For the type of museums discussed in this paper, the nonprofit organization type, the board of directors is the governing body. The board approves the policies that guide the staff in administering the museum. The relationship between the board and the staff should be one of respect and cooperation; but often the relationship is fraught with controversy and antagonism. The purpose of this study is to examine the duties and the relationships between the staffs and the boards of small history museums in Oregon. A comparison will be made between the ideal duties and responsibilities of boards of directors of a museum as
set forth in the professional literature and how those duties and responsibilities are perceived and performed in actual practice as revealed by information gathered from a questionnaire distributed to selected small history museums in Oregon with a staff of six or less.

The hypothesis that the board of trustees is a deterrent to the smooth operation of a museum was not entirely borne out by the study. A more democratic view, as discovered in conducting the research for this study, is that boards and staff may be insufficiently trained to understand their respective roles in the organization. To that end, guidelines to sue in development of an orientation meeting and manual are included in Appendix B.
The Roles and Responsibilities of Museum Boards of Directors, and an Investigation of the Perceptions of these Roles in Small History Museums in Oregon

by

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# TABLE OF CONTENTS

INTRODUCTION ...................................................... 1

REVIEW OF LITERATURE ........................................... 6

DEFINITION OF TERMS ............................................. 11

THE DUTIES AND RESPONSIBILITIES OF
A MUSEUM BOARD OF DIRECTORS .............................. 13
   Policy Making ...................................................... 16
   Long-range Planning ............................................. 22
   Fiscal Responsibility .......................................... 23
   Fundraising ........................................................ 26
   Staffing ............................................................. 29
   Community Links .................................................. 33
   Legal Liability .................................................... 35
   Structure of the Board ........................................... 48
   Committees ........................................................ 56
   Orientation of New Members .................................. 59
   Relationships Between Board and Staff ..................... 60
   Summary ............................................................. 63

PERCEPTIONS OF BOARD RESPONSIBILITIES:
QUESTIONNAIRE RESULTS ...................................... 65
   Comparison of Questionnaire Responses
      with Duties and Responsibilities
      as Outlined in Chapter One ................................. 68
      Policy Making ...................................................... 72
      Long-Range Planning .......................................... 75
      Fiscal Planning .................................................... 75
      Fundraising ......................................................... 77
      Hiring the Director .............................................. 79
      Community Links .................................................. 80
      Legal Liability .................................................... 82
      Structure of the Board ........................................... 83
      Orientation of New Board Members ......................... 85
      Board and Staff Relationships ............................... 85
      Summary ............................................................. 90

CONCLUSION .......................................................... 92

BIBLIOGRAPHY ....................................................... 96

APPENDIX A ........................................................... 100

APPENDIX B ........................................................... 117
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Community Board Members</td>
<td>70</td>
</tr>
<tr>
<td>2. Who Monitors the Budget?</td>
<td>76</td>
</tr>
<tr>
<td>3. Teamwork Among Board Members</td>
<td>89</td>
</tr>
</tbody>
</table>
Introduction

The American Association of Museums defines a museum as "an organized and permanent non-profit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule." (Alexander, 1979, 5) However, a museum's role in its community includes much more than this definition. Many museums include educational programs for children and adults, identify and preserve historic and archaeological sites, and occasionally take a political stand such as preserving an historic site or creating an exhibit on a controversial subject.

Unmentioned in the above definition is the museum's governing body. Museums may be public or charitable trust corporations, nonprofit corporations, or government-owned organizations. The manner of organization will determine whether the museum is governed by a board of directors or a board of trustees. Although a professional staff may operate
the museum, the board of directors or trustees sets the policies by which the museum operates and is ultimately responsible for success or failure.

A public or charitable trust is created by complying with state common law and statutes on trusts. (DuBoff, 1984, 269) A trust is a fiduciary relationship where a party (trustee) holds property that must be administered for the benefit of others. (Malaro, 1985, 5) In a museum, the property which is held is the collection of artifacts and the beneficiary is the public. The standard of conduct required of a trustee is quite arduous. The trustee must be aggressive in pursuing the interests of the beneficiaries, must be careful to avoid conflicts of interest, and for the most part must not delegate responsibilities. (Malaro, 1985, 6)

The legal basis for a nonprofit corporation comes from English common law and the entity is formed by filing articles of incorporation according to the laws of the appropriate state. (DuBoff, 1984, 270) As in trusts, the collection of artifacts and the facility
are often the reasons for forming the corporation while the chief beneficiaries are the public. The governing body is the board of directors.

Establishment of a museum operated by a governmental body is usually provided for in state, federal, or local statutes. Museums created in this way are subject to the laws of the specific governmental body regarding both establishment and operation. (Phalen, 1982, 6) The governing body will differ but may be the county commissioners, the board of education, or a state advisory board. Governmental museums may also be incorporated.

A museum that is incorporated is required by law to have a board of directors that is charged with the responsibility of watching over the activities of the organization and ensuring that it operates within both its charter and the letter of the law. (Waldo, 1986, 6)

There are few differences in responsibilities between a board of directors and a board of trustees. One major difference, however, is in legal responsibility. Trustees are generally held to stricter standards than board directors for any breach of
fiduciary duties. Board directors have to be grossly negligent in their duties to the museum in order to be held legally liable, whereas trustees are liable for any mismanagement of the trust property.

The terms board of directors and board of trustees are often used interchangeably in the literature, or "trustee" is used exclusively to mean both trustee and board director. In this paper "board of trustee" will be used only when discussing a trust.

