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MUSEUM NATIONAL

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APRIL 93

AMALGAMATION: UNITY & DIVERSITY, P 7

EDITOR'S DESK

Welcome to *Museum National* for 1993.

Museum National was established last year to provide a forum for the expression of ideas and opinions. It disseminates information about museological issues and critically analyses professional practice, government affairs, publications, exhibitions and other pertinent matters of concern to Australian museum workers.

In launching the magazine we were conscious that Australia lacked a major communication network which could link staff of museums, art museums and public galleries to one another, to related organisations and to their counterparts abroad.

There was an awareness, too, that opportunities for museum staff to publish within their field was confined generally to major publications or monographs. There were few avenues for discussion and debate about new and developing trends.

Reliance on newsletters has tended to provide a grab-bag of information, encourage superficial reading and undermine serious analytical writing. With the advent of *Museum National* we have the means to develop effective communications with all museums and public galleries, whatever their size, constitution or specialisation and further to reach that increasing group working in a freelance capacity.

This year brings new staff to CAMA and new members of the editorial committee for *Museum National*. Following review and readers' feedback, changes have been made to the style and content. These will be implemented during the year.

The design has been simplified and a central 'liftout' section entitled *Noticeboard* has been introduced, bringing together information about exhibitions, conferences in Australia and overseas, news in brief, grants and scholarships available to the museum profession, and publications.

Starting with the next issue, State Reporters will provide readers with a roundup of what's happening in each state and territory. State Reporters will also be identifying writers and issues requiring a more in-depth focus through the magazine.

IN THIS ISSUE

This issue of *Museum National* offers members of all museum associations affiliated with CAMA, an opportunity to consider the path towards the creation of a single association. *Unity & Diversity: The Path Towards a United Museums' Association for Australia* has been eagerly awaited. It outlines the guiding principles, structures and programs of this new Association and describes the context and need for change to the existing status quo.

In offering this paper for discussion, it is clear that provision for staff of museums and public galleries should remain varied and flexible, allowing for all types of organisations, workers and disciplines. Greater co-operation between the custodians of cultural heritage should be encouraged, but this should not effect the autonomy of any. Encouragement of individual enterprise and innovation must remain a high priority.

This issue also carries two other articles of interest to the museum profession. 'The Accessible Museum: Modern Art and the Public', is an edited version of the paper delivered by Philip Wright at the 1991 AMAA Conference, in which he discusses the differences between collections and non-collections-based art museums in relation to travelling exhibitions.

Georgina Waite outlines recent changes in the laws affecting voluntary board and committee members of arts organisations in her article 'Board and Committee

Members - What are their Responsibilities?' These new laws will affect many cultural organisations in Australia.

THEMES FOR THE NEXT FOUR ISSUES

Following a successful grant from the Community Cultural Development Board of the Australia Council, the next four issues will focus on the important issues surrounding community access and involvement in our museums, plus their relevance to the communities they serve.

Can museums assist communities to achieve their aspirations? These four issues will endeavour to expand the debates concerning communities and museums highlighted by events such as the Extending Parameters Forum in 1990, and previous CAMA conferences. (See page 35 for further information).

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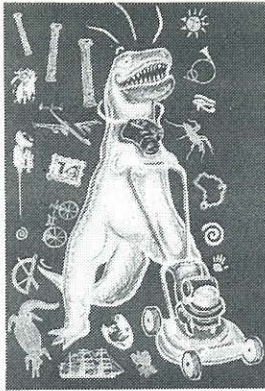
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So get in touch with us the next time you hear, see, do, or think something which might be of interest.



FROM LEFT: KAREN CORRIE, ADMINISTRATIVE OFFICER; JENNIFER PARKER, ADMINISTRATIVE TRAINEE; GREG MARGINSON, EXECUTIVE OFFICER/EDITOR *MUSEUM NATIONAL*; LINDA RICHARDSON, PUBLICATIONS CO-ORDINATOR.

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THE ACCESSIBLE MUSEUM

Modern ART & the public

By Philip Wright

This is an edited version of the address given by Philip Wright to the Art Museums Association of Australia Conference in Perth, 1991. His visit to Australia was supported by the British Council.

In Britain at least, one can often find a difference in perspectives and priorities between permanent-collection-owning art museums and non-collection-based art galleries, even if both groups of institutions mount temporary exhibitions and sometimes share them. I found that until recently these differences had not been much explored. This came out in a study which I carried out recently for our Museums and Galleries Commission and for the Arts Council of Great Britain on the question of 'Sharing the costs of travelling exhibitions'.⁽¹⁾

For non-collections-based galleries, such exhibitions are their very *raison d'être*, and are the principal vehicles around which communication with the audience takes place. Increasingly, especially as public sector funding has been squeezed, we have found that touring exhibitions need to be costed realistically. On the other hand, for collections-based museums, making temporary exhibitions or hiring travelling ones, is more like icing on the cake - desirable but not essential. They already have permanent collections to curate, display and interpret. For them it is easier to spread the costs of exhibitions over a number of different budget headings and by using the contributions of a larger team of staff.

To sum up a fairly long set of recommendations made in 'Sharing the costs of travelling exhibitions', I did not feel that it would be wise to raise hiring fees to the level needed by organising galleries, if the smaller, as well as the larger, museums were among their main takers unless there was a cushioning fund, to support museums' temporary exhibition budgets. Without such a fund, temporary exhibitions would be among the first to be squeezed in

order to keep permanent collections management intact. What is more, the first to effect cuts in exhibition programmes would be the smaller museums, usually in smaller towns or outlying areas. The consequence would be to impoverish their programmes first, and to concentrate cultural variety if not excellence as well, in the centre of big towns. This is a social effect that should be avoided, unless it were to be a matter of deliberate, and many would say harsh, central government policy.

In the course of the study, I tried to formulate some of the rules of exhibition organising. I will outline them here, because I believe they exert not only an influence on the behaviour of all who set about organising temporary exhibitions, but also on curatorial peer-group behaviour as well.

Exhibition organising is an activity which is conditioned, if not

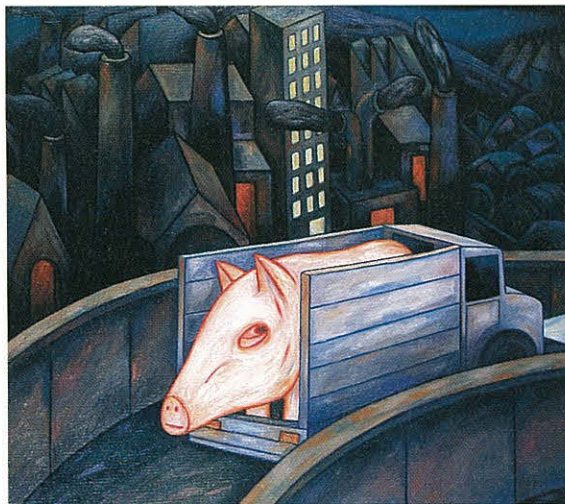
international properties. These properties do not recognise national frontiers and ideological boundaries. What is more, for almost all museums and galleries, large and small, the rules and standards of exhibition-making tend to be set by the example of the most wealthy or reputable institutions. And every institution should aspire to meet the highest standards they can afford. In fact, the history of an art institution, its collections, its staff, its record of subsequent purchases, and its programmes of activities and publications establish its credibility in the eyes of the peer group and of potential collaborators.

Indeed, the capacity to organise exhibitions and to secure loans depends, usually in some balanced measure, on the availability of both those objective and quantifiable elements (such as a cash budget, pairs of hands, premises and equipment) and those unquantifiable and

subjective elements (such as the organiser's and/or the institution's vision, reputation, history and experience) which go to make up that notion of *credibility*. Today, it is still possible to organise exhibitions from time to time with less of one set of elements, such as cash, as long as one has more of the other, reputation or credibility. How long this alternative will survive is not clear to me. Past exhibition programmes should give proof of initia-

tive and originality, and at least some of the exhibitions should have been created by the institution's *own* staff in order to give proof of the quality of scholarship that the institution commands.

Furthermore, the choice of exhibition subject falls not by mere



EUAN HENG, *VACATION*, 1989. COURTESY AUSTRALIAN GALLERIES, MELBOURNE.

actually governed, by what has become an *internationally* prescribed and recognised set of rules and standards. This is because both the primary material of exhibitions (the original artefacts themselves), and the methods of interpretation (based on research and scholarship) are

chance. It is often, in the best sense, opportunistic. A specialist, or an art institution, will believe that the right moment is approaching, or has arrived, to reconsider a subject area since new evidence, or changed perceptions, have shed a fresh light on a particular topic. Or, it is a good moment to reveal the latest work of a living thinker, creator, or authority on a subject, or to review an area or topic already enshrined as past history, because the present times may be receptive to such an appraisal or re-appraisal.

Although on the surface such methods of reaching decisions, which may involve considerable expenditure of time and money, might seem arbitrary and fallible, are precisely where *reputations* are made or broken. The specialist and the institution expose their skills in the quality of their service to their publics, and are rewarded or condemned by scholarly and/or critical acclaim, and/or by audience following. Inevitably, the specialist and the institution reap the consequences of their good or bad judgement, and will find it correspondingly easier, or more difficult, to do similar work in the future.

It is probably true that the best exhibitions are those which are site-specific - made to be seen in the context of a particular collection or institution, and as part of a sequence in a particular programme for a local audience. The quality and appropriateness of the *other* exhibitions hired also contribute to the institution's credibility. Even a modestly funded institution can win a reputation for good scholarship, high standards of handling, and decent treatment of lenders, within its limited means. But if its reputation is compromised by manifestly inadequate scholarship, by causing damage to specimens lent, or by discourteous behaviour towards its lenders, its ambitions for the future may be seriously retarded, and it is likely to be overtaken by others. No responsible curator or guest-curator would deliberately run that risk.

There seems to me to be no single explanation as to why exhibitions are made, or toured. More often than not, the decision to originate an exhibition is a highly personal one by a curator or guest-curator, which is *endorsed* (in the public sector) rather than *originated* by the relevant committee. It is essential that organisers have the commitment to see their projects through. It is only in very rare instances that organisers are in a position to present exhibitions to the public with conviction and integrity, if these exhibitions

actually run contrary to their intellectual beliefs or tastes.

The more objects and specimens, artists and exhibition-organisers that cross frontiers, the greater the internationalisation of standards and practices. I fear it may be increasingly only in local contexts that particular exhibition-making idiosyncrasies can be sustained. To my mind this important fact, which conditions much curatorial and guest-curatorial behaviour, is regrettable. Where art exhibitions are concerned it seems to become *more*, not less, difficult to break away from what I termed in my chapter in *The New Museology*, the minimalist or commercial gallery language of display without affecting one's reputation. The virtually obligatory use of this language is a heavy arm-twister if one has ambitions to go on to bigger and better things, most of which will depend on peer-group recommendations or favourable reviews in the specialist magazines.

Given the current constraints in public funding, it will not be possible to ride out a prolonged period of declining funding without an institution's credibility being affected. The international market is *competitive* because much original material is in limited supply. Indeed, a prolonged period of decline in funding would usually inaugurate a *downward spiral* where less activity leads to lower visibility: lower visibility means diminishing credibility, diminishing credibility means less ability to secure quality loans, fewer quality loans means less interesting exhibitions, less interesting exhibitions means fewer visitors, fewer visitors means reduced political support for *maintaining* levels of investment in museums or galleries, and so on.

Having set out some of these unspoken rules of institutions organising exhibitions, I have to say that it is gradually becoming both possible and internationally acceptable for *non*-collections-based, not-for-profit agencies, *and* for commercial ones to operate as temporary exhibition organisers and tourers. If one looks beyond publicly-funded arts council-type agencies, one sees that the main countries stimulating the development of the private or commercial agencies have been Japan and the USA. Their method of proceeding has implications for public sector agencies and institutions. It is based on the exercise of *buying* credibility - in standards of organising, assembling and handling exhibitions - *with cash*, often in order to mount only prestige and mass-appeal 'block-busters'

aimed at box office success.

Dangerously, perhaps, it sets an example for politicians and accountants without an understanding of the history of building up collections, or of building up audiences, of how one might proceed to zero-budget, and later separate off (and possibly also privatise at least some of) the activities of established art institutions.

Until recently, few museums or galleries calculated even for their own internal use, the true costs of organising temporary exhibitions; ie., not just the *identifiable* costs of transport, insurance, catalogues, publicity, etc., but also the internal costs of staff time and overheads on their organisation, and what are now called the 'opportunity costs' of time lost to other possibly equally important tasks, such as conserving, redisplaying and *interpreting* the permanent collections. Calculating these true costs has become more pressing since a former 'gentleman's agreement' on reciprocity is no longer adequate. Often the borrower is unlikely to have anything the lender will want at a future date. Worse in this situation are the international exhibition-organising agencies and the international corporations with their own galleries which do not have collections with which to reciprocate on loans.

At a time when grants and endowment funds may not be keeping pace with museums' escalating day-to-day running costs, all areas of expenditure must come under closer scrutiny. *Subsidising borrowers* may soon have to be curbed. On the other hand, exposing and recharging *real* costs could both cause shock-horror amongst funders and lead to extra interference in museum programming. Recharging real costs may also impoverish the programmes of prospective smaller-scale borrowing institutions, who simply won't be able to afford the higher charges.

Perhaps the most threatening development, and I do not think it is meant deliberately on the part of the non-collections-based exhibition-organising agencies to undermine publicly-funded institutions, is the offer of, or ability to pay, loan fees (often from relatively large sponsorship funds) which major *permanent* collection-owning institutions are getting into the habit of demanding. This they are especially tempted to do when they are being squeezed by reductions in state or regional funding, since they have good reason to believe that these agencies will not be in a position to reciprocate with high quality loans. The end result could

be a widening of the gap between the quality and variety of national, state, and regional cultural programmes. The former already have the more attractive profile for sponsors, the richer potential box office, and the better gifts, bequests and endowments. It is clear who will suffer most: it will be those modest museums and galleries with least to offer in return, but whose audiences stand to benefit most from hiring high-quality travelling exhibitions.

This situation calls for a new effort to maintain cohesion and mutual support, not only between professional art institutions themselves (and this should include university departments at one end of the art spectrum, and artists and commercial galleries at the other) but also by cultivating public, that is to say, wider voter support.

In recognition of the changing and technology-influenced world which museums and galleries serve, two needs emerge. The first would be occasionally to broaden the range of types of contemporary art that are put on display: I don't just mean art by the flower painters, as some in Australia believe are dying out, but who are not disappearing in Britain (although they remain as invisible as ever to the Tate Gallery or any other 'serious' art museum or gallery in our country). The second would be to start preparing strategies to open up the *public* debate on how to accommodate or come to terms with the future growth of collections. I believe this needs more lateral thinking than has been evidenced so far.

It is not only the question of whether non-fine art objects of relevance to the interpretation of the fine art of a given period should be purchased or borrowed; I'm thinking here of objects like twentieth-century period furniture or decorative arts, icons of modernist consumer goods (or indeed modernist kitsch), ethnographic art such as African masks, Indian, Peruvian or Navajo textiles etc., which might be placed in the proximity of galleries of twentieth-century fine art. It is also a question of borrowing rather than purchasing perhaps, paying hire fees, or arranging a form of hire purchase on an as-yet-unfixed-upon work. You might borrow one until, by mutual agreement, the artist completes a better one, and so on. I expect that a number of curators would agree that the present, only very occasional purchasing of new work is unsatisfactory for representing an artist in a museum or gallery collection, and even for constructing a cogent narrative of styles and images - *if* that is what it is about.

