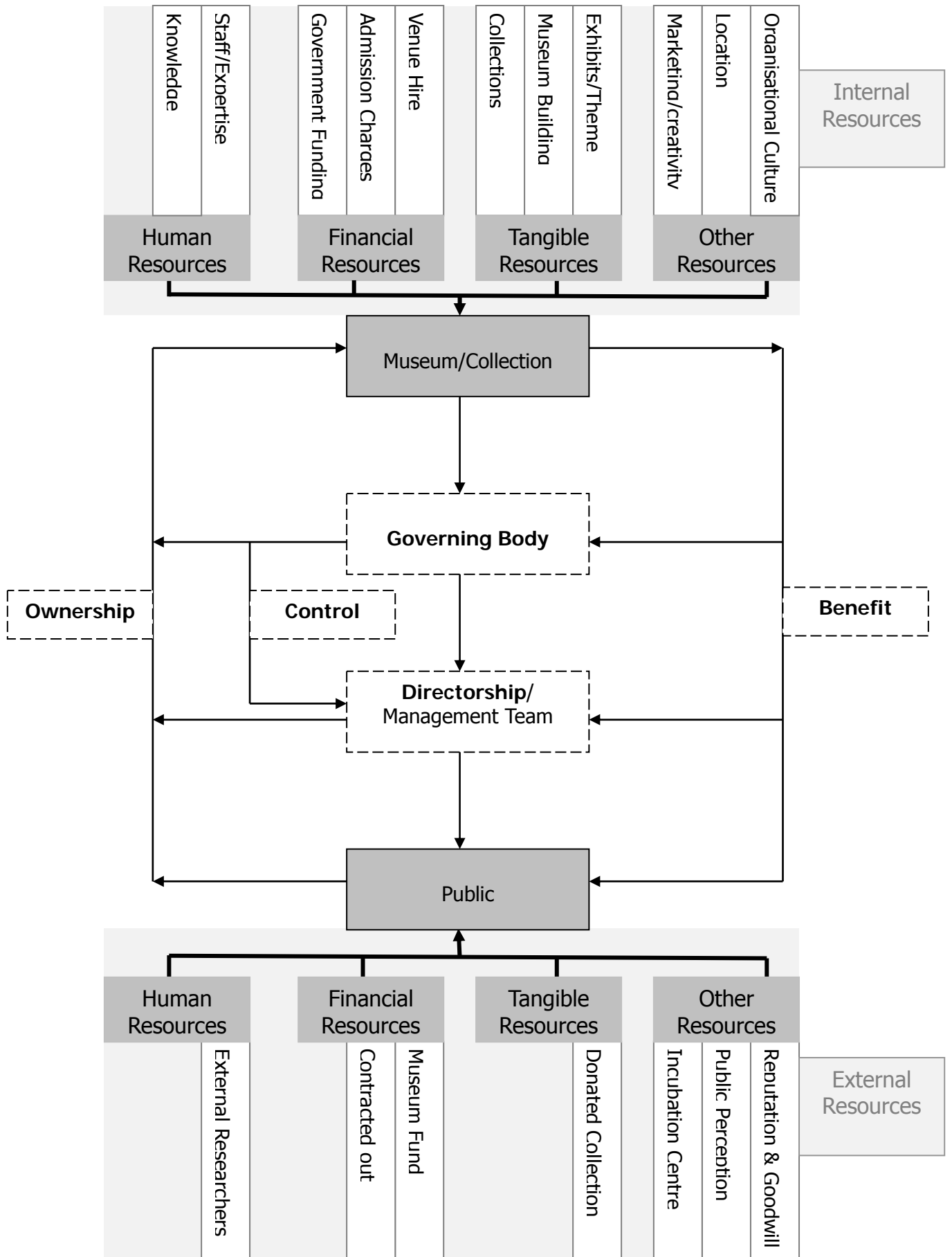
Issue 9: Branch Museums and the Organisation

The ninth question in the interviews related to the museums' approach to branch museums.   Some of the cases have branch museums, some do not.   If the case has a branch museum or museums, then the network and its attitude were enquired about. Is the decision for setting up a branch museum made by the museum trustees or government, or is it caused by other reasons?   Are these national museums planning to establish more branches in the future?   If so, why?   If not, why not?   This issue is particularly interesting as most of the national museums in the UK have their own branch museums while several in Taiwan are also planning to set up their own branch museums.

1. Case A: The interviewee first noted that they tend not to call them branch museums.   The reasons for creating branch museums in Case A include historical accidents as well as the museum's responsibility from its status of being a national museum.   The exception is a new branch museum deliberately set up to display a certain collection.   It was also built on a partnership with a trust to operate this new branch.   Historically, most of its branch museums are mainly the result of events in the 1960s and 1970s, to take care of certain nationally significant collections.   All museums are managed on an integrated basis.   The museum has one director of collections and one head of public programmes; both are responsible for all museum sites.   There are also a public service team, a teaching team and museum managers in charge of day-to-day provision of services.   They report to the head of public programmes in the central directorate.   The decision of whether to expand and to have more branches will be for the trustees to determine.   At present, working through partnerships distributed throughout the country is being emphasised.   The option of delivering services through partnership with other museums is therefore currently more popular than opening another museum site.   For example, Case A can deliver its services to communities distant from the capital city by working with particular local authorities.   When asked about the problems in managing branch museums, the interviewee mentioned that each one has its own character.   Some of its museums had difficulty increasing visitor numbers.   This has therefore influenced decisions on future investment

because visitor numbers are an important index for its performance. If the museum is able to attract more visitors, it will more likely attract notice and actual financial support from the central directorate. The balance between maintaining a good service for the public and retaining the engagement and enthusiasm of the staff required more attention in regard to branch museums.

2. Case B: Coincidently, this interviewee also replied with the answer that branch museums in Case B are called 'a group of museums'. Since the original foundations, the museum just added more through the last century. This historical development created different buildings and offered different visiting experiences. The network of museums is run from the director's office, coordinated by the director and senior staff. They have to report to the trustees. Communication is the key issue in managing branch museums. The ideal situation would be that all museum sites work together, just like different members of a family, according to the interviewee. In Case B the sites are not too far away from each other so there is a close connection between them, compared to some examples with their branches hundreds of miles away. In fact, Case B is still planning to set up a new branch museum (called a museum site in this context) and has changed the names of two of its branches recently. Though this was the decision of the board of trustees, it was recommended by the management of the museum.

3. Case C: There is no need for Case C to establish any branch museums, as the interviewee emphasised. It used to have another museum site, which was a part of the museum but located elsewhere in the same city, for the purpose of displaying part of its collections. However, it has two other sites in the same city functioning as museum stores; they would not be called branch museums. The interviewee mentioned that the museum deliberately decided that it does not want to establish any branch museums in the country. Its recent policy is to work with other regional museums and to build partnerships with them. The main reason for this is that regional museums understand their audience. It would help both sides to deliver their services to the regional audience. Under these partnerships, Case C will help with the content of exhibitions and other programmes. The partnerships will benefit both sides mutually.

4. Case D: Case D first had a plan for establishing a branch museum in the late 1990s.   The reason was political pressure from the regional MPs asking for a branch museum to reduce the cultural gap between the north and south of the country.   At that time, the museum, following an evaluation, responded that it was not effective to set up a branch museum.   Instead, several touring exhibitions were provided from Case D to different local authority museums and cultural centres.   However, the issue of the cultural gap between the south and north remained, it being repeated in a visitor survey.   Also, the touring exhibitions had created several problems in the end, after several years of practice.   The main problems were that local exhibition venues required a high standard of facilities and the cost was too high for the local authorities.   These factors then provided the incentive for a revival of the branch museum idea. One is now being established in the south of the country in order to balance the cultural gap between the north and south.   While the construction is ongoing, it is being planned that the new museum will establish its own specialty in collections, extending from the original collections to those of neighbouring countries.

5. Case E: The interviewee in Case E mentioned that until recently it had no branch museums but it now has two.   It was also mentioned that many other museums hoped to be incorporated into Case E because of its resources and expertise.   The two existing branch museums were actually handed to it by order of the central government.   One is a new museum funded by the private sector but handed to Case E after it was completed, while another one is an old museum transferred to Case E as a result of governmental reorganisation.   Still another branch will soon be handed to Case E because the government has already advised the museum of this decision, even though it is not absolutely certain.   From the perspective of management, the museum has to consider its resources and cannot take everything offered from the government or the private sector.   The situation is well managed, without many problems so far, but there is a concern about the administrative process becoming over complicated with more expansion.

6. Case F: The establishment of any branch museum would be decided by the

central government.   Case F does not have any such plans at present.   The interviewee F1 expressed the view that if the government is not willing to ask the museum to set up a branch museum, it will not do it by itself.   In the past the museum tried to help some small museums in their operation and management because it had the knowledge and experience to help.   Some of them even hoped to be incorporated into the museum once they faced financial difficulty.   From interviewee F2, the private company looks for more opportunities for government contracts because the company now has the experience and skills.   It considered two other proposals for managing national museums in the last two years, however, due to the difficulty in dealing with them, the company decided to withdraw.   Basically, the company wishes to find more flexibility in such a contract.

7. Summary (Chart 8.9):

Chart 8.9 Branch museums and the organisation

	Case A	Case B	Case C	Case D	Case E	Case F1	Case F2
With branches/sites	*	*		*	*		
● Historical accidents	*						
● Public responsibility	*	*					
● Lack of space	*			*			
● Increase public access				*			
● Political pressure				*	*		
Without any branches			*			*	*
● No intention to set up any			*			*	
Government decision				*	*	*	
Decided by trustees	*	*	*				*
Planning new branch		*		*	*		
Building partnership	*		*				
Integrated approach	*	*					
Communication problems		*					
Experience transfer						*	*

(1) Four among the six case studied have more than one site or branch. These four cases established their branch museums or sites due to five reasons: historical accidents, public responsibility, lack of space, increasing public access or political pressure.   Public responsibility and lack of space were two mentioned more frequently.

(2) The decision to set up a branch museum is normally made by the board of trustees in the UK cases and by the central government in their Taiwanese counterparts.   The concern expressed by some interviewees in Taiwan is that they could not refuse but have to accept the decision from the government.

(3) Half of the case studies are still planning new branch museums, one because of public responsibility, two due to political pressure.   In the UK the national museums seem to have moved in recent years from setting up their own branch museums to building up wider partnerships with existing museum authorities. In contrast, some Taiwanese national museums are planning new branch museums, but mainly by order from the central government.

(4) The studied cases with branch museums discussed the situation regarding their management.   Two of the four mentioned that they considered branch museums as 'our museums' or 'a site of the museum', meaning they were an integral part of the larger "museum family".   Two problems have been raised by the interviewees: one is that the individual site has its own problems which might not be able to be solved immediately, while the other one is communication, because they are not normally in the same building or even in the nearby area.

(5) The two cases without any branches have no intention to build any.   One has focused on building partnerships with other organisations, while the other expressed the view that it was dependent on the government ordering it.   The latter museum is, however, willing to share its experience with others.

8. Discussion: The purpose of proposing this question was to find out how national museums make decisions on the subject of setting up branch museums (see Figure 8.10).

(1) The governing body makes the decision.

A. In the UK cases the decision of whether to establish a branch museum or not is made by the board of trustees, although the senior management may develop the idea and make the recommendation to the board, as shown by the example of Case B.   Its determination to set up a new branch museum has been strong, even though the proposal was rejected once.   The new museum is now under construction and aims to open in two years time.   In Case C, it was the board's decision not to set up any branch after it closed its temporary second museum site several years ago.