The idea for this paper originated from discussions among museum professionals. Many professionals believe boards of directors often are not fulfilling all their responsibilities. The Commission on Museums for a New Century called for an assessment of the quality of governance of American museums with special notice paid to board-staff relationships and the selection and composition of boards. (Bloom, 1984, 80) The Advisory Council of the Saskatchewan Museum Association agreed that new board members benefited from orientation and board members needed to know their board responsibilities. (History News, 1988, 42) The 1985 meeting of the Western
Museums Conference included a session on board/staff relationships and how they have changed in the 1980s. The 46th Annual Meeting of AASLH included a session on "Legal and Ethical Responsibilities of Trustees."

From these books, articles, and conference sessions came the hypothesis for this paper, that a museum board of directors may be a deterrent to the smooth running of the museum for many reasons, such as lack of knowledge of board responsibilities or encroachment of board members into staff duties. These actions do not foster a good board/staff relationship. To discover the validity of the hypothesis, a questionnaire was sent to members of boards of small history museums in Oregon. The results are discussed in the second chapter.

The paper is organized as follows: a discussion of the duties and responsibilities of the board of trustees as stated in current literature; a discussion of the results of the questionnaire with a comparison to the stated duties and responsibilities; and guidelines for development of an orientation manual.
REVIEW OF LITERATURE

The list of books specifically dealing with a museum's board of directors is very short. Museum Trusteeship by Alan Ullberg is the only book written specifically for museum boards. The author explains the board's responsibilities, liabilities, accountability, and the structure and function of the board. It is an excellent reference and covers many of the concerns of this paper. However, the thrust of the book is largely concerned with large museums; boards of small museums do sometimes operate in a different climate. This paper investigates the boards of small museums. A booklet that covers much the same topics but in a more cursory manner is Helmuth J. Naumer's Of Mutual Respect and Other Things.

Both Ullberg and Naumer use the term "trustee" to mean members of both boards of directors and boards of trustees without defining the legal difference between the two. In fact, most of the references for this paper use the term "trustee" to mean members of any board without acknowledging the difference
between "trustee" and "director." Leonard DuBoff in *Art Law in a Nutshell* does use "trustee" only when discussing the board of a trust.

The standard text in the field is *Introduction to Museum Work* by G. Ellis Burcaw. It is a general text intended for students and for those entering the profession and does not cover topics in great detail. The board of directors is dealt with only in the section on the legal aspects of museum work. Burcaw does not go into detail about the selection of board members and the functioning of the board. In discussions about the board, he does not explain the differences between small and large boards.

Another book considered to be an introductory text to the museum field is *Museums in Motion* by Edward P. Alexander. It is more of a story of the history and development of museums than Burcaw's work. Only a few pages, covering the basics, are devoted to the board of directors. This book and Burcaw's demonstrate a flaw in museum texts. The board of directors, an integral part of a museum, is often dealt with in a few sentences and is not given the
coverage that the group controlling the fate of any museum should be given.

*Museums for a New Century* is a recent report by the Commission on Museums for a New Century, formed in 1982 to study and clarify the role of museums in American society. The commission advocates that boards and staff work together to offer strong cooperative leadership. It states that often the policy development role of the board is not the only role the board plays; sometimes the board does get into the staff's business. The commission advocates a new look at what the board does and what its role should be in the museum.

*The Role of the Trustees*, an American Association for State and Local History Technical Leaflet by Mrs. Lammot duPont Copeland, is a short treatise on the selection and responsibilities of a board. Although it is short and cursory, Mrs. Copeland does discuss the differences size makes in the functioning of the board, something that the more detailed references do not cover. It is interesting that, although this was written in 1974, the author states that "men of
stature in the community and moderate reputation" should be trustees, when in reality, especially in small museums, many women serve on boards.

Both *A Legal Primer on Managing Museums* and *Museums and the Law* by Marilyn Phalen discuss the legal aspects of museum work both for the employee and the board member. Both references go into detail about the legal responsibilities of both board directors and trustees, differentiating between the two. Malaro concentrates on the collection, discussing the board's involvement only with that aspect of the museum. Phalen devotes a chapter to the duties of board directors and trustees in all areas of the museum. Neither author goes into the detail about the duties of the board that Alan Ullberg does.

There are many books that deal more generally with boards of directors. *The Nonprofit Organization* by Thomas Wolf is designed as an operating manual, containing a detailed chapter on the board, its duties and how it is organized. It is a general text and does not cover museums specifically but does have many
applicable points. *Governing Boards* by Cyril O. Houle is much the same in that it deals with nonprofit boards. It is not so concerned with duties and responsibilities of the board as it is with the questions of how to get people to accept responsibility and why people join boards.
DEFINITION OF TERMS

MUSEUM - an organized and permanent non-profit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, exhibits them to the public on some regular schedule.

BOARD OF DIRECTORS - an organized group of people with the authority collectively to control and foster an institution that is usually administered by a qualified executive and staff. (Houle, 1989, 6) The nonprofit organization requires that a board of directors be appointed to govern.

BOARD OF TRUSTEES - the same definition as board of directors except that these boards are established by a trust.