Such occasional purchasing is risky and patchy anyway, but, on its own terms, there is little that is better.

As Stephen Weil implied in an essay in *Rethinking the Museum*⁽²⁾, the volume of art produced in any one year in the USA is so colossal as to be totally unencompassable, let alone representable, and that soon US museums' and galleries' storage capacity could become clogged. Just as those laws may have to be changed - as laws indeed *are* from time to time - which 'forbid' the British Museum to return the Elgin Marbles to Greece, laws, unwritten or otherwise, which forbid or discourage *de-accessioning* will in due course have to be altered. Will museums wait yet again until their political masters and funders force them into a situation where they have to do so, in order to spare themselves the agony of such a decision, or will they anticipate these situations, study the future options, and *prepare* a strategy to be executed at a time of their own choosing? If one takes a longer-term perspective of decades and centuries even, one can see that losing works into the private sector is not to see them vanish into the vortex of a black hole, never ever to be seen by earthlings again, as some museums like to imply. I can, of course, understand the reason why one has to be economical with these historical truths when light-fingered and opportunistic politicians are within earshot. But in the history of art-collecting one sees works going in and out of earlier private or aristocratic, and now private or public-sector, collections with some frequency. As often as not, they were following new sources of wealth: Egypt, Greece, Rome, Persia and Byzantium at the same time as China and India, and then to the New World of Italy, Holland, France and Britain, the USA, Japan; from abbeys and monasteries into the hands of princes, aristocrats, merchants and colonial adventurers, new industrialists and robber-barons, and now advertising moguls, real estate developers, arbitrage and junk-bond dealers. Indeed nowadays, one does not even need a tempting tax-break system to induce private collectors to donate works to public collections (though doubtless it sometimes helps). Intimations of fame-in-posterity, vanity, a guilty conscience or sheer philanthropy also play an important role. And let it not be said that public museums and galleries have alone, or always, been the best conservators of works of art for posterity. It is not true, even today.

Preparing a controlled de-

accessioning programme as part of a collections management strategy would be one of the most helpful steps, which could anticipate the looming logistical and internal political crisis of what to do when the budget is overwhelmingly consumed by stationery problems of filling in 'gaps' in the collections, conservation, storage and documentation. To take such a step might loosen up museum or gallery resources to do more or to better those things which are increasingly important. As Daniel Thomas adroitly said, 'to research and develop those collections into something which can help explain *the meaning of life* to the museum's tax-paying community'⁽³⁾. These things will be important, not only for the direct public benefit, but also for the increasing competition in the *political* sphere for moral and funding support. These are, without doubt, political issues, and museums and galleries will continue to duck them at their peril.

To conclude, one could begin - internally, or even publicly, (but watch those light-fingered politicians!) - to examine what one would do with, say, a 10% increase, or a 10% decrease in funding, in real terms, or even with a 20% increase or decrease, and so on. I would like to suggest that such exercises *can* be of help for redefining one's priorities in a more radical and thoroughgoing way. Would it be wiser, I then ask, to set about that redefinition of priorities *without* the pressure actually being applied?

Notes:

(1) Wright, P., 'Sharing the costs of travelling exhibitions', Museums and Galleries Commission, London 1990.

(2) Weil, S., 'Too Much Art', *Rethinking the Museum: and other Meditations*, Smithsonian Institution Press, Washington and London, 1990, pp 127-130.

(3) Thomas, D., 'Grasp the Political', *AMAA News*, No.15, 1990 (reprinted with the permission of *The Sydney Review*.)

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AMALGAMATION

Unity and diversity

*The path towards a
united museums' association
for Australia*

*Greg Marginson
Executive Officer
CAMA Joint Secretariat*

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Preface

The joining together of all those with a common interest in seeing museums play a proper role in the community, is the single most important issue currently facing us. This issue has been discussed at both the 1991 and the 1992 CAMA Conferences.

This comprehensive paper sets out details on all aspects of the proposed amalgamation of the existing separate associations. Of particular importance, is the present status of the various associations and groups. This allows a comparison with our present situation and the possible future.

The document advances proposals which have been carefully discussed by many people over the last two years. It will allow us all to carefully consider the proposal and to reach firm conclusions concerning our professional future.

When I look at the arts and heritage scene in Australia and in other countries I reach, time and again, the conclusion that people with similar interests and goals must work together if they are to achieve their goals. There are groups comparable with those in the museum community which have very visible alliances with other groups, including governments. They speak with a united voice and are recognised by those they seek to influence. In all cases where groups can be seen to be disunited, their influence is diminished.

There is a further point to be made. The museum community includes people working in many different disciplines, yet these people also frequently work together to achieve their goals. Conservators must work with curators and collection managers, shop managers with publicists, art history specialists with anthropologists and so on. It is fair to say that many tensions can arise in these relationships, often because of doubts by one of the partners about the validity of what is being said by the other.

An essential consideration is that the new association is intended to provide a more streamlined administrative service, which will allow for the more effective pursuit of what is often called professional development. At present, the various associations must concentrate on servicing membership and meeting financial requirements, rather than having sufficient time or resources available to focus on professional development issues. This need not be so!

The real point is that as museum people we must develop a shared appreciation and understanding of the roles that each specialist plays, and the standards they consider important. That goal will never be achieved so long as each specialist meets only with their own specialist colleagues.

The circulation of this paper provides an important opportunity for all members of the museum community to consider the details of the proposal. It is important that people do so. I hope that everyone will let Executive Officer, Greg Marginson, have comments, either directly or via their existing association. I look forward to that.

There is no reason why the museum community should not have a strong and respected voice in Australia; there is no reason why the general value of museums should be questioned by others in such a way that we have always to justify our existence. Our views should be clearly heard and our standards visible. The solution lies with us!

Dr Des Griffin, AM
President, CAMA
Director, Australian Museum



1. Setting the scene

1.1 Introduction

Over the last few years, museum associations and their members have been involved in an intense discussion concerning the formation of one association, which will bring together the range of interests represented by the current bodies. This process has been driven largely by the Council of Australian Museum Associations (CAMA). Through its existing constitution CAMA, as the federated body, has a mandate to represent the interests of all its members at a national, state and local level. CAMA has made notable contributions to the national development of museums but the present structure is cumbersome and does not relate directly to members. The new association will work more effectively with a strong and unified voice.

This paper is preceded by numerous discussions and an extended debate at Council and Board level as well as among individual members. Each affiliate is concerned that the new association will appropriately represent the museum community as a whole, while still recognising the rights and interests of all the special interest groups.

Since 1991 key affiliates have made strong commitments in favour of the amalgamation process. Most notably, the Art Museums Association of Australia (AMAA) and the Museums Association of Australia (MAA) gave strong support to the amalgamation process at their 1992 AGMs and the 1992 CAMA Conference. The Museum Education Association of Australia (MEAA), the Council of Australian Museum Directors (CAMD), and the Council of Australian Art Museum Directors (CAAMD) have also endorsed the process. This growing consensus of opinion lays the foundation for continued efforts towards creating the new body.

1.2 Objectives of this Discussion Paper

This paper puts 'meat on the bones' of the proposals regarding the formation of a united national museum association. Some of the matters covered here include:

- some insights into existing Australian conditions

The proliferation of museum bodies to the existing 22 different groups has led to the need for some form of rationalisation

- an examination of the development of museum bodies in Australia
- an outline of the arguments for formation of a united body
- an outline of the proposed body
- an examination of overseas examples in relation to Australia
- a look at the existing associations
- an outline of the timetable for implementation.

Following responses to this paper a final proposal will be published. This document will outline the details of the new organisation for consideration by each existing member group.

1.3 Definitions

Museum

The definition most commonly used is one which is adopted by the International Council of Museums: 'a museum is a permanent institution in the service of society and 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'. It should be noted that having a collection is not a prerequisite for being designated a museum, nor is a non-profit status.

This definition includes:

- art, science and history museums and public galleries
- conservation institutes and exhibition galleries permanently maintained by libraries and archive centres
- natural, archaeological and ethnological monuments and sites of a museum nature, for their

acquisition, conservation and communication activities

- institutions displaying live specimens, such as botanical and zoological gardens, aquaria, vivaria, etc.
- nature reserves
- science centres and planetaria.

Professional

For the purposes of this paper, a professional museum worker is a person working in a paid or unpaid capacity within a museum. This definition embraces all volunteers.

Museum Industry

Within the context of this paper, the museum industry is used to embrace all activities carried out by people in organisations which meet the above museum definition.

Regional and Community/Local Museums

Regional Museums are museums which relate to an area bounded by two or more defined communities, ie. they serve a region. Community/Local Museums are those which relate to a definable community be it locality, culture, or interest.

1.4 The Surrounding Climate

The move towards a united museum association comes at a time of uncertainty and change in Australia's cultural community. The recent Federal election contributed to this uncertainty. In the museum industry the commitments made in election policies were a real, not just ideological, contrast.

During the election period, a number of cultural organisations became aware that the cultural sector's ability to lobby effectively on its own behalf was hampered by a lack of coherence within the sector. The number of bodies coordinated at a national level for advocacy and lobbying, is limited.

The growth in the cultural sector over the last decade has not been matched by a growth in advocacy and lobby support structures. This paper notes with interest, the increasing role in this regard played by Arts Action Australia, the National Association for the Visual Arts and Arts Industry Councils (in states where they exist). The museum sector needs to be better coordinated in this respect.

Commonwealth cultural policy is undergoing a period of review with the release of *The Role of the Commonwealth in Australia's Cultural Development. A Discussion Paper*. This document, released in April 1992, has been followed by a draft white paper simply entitled Cultural Policy Statement, dated January 1993.

The significance of these documents in relation to this paper, is the apparent changing nature of Commonwealth support for arts and cultural heritage, and the changes in the relationship between federal, state and local government support which would flow from these changes. Significant also, is the potentially changing role of the Australia Council, the details of which are yet to be resolved.

As an indication of possible change, the ALP National Arts Policy released during the election campaign, identifies possible policy shifts within the museum sector.

For example:

- an increase in funding for the National Museum of Australia (\$26 million over four years.)
- a new touring program for the visual arts, crafts and museums at a cost of \$6 million over four years

- \$2 million to develop and implement objectives for collecting, organising, preserving, and communicating material of significance in all collections.

These last two initiatives reflect CAMA's work through the Heritage Collections Working Group.

The ALP further proposes the separation of the Community Cultural Development Board from the Australia Council, and the creation of a new organisation called the Foundation for Australian Cultural Development, to be based in Melbourne. The Foundation will 'work with other organisations such as local government, universities and museums, as well as individuals on projects aimed at extending Australians' understanding of their own country'.

1.5 Relevant Characteristics of the Museum Sector

Number of Museums

The Australia Council *Research Paper No.7 Museums 1991: Art Museums, Museums and Public Galleries In Australia & New Zealand* identified 292 museums and galleries with paid staff. The Statistical Advisory Group of the Cultural Ministers Council estimates that a total of 1900 museums exist in Australia (cf. 1400 in 1990). This suggests that the majority of these museums are small community museums with volunteer staff. The strong growth of these community museums suggests that many communities have developed a strong interest in the past and in preserving their local heritage.

Summary Statistics from Australia Council Survey

A total of 202 museums responded to the Australia Council survey.

The summary figures are significant:

- attendances at 202 Australian museums in the 12 months 1990-91, totalled 14.5 million
- 161 museums and art museums mounted 1775 temporary exhibitions
- museums and art museums employed the equivalent of 3881 full time staff
- some 6500 volunteers were actively involved in the programs of 161 museums and art museums, an average of 41 volunteers per institution
- total operating expenditure by these museums in 1990-91 is estimated at \$254 million.

Collections

The unpublished report of the Heritage Collections Working Group (Margaret Anderson, National Centre for Australian Studies, Monash University, February 1993) estimates that museums in Australia hold 41 million objects. Of this number, 31 million are accounted for by mass collections of invertebrates, paleontology, and archaeology. Approximately 343,000 objects are located in art museums and galleries. An estimated 10% of all these collections are held in regional and community museums.

Access to Collections

Both physical and intellectual access to collections could be improved. In the major state and federal museums only a tiny fraction of total holdings are on public display at any one time. Access to these collections, through restricted access, or by exhibitions, is limited. It is much better for art collections than it is for science and history collections because the Australia Council has supported the acquisition and exhibition of contemporary art for some time. Intellectual access through information and uniform documentation of

collections is also extremely limited. Although the technology exists, resources do not, nor do uniform documentation systems.

Preservation

Museums vary greatly in their capacity to preserve the heritage collections in their care. Although significant progress has been made, especially in the last decade, less than half of the collections in major museums have been formally surveyed to assess their condition, whilst the proportion actually treated is between 5 and 10%.

Regional, Community and Local Museums

The resources available to these museums for the care and interpretation of their collections varies significantly. All regional art museums employ some professional staff, even if on a part time basis, and most have exhibition and storage areas of reasonable standard. Almost all are supported by local government. This is not the case with local history museums, most of which receive little financial support.

These museums play a vital role in collecting and documenting our cultural heritage. They often hold significant items of our cultural heritage. They are the living memory of many communities. However, they are generally run by, or with the support of, significant numbers of volunteers. Many of these museums receive in-kind support from local councils, but depend heavily on their own fundraising abilities and on small annual grant schemes run by state governments, to make ends meet. As a result, many museums lack even the basic essentials to ensure the proper care, storage, preservation and interpretation of the material they hold.

1.6 CAMA's Achievements as a National Body

Since its inception, CAMA has supported the development of national policies and programs for all Australian museums. Its earliest efforts include the development of the *Code of Ethics for Art, History and Science Museums* in 1985, which offered the museum community a coherent set of ethical standards to guide work in Australian museums.

Recent Policy Initiatives

The three main policy areas upon which recent attention has focussed are museum training needs, the Heritage Collections Working Group, plus museums and Aboriginal & Torres Strait Islander people.

Heritage Collections Working Group

In May 1990, the Cultural Ministers Council agreed to establish the Heritage Collections Working Group for three years. This initiative has had strong support from all State Arts Ministries and the Federal Government's Department of Arts and Administrative Services. CAMA was invited to contribute four members to this group, ensuring a significant role in its deliberations.

The Heritage Collections Working Group has two principal areas of concern: to identify the nature and extent of heritage collections in Australia; and to recommend means of improving access to these collections.

These initiatives are of key importance to all museums. If implemented it will provide the first step towards establishing a national framework through which the heritage collections of Australia can be

symbolically integrated to form a single national collection.

The work of the HCWG offers a valuable basis for future planning and development. A principal recommendation calls for the establishment of a national committee, the Heritage Collections Committee, with representatives of government, directors of major museums and CAMA.

This committee would implement strategies for the preservation of important collections currently at risk, and improve the level of access to them. Its financial base would be sufficient to establish a national fund, which might be known as the Heritage Collections Fund, aimed at preserving and improving access to items of material cultural heritage.

Museum Training Taskforce

In 1989 a project was initiated under the auspices of Arts Training Australia and CAMA, to develop a training strategy for the museum sector. The report, completed in 1990, recommended integrated training programs for all museums and their staff.

The Museum Training Taskforce was subsequently established to undertake a 'skills audit' of the museum industry in order to develop a more complete understanding of the appropriate training needs. In line with national training strategies across all sectors of employment, a competency standards-based approach was adopted for the next stage of consultation. Annabelle Langdale, through Arts Training Australia, conducted research to identify and describe appropriate competency standards for the museum industry.