B. The situation regarding decisions is very clear in Taiwan.   All three cases mentioned that the decision to establish any branch museum is in the hands of the central government.   Interviewees D and E declared that there is no room for negotiation between them and the central government.   They can only accept the decision from central government, even when they would like to oppose it.   Although Case D once objected to the proposal for a branch museum several years ago, under political pressure the project has re-emerged again.

(2) Will any difficulties result from setting up branch museums?

A. The branch museum will share the resources of the museum organisation, therefore, some interviewees stressed the limitations this imposed and also their preference not to have more.   On the other hand, it was also seen as a good solution for expanding the exhibition space for the organisation and increasing public access beyond its existing physical limits.

B. One problem raised in the interviews was the issue of communication, because these sites are normally far apart and therefore need good communication or integration in management.   Another problem was the cost of running different venues, and as a result many national

museums in the UK now choose to build partnerships with other museums in different regions.

Figure 8.10 Branch Museum Decision in the Interactive Model
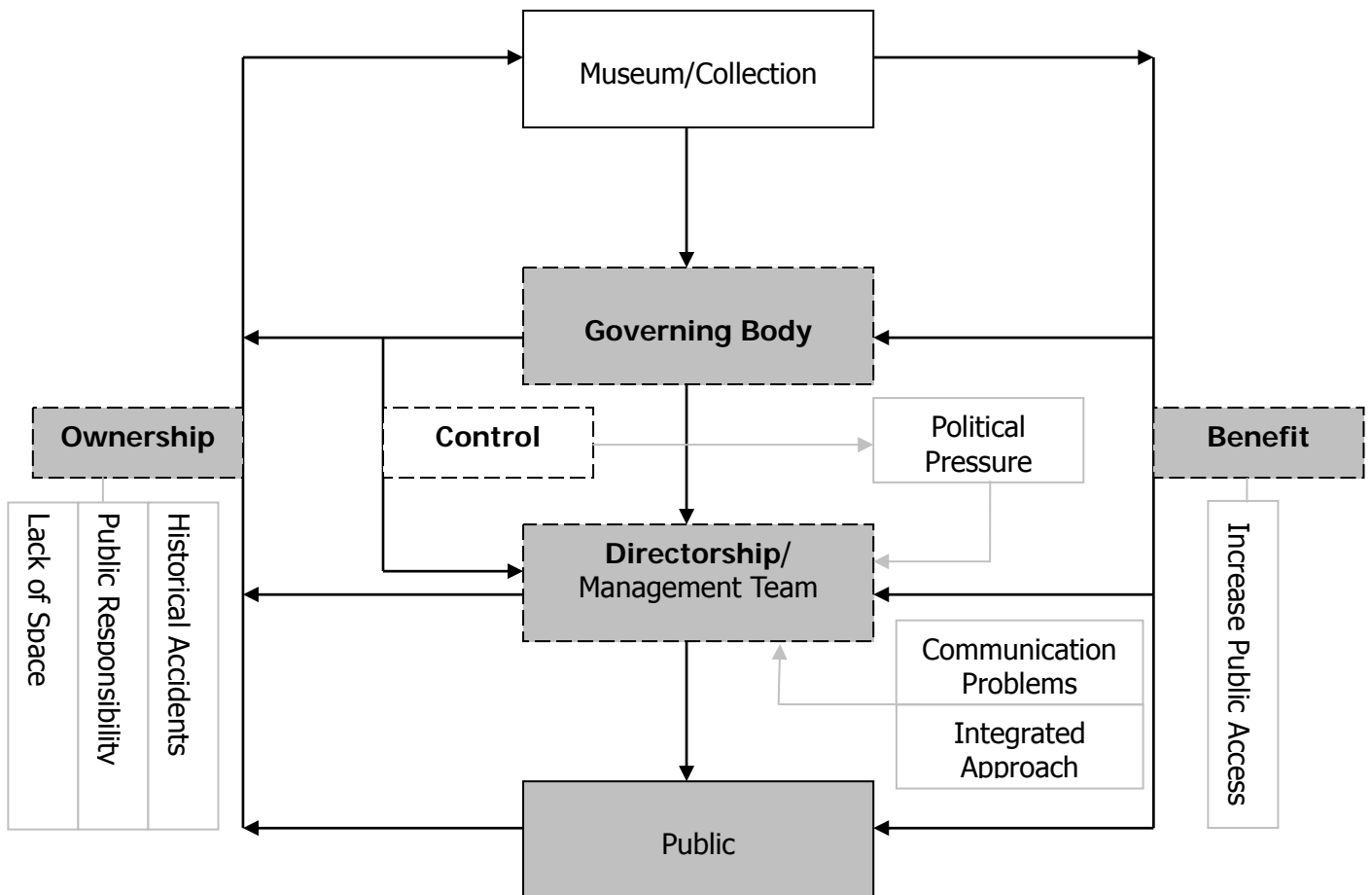
Issue 10: Governance and Globalisation

For some national museums this might be more important than for others because they tend to target international visitors more than local visitors. This could be particularly important as all museums are facing more competition due to this globalisation phenomenon. For some national museums this might be more important than for others because they tend to target international visitors more than local visitors.

1. Case A: The Interviewee interpreted this question more in a national scale, noting that the government recognised the need for a strategic framework for the museum sector in the nation. Under these circumstances, national museums are able to establish a series of strategic partnerships with local authority and independent museums. Expertise in Case A can then go via regional hubs to work with local museums. This would be a better way of utilising the museum's resources. The two main aims mentioned in the interview were: to provide advice and support to build capacity and sustainability in the non-national museum sector, and to enhance the delivery of services based on its own collections.

2. Case B: The interviewee in Case B agreed that governance will help the museum to promote its international position, especially if it has trustees who operate internationally. It will increase its competitiveness in the global market if the director and all senior management are doing the same. Therefore, in terms of contact and communications, the style of governance in Case B can help the museum greatly. In Case B, the ultimate governing body is essentially government, which is continuously involved in foreign affairs. In addition, cultural connections are playing a more important part in political discourse or even trade. These are all responsibilities that a national body has to take seriously. Case B also tries to establish partnerships with museums in foreign countries because its collections come from all over the world. For example, it has a dialogue with New Zealand because people there would like Case B to repatriate some parts of its collections to New Zealand. It also has collections from Africa, as a result of British Colonialism. Its international role is constant.

3. Case C: The interviewee expressed his concern for this issue and hoped the

museum could influence the government through its trustees. It also tries to open the door to international participants, for example, by inviting trustees from overseas. It considers itself as a world museum, therefore needs international input to reinforce this mandate. It now has trustees from the USA and Africa, even though it would not consider more than five trustees from the international area as it is still a national museum in the UK.

4. Case D: The interviewee thought it was important to be competitive in the global era.   In fact, in his view the museum felt this pressure to the extent that they consider candidates' educational background and language ability when employing new members of staff.   This would help their competitiveness in the global market.   They also have had more frequent international academic exchange and touring exhibitions.   The interviewee also noted that they put more emphasis on merchandising.   All these efforts were of great help in marketing the museum.   Use of the English language has been an increasing consideration.   For example, the museum publications now have English titles and abstracts because foreign libraries do not want publications only in Mandarin/Chinese.

5. Case E: The interviewee mentioned that this issue was being considered but no progress had yet been made.   Internationalisation has several levels, with the ultimate purpose being to make the museum better known by people from abroad.   The aim is to attract international visitors and make Case E into a must-visit tourist destination.   The museum is still limited in its knowledge in marketing in the international market.   It must be based on marketing and cooperation with the Chinese Association of Museums.   In Taiwan the function of the Chinese Association of Museums needs to be reinforced to help all museums to attract international visitors.   It is not just a problem for an individual museum, but for the whole community.

6. Case F: Interviewee F1 considered Case F as already a very international organisation.   Most important of all was its research department, which is involved with international projects and publications.   However, its research also has a strong local base, therefore foreign international research institutes come to the museum seeking cooperation.   The scale of the museum is important.   Of its type, it is the sixth largest in the world, without its third

phase. With the completion of the third phase, it will be one of the largest of its kind in the world. It has thus positioned itself at an international level, not just as a regional or national museum. Many directors from foreign countries visited the museum and all considered it to be in the top group in the world. Interviewee F2 regarded globalisation as a world trend. The only barrier is language. In order to become an international institution, the aim is to push the museum into the global market and to promote it abroad. Interviewee F2 also hoped that the government will improve the infrastructure to assist its competitiveness in the global market. Success in the global market is more powerful than any other advertisement. All its managers are required to have language ability to be able to communicate with foreign people. This helps to promote the museum's status in the global environment.

7. Summary (Chart 8.10):

Chart 8.10 Governance and Globalisation

	Case A	Case B	Case C	Case D	Case E	Case F1	Case F2
Strategic role in the nation	*	*	*				
● Regional partnerships	*						
● Improving foreign affairs		*					
● Influence of trustees			*				
International partnerships		*		*		*	
● International dialogue		*					
● Academic exchange				*		*	
● Touring exhibitions				*			
Improving competitiveness		*		*		*	*
● Governance style		*					
● Staff's Education				*			
● Language ability				*			*
● Museum scale						*	
● Government policy							*
International participants			*				
Attracting foreign visitors					*		
Joint force					*		
Research Quality						*	

(1) For the issue of globalisation, there were three main categories: to build a strong strategic role nationally, to set up international partnerships, and to improve competitiveness.

A. Three cases mentioned that the organisation has a strong strategic role to play nationally, either to build regional partnerships or to improve foreign affairs by cultural initiatives, or use the power of trustees to influence the government.

B. Three cases emphasised the importance of setting up international partnerships, by means of having international dialogue, prompting academic exchange and touring exhibitions in the global village.

C. The same number also regarded competitiveness as a significant issue in the global era. In order to compete with other organisations some unique elements were mentioned, including the governance style, the high educational background of the staff, the scale of the museum, employees' language ability and government policy.

(2) Other factors mentioned included attracting international participants as their trustees, attracting more foreign visitors to the museum, relying on combined action via a museums association, and the high quality of research in the organisation. These were all thought to benefit the performance of the organisation in the global market.

8. Discussion: Did these cases have the same viewpoints on globalisation? Was there any difference between cases in the two countries?

(1) In the UK, all cases stressed the importance of their strategic role in the nation. They can contribute to the museum community through regional partnerships, improve foreign affairs by the power of culture and influence the government through their boards of trustees. In brief, their role is to empower the museum community and to raise the profile of museums. One case also referred to building international partnerships by setting up international dialogue and regarded its governance style as able to improve its competitiveness, while another stressed the importance of attracting international participants as its trustees.

(2) In Taiwan, no interviewees referred to their role in the nation when

answering this question, perhaps because any major decisions and policies were commanded by the central government. However, they do emphasise the significance of international partnerships and competitiveness in the global era, including enhancing academic exchange, touring exhibitions, education of staff, language skills, the scale of the museum and the need to follow government policy. Ability in the English language is particularly highlighted in Taiwanese cases because it is not a native language in Taiwan but is now a global one. Attracting foreign visitors, co-ordinating marketing through the Chinese Association of Museums and research quality could also contribute to the international standing of these organisations.

(3) Globalisation has been a phenomenon in the world for decades. No organisation can afford to ignore this trend, certainly not national museums. Responses to this question show differences in ways of reckoning status in the global village. Cases in the UK show concern for their role nationally as well as interests in international partnerships and competitiveness, while their Taiwanese counterparts considered competitiveness the most important issue. How does this reflect attitudes within their governance? It shows that the UK cases pay particular attention to leading the museum community nationally, as well as developing their overseas contacts (including, in one case, attracting overseas trustees onto the board of governance). Meanwhile, the Taiwanese cases focus on the improvement of their service to the wider, overseas market, partly through management issues.

Issue 11: Extra Comments

The last question provided a chance for interviewees to state any additional comments they would like to make.