CURATOR - the person in charge of the collection of artifacts, such as the curator of collections or the curator of household objects. May also mean a department head, such as the curator of education or the curator of exhibits.
FIDUCIARY - holding something in trust for another. The museum holds the artifacts in trust for the public; it has a fiduciary responsibility to the public.
G. Ellis Burcaw, in his book *Introduction to Museum Work*, writes that people have two related natural tendencies or "instincts": accumulating objects that please them, and showing them to other people. These desires create museums. (Burcaw, 1983, 15) One only has to read newspaper articles about museums created from someone's cherished collection to confirm this. A museum is not only an institution containing exhibits and artifacts, it is also a reflection of people: patrons who use it; staff who run it; and donors who fund it. (Naumer, 1977, 9) Their input influences how the museum operates, and the public's view of the museum is influenced by the artifacts and exhibits. In *Museums for a New Century*, a study on the role of museums in our society, the authors state that many people visit museums to experience the collections and exhibits which offer encounters with reality, with the past, with the present, and with possibilities of the future. (Bloom, 1984, 17) If this type of experience is to be offered, the museum must appeal to the diversity rather than the homogeneity of the public.
In order for the museum to succeed, it must have a dedicated, enthusiastic board of directors who are able to provide the museum with vision, intelligent direction toward the future, and financial support. Few board members know or understand the full complexity of their role or the relationships among themselves, with the staff, and with the community. (Naumer, 1977, 9) The reason Helmuth Naumer gave for writing his essay Of Mutual Respect and Other Things was that many trustees and museum directors do not understand their areas of responsibility and they tend to do business amid confusion, antagonism and mounting problems. (Naumer, 1977, 10) It is evident from the literature that disputes between boards and staffs of museums are usually caused by a misunderstanding of responsibilities. Resignations usually occur when one group feels the other is overstepping assigned duties. (Bloch, 1984, 8)

Trusteeship is a serious responsibility. Members of a board of directors should not take their duties lightly or consider their appointments to be "in name only." They guard the museum's holdings for the public and should act with it's interest at heart.
They serve for the public good and exercise a legal and fiduciary (trustee) responsibility. (Wolf, 1984, 21) Board membership should be diversified; that is, any suitable person in the community should have the opportunity to serve.

To set the parameters of this paper and to establish the groundwork for analyzing the responses of the board members to the questionnaire sent to them, the following duties and responsibilities of board members will be discussed:

1. Museum's mission and scope; policy making for the daily operation of the museum. (Wolf, 1984, 22)

2. Long-range planning.

3. Fiscal responsibility and financial oversight. (Wolf, 1984, 22)

4. Selection and evaluation of the director or head of the museum. (Wolf, 1984, 22)

5. Links with the community. (Wolf, 1984, 22)

7. Development of board structure.

8. Board and staff relationships.

All of these contribute to the overriding responsibility for the care and preservation of the collection of artifacts which the museum or historical society is keeping for the public. The collection is the most important component of the museum and is often ignored in discussions of the duties of trustees.

Policy Making

The board is ultimately responsible for the success of the museum but it ordinarily does not participate in the day-to-day administration, which is the function of the staff. In museums with few staff members it is often the board members who staff the museum, and it is hard for them not to be involved in the daily administration. They must be careful not to personally make decisions or recommendations that should be made by the entire board.
The board formulates policy to direct the staff in the museum's daily operation. By law, the board of directors is responsible for drafting two documents, the articles of organization or incorporation and the bylaws. Both set parameters for other policies and procedures and should be written first before any other policies.

The articles of organization are usually written with the aid of an attorney as they must conform to state and federal laws governing nonprofit organizations. (Wolf, 1984, 22) They are drafted at the time of organization or incorporation and set the basic framework for the board and the operation of the museum. (Wolf, 1984, 22) The articles also contain the mission statement of the organization, a "why we are in existence" statement, written by the board.

The bylaws, also drafted by the board of directors, are more specific than the articles and discuss more detailed and specific procedures affecting the board. (Wolf, 1984, 23) Bylaws are tailored to the needs of the museum and should be in accordance with state and federal laws. (Ullberg, 1987, 41) Changes in the organization and its operation are
reflected through amendments. The bylaws should not be thought of as rules preventing the board from acting but rather, when adhered to, as safeguards against accusations of wrong-doing. (Ullberg, 1987, 42)

Bylaws may contain any provisions the board feels are needed, but there are basic sections common to all. The rules for scheduling meetings, their frequency, and the form and length of the notice are included. The bylaws should specify that minutes are to be kept of all board meetings and should provide for the recording of dissenting votes. What constitutes a conflict of interest for a board member and the method of disclosure of such a conflict to the board as a whole is defined. Procedures are set for the nominating of officers, the frequency of elections, the form of elections and the form for removal of officers. The term of office is set along with the number of terms one person may serve consecutively. Bylaws specify how the chairman of the board is selected and they delineate his or her authority vis-a-vis the board and the staff. (Ullberg, 1987, 45) All standing committees are listed and their purpose and authority stated. The relationship
between the chair of the board and the chairs of the committees is defined as far as their authority and appointment of committee members goes. (Ullberg, 1987, 45) Rules for amending the bylaws are included. (Conrad and Glenn, 1983, 202; Ullberg, 1987, 41-47)

After the initial documents are created, the policies that will govern the museum are written, usually by the staff, but since the board is legally responsible for any mismanagement, it has final approval of the policies. Once approved, the policies are considered a mandate of the entire board, telling the staff how the museum should be operated. Therefore, it is the board's responsibility to approve policies that contribute to a harmonious and productive work environment. (Wolf, 1984, 65)
Policies cover everything from collections, building use, and education programs, to public access, and they may be changed, updated, or eliminated as the board desires. A discussion of the standard policies follows.

The statement of purpose is an elaboration of the mission statement. For history museums, this document usually states what time period and geographical area
the museum is concerned with, what types or kinds of artifacts the museum will collect, and a statement that the museum will collect, preserve, and interpret those artifacts for the education of the public. (Malaro, 1985, 46) This statement has a dual purpose: it creates the framework upon which the museum policies are formed and it sets parameters within which the staff must work.