At its last meeting in January 1993, the Museum Training Taskforce endorsed the report for circulation throughout the museum industry for comment. Further research will be required to match the draft competencies with the Australian Standards Framework and to develop competencies which have not been investigated.

For the new association, the next stage will be to examine the range of existing training, education and professional development opportunities and to devise a national training plan for the museum community. This critical work will have a high priority in the 1994 work plan.

Museums and Aboriginal & Torres Strait Islander People Policy

The most recent initiative is the development of a draft policy for Aboriginal and Torres Strait Islander people. This document examines the range of museological practices from documentation and storage of collections, to a museum's moral obligations in relation to community collections.

It is anticipated that the policy will suggest ways for greater cooperation and dialogue between museums and aboriginal communities. It is hoped that the policy will be both a guide for collecting institutions and a tool for improving and increasing communications between the museums and Aboriginal and Torres Strait Islander communities.

The policy is being developed by a team which includes museum professionals working with Aboriginal and Torres Strait Islander collections, Aboriginal and Torres Strait Islander staff, trustees of museums and Aboriginal Advisory Council members. The draft policy is currently under review and will be launched in 1993.



2. Why amalgamate? The potential of a national body

2.1 The Emergence of Professional Museum Associations in Australia

The Art Galleries & Museums Association of Australia and New Zealand was formed in 1936, more than a century after the establishment of Australia's first museums. In its earliest days, this Association brought together museum directors and their staff for occasional conferences. This association continued briefly before becoming an association of Australian scientific and historical museum staff only - the Museums Association of Australia. This association is now the biggest single association in Australia.

Directors

The Interstate Directors' Conference was formed after the first meeting of Australian public gallery directors in 1948. Regular meetings led to the formation of the Australian Gallery Directors' Conference in 1973 to enable non-state galleries to join. In 1976 the word Council replaced Conference.

Art Museums

By 1963 a core group of those working in art museums called for the formation of the Art Galleries Association of Australia. Their chief reasons for establishing a separate association were 'to provide opportunities for members to maintain and improve the standards, status and welfare of the art museum profession'. At its establishment, the AGA demonstrated clearly that its fundamental role was in the area of professional development. Throughout the 1970s and 1980s the AGAA held annual conferences and published occasional papers.

'Amalgamation means that no individual association or individual member need lower their horizons or ambitions.'

Merging

During the late 1960s and throughout the 1970s, discussions were held regularly within the Art Galleries Association and the Museums Association about merging to form a single association. Even then, the advantages were identified chiefly in terms of lobbying, the 'common agenda', and increased international recognition. In 1972 Frank Talbot, (then President of the MAA and Director of the Australian Museum) argued strongly

for a single association.

By 1979, there was clear evidence that members of the Art Museums Association (renamed to conform with international practice) would benefit from the establishment of a secretariat. Different options were discussed including amalgamation with the Museums Association of Australia, or joint offices with the Australian Gallery Directors' Council. The Secretariat opened in Melbourne in 1985.

Other Associations

Around these two principal professional associations, the MAA and the AMAA, other bodies have emerged for specific sectors of the museum profession. A number emerged in the early 1970s, including the Australian Federation of Friends of Galleries and Museums (AFFGM), International Council of Museums, Australia

(ICOM Australia), the Australian Institute for Conservation of Cultural Materials (AICCM), the Historic (now Heritage) Parks Association (HPA) and Museum Educators Association of Australia (MEAA).

CAMA

CAMA emerged in 1981 and gained its own profile through annual conferences and the publication of a Code of Ethics in 1985.

The late 1980s witnessed an even more spectacular burst of interest with groups for museum historians, maritime museums, designers in cultural institutions, health and medical museums, sports heritage, women, and performing arts heritage. In the last few years a number of independent groups have emerged, including the Australian Registrars Committee (ARC), and the University Museums and Collections Council (CAUMAC).

The proliferation of museum bodies to the existing 22 separate groups means there is a need for some form of rationalisation.

2.2 Why Amalgamate?

Over the last thirty years, the greatest advances in museums have been made when either the Commonwealth Government has demonstrated an interest in museums and cultural heritage, or when the museum profession has been united behind common objectives.

In an article in the first issue of *Museum National*, Des Griffin, CAMA President said,

'The formation of a united association for all museum people is being pursued because of the belief that there will be greater economy in operation, and increased opportunity for concentration on the really important issues. We must all remember that political influence is correlated with the size and unity of the constituency represented.'

In Australia, one of the unfortunate aspects of the museum community now is the fragmentation of the various associations. There are separate associations for science and history museum people, and for art museum people. There are separate associations for educators, for conservators, for people working in museum shops. Museum directors belong to different groups - one for art museums and one for others.'

A few paragraphs on, in looking at the existing branch structure he says,

'Some associations have relatively active branches in each state whilst others do not. In some there are activities for members in both the major city of the state and in regional centres, in some there are activities in either major city or regions, but not both. Thus, except for annual conferences, contact between many people with similar interests is minimal.'

What are the benefits of amalgamation and co-operation? At a national, level all museums can benefit from the creation and implementation of national strategies that deal with such fundamental issues as :

- enhanced interpretation and access to material of cultural significance
- the preservation of the distributed national collection
- the encouragement of closer links between federal, state and regional museum networks and
- the creation of cooperatively planned touring exhibitions for all museums.

Local and community museums in particular, will benefit from a reinvigorated Federal interest in portable cultural heritage. Whether this takes the form of financial assistance or support for common programs and activities, the benefits will be considerable.

Advocacy

A united profession can provide the advocacy necessary to ensure the success of these programs. A fragmented profession can attempt only piecemeal solutions.

Within this process we can meet the objectives of the individual associations, but only an amalgamated profession can undertake strategies such as collaborative research and exhibition projects, work on common agendas in such areas as collection management and public interpretation of cultural heritage, as well as tapping sources of funding currently unavailable to individual associations.

Amalgamation means that no individual association or individual member need lower their horizons, or ambitions. Rather, amalgamation offers new opportunities to strengthen links between all institutions, from major state and federal museums to local and community museums. A united association will underwrite progress in those areas of national and collective concern. It will provide the greatest opportunity for realising collective ambitions in preserving, interpreting and publicly managing Australia's cultural heritage.

Representation

Political and industry influence is directly related to the size and unity of the constituency represented. The museum industry is not yet an effective advocate. The advancement of muse-

ums at political and community levels, has not yet achieved the desired results. Museum professionals in Australia are not active enough politically: our voice is not heard frequently enough in the corridors of power.

The proposed association offers the opportunity for a strong advocacy role on issues such as:

- the development of a heritage and cultural policy for Australia
- recognition of the importance of community and regional museums and their need for resources, training and access to expertise
- creation and development of the Heritage Collections Council
- better funding for travelling exhibitions
- museum staff training
- support for the National Museum of Australia.

The wider network offered by the united association will provide examples of effective developmental work. National strategies can be backed by local initiatives and community support. The museum industry can become a voice to be reckoned with, rather than part of the periphery.

Economies of Scale

A united association for museums will provide economies of scale at all levels of operation within affiliate organisations and special interest sections. This will allow more time for the distinct and different issues of each group.

International Perspectives: Australia to the World

The proposed united association has international

Museum professionals in Australia are not active enough politically: our voice is not heard frequently enough in the corridors of power.

implications and it can become a strong player in international museum issues. This could, in part, be exercised through ICOM. As a consequence, this paper recommends the formation of an Australian ICOM committee structured in a similar way to the American ICOM committee (AAM-ICOM) as a section of the new association.

The national secretariat can further build on existing international contacts and create a range of exchanges and links through equivalent organisations overseas.

The World to Australia

One of the greatest benefits to the new association will be the improved communication with overseas bodies. Many existing opportunities are lost because the number of existing associations is confusing. A united association will result in a clearer projection of Australian museums internationally.

2.3 The New National Association

Core Objectives of the New Body

There are three main objectives of the united association. These are:

- to provide direct member benefits at a national and local level
- to develop the professional development programs currently being undertaken and to better target these programs to specific groups, and the museum industry in general
- to advance the importance of museums in the political and community arena, with a clear united voice.

Direct Member Benefits

It is not possible to outline in detail the direct member benefits for the new association at this stage. The details of the new association have not yet been established nor have the financial resources which will flow from grants and memberships fees. This list is provided on the basis that readers will be keen to get some idea of the benefits envisaged at this stage.

Figure one: Current Association Structure, April 1993

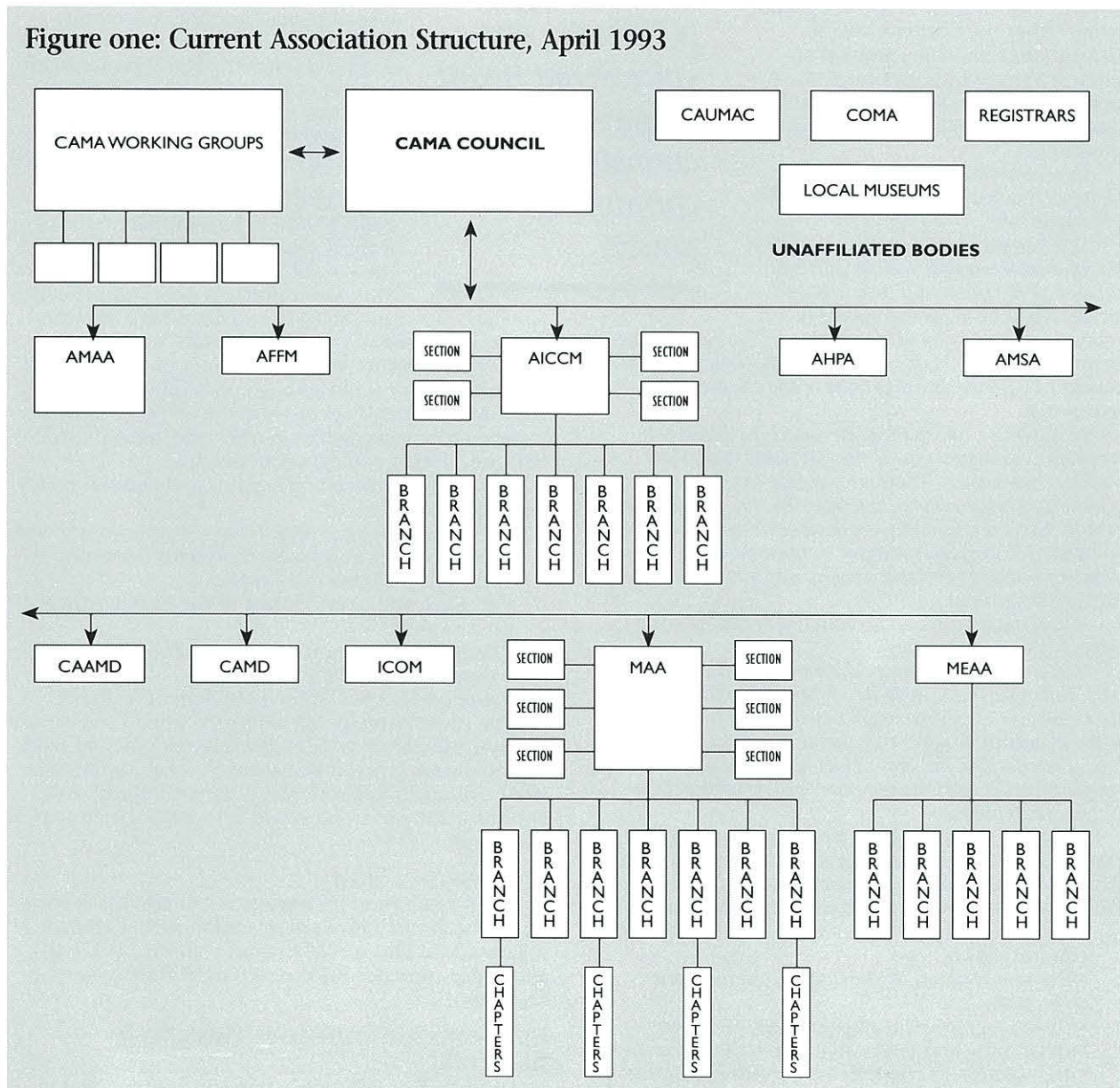
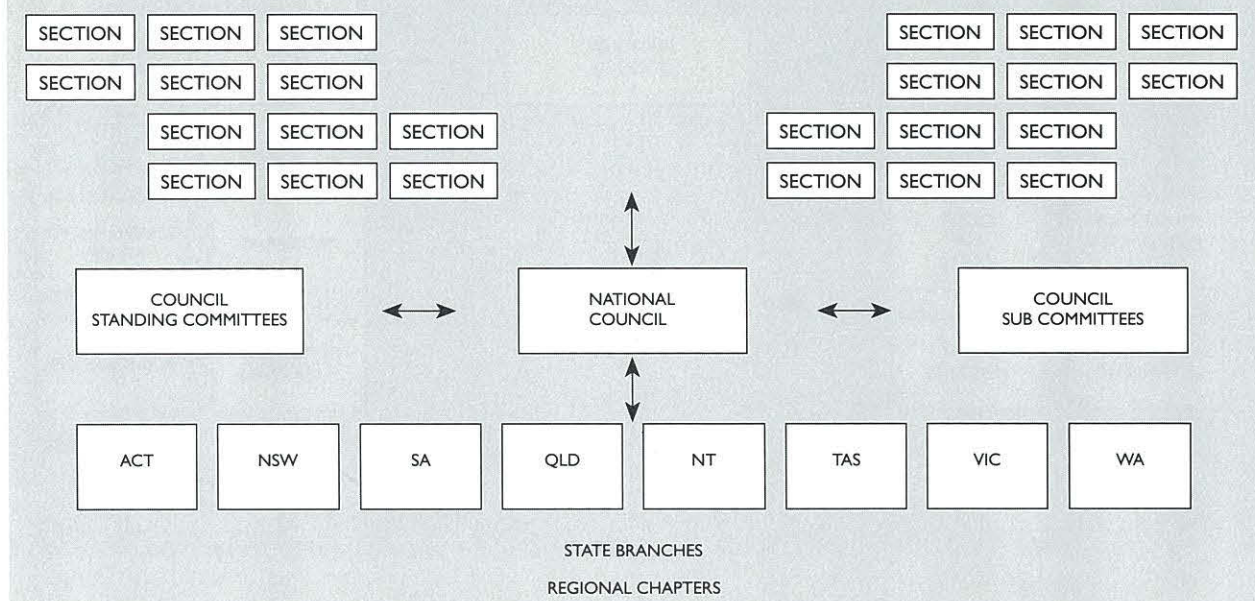


Figure two: Proposed Single Association Structure, April 1993



- Professional Development Opportunities at local and national level
- Consolidation of Regional Advisory Services to build on existing state programs
- Publications - a regular national magazine, currently called *Museum National*, additional national newsletter as well as state bulletins. Also, funds permitting, relevant technical information updating Australian museum practice
- National Policy & Standards formulated through new Standing Committees to assist all museums
- An Education and Training Program developed in conjunction with a National Training Coordinator
- Lobbying Program for better and more secure funding for regional and community museums
- The introduction of a staff exchange program between museums of all sizes
- Free Entry to government museums for all individual members (to be negotiated)
- National Conference & Events Schedule to develop a coordinated approach amongst the different groups involved in organising special events and conferences to avoid duplication
- A regularly updated Directory of Museums in printed, floppy disk, or label format
- Discounted Goods and Services similar to the American arrangements

National Conferences

Since its inception, CAMA has presented national conferences on a regular basis. These conferences have brought the whole museum community together on a regular basis. From this framework, a number of interest groups have developed activities which contribute significantly to museum development nationally.