1. Case A: The interviewee clarified that Question Ten was not about governance but government instead. Government is more concerned with growing the national economy. It therefore needs to consider the contribution of cultural tourism, in which museums play an important part. The interviewee also

mentioned that a national survey has shown that sixty per cent of foreign visitors regarded heritage as an incentive to visit. The government has to assist a more strategic focus for tourism and recognise the significance of cultural tourism. Furthermore, it needs to make a more strategic framework for museums, so that they would be able to deliver better within a tourism environment.

2. Case B: The interviewee expressed the concern that one of the most common misunderstandings about governance is how trustees and the staff relate to each other. It is important to keep the roles clear. Trustees have their rights and have a great responsibility. However, they often have strong individual ideas, wanting different things. So the museum director and the senior management have to deal with many different individuals with different styles, interests and ambitions. A good relationship of trust between the museum director and the trustees is always important. Case B is also planning for a new museum site now because the present museum is too small to expand in its existing location. The new building will provide more opportunities for the collections and storytelling. The museum plays a core role in the city because it employs more people than others in the cultural sector in the city, which is a big responsibility for Case B.

3. Case C: The system of board of trustees in Case C has been working very well through its long history. However, the museum now pays more attention to ethnic and gender issues. In governance, Case C has trustees with a more diverse background: one is black, two are Asian and there are four female trustees as well. It is considered to be an honour to be a trustee in Case C even though this is a voluntary duty. The museum is also modernising itself, for example, it started to have performance assessment by the chairman of trustees in 2004.

4. Case D: The interviewee suggested comparing the system in France because he perceived that French national museums are also centrally controlled. The situation in the UK is also of interest to the interviewee, particularly for its boards of trustees. The system of board of trustees also intrigued the interviewee very much because the government in Taiwan has been seeking a

new method of museum governance.   Another reason why the UK is attracting the attention of Case D is that the central government is planning to set up a new ministry of culture and sports, which is similar to the Department of Culture, Media and Sports (DCMS) in England.   The example of the national museum services in the Netherlands transferring national museums from the public sector to the non-profit sector was also of interest to the interviewee.   Another issue raised during the interview was how to sustain the future of a national museum.

5. Case E: The interviewee mentioned that another national museum, the National Palace Museum, has a good opportunity for future development. There has been a debate about the possibility of merchandising its collections and licensing.   The allocation of resources is very tricky, according to the interviewee, whether the director should use the resources of the museum for publicity and public relations.   In the system in Taiwan the government always tries to prevent every possibility of using public resources for private purposes. The interviewee was actually concerned about using the museum's resources for public relations, for example, for inviting guests for meals hosted by the director.   The concern extends to all heads of departments in the museum as they all face similar dilemmas.   Another issue raised was whether the national museums should be striving to make a commercial profit.   Thus, several examples of BOT and OT models, involving public-private partnership, have caused controversy and disputes during the last few years.   The interviewee felt that it was important for the government and general public to understand the present situation and to find a better solution for the future.

6. Case F: The interviewee F1 was proud of the fact that Case F is the first working example of the BOT/OT model.   Many museum directors in the USA and Japan had visited the museum and were impressed by its success.   The following operation chart was provided by the interviewee F1.   This interviewee also expressed the view that the museum has more energy because of its support from the private sector.   The public sector normally supports the non-profit departments in Case F, hence it supports the research and administrative team (all the departments except the Aquarium Department, see

Chart 7.6).   Because national museums are greatly influenced by government policies, it was necessary for each national museum to have its own distinct personality.   The interviewee F1 also emphasised two problems: one was that being far away from the metropolis caused the problem of attracting large number of visitors, while the other one is the high cost of maintaining live exhibits.   On the other hand, support from the private sector included financial support and the flexibility of employing staff.   Another advantage of contracting out operations to the private sector is that the new visitor centre provides more services, compared to those run by the government.   In this way, the visitor centre is turned into a good place for shopping.   Interviewee F2 supported the new model and system of contracting out.   The relationship between the two sides has been very satisfactory so far.   Defining museum education as its core product was emphasised again at the end of the interview.

The Schematic Structure of Case F
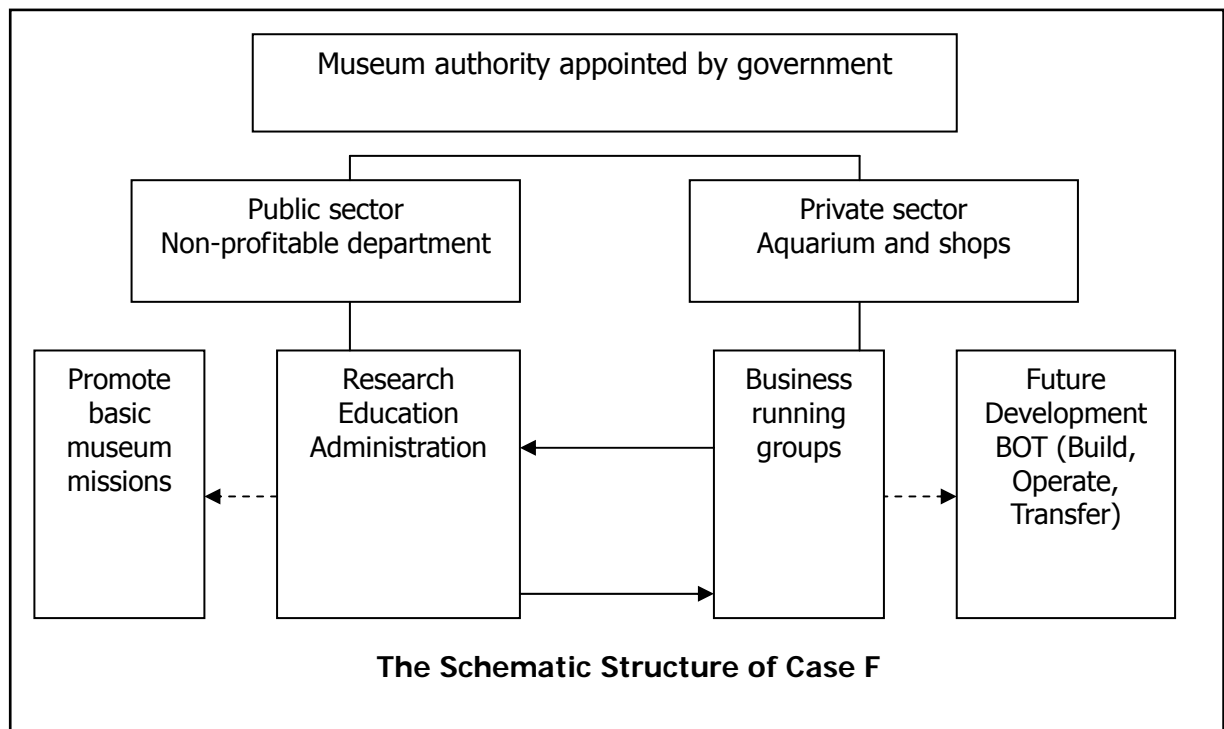
7. Summary (Chart 8.11):

Chart 8.11 Extra Comments

	Case A	Case B	Case C	Case D	Case E	Case F1	Case F2
Clarifying previous question	*						
Trustees/Staff relationship		*					
Relationship with the city		*					
Ethnic and Gender issues			*				
Modernisation			*				
Systems in other countries				*			
Sustainability				*			
Profit-making					*		
Resource allocation					*	*	
Public-private partnership						*	*
Rural location						*	
High cost of maintenance						*	
Flexibility of personnel						*	
Education mandate							*

(1) Each case provided different comments or opinions, and most were on separate subjects or issues.

A. Interviewee A expressed the view that Question Ten is about government so the museum should fit into the government policy and has a holistic view to help other museums in the country.

B. Interviewee B put more emphasis on the trustee and staff relationship and the significance of mutual trust. He also stressed that the museum plays a unique role in the city in terms of its influence, both in employment and providing cultural services.

C. Interviewee C raised the issue of ethnic and gender balance in its governance system; he also thought that modernisation of the museum is benefiting the organisation.

D. Interviewee D showed his interests in the governance systems in other

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countries as he was aware of the changing policy for national museums recently in his country. He also expressed his concern about the sustainability of the organisation.

E. Interviewee E was interested in the issues of profit-making and resource allocation because these concepts have caught the attention of the central government.

F. Interviewee F1 thought the museum faced two problems: one is the rural location while the other is the high cost of maintenance for its operation. However, he was very confident of the public-private partnership being successful. The new system also helps to provide more flexibility in employing staff.

G. Interviewee F2 also emphasised the well-run public-private partnership but thought that education should continue to stay in the core of the museum function.

8. Discussion: The last question attempted to give the interviewees a chance to express their opinion. Some issues raised were not about governance but management. However, the comments revealed their concerns and they provide some thoughts for the future.

(1) The relationship of trust between the board of trustees and directors is important in museum governance. It demonstrates the power balance in the organisation.

(2) The composition of the board is regarded as more important, particularly in member backgrounds, such as ethnic, education and gender, to work against the traditional view of 'elitism' in the board room.

(3) The attitude of the government has caught the eyes of most national museums in Taiwan. They are all afraid of losing the necessary support provided by government funding and of facing the difficulties of self income-generation in the future. Therefore, there was interest in the systems operating in other countries (France, UK and the Netherlands), also in profit-making and sustainability, as well as the new BOT model operating in one of the cases.

Chapter Nine

Conclusion: Creating a New Model

In the new millennium, museums, as symbols of the cultural power of a nation, have experienced a wide variety of changes (Huang 2007: 54-61).   Museums are in an age of transformation.   Some new trends have been drawing the interest of the public: political devolution, economic liberalisation, social inclusion and cultural diversity.   The fear that the government will reduce its support has driven many museums to find a new means of governance, for example, adopting the BOT model in Taiwan.   It is also interesting that there have been some controversies and argument about museum governance in both the countries studied in this thesis in the last few years, for instance, the resignation of directors of the Science Museum and the National Maritime Museum in London (Morris 2007) and the current charge of corruption involving the construction of the Southern Branch of the National Palace Museum in Taiwan.[1]   Furthermore, devolution of museum governance in several European countries is in the process of transforming into new systems (Boylan 2006).   There is no doubt that museum governance in the new century has become an important issue and needs further investigation.   A better understanding of how it works and a good model of museum governance is therefore urgently required for future development.   However, is there a best system that fits all; or are the different contexts of museums too variable?

This research began a journey of reviewing and comparing governance in both corporate and museum sectors, through the investigation of systems in the UK and Taiwan to create a preliminary model, then a sample of national museums in the two countries was selected to conduct fieldwork which has engendered some fruitful thoughts and tested the preliminary model.   Moreover, a further review of related literature up to date has been conducted in order to confirm the originality of this research.

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[1] Source: the Website of the United Daily News, by Change, H. & Liu, G. 'Corruption of the South Branch Extension Project', http://udn.com/NEWS/NATIONAL/NATS4/3858694.shtml (23/05/2008).

What is the future for governance in museums?   Some important issues are raised in this conclusion as they play a significant role in governance practice. As the competition increases, not only from other museums but also from other parts of the heritage and leisure industry, attracting all types of resources will be the key element for museum survival.   In the meantime, national museums in both countries face uncertainty for their future.   Some concerns include decreasing support from government, the increasing need for sponsors from the private sector and charitable organisations, fluctuating numbers of visitors and constant demands from the public.   They all have to consider the extent to which they can deal with all these issues to aid their sustainability. Accountability is essential for governance, particularly in museums, because they are non-profit organisations and have a mission to serve the public.   This also requires transparency in the decision-making process and this is done better in the UK's national museums than those in Taiwan.   Transparency in governance is still a somewhat new issue in Taiwanese museums and more effort needs to be put into it.