The management of the collection is a responsibility of the curator and, to a lesser degree, the director. A collection management policy informs the board, the staff, and the public of the type of care intended for the collection. (Ullberg, 1987, 16) It specifies what the institution will collect; procedures for accepting gifts; policies regarding loans, conservation of objects, and deaccessioning objects; record keeping to be completed and maintained; who may use the collection and how it may be used; and insurance coverage needed for the collection. (Malaro, 1985, 43) Again, staff members write the policy since they are the experts, but since the board approves policy, it is ultimately responsible for the collection. (Ullberg, 1987, 16)
A policy that in recent years has become more important in the administration of museums is the code of ethics. The American Association of Museums has led the way with the publication of *Museum Ethics*. The promulgation of ethical codes for curators, registrars, and conservators has followed. Board members bring their own ethical standards with them which influence their decisions and policies. (Hendrickson, 1987, 44) It is possible that these standards may not agree with the ethical standards demanded in a museum. For this reason, it is vitally important to approve a code of ethics that assists the board in making decisions ethically and legally in accordance with standard museum practice. This issue will be discussed more fully in the section on legal liability.

In addition to these policies, the board should be involved in developing the staff personnel policies. The board and management need to recognize the staff as valuable resources and the policies should reflect that. (Friedman, 1982, 15) A personnel manual should be compiled which contains all the museum's policies, information about hiring and firing, working hours and conditions, performance and
salary review, sick leave, vacation, and other benefits. (Ullberg, 1987, 29) In government-owned museums, the institution must abide by the personnel policies set by the governmental body, and the board of the museum is responsible for knowing them and checking that the staff carries them out. In all museums, not just government-owned, the board should be aware of the personnel policies and how they are implemented. This can be handled through a committee. (Ullberg, 1987, 29-30)

Long-range Planning

Long-range planning for projects and financial expenditures will help museums in projecting needed budget changes and assist in fundraising. (Ullberg, 1987, 13) The following are advantages of a long-range plan: gives the staff the framework to plan exhibits and expansions; builds unanimity of purpose among all the members of the staff, board, and volunteers; helps focus decisions to achieve goals; improves communication within the institution; is useful in the evaluation process; and sharpens the institution's image in the minds of the various constituents. (Jennings and Hood, n/d, 5) The
board's insistence that the staff initiate this planning will demonstrate its commitment to permanence, to systematic growth, and to wise utilization of revenues. (Ullberg, 1987, 13).

Long-range planning may be divided into five- and ten-year, or longer, plans and should cover all areas of the museum operation. The director and staff usually conceive and draft the plan with assistance from individual members or a committee of the board. (Ullberg, 1987, 13) Planning will help guarantee that, although the director and staff may change, the long term goals of the museum will be maintained.

Fiscal Responsibility

Fiscal management of the institution is often delegated entirely to the staff. However, financial matters are a joint responsibility of board and staff, and the board can make a costly error in assuming it need only rubber stamp the staff's actions. (Ullberg, 1987, 21) The board must accept full responsibility for the finances of the museum, and this is accomplished through developing and monitoring the budget, establishing fiscal controls, overseeing the
management of the endowments, fundraising when necessary, and establishing charges, such as realistic entrance fees. (Wolf, 1984, 25) A finance committee, rather than the entire board, can be charged with overseeing the budget and dealing with staff requests for additional money. (Ullberg, 1987, 47) This committee, in turn, reports to the board.

The budget is prepared by the appropriate staff members and the board finance committee, and for this purpose an accountant is often appointed to the board to lend professional expertise.

After the committee approves the budget, it is brought before the entire board for approval. When this is accomplished, the approval is entered into the minutes, becoming an official action and carrying with it the force of an endorsement by the board. The board is in essence saying the expenditures and revenues appear reasonable and the board will help the staff achieve the revenue targets. (Wolf, 1984, 25) Revenue includes money allocated from the government for tax-supported museums and money generated through admission charges, membership fees, and fundraising. (Paul, 1981, 35) The board monitors the budget by
reviewing at every meeting the current financial statements, but it needs to be careful not to infringe on the staff's responsibility for administration on a daily basis. (Wolf 1984, 26) If at the end of the fiscal year the museum is over budget, the trustees must share with the staff the responsibility for the overspending. (Wolf, 1984, 25)

The board should be aware of the organization's tax-exempt status. This not only saves money but is also a criterion for soliciting from some funding sources. Many foundations and governmental entities require tax-exempt status before the institution is eligible for a grant. (DuBoff, 1984, 270) In addition, individuals who give money or property to a tax-exempt institution may be able to take a charitable deduction on their income taxes. (DuBoff, 1984, 270) If the museum is tax-exempt and has a store or gift shop, the board needs to be aware that merchandise sold should be related to the business of the museum, which does not endanger the tax-exempt status, or the store must pay tax on income generated by the unrelated business. (Ullberg, 1987, 15) The museum legally keeps its tax-exempt status so long as any necessary taxes are paid.
Fundraising

When expected revenue is not enough to accomplish all the goals the staff and board have projected, then fundraising is instigated to increase income. The fundraising role of the board is unique to nonprofit organizations and can take several forms: contributions from board members, individuals, and corporations; money from foundations and grants; and money from fundraising events. (Kurtz, 1988, 17)

Board appointees need to be told when asked to serve that one of their duties will be fundraising. This does not mean that everyone on the board will be asking for money. There are other fundraising-related jobs to be done, such as long-range planning for development efforts, researching possible granting agencies, preparing lists, making appointments, writing proposals and letters, and keeping records. (Wolf, 1984, 165)

No group should display a greater commitment to an organization than its board of directors. A show of support with time and money conveys the impression to possible donors that the board supports the
organization and, most important, thinks it is viable. Volunteering has been an accepted part of being on the board but giving money often has not, especially by museum board members. Every member of the board should give money to the organization every year, even if circumstances necessitate only a small donation. (Wolf, 1984, 27) A potential donor may ask what percentage of the board gives money and the degree to which the board participates may convince that donor to give. (Wolf, 1984, 27) If the board does not contribute, the donor may think the board does not really support the museum. An organization cannot expect an outside person or corporation to give money when the people most involved will not.