The new united association will consolidate this work with general assemblies occurring every two years. The new Standing Committees of the National Council can report on development in policy formulation in a series of plenary sessions. Section and State branches can also report on relevant policy or program developments.

Specialist conferences, workshops and seminars can then be planned around this biennial cycle, allowing the range of museum interests to be properly explored.

Professional Development

Some of the most successful programs concerning professional development are carried out by the member associations in Britain, Canada, and America. Whilst the range of opportunities in Australia is not perceived as being as great, a number of successful professional development and skill enhancement programs are carried out across the member bodies in Australia. However, a stronger national focus and a coordination of programs across the country needs to occur.

Current Organisational Structure

Figure one shows how complicated the current organisational structure is across the whole sector. Note that three organisations have state-based committees which do not act together in any coordinated fashion. Several others have sections which are not linked to the wider membership.

This predicates against a clear mechanism for policy formulation, consultation, coordination, and indeed communication. It should be noted that some organisations in the diagram have no formal affiliation. Some of these will seek affiliation with the new association as sections.

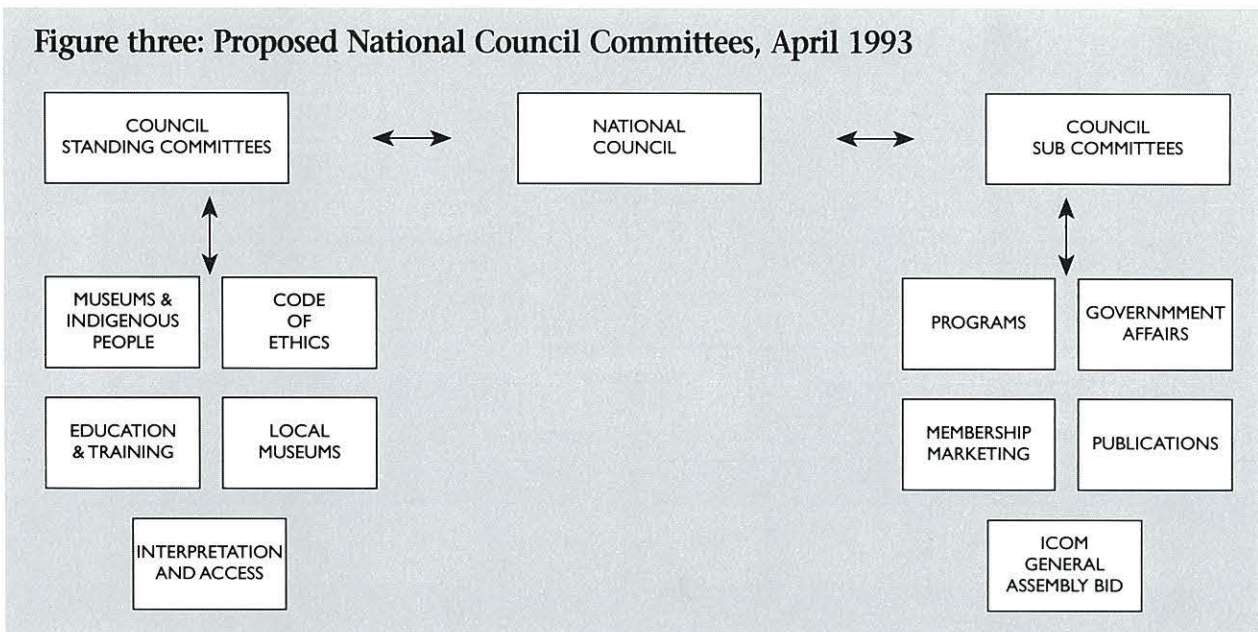
New Organisational Structure

The proposed structural model for the new association is represented in Figure two. It is based on a united national body with a Council reflecting the balance of interests within the whole structure, plus eight State and Territory branches and a range of Special Interest Sections. The work of the Council will be supported by the administrative Sub-Committees and policy forming Standing Committees.

National Council

The National Council will comprise 22 members - an elected executive of five, eight State and Territory nominees, a further eight positions drawn primarily

Figure three: Proposed National Council Committees, April 1993



from within the sections, plus an AustAM-ICOM nominee.

State & Territory Branches

The second element of this structure will be regional groupings based on State or Territory membership. This will bring together the interests of members and provide communication and services within each State or Territory. This structure will allow members of sections to participate in the Branches. Each State and Territory that meets the necessary constitutional requirements will be represented on the National Council.

Special Interest Sections

These sections can be formed along professional interest lines, eg. education, registration, conservation, as well as along collection or function-based interests, e.g. maritime museums, museum shops etc.

Sections will represent the broad interests of the museum community and will espouse the objectives of the Association as well as interests that are national,

rather than local, in scope. Section members must be members of the national association. Members of Sections can be nominated to the National Council.

National Council Structure

The National Council will also incorporate a number of Sub-Committees to manage the affairs of the Council. Membership will be drawn from within the Council.

Proposed Sub-Committees are:

- *Government Affairs*, • *Membership & Marketing*, • *Programs*, • *Publications*, and • *ICOM General Assembly Bid*.

(See Figure three).

Standing Committees will also be formed to work on appropriate issues and matters of concern. Membership will be drawn from a range of people both within, and from outside, the Council structure.

Proposed Standing Committees are:

- *Museums & Indigenous Peoples*, • *Code of Ethics*, • *Education & Training*, • *Local Museums*, • *Interpretation & Access*



3. The new association

3.1 The New Name

The proposed name is the *Australian Association of Museums*. The acronym will either be *OZAM* or *AustAM*, so that it will not be confused with the American Association of Museums (AAM). Other alternatives are the Australian Museums Association (AMA) but this acronym is too familiar in another context!, and the Museum Association of Australia (MAA) but this is in current usage and will not signify the planned changes in the organisation of museum associations. Other possible alternatives may be explored and this discussion paper leaves the matter for consideration of respondents.

3.2 Guiding Principles

1. A National Voice

The Association recognises the value in developing a national voice to speak to and on behalf of the museum community.

2. Local Focus and Action

The Association values the local focus and action that can be achieved through local networking and regional activity.

3. Access

The Association recognises that the museum industry is strengthened through community access to, and participation in, its activities.

4. Professional Standards

The Association is committed to fostering professional standards and is committed to achieving world's best practice.

5. International Outlook

The Association recognises that Australian museums participate in a wider international arena and that Australia has an important role in leading, and learning from, its neighbours.

6. Cultural & Regional Diversity

The Association recognises that its strengths lie in its cultural and regional diversity. It embraces a

'This Association recognises the value of developing a national voice to speak to, and on behalf of, the museum community.'

multiplicity of interests and will provide an opportunity for all to contribute to its activities.

7. Valuing Our Heritage

The Association recognises the importance of valuing, protecting and promoting our cultural heritage in its physical, intellectual and social manifestations.

8. Creativity and Excellence

The Association recognises innovation, creativity and excellence, and seeks

to encourage an environment which nurtures experimentation, initiative and vision in the museum community.

9. Productive and Viable Industry

The Association recognises the need to nurture a productive and viable industry with adequate resources for long-term development.

10. Representation

The Association recognises that it draws its power to act through its members involvement in the decision making process.

3.3 The New Constitution

A draft constitution has been developed by Don McMichael, the CAMA Public Officer. Since a number of changes to the overall proposal have already been made, detail will be provided in this section prior to redrafting the constitution in accordance with the responses to the discussion paper.

3.4 Objectives of the Association

The proposed objectives of the Association are:

- (a) to promote the advancement of museums through recognition of the contribution they make to contemporary and historical cultural heritage;
- (b) to encourage high standards within the museum community;
- (c) to facilitate cooperation between the different disciplines and groups of the museum community, through the transfer and exchange of skills, ideas and information;
- (d) to provide for training and professional development of all people engaged in museum work;
- (e) to encourage links and interaction between museum workers;
- (f) to promote cooperation and the exchange of information and ideas between museums and of those concerned with the creation, maintenance and interpretation of cultural material;
- (g) to establish and encourage adherence to a code of ethics for those working in, or otherwise involved in, the management and operations of museums;
- (h) to promote community involvement in museums and encourage equity, access and representation;
- (i) to support members of the Association in matters of mutual concern and interest, and to represent their collective views on such matters.

Functions & Powers

In seeking to achieve these objectives the Association will constitutionally adopt the following powers. It may:

- (a) hold conferences, seminars and meetings;
- (b) produce publications which will :
 - (i) inform members about the relevant events, practices, procedures and personnel involved in and associated with museums, and
 - (ii) raise issues for discussion and publish the results of research;
- (c) undertake research, studies, surveys and such other activities as are considered appropriate to the attaining of the objectives;
- (d) establish branches and sections serving particular geographical regions or professional interests;
- (e) purchase, rent, take on lease or in exchange, hire or otherwise acquire land, buildings, plant, furniture, or other real or personal property;
- (f) buy, sell, supply and deal in goods of all kinds;
- (g) construct, maintain and alter buildings or works;
- (h) accept any gift whether subject to a trust or not;
- (i) borrow and raise money in such manner and on such terms as the Council may think fit or as may be approved or directed by resolution passed at a general meeting; and secure the repayment of money so raised or borrowed or the payment of a debt or liability of the Association by giving mortgages, charges or securities upon or over all or any of the real or personal property of the Association;
- (j) invest any monies of the Association in such manner as the Council may from time to time determine;
- (k) enter into any arrangements with any government or authority, supreme local or otherwise, that may seem conducive to attaining the Association's objects or any of them and obtaining from such

To assist the Association and to serve as a guide in policy deliberations that may have impact beyond its immediate membership, the Council will recognise various Affiliate Groups.

- Government or authority any rights, privileges and concessions which the Association may think is desirable to obtain and carrying out, exercising and complying with such arrangements, rights, privileges and concessions;
- (l) apply, petition for or promote and join any other body or bodies in promoting Acts of Parliament or other authority with a view to attaining the Association's objects or any of them;
- (m) employ such persons as the Council may deem desirable or expedient;
- (n) establish and support, or aid in the establishment and support of associations, institutions, funds, trusts, schemes and conveniences calculated to benefit servants or past servants of the Association and their dependents and grant pensions, allowances or other benefits to servants or past servants of the Association or their dependents and make payments towards insurance in relation to any of these purposes;
- (o) do anything whatsoever that a person not under a disability could do and which is lawful for an Association to do, and
- (p) do all such other lawful things as are incidental or conducive to the attainment of the objects of the Association or exercise any powers specified in the foregoing provisions.

3.5 Membership, Categories, Fees

At the time of adoption of the new Constitution and Rules, persons and organisations that are members of one of the Constituent Organisations of the Council of Australian Museum Associations that has advised of its acceptance of this Constitution and Rules and that it intends to amalgamate with the Association shall, upon proof of such

membership, *ipso facto* be deemed to be members of the Association.

Categories of Membership

Members shall be admitted into one of the following categories:

- (a) Individual Member – Full, Concession, Other
- (b) Institutional Member – Tiered
- (c) Affiliate Member
- (d) Honourary Life Member

An Individual Member shall be a person who is committed to the objectives of the Association. *Classes of individual membership will need to be introduced.*

An Institutional Member shall be a museum, department, or an organisation that employs persons concerned with museums or museum professions considered by Council to be appropriate for this category of membership. *Note: Tiered categories may be necessary for different museums.*

Honourary Life Members may be elected by the Council and shall be persons who have become distinguished for eminent service to the cause of museums.

Affiliation

To assist the Association and to serve as a guide in policy deliberations that may have impact beyond its immediate membership, the Council will recognise various Affiliate Groups.

Criteria for eligibility of Affiliate Groups shall be established and published by the Council. Such criteria may, from time to time, be amended by the Council.

A representative of each Affiliate Group, chosen by that group, shall (a) have notice of all meetings of Council, (b) be invited to attend, and participate, but not vote at, meetings of the Council, (c) receive minutes of the Council, and (d) serve on such Administrative Committees as determined from time to time. The Council shall with advance notice regularly review the affiliation of all Affiliate Groups.

Rights of Members

An Institutional Member may designate a person to represent them in the affairs of the Association and such a designated representative shall have the same rights and privileges as an Individual Member.

Members (including Honourary Life Members) shall have the right to attend and to speak at general meetings of the Association.

Members (other than Honourary Life Members) shall have the right to vote at general meetings of the Association, to be nominated for election to the Council of the Association, and to enjoy any other benefit of membership that may from time to time be provided by the Association.

Membership and Other Fees

The Council of the Association may resolve to prescribe an entrance fee for persons or organisations joining the Association. Such fee shall be paid prior to the person or organisation being admitted to membership and accruing any of the rights and privileges of membership.

Membership fees will be determined for each financial year for each category of member (other than Honourary Life Members) by the Council.

Prior to the level of membership fees being established, further investigation into the classes of individual and institutional membership and level of membership services needs to be investigated. A multi-tiered system will be introduced so a member may join:

- (a) *The National Association including a State/Territory-based fee*
- (b) *One or more sections, and pay section-based fees if they are charged*

In addition to membership fees, charges may be made for services provided to all or some members under a contract with the Association, the level of such charges to be agreed in the contract between the members and the Association.

3.6 Organisational Structure

Council

The affairs of the Association shall be conducted by a Council which shall comprise:

- (a) President
- (b) Immediate Past President
- (c) Vice-President
- (d) Secretary
- (e) Treasurer

who shall be Officers of the Association, and

Ordinary Members comprising:

- (a) 8 State/Territory Members,
- (b) up to 8 General Members, and
- (c) AustAM-ICOM President

The Council shall have power to coopt up to three extra members to ensure balance and equity.

The Immediate Past President shall be the person who held office as President prior to the current President.

The State/Territory Members shall be the nominees for the time being of any branches of the Association established in a State or Territory that are approved as operational Branches by the Council.

The General Members will include at least six persons who are active members of Sections of the Association that are approved as operational Sections by the Council.

An Individual Member or a person who is the designated representative of either an Institutional Member or an Affiliate Member may be a member of the Council.

The Officers and Ordinary Members of the Council shall be elected at the annual general meeting of the Association for the period extending from the time they are declared elected until the election of Officers and Ordinary Members takes place at the annual general meeting two years hence.

In the event of a casual vacancy occurring in the office of an Officer or Ordinary Member of the Council, the Council may appoint a member of the Association to fill the vacancy and the member so appointed shall hold office, subject to these rules, until the conclusion of the term of appointment of the vacated position.

At the first annual general meeting of the Association the provisions of this constitution shall be varied in that half of each category of Council so elected shall hold office only until the annual general meeting next after the date of their election. Those members retiring in this manner will be determined by lot.

The State/Territory Members who are nominees of Branches shall be elected by the members of the Branch which they represent at the annual general meetings of the Branch concerned.

A person shall not be eligible to be a member of the Council if they have already been an Ordinary Member of the Council for four (4) consecutive years, unless subsequently elected as an Officer of the Council.

A person who is elected as an Officer of the Council may not hold that office for more than two (2) consecutive years. No person may serve on the Council for more than six (6) consecutive years.

A person who is ineligible to be a member of the Council may seek re-election to the Council after a period of two (2) years has elapsed since last a member of the Council.

The Officers named shall constitute the Executive Committee, which shall be entitled to conduct the business of the Association between meetings of the Council.

Members (other than Honorary Life Members) shall have the right to vote at general meetings of the Association, to be nominated for election to the Council of the Association, and to enjoy any other benefit of membership that may from time to time be provided by the Association.