Only when the decision-making process becomes transparent can museums expect to gain more support from the public and private sectors.   Because of the nature of governance, it is the trust that matters.   The board governance of national museums in the UK retains public trust while the system in Taiwan is under strictly regulated laws and is directed from the Legislative Yuan (the Taiwanese Parliament).   The working of governance systems also depends on the balance of power, whether between the trustees and directors in the UK or between the government agents and the museum directors in Taiwan. Some recent problems have showed the urgent need for a more trustworthy relationship between different parties in governance.   In brief, museum governance is now gaining more attention from the public, it needs to be investigated to find a better system suitable for museums, taking all the influential elements into consideration.

The Transforming Age

The twenty-first century is a transforming age, from the industrial era and post-industrial era to the information era, or what is sometimes called the knowledge era (Falk & Sheppard 2006).   The revolution of reengineering in the business world in the 1990s has provided pointers for the future: all organisations face three Cs (customers, competition and change) for their survival (Hammer & Champy 1995).   As the environment changes constantly, it creates more challenges for museums.   For example, change in political and economic climates is among the most prominent factors; social and cultural aspects are among the others.   Museums have to consider how to reposition themselves as they are confronting more competition and challenges. Governance becomes more significant in the new century as people are aware of the importance of decision-making in museums.   The profile has been raised partly because of some problems in recent years, such as scandals in museum projects, sales from permanent collections and arguments between trustees and directors.

The significance of governance in museums

Why is museum governance becoming more and more important in the transforming age?   There are several reasons.   First of all, museums have experienced problems in the last ten years because of their decision- and policy-making processes.   It exemplifies the power arena in the boardroom of museums and provokes the question of who should make policies.   In the UK, the acquisition of an artwork from a trustee has put the Baltic and Tate, respectively, into dispute on the subject of conflict of interests in the board (Steel 2006, Morris 2006).   In the meantime, more and more local authority museums have moved towards trust status, according to reports published three years ago (Babbidge 2006).   Most surprisingly, the Glasgow Museum Services chose to join this route suddenly in the spring of 2007 (Heywood 2007a) and is now managed

by Culture and Sport Glasgow, a company limited with charitable status.[2]   And other local authority museums are considering joining this bandwagon.   But while some museums are tempted to adopt the system of board governance, others are having problems with the boards they already have.   Meanwhile, there have also been several scandals in national museums in Taiwan over the last few years.   One example is that a national museum director resigned in 2006 because of a personal affair, which was publicised in the newspapers and other media.   Another concerns enquiries into the operation of a Museum Foundation and its use of money in a national museum.   Even worse was a corruption case surrounding a museum project, the Southern Branch of the National Palace Museum, which involved many senior management staff being arrested and on bail for a month.

Furthermore, collections have regained public attention from several heated issues recently, showing that the principle of collective ownership in museums needs further inspection.   Calls for the repatriation of the Elgin Marbles has caused differences of opinion in the UK centred around the question of who "owns" collections in a "universal" museum. A similar situation arose recently for the National Palace Museum in Taipei when it was in talks with the National Palace Museum in Beijing for loans and exhibitions,[3] because the former was afraid that items from its collection might never be returned once they entered the territory of the People's Republic of China.   Who are the owners of these valuable treasures?   Who should be accountable for them?   Other reasons include, following the ownership, who should benefit from the museum services and who should be responsible for the sustainability   of museums?   Unlike private corporations, museums do not have any clear definition of beneficiaries, such as shareholders in a private company.   It is usually accepted that a national museum should provide its services for all the public.   Two clear principles are the importance of social inclusion in the UK and the educational mandate of museums in Taiwan.   As for sustainability, is central government responsible for

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[2] Source: http://www.glasgowmuseums.com/about.cfm (30/05/2008).
[3] Source: http://tw.news.yahoo.com/article/url/d/a/090216/4/1eiol.html   (20/02/2009).

national museums?   The central control governance operating in Taiwan seems to have created many problems during the last decade, while the UK boards of trustees are facing their own issues.   Which is a better system?   These are the trials of governance in museums.

One system fits all?

There is a tendency for governments or museums to seek a system of governance that fits all.   But is there an ideal system suitable for all museums? It is difficult to say, because in the corporate world governance has been the subject of debate for a longer period and there is still no agreement on a perfect system.   The best solution always needs to be considered in the context of the particular museum so that a suitable system can be designed.   Governance in national museums is particularly important because of the significance of these museums.   Their prestigious national status makes them leaders of the museums community in their countries.   It therefore follows that their system of governance could also show a lead to other museums.

Board governance in the UK has the attraction of the "arm's length" principle, with the advantage of keeping more autonomy for the organisation, and it has affected systems in other countries.   But recent controversies between directors and trustees remind us of the fragility of the power structure and the responsibilities involved.   Governance directly controlled by the government in Taiwan, on the other hand, has produced so many problems that the government is encouraging the use of new systems, particularly in national museums.   Contracting out, building a BOT model, establishing a Joint Foundation/Trust of several national museums and adopting an independent administrative legal body, are just a few examples of alternative systems that have been proposed.   The result has been that national museums in Taiwan are now in a position where they are uncertain of their future direction.

There seems to be no one system that fits all museums.   The aims of this research have been to compare the systems in the UK and Taiwan, to analyse them and to seek a better system.

Theoretical Investigation: A New Model of Museum Governance

Governance in the museum, even though it has been practised for 250 years, since the foundation of the British Museum in 1753, has still not gained a commonly agreed definition.   Some researchers have provided insights into the practice of governance but none with a theoretical framework yet.   It is the aim of this research to find a comprehensible explanation.   After reviewing the literature, a definition proposed specifically for this research is provided as 'the process of decision and policy making, giving direction to museums and steering and controlling performance'.

Foundation: the need to review relevant theories

Research on museum governance has included ethics and conflict of interest (Malaro 1994), the power relationship between trustees and directors (Bieber 2003), gender and ethnic representation (Ostrower 2002), minority participation (Butts 2002) and elitism of trustees (Wu 2003).   Recent papers have investigated the practical aspect, particularly focusing on the change from centrally controlled public organisations to more decentralised and privately-funded institutions (Babbidge 2006; Boylan 2006).   But a clear explanation for governance is still required for further understanding and future development. From the private sector, corporate governance has developed several theories to justify the functions of governance.   Among the most commonly referred to are the agency and shareholder theories, both of which are responses to the failure of market or government and include the need for agents in the governance process.   Stakeholder theory explores a wider boundary to include all constituents to participate in the decision-making process.   Stewardship and managerial hegemony stress the importance of the role of boards or directors, while democratic perspective relies on inclusive constituents.   Resource dependency emphasises the provision of resources from the agents.   In fact, each of these has supplied museum governance with a partial answer   but none has provided a complete solution.

Learning from corporate governance, the issue of separation of ownership

and control seems to be equally important for museum governance.   There are two explanations for this: the first is that museums are established for the public, not for an individual person; the second is that museum performance needs a suitable control mechanism, which is normally out of the hands of and indirect from the public.   Therefore, the museum needs intermediates to manage collections (mainly the management team) and to control the performance (the governing body), as show below (Figure 9.1)

Figure 9.1 Ownership and Control of the Museum
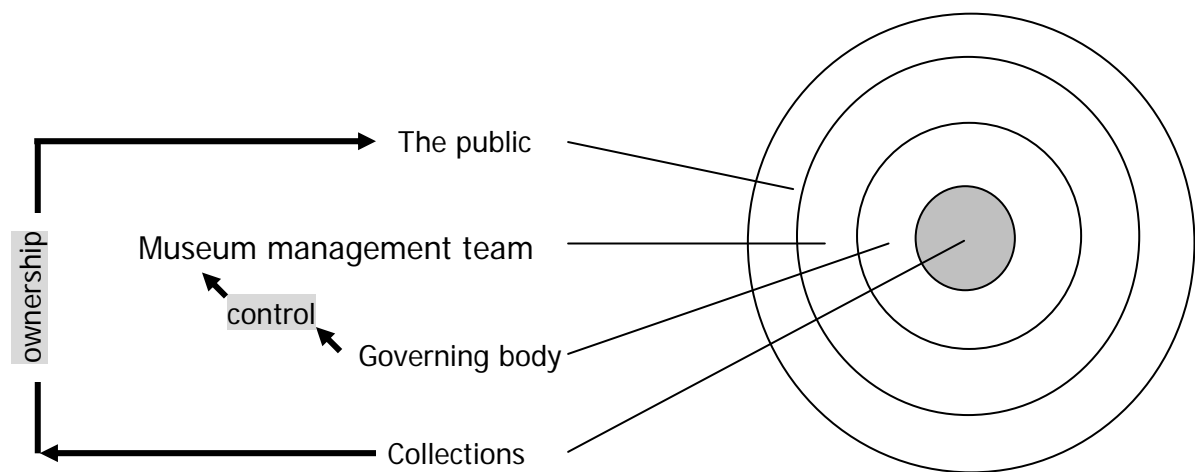
Framework: creating a preliminary model for museum governance

Since the present governance theories could only supply parts of the explanation of museum governance, a framework is proposed to combine the aforementioned theories and incorporate practices in museum governance revealed in Chapter Three.   To achieve this goal, a discussion of ownership and control has contributed to building the theoretical framework, with three other factors identified as substantially influential in the process of museum governance and added to this framework.

Consequently, a new preliminary model for museum governance has been provided by this research to elucidate the process and interaction between the five influential factors identified in Chapter Five.   It is called the Interactive Model of museum governance (see Chart 9.1).

This Interactive Model of museum governance explains how each factor interacts with the others.　From the museum and its collection to the public, the governance process has five mechanisms, or influential factors, in its implementation.　In Chart 9.1, all lines with arrows indicate the direction of flow and interaction between different mechanisms.