How much should a board member be expected to give? Some organizations set a specific amount with the stipulation that part of it can be in-kind contributions. Others require only that a donation be given with the amount left up to the individual. Expecting board members to give money as well as their time creates an impression of commitment and longevity that will help the organization raise funds. (Wolf, 1984, 28) This practice is not typical of small history museums but is a standard practice in large
nonprofit organizations. To a certain degree, the fiscal health of the organization depends on the extent to which the board members feel that the income gap (difference between what is earned and what is expended) is their responsibility. (Wolf, 1984, 165)

Members of the museum or historical society also should be encouraged to give money above yearly membership dues. It is a misconception that membership dues pay the support of the organization and members should be encouraged to look beyond mere maintenance to growth that only additional monies can provide.

In addition to giving money, each board member should help raise funds from outside sources, including individuals, foundations, corporations, and government agencies. Often the director of the museum is included in the planning and the activities and can go on solicitation calls, but he or she should not be the one making the actual solicitation. The request will carry more weight coming from a person whose only interest is the museum's continuation and improvement, not personal gain. Small museums should actively
investigate funding from government agencies as large money donors may not give the small entity equal consideration.

Among government-supported museums, board members and the director are generally expected to lobby the appropriate governmental body for continued funding in addition to other fundraising activities.

Staffing

The Board and Director as Partners

The public's impression of a museum is set in large part by the director. He or she speaks publicly for the museum and hires the staff that deals daily with the museum's constituents. (Wolf, 1984, 29) Consequently, the selection of this person is very important and is the responsibility of the board. (Hiring the rest of the staff is primarily the responsibility of the director.)

As the operational head of the museum, the director must be recognized as a peer by board members, but also the director must be responsive to
the board and share his/her expertise when the board is establishing policy. (Naumer, 1977, 22) If the board has hired someone whose expertise they respect, and who, in turn, listens to them, the museum operates more efficiently. The important division between the board establishing policy and the director overseeing its implementation must be kept in mind and should be the basis for communication and progress, not dissent and discord. (Naumer, 1977, 23)

**Hiring the Director**

In selecting the director it is advisable to follow a few basic steps to assist in choosing the best candidate for the museum. Before the search is begun, the board should reiterate what the long-term goals of the museum are and what characteristics the new director should have to fulfill these goals. (Tolles, 1985, 24) This process will assist in clarifying for the board what type of person is needed. (Houle, 1989, 105) If at all possible, the staff should be brought into the process as they may hold different, useful views of current museum problems and may be able to suggest possible candidates. (Houle, 1989, 106) A selection committee
of board and staff members is appointed to orchestrate the selection process.

After the position is advertised and resumes received and evaluated, the committee selects the best candidates for the board to interview. When scheduling interviews, time can be allotted for the staff to have an opportunity to meet the candidates because it is no longer acceptable for the board to choose a director without any discussion with the staff. (Tolles, 1985, 26) The board makes the final selection from the recommended candidates.

After the director is chosen, an agreement is signed detailing salary and benefits, term of service, standards for evaluation, and procedures for termination. (Tolles, 1985, 26) The agreement is important, not only for the employee's benefit but for the board as well. Future evaluations of the director may be perceived as unfair criticism if standards are not previously set, and should termination become necessary, a procedure to follow will alleviate stress on both sides.
Regular performance evaluation of the director is an excellent way to promote good communication concerning successes and failures as the board perceives them. (Wolf, 1984, 30) A method should be chosen that evaluates the director's performance as well as staff morale, training, counseling, work procedures, progress, rewards, goal setting and future expectations. (Naumer, 1987, 61) Evaluations should be yearly, objective and, if possible, avoid issues of personality and hearsay. (Naumer, 1987, 61)

Occasionally a museum must go through the trauma of losing its director. This is a difficult period for board and staff. If the director is leaving because of new opportunities, there usually is not the disruption that a forced termination can cause. The yearly evaluation is a convenient first opportunity to alert the director that the board is dissatisfied. It is important that the board be specific in its criticism, which should be in writing, so the director can develop a procedure to improve his or her performance. (Wolf, 1984, 30) The board and the director must work at keeping communication open and both sides should strive to solve any problems that may exist. The director is given a set period of time
to work out the problems. If the board is still not satisfied and the director will not resign, then formal termination proceedings are instituted as outlined in the employment agreement. (Naumer, 1977, 24-25)

Community Links

The board can connect the museum with the community in ways that the staff cannot. The board is a unique entity in that its members are part of both the organization and the community. Members can be used by the museum as a way to integrate the community into the organization and can also be used as a buffer to absorb demands made on the organization. (Middleton, 1987, 141)

Melissa Middleton in her article, "Nonprofit Boards of Directors: Beyond the Governance Function," labels boards as boundary-spanning units, that is, they are resources for both internal and external use. (Middleton, 1987, 141) Boards keep their organizations connected with yet distinct from the environment outside the museum through memberships in other organizations. (Middleton, 1987, 143) These
interorganizational affiliations assist board members in developing relationships with external parties, processing useful information from these parties, and influencing external conditions to the benefit of the organization. (Middleton, 1987, 143)

A board of directors is both of and outside the organization because it is composed of people other than staff but who control much of what goes on inside the organization. Often board members are valued because of the people they know or the business contacts they have. Approaching a business person may be easier for a board member who is a colleague than for a staff member; it may also be more productive. Board members may be used, especially when the museum staff is small, to make contacts with the media in the community or to represent the museum at meetings, such as with the Chamber of Commerce.