A person may not simultaneously hold more than one position (whether Officer or Ordinary) on Council.

Council Powers

The Council shall control and manage the affairs of the Association and may exercise all such functions as may be exercised by the Association other than those functions that are required by the Act to be exercised at the annual general meeting.

The Council has power to perform all such acts and do all such things as are necessary or desirable for the proper management of the affairs of the Association. In delegating to other persons, to a sub-committee, or to the Executive Committee power to perform functions on its behalf the Council shall not revile from responsibility for those activities and functions, but shall allow the maximum practicable freedom to such persons or to the sub-committee or to the Executive Committee to perform those functions, consistent with the need to ensure proper control of funds and all matter within the purview of the Council.

Council Committees

Delegation to a Sub-Committee

The Council may, by instrument in writing, delegate to a sub-committee (consisting of such members of the Council together with other persons as the Council thinks fit) the exercise of such of the functions of the Council as are specified in the instrument. The President and the Vice-President shall be, *ex officio* a member of all sub-committees.

Administrative Sub-Committees and Standing Committees

There shall be such Administrative Sub-Committees and Standing Committees as the Council may from time to time determine to be necessary or useful for governance or to ensure the ongoing attention to the timely and appropriate development of the Association's policy and programs.

The activities of such committees should not interfere with the operation of the Association's staff on a routine basis but should offer the broadest possible guidelines to ensure that the policies and programs adopted are within the Association's capabilities and responsive to the needs of the members.

The Executive Committee shall appoint the members of the Administrative Sub-Committee on an annual basis.

ICOM Committee

There shall be an international committee to advise and assist the Association's participation in programs of international interest. The committee shall be known as the ICOM Committee of AustAM (AustAM-ICOM) and shall help the Association represent museums in Australia within the International Council of Museums and otherwise internationally, as well as ICOM's and international museum interests within Australia.

To ensure that international representation is maintained at the highest level within the Association, the President of AustAM-ICOM shall be a member of Council with the same rights as an Ordinary Member.

The Committee may prescribe a special members fee for its members, to help the Association meet its international responsibilities and carry out programs and activities.

Nominating Committee

There shall be a Nominating Committee which shall consist of a Chairperson, who shall be chosen from outside the elected Councillors whose terms are due for election at the next annual general meeting, and two individual members, who may be Councillors. The Chairperson and individual members shall be elected by the Council at its meeting coincident with the associations annual general meeting, and shall be announced to the membership at this meeting. The life of the Nominating Committee shall be until the close of the next annual general meeting.

The role of the Nominating Committee will be to ensure that a balanced list of candidates are offered for election. This list will include the candidates nominated by members, and any extra candidates the Nominating Committee invite to nominate.

Six months prior to the AGM the Nominating Committee shall call for nominations to the Council, for each prospective vacant position of Officer and for each General Member to be filled at the next annual general meeting.

In considering nominating candidates for the Council the Nominating Committee shall take the following criteria into consideration together with the appropriateness of the nominated person to offer expertise and knowledge to the National Council: (a) sectional interest, (b) professional and function-based interest, (c) regional balance (d) gender balance, (e) state and national institutions and regional and community institution balance, (f) cultural background.

There shall be an international committee to advise and assist the Association's participation in programs of international interest.

3.7 Nominations, Elections, Meetings

The nominees for Officer, and General Member shall be:

- (a) candidates nominated in accordance with this constitution, and
- (b) such additional nominees as may have been nominated by the Nominating Committee pursuant to these provisions to ensure a balanced range of candidates are on offer.

Any member in good standing not otherwise disqualified by the limitations on consecutive terms provided here or by reason of being a member of the Nominating Committee may be nominated for any Officer or General Member position.

Nominations of candidates for election as Officers and General Members shall:

- (a) be in writing, supported by at least two members, and accompanied by the written consent of the candidate,
- (b) specify the position to which the candidate is being nominated and
- (c) be received by the Secretary of the Association not less than 90 days before the date fixed for the annual general meeting at which the election is to take place.

No voting member of the Association can nominate more than one candidate for Officer and one for General Member in any election. If any voting member signs more than the prescribed number such member's signature on all petitions for such office shall be deemed invalid.

Elections

If more than one nomination is received for any Officer or Ordinary Member position, a ballot shall be held for each such Officer or for the Ordinary Member position.

The Council shall announce the list of Candidates nominated by members no less than 60 days prior to the next annual general meeting.

Ballots containing the names of all nominated candidates shall be mailed to all voting members in good standing no less than 45 days prior to such meeting. Names will be listed in alphabetical order and indicate source of nomination.

To be valid all voted ballots must be received at the Association's office no less than fifteen days prior to such meeting.

In the event of a tied vote, the Council shall, by secret written ballot at its next meeting determine the winner from among the nominees for the tied position. Results of the elections shall be announced at the annual general meeting directly following the election.

Voting & Decisions

A member of the Council may appoint another member of the Association as a proxy for a particular meeting of the Council. The appointment of a proxy under this sub-clause shall be in writing and delivered to the Secretary prior to the meeting to which it relates.

Questions arising at a meeting of the Council or the Executive Committee or of any sub-committee appointed by the Council shall be determined by a majority of the votes of members of the Council or the Executive Committee or the sub-committee present at the meeting personally or by proxy.

Each member present at a meeting of the Council (whether personally or by proxy) or of the Executive Committee or a sub-committee appointed by the Council (including the person presiding at the meeting) is entitled to one vote but, in the event of an equality of votes on any question, the person presiding may exercise a second or casting vote.

The Council may act notwithstanding any vacancy among the Officers or Ordinary or Representative Members of the Council.

Any act or thing done or suffered, or purporting to have been done or suffered, by the Council or by a sub-committee appointed by the Council, is valid and effectual notwithstanding any defect that may afterwards be discovered in the appointment or qualification of any member of the Council or sub-committee.

Annual General Meetings

The Association shall, once in each financial year and within the period of six months after the expiration of each financial year of the Association, convene the annual general meeting of its members.

In addition to any other business which may be transacted at the annual general meeting, the business of the annual general meeting shall be:

- (a) to confirm the minutes of the last preceding annual general meeting and of any general meeting held since that meeting;
- (b) to receive from the Council a report on the activities of the Association during the last preceding financial year;
- (c) to announce the election of the Officers and

- Ordinary Members of the Association;
- (d) to receive and consider the statement of accounts and the reports that are required to be submitted to members;
- (e) to appoint an Auditor.

General Meetings

The Council may, whenever it thinks fit, convene a general meeting of the Association. The Council shall, on the requisition in writing of not less than 50 members of the Association, convene a general meeting.

A requisition of members for a general meeting:

- (a) shall state the purpose or purposes of the meeting;
- (b) shall be signed by the members making the requisition;
- (c) shall be lodged with the Secretary; and
- (d) may consist of several documents in a similar form, each signed by one or more of the members making the requisition.

If the Council fails to convene a general meeting within one month after the date on which a requisition of members for the meeting is lodged with the Secretary, any one or more of the members that made the requisition may convene a general meeting to be held not later than three months after that date.

A general meeting convened by a member or members referred to above shall be convened as nearly as is practicable in the same manner as general meetings are convened by the Council and any member that thereby incurs reasonable expense is entitled to be reimbursed by the Association.

Individual Members and representatives of Institutional Members may vote at general meetings.

Executive Officer

The Council shall employ an Executive Officer who, under supervision of the President of Council, shall be responsible for the day-to-day operations of the Association and its committees, and for promoting and conducting the overall programs.

The Executive Officer shall have authority to employ personnel for the Association as provided by the Council, and to terminate the employment of such personnel. The Executive Officer shall have full authority as well as the responsibility to supervise the work of such personnel.

The Executive Officer shall attend all the meetings of the Association, the Council, and the Executive Committee, but shall not be entitled to vote.

3.8 Branches & Sections

State and Territory Branches and Special Interest Sections of the Association may be established on request from ten or more members at the discretion of the Council.

A Branch or Section shall be considered as operational if it meets regularly, conducts a program of activities, and has at least ten members. The annual general meeting shall determine, after considering a report from the Executive Committee, which Branches and Sections of the Association are to be considered as operational for the ensuing year.

If more than one nomination is received for any Officer or Ordinary Member position, a ballot shall be held for each such Officer or for the Ordinary Member position.

A Branch or a Section may adopt its own Rules of Procedure provided that these do not contradict the provisions of this Constitution and Rules.

A Branch or a Section may organise such meetings, conduct such activities and produce such publications as it thinks fit but the costs of doing so shall be met by the members of the Branch or the Section. For separately incorporated sections no liability shall attach to the Council for any loss or indebtedness incurred by the Branch or the Section unless responsibility for such costs or liability has been specifically agreed by the Council.

Branches

Guiding Principles

- The Association recognises that Branches are the regional divisions within the organisation.
- A Branch of the Association may be recognised by the Council in each State or Territory of Australia.
- The Association recognises that many member programs and services are best provided by Branches.
- Members of the Association will automatically have full and equal rights of membership in the relevant branch according to their State or Territory of residence.

Organisational

1. Branches will be managed by a committee elected annually from financial members in each State or Territory.
2. Branch Presidents (or the State/Territory Branch nominee) shall automatically be a Councillor on the National Council of the Association.
3. Procedures for elections and meetings of Branches will be in accordance with the constitution of the Association.
4. Branches will determine their own rules of procedure, other than that for elections and general meetings, provided that they do not contradict the provisions of the Constitution. These will be in the form of Branch By-Laws and must be approved by Council.
5. Branches will have autonomy in deciding what programs and activities they undertake provided they do not contradict or contravene the aims and objectives of the Association.
6. Branches will be responsible for their own financial affairs and can raise money in the same way as the Council. Ultimately however, the Council is responsible for the financial affairs of Branches. Strict financial reporting is required to ensure that potential problems are highlighted at an early stage. Council shall at its discretion allocate funds to Branches.
7. Branches will forward audited statements of accounts to the Council within 90 days of the end of the financial year.
8. Branches may enter into agreements with governments and other bodies in order to provide services and programs which will further the aims and objectives of the Association.
9. Branches receive a percentage (as determined by the Council from time to time) of basic membership fees from members in their State or Territory.
10. Branches may levy additional subscription/ membership fees as they so determine and shall be

entitled to use such additional monies for purposes they determine.

11. Branch staff are employed by the Council of the Association on the recommendation of the Branch Committee. Branch staff report to Branch Presidents in all matters with respect to Branch operations. Branch staff also liaise/report with/to National staff with respect to National programs.

12. Branches can establish regional chapters of members as they see fit.

Sections

For the purposes of this Constitution and Rules, a Special Interest Section shall be established only if it represents a broad ongoing interest of members of the

Association that is national rather than local in scope and has objectives and purposes that support and enhance those of the Association. Members of Sections must first be members of the Association.

Guiding Principles

- The Council of the Association may recognise a Special Interest Section subject to that interest having national relevance, scope, objectives and purposes that support and enhance those of the Association.
- The Association recognises that some member programs and services may best be provided by a Section.
- Members of the Association can be members of the Special Interest Sections of their choice subject to any additional membership fees levied by the Section concerned being paid. They will then have full and equal rights of membership in that Section.

Organisational

1. Sections will be managed by a committee elected annually from the financial members of the Association who are members of the Section.
2. Procedures for elections and meetings of Sections will be in accordance with the Constitution of the Association.
3. Sections will determine their own rules of procedure provided that they do not contradict the provisions of the Constitution of the Association. These will be in the form of Section By-Laws and must be approved by Council.
4. Sections will have autonomy in deciding what programs and activities they undertake provided that they do not contradict or contravene the aims and objectives of the Association.
5. Sections will be responsible for their own financial affairs either;
 - (a) through independent incorporation, subject to Council approval, so they can raise money, and manage their own budgets in the same way as the Council or;
 - (b) remain unincorporated except through the Association meaning they are responsible through the Council so that all budgets must be approved by the Association. This style of Section would suit smaller groups in particular. Council may, at its discretion, allocate funds to the Sections it has recognised.
6. Sections will forward audited statements of accounts to the Council within 90 days of the financial year end.
7. Sections may enter into agreements with governments and other bodies in order to provide services

...the combined financial resources are considerable, exceeding \$1 million.

and program which will further the aims and objectives of the Association.

8. Sections may levy additional subscription / membership fees as they so determine and shall be entitled to use such additional monies for purposes they determine.

9. Section staff are employed by the Council of the Association on the recommendation of the Section Committee. Section staff report to Section Presidents in all matters with respect to Section operations. Section staff also liaise with and report to National staff regarding National programs.

10. Sections can establish State Chapters of members as they see fit.

3.9 Financial Issues

Detailed budgets have not been developed for this paper as they need to be based on anticipated membership numbers and linked to membership fees and services to be provided. These elements are yet to be resolved.

The schedules at the end of this document of the 22 groups identified in this paper, will demonstrate that the combined financial resources are considerable, exceeding \$1 million. The range of activities covered by these groups is also considerable and demonstrates real value. The white paper will need to carry a more complete financial analysis than is possible at this stage. However it is important to consider issues surrounding membership fees, grants from government, and the range of non-commercial and commercial services which will be offered.

Membership

To ensure a smooth transition to the new organisation, a mechanism will be required to manage the membership process. Existing members will be automatically transferred into the new organisation, and membership services already paid for will continue. A structured method will need to be established to transfer information to the CAMA membership database.

CAMA is currently upgrading its computers and programs in preparation for this event. The system will be able to manage a number of membership levels and be able to independently group members according to interests. The database will also be flexible enough to be used for other transactions such as events, and sales of publications and donations. It will also have a credit card capacity allowing for phone transactions.

New members will be part of the new membership schedules and renewing members will be introduced as they renew. New membership cards will be issued progressively as new logo and stationery is introduced.

Allocations of Membership Fees

Membership fees will be set according to the range of national and state services and program initiatives to be provided. The budget will include funded projects, fee-costing services to members, and semi-commercial activities where the existing resources of the organisation are used to earn further income. This last category of income generators includes conferences, publications, and training initiatives. Publications distribution will particularly benefit from a centralised approach as it is currently spread over a range of offices.

Grants

Funding at all levels needs to be considered. In order that the same or better level of support and activity is provided, it is important that no decline in funding from government results from the formation of a single association with a united national secretariat.

Discussions will need to be held with funding agencies to ensure that a continued commitment to the new body is maintained. Current state and national associations will need to ensure that funding submissions are submitted on a basis of the same or improved service and support to members in 1994.

Some grants, such as the professional development program of the AMAA are tied in such a way that they will need to be specifically managed to ensure they meet the granting guidelines. The new Council will need to ensure that such arrangements are adequately maintained.

it is important that no decline in funding from government results from the formation of a single association with a united national secretariat.

3.10 First Year in Operation

Current activity needs to be reviewed with amalgamating bodies to assess the best resource use across the organisation. The new council will conduct a strategic planning workshop in 1994 to develop the three - five year plan and annual work program for the new association, and to develop guidelines for the state branches, and sections, as necessary. Detailed work programs will not be created quickly as considerable effort will need to go into establishing new Standing Committees and Sub-Committees.

In general terms the first year will see the National Secretariat working closely with the Branches and Sections to ensure a smooth transition to the

new structure. Branches will need to develop a three year plan and annual work plans. Resources will need to be reviewed in terms of offices, staffing and equipment, uniform procedures and practices will need to be adopted.

Appropriate uniformity in computer systems will need to be investigated and modem links established between the National Secretariat and the network.