Chart 9.1 The Interactive Model of museum governance
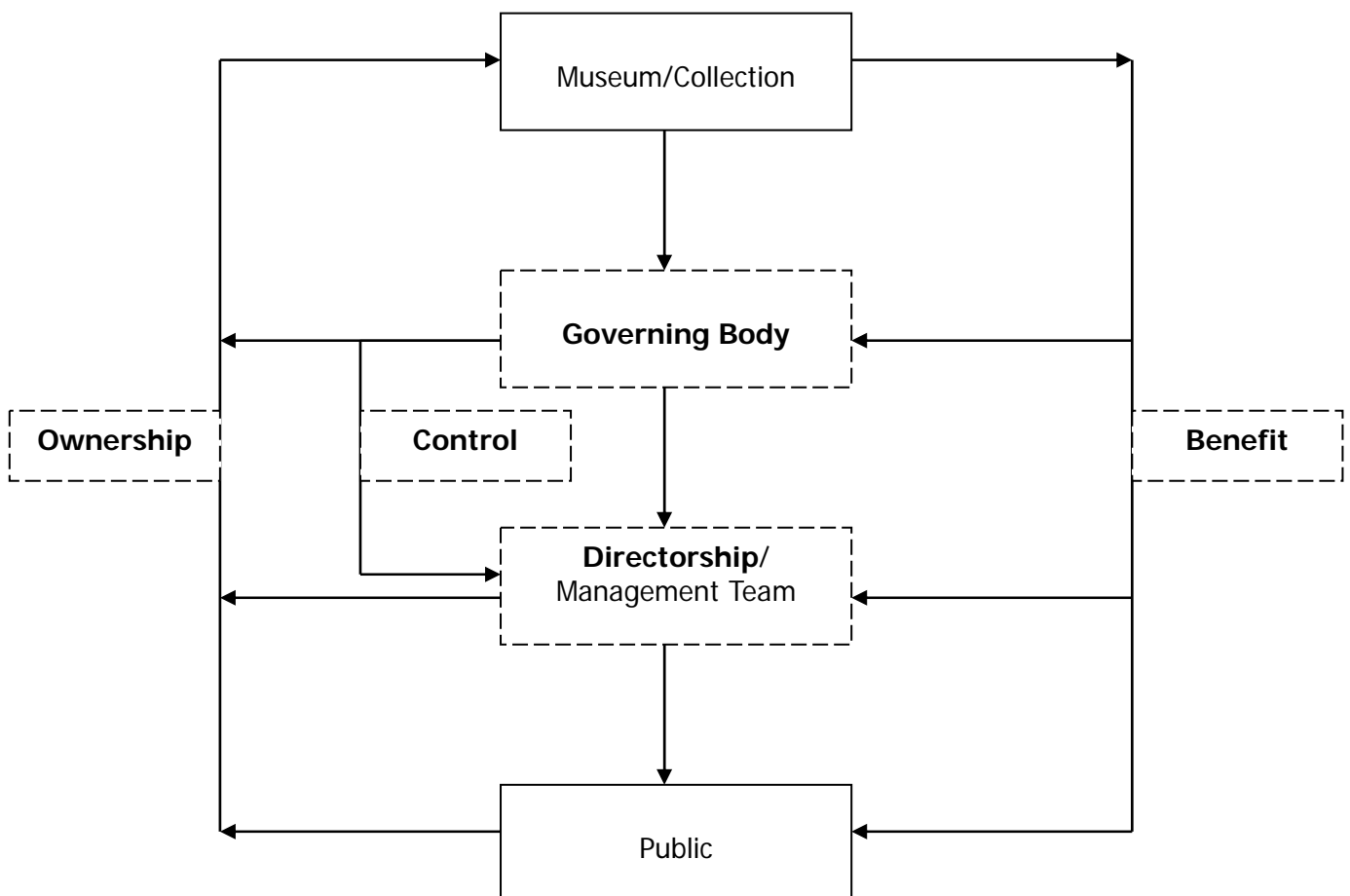
1. Ownership: On the left side of the chart is the core element of governance, ownership.　The ownership of the museum and its collection belongs to the general public, including the governing body and the director and management team.　They could participate through either paying taxes, donating objects, contributing their time, or providing their expertise.　It is clear that the composition of owners of the museum, as mentioned

before, is intangible and widespread, unlike that of a public corporation. Hence, stakeholder theory is preferred for the practice of museum governance.

2. Benefit: Following the clarification of ownership, the next major issue is, who benefits from museum services, depicted on the right side of the chart.   The answer is the general public, or the stakeholders.   The public both funds museums and provides its main beneficiaries: visitors. However, not all members of public have direct benefit if they do not use museum services; examples often cited include minority groups from either deprived families or ethnic minorities.   An understanding of this is reflected in the UK government's policy to include different groups in museums, particularly the disadvantaged and excluded ones.

3. Governing body: The significance of a governing body for a museum is that it represents the public in the process of decision-making and it monitors organisational performance.   It could be a board of trustees, a local authority or the central government.   Its role is just like a private corporation with collective shareholders; a governing body becomes the agent on behalf of the anonymous public, or principals.   Through this mechanism, the voice of the public can be heard and their concerns can be taken into account when making decisions and policies.   However, the power to execute representativeness is somewhat ambiguous and any conflict of interest should be avoided.

4. Directorship: A director is acting as the chief executive in the museum, who, with the aid of a management team, implements all decisions and policies from the governing body.   He or she is responsible to the governing body, which is accountable to the public.   The director is the figurehead of the museum and manages the whole team to achieve the organisational missions.   He or she has to be capable of communicating with the governing body and passing it sufficient information so that it is able to exercise good judgment and make good decisions.   The interaction between directors and governing bodies is particularly

significant as it needs to retain the trust of the public.

5. Control: Since the owners of a museum are distant and dispersed, the control mechanism is most important. Without control mechanism, the museum might perform badly and cause problems. The establishment of the governing body is partly for the purpose of monitoring and controlling museum performance. Decisions and policies made by the governing body provide direction for the director and management. Steering and monitoring the performance of the management ensures that the museum is moving and acting for the public good.

Reality Check: Researching Practice with both Old and New Systems

Having constructed the theoretical framework, the next step was to investigate by fieldwork the practice of museum governance.

National museums in both countries have experienced challenges in the last two decades. There have been developments in governance, reflecting changes in the political and economic environments. In the UK all national museums have now adopted the system of board governance, after several of them changed from direct control by central government.   This is, however, an old system – how does such a traditional system cope with the challenges of the twenty-first century?   In Taiwan most national museums are still directly controlled by central government, even though new systems have been encouraged since the late 1990s.   A successful example of the latter is the National Museum of Marine Biology and Aquarium, which pioneered the adoption of the BOT model in Taiwan.   Is the new system here better than the traditional one?

The analysis of the research first tried to compare the theoretical framework with museum governance practice, then to compare the systems in the two countries and to consider which system is better.

<u>Museums in the two countries</u>

The number of museums in the UK has recently reached more than 2500 after more than 250 years of development. The increase is evident not just in quantity but also in quality, covering a wide range of subjects and services. The eighteen national museum organisations, managing a total of sixty-seven branch museums and sites, are collectively the symbol of the nation and represent its cultural wealth. During the last twenty years, national museums in the UK have witnessed many changes and have gradually adopted new management. Political devolution has reinforced their identity in the regions. Funding cuts and economic liberalisation have forced most museums to move towards a self-generation business model. The promotion of social inclusion has encouraged them to invite more participation from the general public and to serve minorities. Cultural diversity has enriched the content and breadth of their collections, exhibitions and educational mandates.

In Taiwan, after the economic boom in the 1970s and 1980s, the number of museums is now more than 400. National museums have been regarded as the strength of the nation so that government not only sets up more national museums but also encourages the establishment of independent museums. Consequently, there are more than fifteen national museums, either already established or in planning, including new branch museums. As they are directly controlled by the government, they are heavily influenced by central government's policies. Changes of government have normally resulted in the change of directors of certain national museums. Economic recession in Taiwan in recent years has forced museums to seek alternative financial sources. Social and cultural changes have driven them to plan more exhibitions and attract more visitors.

This study of the system of national museum governance in the two countries has emphasised their very different roots. The system in the UK is based on board governance, with their trustees acting as representatives of the public. It provides "arm's length" distance from government control so that national museums have a certain degree of autonomy. The decisions and

policies are normally made by the board of trustees, although the main financial support is still from central government. On the other hand, the system in Taiwan is basically one of control by the central government. Any important decisions and policies need approval by the government and national museums do not really have any scope for negotiation or argument. Their advisory committees only give suggestions with little power of influence.

The result of interviews showed that there is a distinguishing difference in national museums in the two counties: the UK cases are based on their collections while their Taiwanese counterparts emphasise legal issues and visitors. This reflects the different traditional values in the two countries: the collection is the essential requirement for a museum in the UK while its educational purpose is more important in Taiwan. Although there seems to be a trend of moving to the middle ground, as revealed by the interviews, with Taiwanese national museums developing their collections soon after opening to the public and UK cases now prioritising the demands from visitors.

Concerning governance, it is evident that UK cases are far more autonomous than their Taiwanese counterparts (see Figure 9.2). The former are able to make independent decisions and policies by means of board governance while the latter have no such power but have to follow the policies from the central government (usually the culture and education ministers, or in one case the premier of the Executive Yuan). However, each case has different degrees of autonomy. A good example is the power to appoint the director of the organisation. Case C appoints it director by board decision, but Cases A and B's directors are usually appointed by the culture ministers; on the other hand, the directors in Taiwanese cases are all controlled by either culture or education ministers or the premier of the Executive Yuan.

Figure 9.2 Autonomy of Museum Governance in this Research

central control : *arm's length principle*

| Government Dependence | | | | | Full Autonomy |

Case D	Case E	Case F	Case B	Case A	Case C	
By the premier	By the ministers	By the ministers	By the Board	By the Board	By the Board	Decision Power
By the premier	By the ministers	By the ministers	By the ministers	By the ministers	By the Board	Appointment of Director
By the Executive Yuan	By the Ministry	By the Ministry	By the Board	By the Board	By the Board	Establishment of Branch Museum
>95%	>95%	23-25%	90%	85%	66-75%	Government Funding

Furthermore, taking the establishment of branch museums as an example, the six cases also represent different degrees of dependence on the government in the decision-making process. Again, the UK Cases A, B and C are less influenced by the government, as their board would make the decision, while the Taiwanese Cases D, E and F have to follow the policies and are sometimes given orders from the central government. For Case D it was recommended several years ago by the senior management and outside experts that setting up a new branch in the south of Taiwan would be unwise. However, the issue was brought back by government and Case D had to take up the project under political pressure. This case has turned out to be a disaster since then: the construction project was sued by the American architect, some senior managers were involved

in a corruption charge, and in March 2009 the local county opposed the new direction the project was taking towards a more entertaining 'floral' theme park.[4]

UK cases: the old system is still working well

Board governance in the UK national museums has inherited a tradition since the eighteenth century.   During the nineteenth and twentieth centuries some national museums were founded without a board of trustees because they were directly controlled by the central government.   However, these museums adopted board governance in the mid-1980s.

Under board governance, the board comprises a number of trustees who are appointed either by the existing trustees or by ministers.   The size of the boards ranges from 15 to 25.   Interviewees noted that the larger its size, the more difficult it was to arrange meetings.   Trustees' backgrounds are wide ranging, from the royal family, ministers, experts, scholars, to businessmen and women. One interviewee expressed the opinion that skills in fundraising and business are becoming more important while another one would like to attract more participants from the international community as it considered itself to be a universal museum.   Boards have regular meetings, usually at least four times a year, to discuss important issues and to make decisions.   Trustees normally make their decisions by consensus without voting unless there is an argument. Information on all aspects of the museum's work and performance, including annual reports, are provided by museum staff, mainly the senior management. Decisions are then made and passed to the director and management team for implementation.   In order to improve the efficiency of governance, nowadays national museums in the UK have sub-committees of their boards, covering various subject areas, that meet between meetings of the main board.   All three UK cases have an audit committee which confirms the importance of their role in scrutiny, making sure that the organisation performs well and achieves its mandate.

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[4] Source: http://tw.news.yahoo.com/article/url/d/a/090320/4/1gd5x.html (20/03/2009), and another source: http://tw.news.yahoo.com/article/url/d/a/090324/5/1gmjf.html (24/03/2009).

The central government is the major financial sponsor and through this means it has a significant influence on these national museums, for example, the ministerial control in Cases A and B and the approval of any spending more than ₤2 million in Case C.   One recent trend is that national museums have been asked to seek self income-generation.   All three cases noted that they have put more efforts in broadening their financial resources.   Another one is the policy of social inclusion from the central government.   This was mentioned by both interviewees B and C.   However, with the distance created by boards of trustees, national museums do have the space for negotiation based on the "arm's length' principle.   A good relationship with central government provides, nevertheless, a guarantee of stable financial support.

National museums in the UK are actively developing external relationships at all levels - local, regional, and international.   It is therefore important to identify their stakeholders, which cover more than a dozen different types of groups, from public and private to non-profit sector.   Some are formal and long-term, others are informal and temporary.   It also demonstrates the importance of cultivating relationships with stakeholders as they will be the supporters of the organisation in the future.

One particular stakeholder worth mentioning is the private partners of these national institutions. In the UK partnerships are made mainly for fundraising, especially for capital projects, according to Case C.   However, all three cases were concerned about possible conflicts of interest.   Boards of trustees have the responsibility of making final decisions in such issues but the director and senior management are the gatekeepers.   Public-private partnerships also help Case B to participate in urban regeneration and Case A to increase its reputation.