Board members are useful as a communication link between the community and the museum. (History News, 1988, 42) They disseminate information about the museum to the community and receive feedback. (Middleton, 1987, 143) The board members are able to get the word out about the organization and also hear
how the citizens, who should be using the museum, feel about it. (Wolf, 1984, 31) Board members should be advocates for the museum and win new supporters with their enthusiasm. The board should contain a cross section from the community so each outside group sees the museum as its own, increasing support, both tangible and intangible. (Wolf, 1984, 32)

Legal Liability

Board members of a museum are liable for mismanagement of the finances, the physical plant, and the collection. This liability is not universally accepted or even recognized by all board members. Issues of concern are: liability for abuse of fiduciary responsibility, compliance with laws and regulations applicable to museums, writing a code of ethics, and responsibility for labor relations.

In this section, the terms "board of trustees" and "board of directors" are used to denote two different degrees of liability. In most literature on boards, "trustee" and "director" are used interchangeably. However, in this paper the term "trustee" denotes members of a board that manages a
trust and they are held to a higher accountability than a board member of a nonprofit corporation that is not a trust. Nowhere is the difference between trustees and directors as apparent as in the area of legal liability.

The museum board of directors is bound by the same legal standards as a board of any other nonprofit entity. Opinions from several authorities are useful in further understanding this standard. Marie Malaro writes that under prevailing case law, board members of a museum will be held at least to the standard of care imposed on directors of a business corporation. (Malaro, 1985, 17) Malaro does not discuss whether museum trustees are held to an even higher standard. However, in a footnote she seems to imply that trustees are not always held to the strict standard that trust law requires. (Malaro, 1985, 17)

Leonard DuBoff, professor of law at Northwestern School of Law, does not write about museum boards per se but rather talks about the differences between trustees and directors in general. He stresses the degree of liability that may be charged to a trustee as compared to a board director. (DuBoff, 1984, 277)
Trustees are held to a high standard of care because they have one main area of responsibility, that of managing the assets of the trust, and they may be held liable for simple negligence in this management. (DuBoff, 1984, 278) Board directors are held to a lower standard of care because they have many more areas of responsibility and must be grossly negligent or be guilty of more than mere mistakes in judgement before liability will be imposed. (Malaro, 1985, 11)

A case that is considered a landmark decision and is frequently cited on the issue of board member liability is the "Sibley Hospital" case. The court stated, concerning board liability:

The applicable law is unsettled. The charitable corporation is a relatively new legal entity which does not fit neatly into the established common law categories of corporation and trust...The modern trend is to apply corporate rather than trust principles in determining the liability of the directors of charitable corporations, because their functions are virtually indistinguishable from those of their "pure" corporate counterparts. (Malaro, 1985, 11)

The American Association of Museums, in revising the AAM code of ethics, has proposed the following concerning legal liability:
...the code affirms that legal standards are minimum standards and that museums and those responsible for them must do more than avoid legal liability. They must act ethically, and therefore the code presents ethical standards that exceed legal minimums. (AAM, 1990, 1)

The Oregon State Revised Statutes state that a board member shall discharge the duties of a director as follows: in good faith; with the care an ordinarily prudent person in a like position would exercise under similar circumstances; and in a manner the board member reasonably believes to be in the best interests of the organization. (Oregon Revised Statutes, 1989, 7-160)

To summarize, there does not seem to be a rule concerning the standard of liability for museum boards. However, the consensus is that museum boards of directors are held to the same standards as boards of corporations, that is, they must be found to be grossly negligent in exercising individual responsibility before liability is charged. It is clear that museum board membership is not an honorary title. There must be an active awareness of museum operations. America has become a litigious society and board members, for their protection, should be actively involved in the governance of their museum.
Abuse of Fiduciary Responsibilities

Board members face liability when they abuse their fiduciary responsibilities. A fiduciary relationship occurs when one person or group administers property for the benefit of others. (Malaro, 1985, 5) In museums the public is the beneficiary. Board members begin their responsibility when they approve policies and hire staff to carry out those policies. Their responsibility continues with providing protection for the museum's collection and physical plant. (Burcaw, 1983, 193) This fiduciary responsibility overrides what staff members may believe is their professional code of ethics; for instance, the board may feel that a fire suppression system in the collection storage area is the optimum protection for the collection, but the curator may reject the idea because of possible water damage to the artifacts. (Museum News, 1988, 37) The board would probably have a halon system installed over the objections of the staff because the board's fiduciary responsibility demands that the safety of the collection be the primary interest. Any mis- or non-management is the fault, first, of the staff but ultimately of the board.
According to Leonard DuBoff there are three areas where a board member may be accused of a breach of fiduciary responsibilities: mismanagement, nonmanagement, and conflict of interest. (DuBoff, 1984, 276)

Mismanagement occurs when the individual trustee or the entire board does not correctly use the property held in trust for the public. The trustee must exercise loyalty and due care, preserve the trust property, and avoid questionable transactions. (DuBoff, 1984, 276) The California Historical Society board of trustees is currently being charged with mismanagement, among others things, as a result of attempting to sell the society's headquarters (part of the trust property) in order to make up severe budget deficits. (Seymour, 1989, 7) A board director, in contrast to a trustee, must be grossly negligent in exercising responsibility before a charge of mismanagement is brought. (DuBoff, 1984, 278)

Another case where the board was charged with mismanagement was the "Lefkowitz v. The Museum of the American Indian" case. (Malaro, 1985, 14) The
Attorney General of the State of New York charged the board with:

1. Failing to keep complete and contemporaneous records of all collection objects;

2. Permitting questionable accession and deaccession practices;

3. Self-dealing by the trustees and the director of the museum. (Malaro, 1985, 14) (It was alleged that trustees obtained artifacts and other benefits from the museum and that gifts to the museum from trustees were valued at inflated figures for income tax purposes.) (Malaro, 1985, 14)