If the new association takes on special projects, it will deal with the financial aspects of these projects through separate, identifiable accounts. Existing programs will be reviewed with amalgamating bodies to assess the best resource use.

Staffing - National Secretariat

An appropriate staffing structure will need to be created. For the new organisation the work areas which will need to be incorporated include:

- Management
- Membership and Financial Management
- Professional Development Program
- Education and Training
- Research and Government Affairs
- Program Coordination

Staffing - State Branches/Sections

The details of how Branches will operate under a single association are still to be determined. This consultation with existing employees and members will occur as the new association is developed.



4. Comparing overseas associations with Australia

Museum workers require an organisational structure to link them in pursuit of their objectives. Museum staff have traditionally shared their knowledge with colleagues through learned societies and publications.

In Australia, these formal links date from 1936 and underlie the establishment of the Art Galleries and Museums Association of Australia and New Zealand (AGMAANZ), the first manifestation of a professional association for museum workers in this country. However, within a few years of its foundation the essential nature of this association changed. New Zealand disaffiliated and the AGMA eventually became an association of scientific and historical museums, taking the name Museums Association of Australia. (A. McCulloch *An Encyclopaedia of Aust'n Art* p 41).

In the intervening years, the pursuit of professional excellence and recognition has led to proliferation of smaller, independent professional associations each with an individual identity.

These associations range in size from 1,600 members (MAA) to just over 100 members (ICOM - Australia). At a national level, the majority are administered by volunteer committees. Only one, the AMAA, supports a full-time National Secretariat. What is so striking is that over fifteen national associations currently serve a total of 4,000 paid workers and 6,000 honorary workers. The combined membership of these organisations is estimated to be approximately 3,000, and within this there is significant duplication.

The constitutions of most Australian museum associations demonstrate similar aims and objectives. The main aims are 'to promote the value of museums.... increase co-operation and exchange of information and ideas, encourage high standards within museums and represent the views of members'. (Taken from the MAA Constitution, 1981)

Professional associations are expected to fulfil a

Acknowledging that museums and the communities they serve face great challenges, museum associations have taken a leadership role and devised special initiatives which respond to key concerns.

number of roles: to monitor and prescribe academic training required for entry to the field; to provide programs of continuing education; to publish scholarly research; to promulgate and enforce standards of achievement and conduct; and to represent and defend the political interests of their members. (S. Weil *The Ongoing Pursuit of Professional Status Museum News* November/December 1988 p 32). Against these criteria, the achievements of the various Australian museum associations have to date been uneven.

The current Australian situation is the antipode to northern hemisphere models of museum associations. For example, the *American Association of Museums (AAM)*, founded

in 1906, predates the establishment of the estimated 80 different state, regional, disciplinary and occupationally specialised associations, councils and societies to which museums staff may now belong. (S. Weil op.cit. p 32) Similarly, *The Museums Association UK (MA)*, founded in 1889, and the *Canadian Museums Association (CMA)*, founded in 1947, were the precursors of a plethora of smaller, individual museum societies and associations, established to meet specialist needs and interests.

Whether the diversity of museum work can ever be accommodated by a single profession is not the main

issue here. Rather, the question is how the quest for 'professional recognition and excellence' can be appropriately directed to improving museums and the services they offer to the community. Australian and international museum associations are fully engaged with this issue.

In attempting to define the characteristics of international museum associations, and to draw from them aspects of 'best practice' pertinent to Australian conditions, it is essential to consider the context in which they operate.

A number of countries including Sweden, Spain, Canada, North America, Great Britain and France have developed national cultural policies, including policies for museums.

In many countries there are specific cultural agencies which embrace both the production of culture and preservation of cultural heritage in museums. The *Institute of Museum Services (USA)*, the *Museums and Galleries Commission (UK)* and the *Museums Assistance Program (Canada)* all work with peak national museum associations to channel funds in support of

collections-based practice. Australia remains without integrated national policies and discrete funding programs which enable access to our cultural heritage.

Acknowledging that museums and the communities they serve face great challenges, museum associations have taken a leadership role and devised special initiatives which respond to key concerns. This level of activity distinguishes the American, Canadian and British associations. Whether it is the MA's development of 'A National Strategy for Museums' or the CMA's 'Task Force on Museums and First Peoples', each association is continually at the forefront of critical thinking.

These dynamic and vital organisations demand active participation by individual members. The AAM is the apotheosis. Its Government Affairs Program has campaigned aggressively for policies and legislation favourable to museums.

Members assist the process by regular communication with congressional representatives, appearing at House enquiries and debates and through active participation in the lobbying process. It is this strenuous activity and vigilance that has resulted in the US

Notes on overseas museum associations

	AMERICAN ASSOCIATION OF MUSEUMS	THE MUSEUMS ASSOCIATION UK	CANADIAN MUSEUMS ASSOCIATION
Year established	1906	1889	1947
Number of members	7400 individuals 2300 institutions 550 corporate (as at 1989)	2223 individuals 626 institutions 511 supporting 9 corporate (as at 1991)	c. individuals and institutions
Cost of membership	Volunteers US\$25 Individuals US\$35 to US\$125 Institutional 0.001 of budget Maximum \$15,000 Volunteer-run US\$50	Individuals £30 Institutional 0.001 of budget	Volunteers C\$50 Individuals C\$65 Institutional 0.001 of budget
Annual income	US\$2.01m	£534,976	C\$1.2m
Number of staff	43	12	10
Governance	56 member Council plus affiliate observers	35 member Council	15 member Council
Committees	10 professional 14 administrative	nine professional 5 administrative	one executive/ five standing
Regional	six regional groups	nine regional groups	12 regions
Programs	Accreditation Commission Museums assessment program Government affairs Special task forces Technical information service Publications/conference AAM/ICOM Board	Publications Conferences and seminars Public affairs Ethics Museum Enterprises Ltd Museum awards	Annual conference Newsletter and journal Directory Bibliographic service Book sales Bursary program Accreditation Legislative affairs
Finances	Federal endowments Dues, US\$1.34m Sales, US\$281,593	Dues, £167,117 Conference, £24,691 Sales, £65,923	Dues, C\$180,000 Conference C\$255,000 Grants, C\$749,000

Federal Government and National Endowment for the Arts and Humanities consulting with the AAM on all key issues.

The situation in Australia is different. Our museum associations attempt to keep members politically and professionally alert. In reality, the majority of members take the membership benefits. Rarely is an effective and ongoing campaign mounted by the profession as a whole. Museums in the 1990s need to become politically and economically conscious. They must equip themselves with arguments as to why they should exist, and with the hard statistical data about their costs and benefits. (D. Thomas Grasp the Political, *AMAA News*.)

The American (AAM), British (MA) and Canadian (CMA) museum associations have been rightly cited, as exemplars. Their programs focus on national needs on a core of shared knowledge and purpose, and a code of ethics. The associations' cornerstones are communication, consultation, liaison, research and advocacy. Specific programs are established to enhance educational and scholarly attainments and to promote cooperation among museums.

Among these associations, core services are classified as those which will advance individual and institutional members alike. These are coordinated by the Secretariat and are covered by membership fees and public funding. Core services common to all three associations include - a general (annual) conference, a newsletter, magazine or journal, advocacy and research. National priorities determine other core services. For the USA it is accreditation, for Canada a correspondence course in basic museum studies, for Britain (until 1989) in-service training through a compulsory Museums Diploma.

Special services must be maintained on a cost recovery basis and require

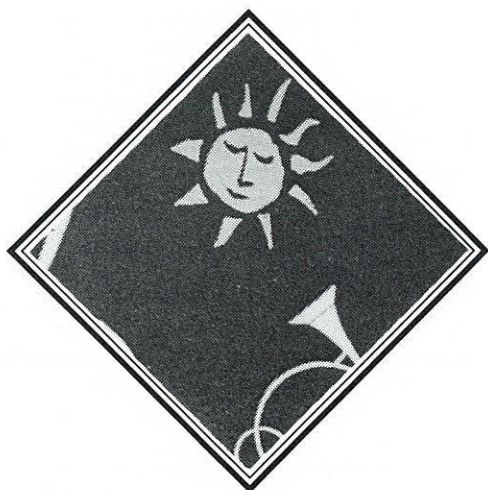
discrete funding arrangements. Two of the AAM's reports Excellence and Equity: *Education and the Public Dimension of Museums* (1992) or *Museums of a New Century* (1984), and the CMA's *Official Directory of Canadian Museums and Bursary Program* are good examples of special services.

User-pays services are usually additional services which enhance and promote the objectives of each association. The bibliographic services provided by the CMA, the AAM's bookstore and the MA's short courses fall into this category. They can, and are, run as income producing ventures.

Similarities between these core services extend to matters of governance. In all instances, the National Council is responsible for policy development and management of the Association's affairs. National focus is achieved through direct representation from the regions and by positions, such as councillors-at-large. In all cases, individual interests, regional concerns and disciplinary specialisation are deferred in favour of a national overview and commitment. There is strong reliance on regional representation and an effort to include special interest sections.

Finally, a word on finances. The AAM has addressed the issue of the cost of membership. In early 1990 it was estimated that the cost of providing core services to members exceeded average individual dues by almost \$120. (AAM has adhered to a sliding scale of fees corresponding to salary levels.) The message is clear - this short-fall can be absorbed through institutional and corporate members as well as public sector subventions and income generating projects. However, all associations cited have struggled during the late 1970s and early 1980s with tight budgets and running deficits. Only recently, assisted by clear corporate planning have the associations circumvented these precarious financial circumstances.

Museums in the 1990s need to become politically and economically conscious. They must equip themselves with arguments as to why they should exist, and with the hard statistical data about their costs and benefits.



5. The next step

5.1 Issues Pertinent to Individual Associations

Each association has particular concerns which must be addressed by the structure of the new association. This discussion paper provides an opportunity for member bodies to consider the issues and respond accordingly.

Art Museums Assn of Aust. - AMAA

The AMAA is a member body with a strong national perspective with a well established national secretariat. As a well resourced member body it has much to offer the new association. Issues regarding incorporation of its programs, either within the national association, or the appropriate section need further consideration.

The current structure does not incorporate state bodies, due largely to the existence of NETS programs, regional gallery associations, and state crafts councils. Many regional galleries are already members of MAA state branches suggesting the links at local levels could be productive.

Aust Fedn of Friends of Museums - AFFM

The AFFM national secretariat is based in Sydney at The Australian Museum Society. In an amalgamation it is recommended that this structure will continue to service its membership, but that the AFFM will become part of the new national body and form a section. This will ensure strong links with the Friends associations.

Aust Institute for the Conservation of Cultural Materials - AICCM

It is unclear whether or not the AICCM will join the new association. Two issues seem particularly relevant. One is the continuation of the existing national secretariat based in Canberra as a part of the new association. If financially viable, this would be ideal. It will provide the new association with a 'toehold' in Canberra, and probably save the need to separately resource a new state base. With its location close to the Federal Government and the National Museum it seems possible that some national programs could be

This discussion paper provides an opportunity for member bodies to consider the issues and to respond accordingly.

managed from this base.

A major stumbling block in considering the amalgamation of the AICCM with other member bodies, is the significant number of conservators who work in libraries rather than museums. Will the new body be able to represent them effectively? Constitutionally the intention is to embrace this part of the membership. As a special interest section, conservators can ensure that representation is fair and reasonable. Does this group of conservators already get

effective representation? Is this problem worth overcoming? What is the alternative?

If AICCM amalgamates with the other museum associations, issues regarding conservation can be determined by conservators themselves in conjunction with other museum professionals, rather than programs being determined for them. This would be the case for museums who are directly affected by commonwealth, state and local government policies and who respond to national policies developed by bodies such as the Cultural Ministers Council and the Department of Arts and Administrative Services. Most conservators are employed in such museums.

Alternatively, what happens if the AICCM stands outside the amalgamated body? In this case there is a danger that its voice will not be heard adequately at the national level. Any individual body which does not join the new association can't expect to be effectively involved in the workings of the new organisation in the same way as an amalgamating body.

Aust Heritage Parks Assn - AHPA

As with the AFFM, the Australian Heritage Parks Association will form an important section within the

new body and will be able to continue its current work, and to have input into the national body and its standing committees.

Aust Museum Shops Association - AMSA

As with the AHPA, the Australian Museum Shops Association will form an important section within the new body and will be able to continue its current work, and to have input into the national body and its standing committees.

Council of Aust Art Museum Directors - CAAMD, Council of Aust Museum Directors - CAMD

Similarly, CAAMD and CAMD can be incorporated in a new section of Museum Directors with their programs of activity better supported by an effectively resourced national office.

International Council of Museums (Aust) - ICOM (Aust)

ICOM Australia believes it must operate outside the new association, being an international rather than a national body. As with the American structure, ICOM Australia can become an important element within the national body as a committee of the new organisation. This is the preferred approach.

Museum Assn of Aust - MAA

The proposed new association will build on the already strong MAA Branch network in each State. By including members from other museum disciplines, the new Branches will have better access to expertise and a stronger voice on the national council.

Victoria, New South Wales, and Western Australia already employ staff and will work more formally with educators, art museum workers etc. As Branches, they will be better serviced from the national executive to provide information, services and expertise to a more comprehensive range of museum workers. This may mean that State Branches establish specialist networks to deal with diverse programs.

Sections, too, will be able to fit into a new structure which strengthens the relationship between specialist interests and the national agenda through the National Council.

Museum Education Assn of Aust - MEAA

The MEAA has a national body with state branches, but does not have a centralised membership system. The new body will streamline this activity and ensure its activities occur in conjunction with other sections.

5.2 Transitional Arrangements

A process is needed to provide for transitional arrangement for the organisations which are being wound up and the organisation being created. For organisations being wound up, a small committee can be elected to ensure a smooth transition and the transfer of all assets and liabilities.

If a mandate exists to form the organisation, the CAMA Council can choose the Nominating Committee prior to the 1993 CAMA conference call for nominations during the conference and in writing to the membership. Following the constitutional procedures, a postal ballot can be conducted before mid year. The constitutionally elected Council can commence in the second half of 1994.

An interim committee for the new body will need

to be appointed whilst the new Nominating Committee conducts the first postal ballot. This committee can be a modified version of the existing CAMA Council.

It will include the current Executive, one nominee from each existing affiliate plus the nominated State/Territory representative. In order to nominate the State/Territory representative a system of elections will need to be devised which involves all the appropriate State/Territory members.

The Constitutional clauses will be:

The Constitution and Rules shall come into effect on the date that the President of the Council of Australian Museum Associations Incorporated issues a certificate indicating the Constituent Organisations of that

Council have advised in writing of their acceptance of the new constitution.

The Council of the new Association first elected after the coming into effect of this Constitution and Rules shall take such steps as are necessary to have the Association incorporated within the Australian Capital Territory under the Act.

For the period between the coming into force of the Constitution and Rules, and the first election of the Council of the new Association, the new Association shall be governed by the Board of the Council of Australian Museum Associations Incorporated, which shall have and may exercise all the powers of the Council prescribed under this

Constitution and Rules.

For the period that the Board of the Council of Australian Museum Associations Incorporated is responsible for the governance of the Association, any expenditures incurred by CAMA on behalf of the Association will be a debt of the Association .

5.3 Responding to the Paper

As part of the consultation, it is currently proposed that the CAMA Executive Officer will travel throughout Australia. This tour will provide members of Associations around the country to meet with the Executive Officer and seek clarification of any details in the paper prior to making submission to CAMA. This tour will also provide a valuable opportunity for CAMA to listen to issues of concern .

The outcome of this tour will be incorporated into the White Paper to be produced later in the year.