Resources are about sustainability of the organisation.   National museums in the UK regard their resources as including collections and staff expertise, as well as their funding from the government.   The result is consistent with their answers on organisational characteristics.   The conformity reveals that collections and staff expertise are the core competences of UK cases.   It was

noticeable that UK cases were more inward-looking that those in Taiwan.

National museums in the UK are currently less enthusiastic about setting up branch museums nowadays; instead, they prefer to establish partnerships with regional and local museums.   Their boards have considered and discussed this subject but it seems that branch museums are now a less popular option for national museums than they were in the late twentieth century.

National museums are also taking the issue of globalisation into account. Board membership has been widened to incorporate international participants, or members with business backgrounds.   The museums have also increased their international exchanges or exhibitions, to increase their competitiveness in the international market.

An important issue which was mentioned during the interviews is the clarification between governance and management.   It is generally believed that trustees should be in charge of decisions and policies, while the management team should be responsible for making the museums operate well and provide good services in an efficient and effective way.

Board governance can be considered as the oldest governance system in museums, but it is still working well after several centuries.   Although it has adapted to some minor changes, the distance created by the board gives the management team a good space to negotiate with the government.   It also provides some autonomy for museums in their daily operation and more flexibility too.   This system not only works well but also grows stronger, with its influence on the American museums in the nineteenth and twentieth centuries, on national museums in the Netherlands in the 1990s, and Japanese national museums in the 2000s.

Taiwan cases: the new system is testing the water

The tradition of museum governance in Taiwan is that of direct control by government, which is also typical of public museums in Continental Europe. National museums in Taiwan have always been the showcase of government policies.   The booming of cultural achievements in the 1980s and 1990s created

half of the national museums that now exist. Their governance is still tightly controlled by central government, yet several new systems have been suggested and tested during the last decade. The BOT model was a huge success in one national museum and worked for another, but failed in a third one. A second possibility, 'an independent administrative legal body' is being discussed, learning from the experience of Japan. A 'joint National Museum Foundation' has also been under discussion as one of the future possibilities.

Being under direct control by central government, national museums in Taiwan emphasised their legal status and visitors, along with their developing collections, because the basic concept in Taiwan is that museums are social educational institutions. This system of governance is based on its legal structure and is greatly influenced by the political climate. Cases E and F also remarked on the importance of the power of directors, which reflects a certain degree of managerial hegemony. The three Taiwanese cases demonstrate a system of heavy government dependency.

None of the cases have their own boards of governors and any important decisions, for example, the appointment of a director, are therefore made by the government. The weakness of this system is that decisions might be made by the civil servants in the central government without sufficient information or expertise. In fact, each national museum, according to interviewees, has its own Advisory Committee or its own Foundation to provide consultancy on certain subjects. However, these Committees and Foundations do not have any power in making decisions. This has put national museums in a potentially risky situation: when the political and economic climates change, museums have to dance with these changes. For example, at the National Palace Museum, the directorate of the museum has changed four times in the last ten years as a direct result of politics.[5]

Concerning financial resources, all but two of the national museums in Taiwan are mainly funded by central government. Their financial support gives

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[5] The most recent change, after the presidential election in February 2008, was that a new director was appointed in May 2008.

central government the strongest power to control museums, that is, ministerial control. Another basic concept in Taiwan is that the national museums are 'public assets' so they all need public scrutiny, hence those national museums funded by private sources still need to follow all the policies from central government, with control power exercised over the performance of the private company. Case F is a good example to show this legal and contractual relationship between the museum and private company. Recent years have witnessed increasing demands from the government to ask national museums to generate their own income, therefore, prompting some of them to contract out services, organise special exhibitions to gain more from admission charges and develop various commercial activities.

The central government is the major funding body of most national museums in Taiwan and under this financial relationship, plus the legal relationship mentioned previously, national museums are policy followers of the government. It is particularly so if they would like to maintain stable funding and support from the government, as remarked on by all three cases in Taiwan.

The stakeholders of the Taiwanese cases identified in this research cover eight groups, less than their British counterparts. The most commonly mentioned were universities and volunteer organisations, followed by Friends organisations and research institutions. These play a substantial role in supporting them, after the government. It was noted that these stakeholders require more effort to cultivate relationships with them.

Public-private partnerships are being encouraged more in recent years following the ambitions of central government to incorporate more private companies into the public sector. National museums have been asked to find other financial support since the 1990s, particularly in their exhibitions, being sponsored greatly by media and high-tech companies. All three cases referred to the significance of contracting out services and setting up formal partnership contracts. In the meantime, there has been greater promotion of public participation. As a result of private involvement, the issue of commercialisation has been widely discussed after the opening of the National Museum of Marine

Biology and Aquarium, due to the contracting out of its operation to the private company. The success of private funding for Case F has encouraged the government to urge national museums to depend less on the public purse.

The way Taiwanese cases regard their resources is more outward-looking than those in the UK because they seek support of both their financial and human resources from the outside. This has been a backlash from the decreasing support of the central government. All three cases pay much attention to generating income from not only admission charges but also various commercial activities. They have not been able to attract all the resources they need but there seems to be a tendency of them moving towards what some call the American museum system (Chin 1996).

Creating new branch museums has become an issue in national museums in Taiwan recently, unlike the situation in the UK. It is interesting that branch museums have been commanded by central government, leaving national museums no choice but to accept the decisions. The national museums themselves have no control over the decision, yet it may be problematic for them to manage these branches without proper advanced planning. One recent problem was the scandal in the construction of the Southern Branch of the National Palace Museum in 2007 that has been referred to already.

Regarding globalisation, national museums in Taiwan agree that the language issue and international collaboration are two key elements in facing international competition. Meanwhile, sensing the attitude of the government to push museums towards private hands, interviewees expressed interest in knowing about the systems in other countries. The implication is that they need to prepare for the future change sooner, so they are observing systems in the UK, France, the Netherlands and Japan to consider different possibilities.

It seems that national museums in Taiwan are being forced to move towards greater democracy and more financial independence, but without the loosening of control from central government or installing a proper agent between the museum and government in their administration. Without providing sufficient support from central government or encouraging enough private donation, it is feared that the museums are becoming more vulnerable, politically and economically.

The Future: Bridging Theory and Reality

After examining the theoretical model and testing it through fieldwork, this research aims to bridge the gap between theory and reality.

Bridging theory and reality

The Interactive Model of Museum Governance proposed in Chapter Five has proved to have a good understanding of how governance works in museums. The results of the fieldwork have matched my assumption of the interaction between five influential factors. However, further findings noted below suggested some refinement to the model (also, see summary in Chart 9.2):

Chart 9.2 The Revised Interactive Model of Museum Governance
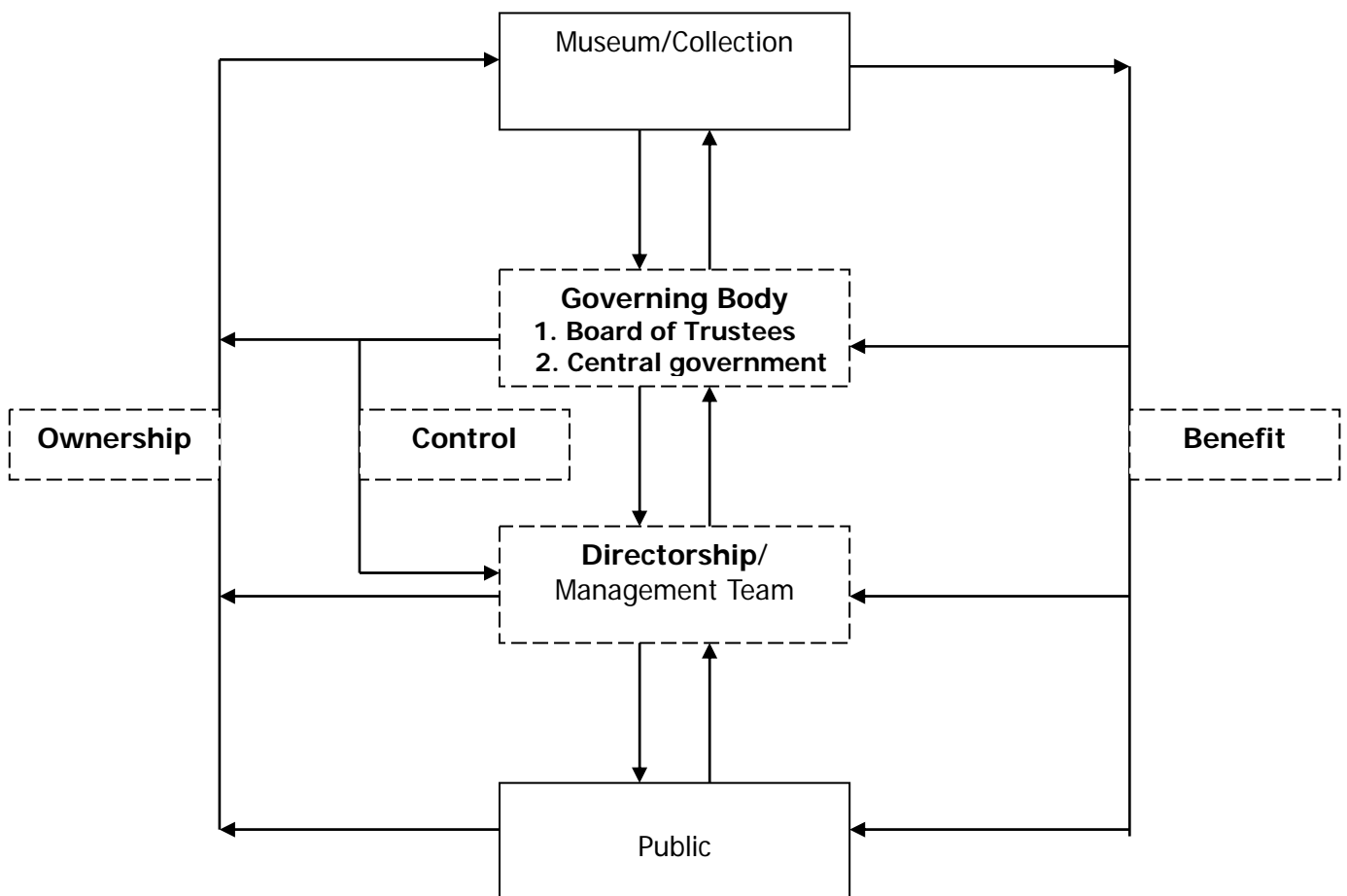
1. Confirmation of proposed theoretical framework: The result of the fieldwork has confirmed aforementioned governance theories.

   (1) First of all, agency theory provides a good explanation for governance in museums because the widely dispersed public cannot take charge of national museums in person. It is also confirmed that stakeholder theory is preferred as museums are non-profit organisations managed in trust for the public, without clearly defined shareholders.

   (2) Secondly, the most influential governance factors identified in the fieldwork also conformed to the proposed model, although this largely focuses on the central three factors (the governing body, control and director), see Figures 8.3 and 8.4 for details. The governing body represents the public to assert the power of decision-making; control is exercised by the governing body monitoring the performance of the director and senior management; while the director has to implement policies from the governing body and also provides the information the board needs to help it make decsions/policies. It is also noticeable that the 'influential' issues of ownership and benefit were little remarked on by interviewees.

   (3) This research found that the governing body is not necessarily linked to the major funding source, even though the funding role carries the power to influence and even control museums. Cases with less dependence on government funding tend to be more autonomous, such as Case C in the UK and Case F in Taiwan. However, this is not the same as the system in America, where board members are also responsible for fundraising, although self-generation of income is apparently becoming more fashionable in both countries.