The Attorney General of the State of New York saw the museum as a charitable corporation with certain obligations to the public as its beneficiaries. These obligations imposed upon the board of directors a standard of conduct which required that the board members themselves establish acceptable policies concerning the acquisition of artifacts, the disposal of such items, and the records to be kept of such
transactions. (Malaro, 1985, 14) The case was settled through an agreement with the museum that an inventory be completed of the entire collection, the director be relieved of all administrative authority, the board of trustees be reconstituted, and a new administrator hired with consent of the Attorney General. (Malaro, 1985, 15)

In "The State of Washington vs. Leppaluoto," the deterioration of some Rodin sculptures and the disappearance of many Native American artifacts from the Maryhill Museum led the state's Attorney General to intervene. (DuBoff, 1984, 275) He charged, among other things: the director, without consent of the board, sold assets of the museum; the director and the trustees failed to maintain the collection in proper condition and the building in proper repair; and the trustees did not have adequate supervision over the director. (Malaro, 1985, 15)

In this case, the trustees were held responsible for the actions of the staff, and the litigation resulted in the reorganization of both the museum and the board of directors. The trustees had "failed to exercise the standard of care of a prudent man" and in
so doing were liable for resulting damages. (Malaro, 1985, 15) The case was dismissed after the museum agreed to pursue its remedies against one individual deemed responsible in large measure for the mismanagement. (Malaro, 1985, 16)

In addition to liability for failing to manage the organization properly, directors and trustees also can be held liable for failing to manage it at all. (DuBoff, 1984, 278) A trustee is charged with affirmative duties to protect, preserve and increase the trust assets. (Malaro, 1985, 5) A nonmanagement charge is brought when trustees have improperly delegated these duties to others. (DuBoff, 1984, 279) On the other hand, a board member may delegate some responsibility, but clearly must maintain some supervisory control. (DuBoff, 1984, 279) In "Washington vs. Leppaluoto," it is clear that part of the problem resulted from the board neglecting its full duty.

The third potential problem, a conflict of interest, occurs when a trustee or director engages in transactions that amount to self-dealing. A trustee or director should never enrich self at the expense of
the museum. (DuBoff, 1984, 280) This occurs most often when a board member uses his or her position in the museum to buy an object. (DuBoff, 1984, 283) Very often board members collect the same type of objects as the museum and this becomes a conflict of interest when collecting continues without formally advising the board. Many museums have written in the bylaws that if a board member, staff member, or volunteer purchases an object that the museum may be interested in, the buyer must give the museum an opportunity to purchase it at the same price the buyer paid for it. (Conrad & Glenn, 1983, 16)

Finally, people who suffer financial or personal injury may, in addition to seeking redress from the organization, seek it also from individual board members. (Kurtz, 1988, 92) In order to protect board members, nonprofit organizations may purchase liability insurance. But, because such insurance is expensive, many states have laws which limit the type of cases that can be brought against a nonprofit board to those of gross negligence. (Kurtz, 1988, 98)
Laws and Regulations

Nonprofit organizations have to follow many rules and regulations set by federal, state, and local governments. Museums have to comply with these as well as with laws and regulations that deal with issues specific to collecting, such as illegally obtained antiquities and the use of endangered species in exhibits or artifacts. Although the museum staff is responsible for compliance with regulatory laws, the board should, first, know that these laws exist and, second, ascertain that the staff is obeying them by checking the policies, especially the collection policy, for mention of these laws and the procedures to enforce them.

Compliance with these laws and regulations apply to many areas of museum operation. An example of such a law is: a museum that applies for government grants must have handicapped access to the facility. Museums that collect cultural property from foreign countries need to know about the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property, and the treaty between Mexico and the United
States that provides for the recovery and return of stolen archaeological, historical, and cultural property. (Malaro, 1985, 72) Museums dealing in wildlife, whether as live or stuffed specimens or as a part of an artifact, need to be aware of the federal laws that protect endangered species, marine mammals, migratory birds, and the bald eagle. (Ullberg, 1987, 16) These laws and regulations that prohibit the collection of certain objects are applicable not only to donated objects but also loaned objects, objects in traveling exhibits, and items sold in the gift shop. (Malaro, 1985, 95)

**Code of Ethics**

Many professions have a code of ethics, a system of principles and rules that is self-enforced and lies somewhere between the dictates of ordinary morality and the actual laws of the land. (Alexander, 1979, 242) Ethical conduct should start at the top, with the director and the board of trustees adopting and following a code.
The American Association of Museums (AAM) has written and published a code of ethics for the museum profession that reflects a consensus in the field. (AAM, 1978, 5) The code is currently being revised and when approved in 1991, all members of AAM will be required to adhere to it as a condition of membership and all member museums will be required to formulate their own code of ethical practices. Every museum should either adopt AAM's code or write its own, which should then be included in the bylaws. Ethical codes include sections on collections, their physical care and conservation, ethical considerations for the staff, museum management policy, and museum governance, including conflict of interest and general responsibility of the trustee. (AAM, 1978, 3)

**Labor Relations**

There is a trend in the museum field toward formation of professional staff unions. Reasons for this trend include: inequities in salary between museum professionals and their counterparts in the business world; perceived or actual board unresponsiveness to employee concerns; and, frequently, lack of formal grievance processes.
Traditionally, management has relied not on competitive salaries to retain employees but upon personal commitment to the profession, the museum, and to the artifacts themselves. (Friedman, 1982, 15) In addition, because of the large pool of waiting applicants, most museums do not value their employees in the same way as they do an artifact. The result may be a lack of concern about personnel policies, grievance procedures, and competitive salaries. In response, many museum employees have begun to organize unions or collective bargaining units. (DuBoff, 1984, 296) Management and trustees should be aware of this trend and establish fair personnel policies before employee grievances become front-page news.