*The
constitutionally
elected Council
can commence
in the second
half of 1994.*

Timetable

- 15 April Discussion (Green) Paper released to CAMA Council.
- 29 April CAMA Board Meeting in Melbourne
- 30 April Discussion paper available to affiliates, memberships.
- 23 May Public consultation commences. National tour.
- 11 June National tour concludes.
- 25 June Closing date for responses to Discussion Paper.
- 22 July CAMA Board Meeting in Canberra. Draft final (white) paper available.
- 30 August Final paper (white) in circulation.
- 29 September MEAA Conference begins. MEAA AGM.
- 29 November CAMA Conference begins. AFFGM, MAA, AMAA, AICCM AGMs.
- 4 December New council meets.

Due Date

Members of existing associations are encouraged to respond to this discussion paper either through existing associations, in conjunction with others, or individually to CAMA. All submissions must be sent to:

Greg Marginson
Executive Officer, CAMA
Locked Bag 34
South Melbourne, Vic 3205.
Ph: (03) 694 6204
Fax: (03) 694 6202

Submissions must reach the above office by 5 pm Friday 25 June 1993.

Responses as early as possible would be greatly appreciated.

5.4 Methodology

This paper has been developed through a number of consultation processes over a period of several years. Whilst it is impossible to acknowledge all the papers, newsletters, etc. used in writing this discussion paper the author wishes to acknowledge the valuable input of a number of groups and individuals in the drafting of the discussion paper.

Each association currently affiliated and unaffiliated, where known, have been approached, albeit at short notice, to make relevant contributions. This information has been analysed and incorporated as appropriate in a document available from CAMA.

The final paper has been written in a 'hot house' manner using a small reference group for analysis and feedback. The reference group comprised Greg Marginson, CAMA Executive Officer, Andrew Moritz, Executive Officer of MAA Victorian Branch, and Susan Abasa, Executive Officer of the AMAA.

5.5 Acknowledgements

All CAMA Board members have contributed over the last two years to the discussions which established the beginnings of this paper. In 1992 the CAMA Council established five working groups which further developed elements of this paper. These groups are thanked for their contributions, in particular the conveners Jim Logan, Mary Louise Williams, Annette Welkamp, Karen Coote.

Susan Abasa contributed the section on Overseas Associations, Andrew Moritz the section on Branches and Sections. A number of people contributed to the section on museum bodies: Susan Abasa (AMAA), Carol Serventy (AFFM), Gina Drummond and Ian Cook (AICCM), Peter Livingston and Peter Hiscock (AHPA), Doug Hall (CAAMD), David Morgan (AMSA), Tony Martin (ICOM), Mary Louise Williams (MAA), Chris Hopkins, Ian Watts (MEAA), Warwick Reader (ARC), Barrie Reynolds, Valda Rigg (CAUMAC), Andrew Moritz (Local Museums), Kevin Fewster (AMMC), Adrienne Richards (DCI), Gavan McCarthy (HMM), Tom McCullough (Sports Heritage), Janine Barrand (Performing Arts Heritage), Margaret Anderson (Museum Historians), Liza Dale & Julia Clark (Women).

The assistance of Don McMichael, the current CAMA Public Officer and constitutional draftsman, is thanked as are those who read the draft report and made comments. In particular the input of Ian Watts, Annette Welkamp, Margaret Anderson, Des Griffin, Mary Louise Williams. My wife, Julie Purvis, is particularly acknowledged.

Finally I am grateful also to the CAMA staff who have helped to produce this paper. In particular Deborah Salt, Karen Corrie, Linda Richardson, and Jennifer Parker.

Greg Marginson
Executive Officer

THE PATH TOWARDS A UNITED MUSEUMS' ASSOCIATION Public Meetings

PHOTO: CAROLYN LEVENS



GREG MARGINSON

CAMA EXECUTIVE TO TOUR

With the launch of the report *Unity and Diversity - The path towards a united museums' association for Australia*, a series of public meetings will be held around Australia. From the existing twenty groups it is being proposed to create a new association - The Australian Association of Museums.

The speaker, Greg Marginson is the current CAMA Executive Officer and author of the report, *Unity and Diversity*. The public meetings will be organised as an information session for members of current associations.

You can find out just how the proposals affect you, and your current association. The audience will then be invited to ask questions. If you are interested in the issues and concerned about the outcome then come to one of the public meetings.

CANBERRA

Monday 24 May

Venue: Australian War Memorial
Admin Building
Canberra
Time: 4.30pm-6.00pm
Contact: Lola Wilkins (06) 243 4332

SYDNEY

Wednesday 26 May

Venue: Australian National
Maritime Museum
Darling Harbour
Time: 5.30pm-7.30pm
Contact: MAA Office (02) 217 0133

BRISBANE

Thursday 27 May

Venue: Queensland State Library
Lecture Theatre
Level 2, Cultural Centre
South Bank
Time: 5.30pm-7.30pm
Contact: David Gibson (07) 252 7373
Chris Saines (07) 840 7333

TOWNSVILLE

Friday 28 May

Venue: TBC
Contact: CAMA (03) 694 6204

DARWIN

Monday 31 May

Venue: NT Museum of Arts &
Sciences Public Theatre
Conacher Street,
Fannie Bay
Time: 1.30pm-2.30pm
Contact: Fiona Liebrick
(089) 89 8211

ALICE SPRINGS

Tuesday 1 June

Venue: Witchettys,
Araluen Arts Centre
Larapinta Drive
Time: 7.00pm-9.00pm
Contact: Alison French (089) 52 5022

PERTH

Wednesday 2 June

Venue: Art Gallery of Western
Australia
James Street Entrance
Time: 5.30pm-7.30pm
Contact: Peta Gjedsted
(09) 427 2770

ADELAIDE

Monday 7 June

Venue: Royal Society
Natural Sciences Wing
South Australia Museum
Kintore Avenue
Time: 7.30pm-9.30pm
Contact: Geoff Speirs (08) 207 1075
Yvonne Routledge (08) 303 7425

HOBART

Wednesday 9 June

Venue: Tasmanian Museum &
Art Gallery
40 Macquarie Street
Time: 5.30pm-7.30pm
Contact: Pat Sabine (002) 350 777

LAUNCESTON

Thursday 10 June

Venue: Queen Victoria Museum &
Art Gallery
Wellington Street
Time: 5.30pm-7.30pm
Contact: Kaye Dimmack
(003) 316 777

MELBOURNE

Tuesday 15 June

Venue: Theatre, Victoria
Museum of Victoria
328 Swanston Street
Time: 5.30pm-7.30pm
Contact: Andrew Moritz
(03) 684 8783

BOARD MEMBERS AND COMMITTEE MEMBERS

What are their responsibilities?

By Georgina Waite

The success of many museums and arts organisations lies not only in the quality of the professionals they employ but also in the expertise and dedication of the large numbers of volunteers who are associated with the organisation. This article discusses the responsibilities and duties the law imposes on volunteers acting on voluntary boards and committees of incorporated organisations.

Incorporated organisations, such as companies limited by guarantee and incorporated associations, offer limited liability to their volunteers. Directors and committee members acting with the organisation's authority will generally not be liable for matters carried out on the organisation's behalf. However, such volunteers do owe duties to the organisation and a breach of these duties can result in personal liability.

Anyone intending to join a non-profit organisation as a director on a voluntary board or as a committee member, should first ascertain whether the organisation is a company limited by guarantee or an incorporated association. If the organisation is not incorporated at all, such as an unincorporated association, a volunteer acting as an office bearer will not be protected by limited liability and should seek legal advice before taking on such a position.

VOLUNTARY BOARDS OF COMPANIES LIMITED BY GUARANTEE

Many volunteers invited to act as directors on voluntary boards of companies limited by guarantee are engaged for their expertise in a particular cultural field. Such directors are often asked by the company to provide guidance in broad policy matters, while the day-

to-day management of the company is carried out by other officers and employees, such as the museum director. With this division of responsibility, volunteer directors might consider themselves as simply a figurehead or consultant to the company. However, even part-time directors acting in a voluntary capacity for a non-profit company are required to meet the obligations imposed on directors by law.

Obligations are imposed upon directors under the general law and also by statute, in particular the Corporations Law. The two general law duties of directors are the duty to exercise care, skill and diligence and the duty to act honestly for the benefit of the company as a whole. These duties are codified in the Corporations Law but the legislation goes further and imposes personal liability on directors for some debts incurred by insolvent companies. In 1992 amendments to the Corporations Law were enacted imposing higher duties on directors and imposing severe fines.

Duty to exercise care, skill and diligence

The cases in this area have considered three matters:

- the degree of skill required by the director
- the duty to monitor the affairs of the company
- the reliance which the director may place on others

Under the general law, the degree of skill required of a director is the degree of skill which may reasonably be expected from a person with a director's knowledge and experience. In the recent decision of *AWA Limited v Daniels*,

Rogers CJ said 'there is no objective standard of the reasonably competent company director to which they may aspire. The very diversity

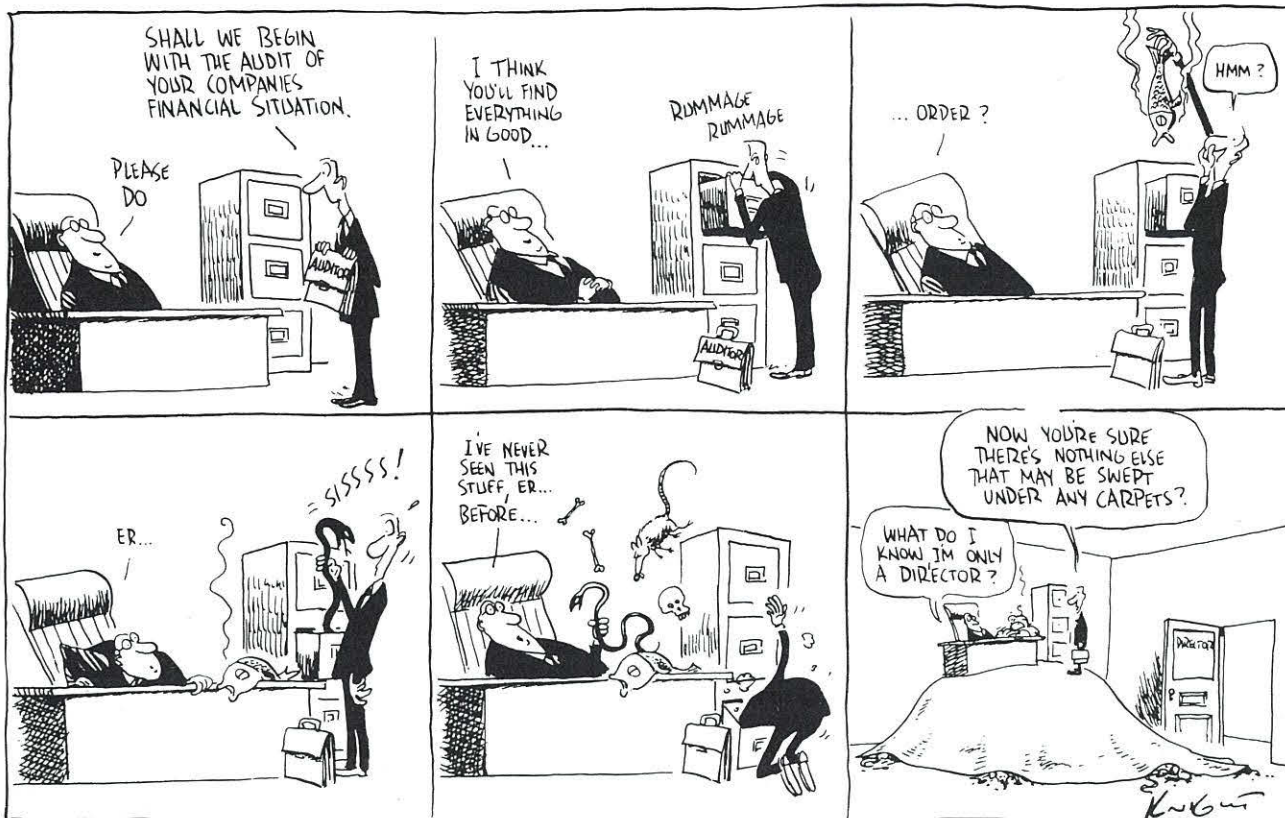
of companies and the variety of business endeavours do not allow of a uniform standard'. This case recognises that directors have varying degrees of skill, experience and expertise which

they bring to their positions.

However, as a result of recent cases where enormous losses have been incurred due to failure by directors to properly carry out their duties (take the highly publicised case of John Freidrich and the National Safety Council for example), amendments have recently been made to the Corporations Law which now impose greater duties on directors than previously suggested by the cases. The Corporations Law now provides that a director must exercise 'the degree of care and diligence that a reasonable person in a like position in a corporation would exercise in the corporation's circumstances'. Voluntary directors will now clearly be measured by the level of care and diligence that could reasonably be expected of a person in a similar position in a similar company. Acting honestly will not be sufficient if the director fails to attend meetings and monitor the company's affairs and financial position.

So what role must a director take in monitoring the affairs of the company? In *Statewide Tobacco Services Ltd v Morley* the Court said 'It is not yet assumed that directors shall apply themselves full-time to the company's business. There is still a place for part time and advisory directors. Directors are entitled to delegate to others the preparation of books and accounts

'The days of the sleeping, or passive, directors are well and truly over.'



COURTESY OF MALLESONS STEPHEN JACQUES, EXECUTIVE LAW, AUGUST 1992

and the carrying on of the day-to-day affairs of the company. What each director is expected to do is to take a diligent and intelligent interest in the information either available to him or which he might with fairness demand from the executives or other employees and agents of the company.'

This monitoring role includes a duty to make inquiries. In the case involving John Freidrich and the National Safety Council, the Court found a non-executive director liable because he signed the National Safety Council's accounts without having any knowledge, and without taking any steps to confirm their accuracy. The judge said that 'the stage has been reached when a director is expected to be capable of understanding his company's affairs to the extent of actually reaching a reasonably informed opinion of its financial capacity'.

Finally, on the question of delegation, in *AWA Limited v Daniels* the Court recognised that directors are entitled to rely on management to perform tasks properly delegated.

In fact, in complex situations which need specialist knowledge a director may be required to seek and rely upon professional and expert advice. However, directors must 'take reasonable steps to place themselves in a position to guide and monitor the management of the company' and must make inquiries

if any unusual information comes to hand.

Duty to act honestly for the benefit of the company as a whole

This duty requires that directors act honestly, use their powers for proper purposes and avoid any actual or potential conflicts between the interests of the company and the director's own interests. Directors will be in breach of this duty if, for example, they take up a business opportunity at the expense of the company or if they use any confidential information which belongs to the company for their own benefit.

Financial responsibility and liability for debts

The Corporations Law also imposes obligations on directors in relation to the debts of the company. It provides that where a company incurs a debt which it is unable to pay, then any person who was a director at the time the debt was incurred will be personally liable to pay that debt, if at that time there were reasonable grounds to suspect that the company would not be able to pay it. The director will have a defence if it can be established that the director had a reasonable expectation that the company could

pay its debts or that the director acted on expert advice. However, the responsibility imposed on directors under this provision reinforces the need for directors to take steps to monitor the financial status of the company, to appoint appropriate experts and to make inquiries when necessary, otherwise the director may be personally liable for the company's debts.

COMMITTEE MEMBERS OF INCORPORATED ASSOCIATIONS

Like directors of companies limited by guarantee, committee members have responsibilities to the incorporated association and may become personally liable for their actions in the event that those responsibilities are not met.