   (4) The role of the museum director is stronger in the central control system in Taiwan, especially as the central government relies more on the director as a source of information. However, the director also appears to be more vulnerable than in board governance, because when problems happen the director is quickly removed.   This does not

mean that the museum director in the UK does not have such problems. In fact, the system of board governance can create tension between the governing body and the director, especially when the relationship of trust is challenged.   A clear definition of separate duty is therefore needed, particularly in Taiwan.

(5) All national museums have to establish good relationships with other 'stakeholder' organisations.   They cover a wide range, from funding sources to support organisations.   This research divided them into four groups: public, private, non-profit and other stakeholders (see Figure 8.7).   However, two are worth mentioning further here.

A. One is the government, which is not only the major funding body in both countries but also the governing body in the Taiwanese cases.   Because of the support they receive from government funding, most national museums are under the influence of the government, which can often assert its controlling power over these organisations.   However, it is also noticed that government tends to provide more autonomy to museums, giving them more flexibility, when they provide less financial support.

B. The other stakeholder to be singled out is the private partner. All cases have established public-private partnerships, for the purposes of fundraising, urban regeneration or providing more services (see Figure 8.8).   In one case, the partner became the major funding source and plays a very significant role. However, this private partner does not have a great influence on decision-making as it is limited by its contractual relationship. The museum and central government are at the core of the governance in Case F.   Another important issue with regard to private partnerships identified in the research is the potential for conflict of interests.

(6) Resources dependency theory is another theory tested here.   It was

found that national museums depend greatly on various resources, both internal and external.   The identified resources were categorised into four types: human, financial, tangible and other resources (see Figure 8.9).   Overall, reliance on government funding exists commonly in both countries.   Cases in the two countries have different perspectives on the usage of resources.

(7) The question on establishing branch museums was aimed at understanding the decision-making process involved.   It proved to be a good example for illustrating the power of decision in the two governance systems.   The governing body has to consider both the ownership question (i.e. public responsibility) and benefit (i.e. increased public access) when making this decision (Figure 8.10).   Management and communication were also identified as important in this issue.

(8) Museum governance has been influence by globalisation to the extent that in many countries there are some convergences in systems now being adopted.   The cases studied here also reflected this trend, particular those in Taiwan.   All Taiwanese cases were aware of the government policy to find an alternative system; therefore, they were either interested in or already knew about governance systems in other countries, such as the UK, France and Japan.   Another aspect was increasing focus on the international community, either as providing participants in the governing body or as potential visitors from abroad.

2. A minor change in the model: When the model was proposed, the care of museum/collection was listed as managed through the governing body and directorship for the public.   However, it seems that an explanation of how the public inputs resources into the museum/collection was not clear. The public was identified in this research as various stakeholders who supported the museum at different levels.   A minor change is suggested after comparing with the fieldwork results: the three arrows between 'museum/collection and governing body', 'governing body and directorship',

'directorship and public' should be two-headed arrows, instead of one-headed arrows (see Chart 9.2). This shows that the public constantly inputs resources into the museum/collection, via the directorship and governing body. The more resources they draw from the public, the more responsibility will be placed on the director and governing body.

3. Two types of governing body are further identified: The fieldwork in the UK and Taiwan shows that there are at present two possible types of governing body for national museums: one is the board of trustees while the other is the central government. The former is more autonomous while the latter is more authoritative, although they are often interchangeable. Both hold the power in decision making and in steering the performance of the organisation, which is the control mechanism for the museum. They are in principle the brain of the organisation, while the director and senior management is the body required to carry out the given orders.

4. Two new focuses: This research has found two new focuses when trying to bridge theory and reality. The first is the power arena in the centre of the model; the second is the somewhat neglected relationship of benefit and ownership in the outer circle.

(1) Power arena: In the centre of the model lies the governing body, control and directorship. From the findings, it is interesting how much the power between the two has been competing. One of the central issues is actually the funding. The governing body and director will make compromises for funding sources, although the governing body will still take the responsibility in avoiding partnership with certain types of private companies, particularly ones associated with tobacco or alcoholic drinks. The governing body is also obliged to monitor the performance of the museum. This control mechanism helps it to move the organisation in the right direction. The balance of power between the director and governing

body will rely heavily on communication and the flow of information, according to some interviewees.

(2) Ownership and benefit are somewhat neglected.

A. The fieldwork shows that most interviewees did not consider ownership when talking about governance. The reason might be that they have regarded themselves as the guardians of the museum and collections. However, the recent book, *Who Owns Antiquities?*, written by James Cuno, draws our attention to the ownership issue (Cuno 2008). How does the museum deal with objects from abroad and who should be responsible for questions relating to illegally imported items? It also reminds us of the importance of defining the owners of the museums, whether they are taxpayers, school pupils, visitors, or others.

B. This is also relevant to the issue of benefit. Who the beneficiaries are has been discussed, but not in great detail in the interviews. Are they school pupils, family visitors, the retired elderly, the minority groups, or the general public? How will they benefit from services provided by these national museums? By exhibitions, educational programmes, online services or outreach activities? More investigation is needed to understand the relationship.

Updated literature review

A systematic literature review of most recent journals and related publications has been carried out, for the purpose of checking that this research has not been duplicated or overtaken by other work developing at the same time, and also to review its potential contribution to future development and research.

The author first chose several journals to seek a holistic understanding of the most updated academic research in relevant subjects of governance and management. These journals include *Board Leadership*, *Corporate Governance,*

Corporate Governance: An International Review, Economics of Governance, Journal of Management and Governance, Leader to Leader, Nonprofit Management and Leadership, issued between 2006 and 2009. Reviewing papers in these academic journals, it is clear that research on corporations and their governance is still the main focus, with few papers on the non-profit or cultural sectors (Shipley & Kovacs 2008). Most of them were aimed at bridging the theories and using empirical methods to collect data for further analysis. Theories such as agency theory, stakeholder theory, transaction cost economics, stewardship theory, managerial hegemony and resource dependency theory were tested in practice over and again. Some researchers proposed hybrids of these theories to explain their findings (Caers et al. 2006), others adapted the most suitable theory for the scope of their research. Boards of directors are another focus, from their composition (Pietra et al. 2008), succession (Neville & Murray 2008), the nomination of directors (Ruigrok et al. 2006), their recruitment (Brown 2007), backgrounds (Walt et al. 2006), training and gender issues (Barako & Brown 2008). One would be surprised to find out how complicated and diverse are the ways in which decisions are made in the board room. Another issue is leadership. However, leadership can mean that of the board of directors or of the CEOs, depending on the definition of leadership in an organisation (Li & Harrison 2008). Also noted were two potential problems that had led to several corporate failures: one is in the audit and monitoring dysfunction of the board (Myers & Ziegenfuss 2006) while the other is the insufficient information flow from the CEOs to the directors (Johanson 2008). A good communication between the two will ensure a successful result and reduce the power imbalance. Even in the nonprofit sector, some issues were stressed more than others, such as the composition and diversity of the board (Wollebaek 2009), stakeholder groups and the changes of organisations (Basinger & Peterson 2008), board leadership and effectiveness (Hansen 2008) and trust and ethics (Rothschild & Milofsky 2006). Another important focus is corporate social responsibility that looks beyond just the maximisation of shareholders' profit but includes also the benefits to society (McElhaney 2009, Delbard 2008). However,

there is no evidence that the model proposed in this research has been articulated within the papers reviewed.

Another systematic review was on two journals on museum studies, *Museum Management and Curatorship* in the UK and *Museology Quarterly* in Taiwan, for the last five years.   Museum governance, compared with corporate governance, is still apparently not a popular subject for academic research.   One is still unlikely to find many results when searching library catalogues.   However, this review has revealed that governance seems recently to be becoming more popular.   *Museum Management and Curatorship* has papers on governance and strategic management in almost every issue in 2007 and 2008 while *Museology Quarterly* has published an increasing number of papers on this subject in 2008 and 2009.   Relevant papers in *Museum Management and Curatorship* cover succession planning (Robinson 2005), strategic planning (Roper & Beard 2005, Dawson 2008), establishing special relationships with source or native communities (Harrison 2005, Scott & Luby 2007, Conaty 2008), leadership and governance (Baldwin & Ackerson 2006, Griffin 2008), performance measurement and accounting (Gstraunthaler & Piber 2007), stakeholder relationship and government dependency (Burton 2007) and status of museum management (Holmes & Hatton 2008).   These examples show that some of the issues raised in this research are also being investigated by other museum professionals and scholars.   Meanwhile, research published in *Museology Quarterly* showed other dimensions.   They included the alternative system of BOT (Huang & Huang 2003), UK board governance (Tzeng 2008), museum governance in France (Cavalier 2008), new governance in Japanese national museums (Kaneko 2008, Ken 2008), museum organisational change (Yeh 2008, Huang 2008), governance and museum evaluation (Chang 2008), leadership and governance (Ebitz 2008) and governance and museum ethics (Edson 2009).   This again reflects the growing demand from the Taiwanese central government for different governance/funding systems for museums to be investigated.

Another review, focusing on recently published books on corporate governance, was also conducted in order to find if there is any work paralleling

the research in this thesis.   A range of very different viewpoints was evident. One author insisted that shareholder theory is the most suitable for the capital market and regarded takeover or failure of some corporations as normal and good for the long-term market development (Sternberg 2004).   Others preferred stakeholder theory because it puts the corporation in the environment and interacts with the stakeholders for the increased welfare of society (Aglietta & Reberioux 2005).   Furthermore, stakeholder theory is thought to be particularly significant for non-profit organisations as they do not have clear shareholders (Colley et al. 2003).   It is often considered that corporate failure is the backlash of the shareholder theory (Wearing 2005).   Another issue being explored was business elites and their great influence and power in the boardroom (Maclean, Harvey and Press 2006).   Japan has been a particular target for examining corporate governance because it has a different system from the Anglo-American system, such as its different social and organisational culture.   However, Japan has been affected by globalisation and economic decline since the 1990s and has moved towards western governance (Aoki, Jackson & Miyajima 2007), although some scholars have argued that this is not easy for Japan because of its strong tradition and very different organisation structure and legal system (Milhaupt & West 2004).   Another perspective focused on the importance of financial reporting from the accounting background, emphasising the profit-making purpose in the relationship between shareholders and managers (Lee 2006).   Of course, the board of directors is always a central issue in corporate governance and plays the role of monitoring the managers. One author distinguishes three major roles in corporate governance: ownership on the part of shareholders, the monitoring of directors and the performance of managers (Monks & Minow 2008).   Another author encourages transparency and broadening the corporate governance agenda with, for example, 'environmental, social and governance' (ESG) in investment (Solomon 2007). These researchers have provided insights into different aspects of corporate governance and all contributed to the understanding of governance theories and practice.

From the these books it can perhaps be said that benefit is the least mentioned factor, perhaps because in corporate governance shareholders are the owners and can always be regarded as the beneficiaries. However, the stakeholder theory proposed that the success of the corporation depends on all stakeholders, with shareholders not being the only beneficiaries. This is particularly true for non-profit organisation, such as museums, that have resources from the public and make their contribution to the society. The five influential elements and the Interactive Model of Museum governance identified in this research could not be found in the other recent research reviewed here, it therefore appears to be confirmed as an original model. It aims to explain the governance practice in museums and make it easier for those interested in this subject to understand what it is. It might need some change when putting into a different context. Furthermore, the basic framework of five elements should be a good tool at elucidating interactions among them. An understanding of the relationships between the different elements should enrich our knowledge of how governance is executed and how it can be made to work better.

Future Suggestions

This research has created an Interactive Model of Museum Governance based on the original literature review as well as an investigation of how systems are currently working in museums. It has provided an explanation for and an understanding of governance in the national museums in the UK and Taiwan. Through a fieldwork survey, the model has been revised to take account of current practice in the sample museums. However, further research is still needed to provide insights into the different factors and their interactions in the broader operation. For example, the ownership issue has become important as museums increasingly face requests for repatriation from source communities (for material such as aboriginal human remains) or from countries where famous archaeological finds were removed (for example artifacts like the Elgin Marbles and the Rosetta Stone). Equally important is the benefit issue, which has

attracted public attention because some countries have put more emphasis on serving minority groups to further the social inclusion and civil engagement agenda.