Duty to exercise care, skill and diligence and the duty to act honestly

Although there is little or no case law on the duties owed by committee members, the Arts Law Centre of Australia's view is that committee members have the same duties under the general law as those imposed on directors: the duty to exercise care, skill and diligence and the duty to act honestly for the

benefit of the association as a whole. However, whether committee members will be judged on the same criteria as directors has not yet been tested by the courts. As a conservative approach, committee members should assume that they are required to exercise care, skill and diligence and to act honestly for the benefit of the association in the same manner as directors, a discussion of which appears above.

Statutory duties

In addition to these general law duties, each state and territory has its own incorporated associations legislation. The relevant legislation will be the legislation applying in the state in which the association was incorporated. The following is a summary of the statutory duties imposed and the states or territories in which those duties have been enacted.

Duty to ensure compliance with the incorporated associations legislation

The legislation in South Australia, Western Australia, New South Wales and the ACT imposes obligations on committee members in relation to ensuring the association's compliance with the legislation. Failure to ensure compliance constitutes an offence by the committee member and is punishable by a fine. South Australia, Western Australia and the ACT require the committee member to take 'reasonable steps' to ensure compliance by the association with its obligations under the legislation. In New South Wales the committee member will be liable in the event of a contravention by the association unless the committee member can establish that they had no knowledge of the contravention or used all due diligence to prevent the contravention.

The legislation in each state and territory contains restrictions on the degree to which an association may trade or secure pecuniary gain for its members. Accordingly, any such trading in breach of the legislation will also mean a breach of the committee member's duty to ensure compliance with the legislation discussed above. In New South Wales, Victoria and the ACT the legislation goes further and provides that the committee member will be liable for all debts and liabilities incurred by the association in consequence of such trading.

Duty to disclose pecuniary interest

The legislation in South Australia, Western Australia and the ACT imposes an obligation on committee members to disclose any direct or indirect pecuniary interest in any contract which the association may enter into. Disclosure must be made to the committee as soon as the committee member becomes aware of his/her interest. Breach of this provision is an offence punishable by fine and may result in liability to the association for any profits made by the committee member and compensation for any damage caused to the association.

Duty not to make improper use of position

In South Australia and the ACT a committee member is prohibited from making improper use of their position as a member of a committee so as to gain (directly or indirectly) an advantage for themselves or some other person or so as to cause detriment to the association. Breach of this duty will result in the committee member being liable for any profits made and damage caused and constitutes an offence punishable by fine. The South Australian legislation goes further and imposes similar liability on any committee member who makes an improper use of any information acquired as a committee member.

Duty to act honestly and with reasonable diligence

South Australia alone imposes a statutory duty on committee members to act at all times honestly and with reasonable diligence in the discharge of their duties. The penalties are similar to those outlined above in relation to improper use of position.

Liability for debts

The legislation in New South Wales contains an onerous obligation on committee members in relation to liability for debts. Where the association incurs a debt which it is unable to pay and at the time the debt was incurred there were reasonable grounds to expect that the association would not be able to pay its debts as and when they became due, then any person who was a committee member at the time of incurring the debt will be guilty of an offence punishable by fine or imprison-

ment and will be personally liable for the debt.

Additional obligations are imposed on directors by the Incorporated Associations Legislation which differs from state to state. Committee members should check legislation in their state or territory to ensure that such matters, particularly insurance, are complied with. In addition, liability is imposed on committee members in some states where the committee member is knowingly concerned in committing an offence under the legislation.

Conclusion

Cases show an increasingly stringent standard of care and diligence being imposed and it is now clearly incumbent upon directors and committee members to attend meetings and to monitor the organisation's affairs and financial position. They cannot simply 'leave it to somebody else' to take care of the organisation - it is their responsibility and they must take part in its affairs.

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(This bibliography was prepared by Susan Abasa, Executive Officer of the Art Museums Association of Australia, 1993.)

GEORGINA WAITE is a Legal Officer for the Arts Law Centre of Australia.

NEW STAFF AT CAMA

Greg Marginson is the new Executive Officer at CAMA and Editor of Museum National. Greg joins CAMA after six months at Arts Victoria, where he was the Local Arts Development Executive. Greg studied economics, politics and accounting at Monash University, but has worked primarily in the arts since completing his studies: first as Community Committees Co-ordinator for the Australian Bicentennial Authority in Victoria; then as Community Arts Officer for the City of South Melbourne, where he established the Gasworks Artist Studios and Park complex at the old Gasworks.

Linda Richardson recently joined CAMA as the part time Publications Co-ordinator, responsible for the production of Museum National. Originally trained as a journalist, Linda was previously at Craft Victoria where she was Information Officer for a number of years. Linda is also studying Environmental and Heritage Interpretation at Deakin University.

Karen Corrie has also joined the staff as the part time Administrative Officer. Since the beginning of 1992, Karen has worked part time as the Administrative Officer at the Victorian Branch of the Museum Association of Australia. Karen has a degree in science from Monash University and is currently studying psychology. Karen manages the membership database and runs the CAMA office.

CAMA also has an Administrative Trainee for six months under the federal Jobskill Program. **Jennifer Parker** has a background in the visual and performing arts as a painter, set designer and organiser. Jennifer will be assisting CAMA on a number of projects including the Publications Display for the CAMA Conference.



INTERIOR OF HEIDE EXTENSION. PHOTO: JOHN BRASH.

MUSEUM OF MODERN ART AT HEIDE

The Museum of Modern Art at Heide opened on 18 March with its inaugural exhibition, 'Modern Masters', featuring works from the collection, installations by Tim Johnson and Chris Booth, plus an exhibition by John Davis: 'Another Time Another Place (Wurrundjeri)'. The new contemporary gallery, designed by Andrew Anderson, was built with the assistance of the State Government and private donors. It will be devoted to fostering Australian and international contemporary art and will feature an ongoing series of forums, lectures and associated activities. Contact Heide Park and Art Gallery, 7 Templestowe Rd, Bulleen VIC 3105, PH: (03) 850 1849, FAX: (03) 852 0154.

FIFTH AUSTRALIAN SCULPTURE TRIENNIAL

9 SEP-24 OCT 1993

The Triennial will provide the focus for a range of independent sculpture exhibitions and other related projects. The organising committee will provide coordinated promotion and general moral support for all sculptural events running concurrently with the Triennial. If you are planning a sculpture project during the period and would like to have it featured under the Triennial's publicity umbrella, contact David Hansen, Director, Australian Sculpture Triennial Inc., PO Box 436, Torquay Victoria, 3228, PH/FAX: (052) 61 4232.

Artists, students and other supporters of contemporary sculpture are invited to register for voluntary work with the Fifth Australian Sculpture Triennial. The Triennial requires a reliable corps of artist assistants, exhibition attendants and general site and/or office workers to ensure the success of this important art event. If you think you may be able to help, please call or write to David Hansen.

ARTS LAW MEDIATION

The Arts Law Centre of Australia is establishing a 'mediation service' to enable individuals and groups in the arts community to use mediation as an alternative dispute resolution. Contact the Centre on (02) 356 2566/(008) 221 457.

FIRST ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART

Artists from 12 countries will be represented in the inaugural Queensland Art Gallery Asia-Pacific Triennial of Contemporary Art, opening in September. Nine Australians will be represented in the triennial, they are: John Cattapan, Marian Drew, Bronwyn Oliver, Gloria, Ada and Kathleen Petyarre, Giuseppe Romeo, Gareth Sansom and Judy Watson. Other participat-

ing countries are China, Hong Kong, Indonesia, Japan, Korea, Malaysia, New Zealand, Papua New Guinea, The Philippines, Singapore, Thailand and Vietnam. The exhibition, which will include works in all media, will be complemented by an international conference, forums and publications.

Global and important regional issues which have emerged as themes of mutual concern amongst exhibiting artists include national and cultural identity, tradition and change within rapidly expanding and diversifying economies, the role of women in society, religious and spiritual values, urbanisation and ecological degradation.

The Queensland Art Gallery, the initiator of the project, has received assistance from the Queensland Government, and the Australian Government through embassies and high commissions in the region. The project has also received major funding from the Australia Council and the Queensland Art Gallery Exhibitions Development Fund. For information contact Celestine Doyle, Promotions Officer, PH: (07) 840 7318

ART FROM VIETNAM WAR

The Vietnam Veterans' Museum(s) Association was formed in the late 1980s. Its chief aim is to establish a permanent museum to exhibit art from the Vietnam era. The name of the proposed museum is the Combined Forces Museum (Post World War 2 Conflicts), and it will have a set of dog tags as its insignia. Membership of the Association is open to anyone. Fax (02) 774 3770.

MUSEUM OF NZ NATIONAL SERVICES NETWORK

The Board of the Museum of New Zealand is proposing to establish a National Services Network. The network will run two linked programs: objects and collections of national importance; and projects of national importance. The Board is also proposing the establishment of a Steering Committee to oversee the activities of the network. A paper outlining the network has been distributed to directors and senior staff in New Zealand museums, and the Museum is now awaiting a positive government decision to a funding application to ensure the network's viability. Prior to this decision, it is proposed that a

OVERSEAS VISITOR

Dr George MacDonald, Executive Director of the Museum of Civilisation in Quebec, will be visiting Australia in July. CAMA is currently organising an Australian lecture tour for Dr MacDonald. Contact the CAMA office on (03) 694 6204.

preliminary register of objects and collections of national importance be established. This register will be compiled for the Steering Committee by the Museum of New Zealand, and will involve a survey of all museum collections. For information contact Gary Morgan, Chief Collections Manager, Museum of New Zealand Te Papa Tongarewa, PO Box 467, Wellington, New Zealand. PH: (64 4) 385 9609.

(Cheryll Sotheran, former director of the Dunedin Public Art Gallery, is the first chief executive of the Museum of New Zealand.)

MUSEUM GALLERY TOUR OF GERMANY, AUSTRIA, THE NETHERLANDS

The Museum Studies Department at Deakin University is organising a 23 day tour of museums and galleries in Germany, Austria and the Nether-

lands. The tour departs on 22 November and costs \$5500. For information contact Roger Trudgeon, Senior Lecturer in Museum Studies, Deakin University (Rusden Campus), PH: (03) 805 3333, FAX: (03) 544 7413 or Brent McCunn, Passport Travel, Malvern VIC, PH: (03) 824 7183.

'YEAR OF AMERICAN CRAFT'

In October 1992, President Bush signed a congressional proclamation designating 1993 as the 'Year of American Craft: A Celebration of the Creative Work of the Hand'. The proclamation urges Americans to celebrate the Year with appropriate ceremonies and activities to draw attention to craft throughout America; to recognize the breadth of contributions made by the American craft community; and to demonstrate that craft, as an expression of values, is a link joining humankind.

FUTURE THEME: COMMUNITIES AND MUSEUMS

The next four editions of *Museum National* will address the following:

Vol 2 No 2: Communities within our Museums: Access or Containment?

Why have access spaces emerged in museums? What are their aims, are they successful, do they change the way museums operate, is access really containment? **Deadline: 30 May**

Vol 2 No 3: Insiders & Outsiders: Cultures, Marginality and Museums.

'No matter how competent we are we are never outsiders in any culture other than our own.' Jenny Harper, Extending Parameters Forum. Can museums involve non-dominant groups in a meaningful way? Is genuine dialogue and involvement possible? What about the audiences? **Deadline: 30 July**

Vol 2 No 4: Local Communities and Museums: An Equal Partnership?

How do museums relate to local communities? How are they important for community memories and heritage? What is and should be the role of local government? **Deadline: 15 October**

Vol 3 No 1: Deinstitutionalisation - Taking it to the Streets.

Opening museums up to the community; the philosophies supporting outreach; touring museums without walls; ideas without exhibitions. **Deadline: 30 December**

Museum National is actively seeking contributions from all over Australia for these four issues, including original research and case studies. Please contact Greg Marginson or Linda Richardson as soon as possible on (03) 694 6204.

CALL FOR PAPERS

CAMA CONFERENCE 1993

1993 should see the many affiliates of CAMA (Council of Australian Museum Associations) amalgamate to form a new and important association.

In bringing together the many very different individuals and professional groups often used to going it alone, CAMA will develop new opportunities for all concerned.

By moving outside the conceptual walls of our institutions, and away from the constraints of our professional specialisations, this conference offers delegates a forum in which to:

- explore common ground;
- reveal and remove old barriers;
- recognise and value diversity; and
- create dynamic new alliances

CONFERENCE FORMAT

The main conference will run for three days, Wednesday to Friday 1-3 December. The daily program is divided into four segments. It will include two plenary sessions in the morning with Keynote and other speakers and in the afternoon, a series of parallel sessions (see Call for Papers) plus a series of Section/Specialist sessions and/or meetings.

Associated activities will include several evening functions and four days on the weekend. Monday and Tuesday prior to the conference will accommodate Council, Board and additional Section Meetings.

A Publications Exhibition and Trade Fair will be held at the Conference Venue.

Contact: Greg Marginson CAMA
Tel: (03) 694 6204

CALL FOR PAPERS

Do you have a position to present on the conference themes listed below?

Speakers are being sought who can offer a variety of perspectives and who reflect the diverse professional activities of the Museum industry.

• INDIGENOUS PEOPLE & MUSEUMS:

Respecting different aspirations.

What are the aspirations of Aboriginal and Torres Strait Islander peoples and how can museums be involved? Has the 1993 International Year of Indigenous People generated significant results for both indigenous peoples and museums?

What achievements can we build on?

• BREAKING DOWN THE BARRIERS:

Opportunities and dilemmas?

How do museums face the challenge of strengthening relationships between their various disciplines and also reflecting the diversity of their communities?

What have we learnt from our experience in addressing the issues of gender, ethnicity and class? Do we have the skills to

capitalise on this potential? Where do we go from here and how do we survive in tough times?

• IMAGES OF MUSEUMS:

In The Age of Redefinition how are museums seen and what is expected?

How do our visitors, our sponsors, and our funding bodies see us? Does this match our perception of ourselves? How does promotion influence public perception and response? How should we use this? What are the problems?

WHAT IS REQUIRED

Typed papers/abstracts of no more than 500 words should be forwarded by 2 July 1993 to:

CAMA 1993

Queen Victoria Museum and Art Gallery
Wellington St, Launceston, Tasmania 7250

FURTHER INFORMATION:

Please contact the Co-ordinator:

Kaye Dimmack

Tel: (003) 31 6777 or Fax: (003) 37 1117

Full conference brochure will be available in the July edition of *Museum National*.

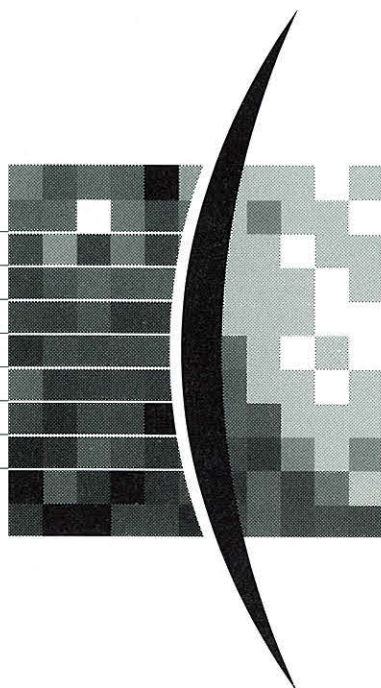
For Budget purposes the Conference fee for delegates will be around \$200 and there will be a limited number of concession places for Museum Studies Students.

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