The power arena in the centre of the museum between the governing body and the director exemplifies the significance of the control mechanism. Further study would be required to find out how to establish a proper regulation to balance the power between these two parties. On the one hand, the governing body is entrusted by the public to make appropriate decisions and lead the museum to achieve its mandates and goals. On the other hand, the director needs correct policies to manage the museum well so that the public will have confidence in and be willing to contribute more resources to the museum and to participate in the museum's activities. Good governance will help the museum to find its path for sustainability, by attracting more support from the collective public and winning the trust from the public. A good flow of information will not only benefit the governing body but also its stakeholders, therefore transparency is the next issue worthy of further investigation. It will help avoid the kind of argument that took place between the National Museums Liverpool and its Friends organisation in 2008 when the museum complained that Friends of National Museums Liverpool did not support the aims of the museum and its International Museum of Slavery. The museum then asked it to vacate its office and started its own in-house Friends scheme (Steel 2008b, Ward 2008).

Some suggestions for future research are thus proposed, as the author believes that this is not the end but the beginning of the research process on museum governance. One potential area would be to test the new model in different countries to seek its validity, for example, in the USA and the Netherlands where most museums are governed by their foundations. Another possible direction is to compare the situation with other types of museums, for instance, the local authority and independent museums in the same country. This would be particularly useful because of the recent trend of local authority museums jumping onto the bandwagon of trust status. How does it affect the governance process when museums change their status? How does it influence

the museum and its stakeholders?   Still another possibility is to focus on the role of the government and to compare its influence in different systems.   Does the government have more power in the central control museums?   How do governments deal with the issue of ownership of collections?

The future is in the hands of present.   Only when we have a full elucidation of the recent situation can we provide more promising suggestions for the future. It is the hope of this research that the revised Interactive Model of museum governance provides some food for thought for anyone who is interested in this subject and that it provokes more research interest in the future.

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Appendix 1

List of Sites and Branches of National Museums in the UK in 2007

Name of the National Museum	Number	Museum Sites, Including Branches
Royal Armouries	4	HM Tower of London, London Royal Armouries, Leeds Fort Nelson, Hampshire Lousieville, Kentucky, USA
British Museum	1	British Museum, London
National Museums of Scotland	6	National Museum of Scotland, Edinburgh National War Museum, Edinburgh National Museum of Flight, East Fortune National Museum of Rural Life, East Kilbride National Museum of Custome, Dumfries National Museums Collection Centre, Edinburgh
National Gallery	1	National Gallery, London
National Museums Northern Ireland	5	Ulster Museum, Ulster Ulster Folk and Transport Museum, Ulster Ulster American Folk Park, Ulster Armagh County Museum, Armagh W5, Belfast
National Galleries of Scotland	6	National Gallery of Scotland, Edinburgh Scottish National Portrait Gallery, Edinburgh Scottish National Gallery of Modern Art, Edinburgh Dean Gallery, Edinburgh Royal Scottish Academy Building, Edinburgh Granton Centre of Art, Edinburgh
Victoria & Albert Museum	2	V & A Museum, London Museum of Childhood, London
National Portrait Gallery	1	National Portrait Gallery, London

National Museums of Science and Industry	4	Science Museum, London
		Science Museum, Swindon
		National Railway Museum, York
		National Media Museum, Bradford
Natural History Museum	2	Natural History Museum, London
		Zoological Museum, Tring
Wallace Collection	1	Wallace Collection, London
Tate Gallery	4	Tate Britain, London
		Tate Modern, London
		Tate Liverpool, Liverpool
		Tate St Ives, St Ives
		Tate Store, Southwark (London)
National Museum Wales	7	National Museum Cardiff, Cardiff
		St Fangans: National History Museum, Cardiff
		Big Pit, National Coal Museum, Tolfaen
		National Wool Museum, Llandysul
		National Roman Legion Museum, Newport
		National Slate Museum, Gwynedd
		National Waterfront Museum, Swansea
Imperial War Museum	5	Imperial War Museum, London
		Imperial War Museum North, Manchester
		Imperial War Museum Duxford
		Churchill Museum and Cabinet War Room, London
		HMS Belfast, London
National Maritime Museum	4	National Maritime Museum, Greenwich (London)
		Old Royal Observatory, London
		Queen's House, London
		National Maritime Museum Cornwall, Falmouth
National Army Museum	2	National Army Museum, London

		RMA Sandhurst Outstation, Sandhurst
The Royal Air Force Museum	2	Royal Air Force Museum, London
		Cosford Aerospace Museum, Cosford
National Museums, Liverpool	9	World Museum Liverpool, Liverpool
		Walker Art Gallery, Liverpool
		National Conservation Centre, Liverpool
		Lady Lever Art Gallery, Port Sunlight, Wirral
		Sudley House, Liverpool
		Merseyside Maritime Museum, Liverpool
		Customs and Exercise Museum, Liverpool
		International Slavery Museum, Liverpool
		Museum of Liverpool, Liverpool
Total Number	67	

Appendix 2

List of Sites and Branches of National Museums in Taiwan in 2007

Name of the National Museum	Number	Museum Sites, Including Branches
National Taiwan Museum	1	National Taiwan Museum, Taipei
National Palace Museum	2	National Palace Museum, Taipei National Palace Museum Southern Branch, Chiayi
National Museum of History	1	National Museum of History, Taipei
National Taiwan Art Education Centre	1	National Taiwan Art Education Centre, Taipei
National Taiwan Science Education Centre	1	National Taiwan Science Education Centre, Taipei
National Dr. Sun Yat-sen Memorial Hall	1	National Dr. Sun Yat-sen Memorial Hall, Taipei
National Chiang Kai-shek Memorial Hall	1	National Chiang Kai-shek Memorial Hall, Taipei
National Museum of Natural Science	3	National Museum of Natural Science, Taichung 921 Earthquake Museum, Wufong National Feng Huang Ku Bird Park, Nan-tou
National Taiwan Museum of Fine Art	1	National Taiwan Museum of Fine Art, Taichung
National Science and Industry Museum	1	National Science and Industry Museum, Kaohsiung
National Museum of Marine Biology and Aquarium	1	National Museum of Marine Biology and Aquarium, Pingtung
National Museum of Prehistory	1	National Museum of Prehistory, Taitung
National Museum of Taiwan Literature	1	National Museum of Taiwan Literature, Tainan
National Museum of Taiwan History	1	National Museum of Taiwan History, Tainan
National Museum of Marine Science and Technology -Provisional Office	1	National Museum of Marine Science and Technology -Provisional Office, Keelung
Total Number	18	

Appendix 3

The National Museums and Museum Services in the Netherlands

Name	Location	Attribute
Boerhaave Museum	Leiden	History of Science and Medicine
Catharijneconvent Museum	Utrecht	History of Christianity in the Netherlands
Castles and Country Houses Department in The Hague	8 sites	Castles and country houses
Köller-Müller Museum	Otterloo	
Mauritshuis	The Hague	Royal Collection of Paintings
Meermanno-Westreenianum Museum	The Hague	Museum of manuscripts and incunabula
Hendrik Willen Mesdag Museum	The Hague	
National Museum of Natural History	Leiden	
National Museum of Antiquities	Leiden	
Het Loo Palace	Apeldoorn	
Royal Coin Cabinet	Leiden	
Rijksmuseum	Amsterdam	
Netherlands Maritime Museum	Amsterdam	
Twenthe Museum	Enschede	Museum for art and cultural heritage
Vincent van Gogh Museum	Amsterdam	
National Museum of Ethnology	Leiden	
Zuiderzee	Enkhuizen	
Central Conservation Research Laboratory	Amsterdam	For research on art objects and science
Art Restoration Course	Amsterdam	
National Art History Documentation Centre	The Hague	(RKD)
Netherlands Office fir Fine Arts	The Hague	(RBK)

Appendix 4

List of Questions for Interview in the UK

The Question List of In-depth Interview

1. What makes your museum unique; can you name at least three characteristics?

2. What are the most important influential factors in the governance of your museum?

3. Does your museum have a governing body composed of trustees?

   (1) If yes, how does it work?

        I.   How many trustees are there?

        II.   How are they appointed?

        III.   Are there any regulations for the trustees?

        IV.   How often do they meet and how do they make decisions?

   (2) If no, why?   [Not applicable in UK]

4. Where do the finances of the museum come from?

5. What is your relationship with government? To what extent does the government influence the operation of your museum?

6. What is your relationship with other organizations, e.g. support organizations, institutions, interest groups, charities, etc.?   Are there any such organizations with which you have a particularly important relationship?

7. Is the public-private relationship important to your museum?   How does the museum manage to build a public-private relationship?

8. In your opinion, what resources (from within or outside your museum) are most important to you?   How are these resources utilised?

9. There are several branch museums.   Why does the museum have 'branch museums'?   How does the network work?   Are there any problems in managing the branch museums?

10. In this time of globalisation, do you think that governance can help your museum to promote its international position?   If yes, why do you think so?   If no, why?

11. Are there any additional points you would like to make on any of these subjects?

Appendix 5

List of Questions for the In-depth Interview in Taiwan

<u>**深度訪談問卷**</u>

1. 請問您的博物館有何特殊之處？可否請您至少列舉三個特色嗎？

2. 對於貴館的治理制度上，受到什麼樣的因素的影響？

3. 請問貴館有沒有設置諮詢委員會？　（或者是董事會？）

　　（1）　如果有，目前的諮詢委員會是如何運作？

　　　　A. 目前的委員會共有幾位成員？（分別是什麼樣的背景）

　　　　B. 委員的任命方式為何？

　　　　C. 諮詢委員會的規範？

　　　　D. 委員開會的時間（多久一次）？如何作決策？

　　（2）　如果沒有設置委員會，有沒有特別的原因？

4. 請問貴館的財務來源是來自哪裡？（中央政府、基金會、博物館營收）

5. 請問貴館與政府之間的關係為何？政府對於館內的營運上有什麼樣的影響？

6. 請問貴館如何經營與其他機構之間的關係？例如：支持的團體（博物館之友、義工組織）、其他研究單位、特殊利益團體與慈善機構等等。貴館是否有比較特殊的合作機構？

7. 對於貴館而言，與民間合作是否扮演重要的角色（如公辦民營或委外經營）？貴館有建立類似的合作方式嗎？

8. 請問依據您的意見，貴館（館內與館外）資源最重要的有哪些？如何運用？

9. 有些博物館會建立自己的分館，請問貴館是否曾經推行分館制度？如果有，請問是如何運作？有沒有遭遇任何問題？

10. 面對全球化時代的挑戰，請問您對治理制度的看法為何？對於提昇博物館的國際地位有無幫助？如果有，可否請教您的意見？如果沒有，有沒有特別的原因？

11. 對於上述所提及的問題，以及本此的訪談，請問您有沒有想要補充說明的地方？

博物館治理制度

所謂的治理制度，泛指一個組織與機構在進行決策的過程。一般在西方社會的民間企業，通常是透過諮詢委員會/董事會（board of trustees）來作決策，所做成的決策再交由該單位的執行長（CEO）或是總經理來推行。

在美國與英國的博物館，不論是國家博物館或是私人博物館，也都是透過類似的方式來制訂博物館政策（如：九０年代討論英國國家博物館的收費與否），委員會的諮詢委員則是由中央政府來任命，但成員往往來自社會大眾，代表社會各方的聲音。也因此，博物館員工必須會委員會負責而不是對政府負責。