Structure of the Board

The previous discussion of the responsibilities of the board makes it clear that, in order for the board to function well, care should be taken in planning board structure and in choosing board members.

The size of the board is decided when the museum is formed and is written in the bylaws. The optimum
size is one which allows the needed work to be done, all constituencies to be represented, and decision-making to seem easy. (Ullberg, 1987,) The average number seems to be twelve, with some boards having as many as 24, others as few as six.

The bylaws should state the number of board members, the term of office, and the length of consecutive service, generally two or three terms, before the person must retire. A retired member may be eligible again after a stated period, usually one or two years. No matter how careful the nominating process is, there will always be board members who do not pull their weight. Limiting the amount of time a person can serve helps to solve this problem and gives those who are conscientious but burned out an opportunity to leave. (Wolf, 1984, 34) Weak, uninterested people may be replaced with enthusiastic people. When there is not forced retirement, one problem that occurs is that the same people continue to serve and the board becomes entrenched, which can lead to stagnation.

The terms of office should be staggered so all do not expire at the same time; for example, a term could
be for two or more years with 50% or fewer members elected each year. (Ullberg, 1987, 45) This procedure allows for continuity in the board since there are always some experienced members.

Compulsory attendance at board meetings is another solution to the deadwood problem. A specific number of missed board meetings, noted in the bylaws, would force resignation from the board, but there should be a procedure for valid excused absences. (Wolf, 1984, 35) It is unfair to the committed members to have less than a full complement when decisions have to be made. If the problem becomes too severe, the board may be charged with failing to manage the museum at all. This charge of nonmanagement may also be leveled at a board that delegates all of its responsibilities. (DuBoff, 1984, 278) It is conceivable that this may happen in a board with low attendance and no quorum to make decisions.

Choosing board members

There are several models for choosing board members, each with advantages and disadvantages:
1. The membership chooses a nominating committee which recruits the board appointees from the membership. This type of board will always be composed of people who are interested but it may not supply the expertise needed. The base from which to choose is limited and may not contain representatives of all the museum's constituencies.

2. The board agrees on what expertise is needed and what characteristics are wanted on the board. The board or a committee of the board chooses the nominees and the membership of the museum organization votes on the slate. In this model, the slate is not limited to the membership and there is the possibility of voting in the needed mix of people.

3. The board nominating committee chooses nominees from the community, and the board elects new members from that slate. This model does not guarantee that the diversity of the museum's constituencies will be represented or even that the expertise needed will be sought. Board members may have
nominated friends or others like themselves, resulting in a homogenous board in which change is difficult to initiate.

4. In government institutions that have a board of directors as opposed to an advisory board, the president, governor, county commissioner, or mayor appoints new board members. The museum director may have an opportunity to suggest appointees and in that way have some control over nominees.

When it is time to fill board vacancies, there are several things to keep in mind. It is important to know what types of people are needed at that time for the board. (Houle, 1989, 38) For example, if the board needs expertise in fundraising, the nominating committee should look for experienced fundraisers. If the museum is planning to expand the facilities, an architect on the board would be helpful.

This next point may seem obvious but is often overlooked: prospective board members should have an interest in the museum, be committed to its longevity,
and be willing to work. Some people may agree to serve on the board without fully realizing the commitment it requires.

The ideal board should be composed of representatives of the museum's constituency, that is, the people who use the museum and, in the case of public-funded institutions, the tax-payers. The board should include different age groups, economic levels, professions, racial and ethnic backgrounds, and geographic areas of the city, county, or state. Generally boards agree to this in theory but find it difficult to attain in reality. Large nonprofit organizations very often look only for prestigious, wealthy members to appoint to the board for the influence and money they bring. As a result, the board is linked to a relatively narrow range of the community. (Middleton, 1987, 145) Small museums may not be able to attract the influential big-money people and as a result will have more of an opportunity than their big counterparts to seek out a diverse group for the board. (Middleton, 1987, 145)
Seeking members from the whole community creates a board that speaks to the diversity of the community, but too often members are chosen because they are from the same ethnic or socio-economic group as the majority of the board and this eliminates any opportunity for diversity. (Middleton, 1987, 148) By choosing members from different backgrounds and experiences, the museum benefits not only in public relations but from a broader vision and a variety of expertise.

Two books published seven years apart recommend greater representation from the community on museum boards. In Museums for the 1980's, Kenneth Hudson states that museums, especially those who depend on public funding, should make their governing bodies look more like the community. He argues that an important part of museum management is being sensitive to political, social, and economic changes, preferably before they happen. (Hudson, 1987, 175)

Echoing this is Museums for a New Century, which identified seven conditions in museums today that need fresh insight. One of these is the less than full
representation from the society the museums seek to serve. (Bloom, 1984, 29)

Many fundraising books recommend that boards be composed entirely of people who are wealthy or have contacts which will assist in fundraising. (Tenbrunsel, 1985, 28) This may not work for small museums where the boards have many responsibilities and should be composed of people with a variety of skills and expertise. However, there should be several people on the board whose expertise or interest is in fundraising. These people may not want to do direct solicitation but can provide lists of people and opportunities for future fundraising.

When approaching a prospective board member, the nominating committee should tell that person what may be expected as a board member. A job description should be available for the position and include fundraising, committee work, and extra work expected in the museum. Most boards have been in existence long enough to know the time an average board member spends on board business. The prospective member should be clearly told the approximate amount of time needed. (Ullberg, 1987, 40)
Committees

Committees are essential to the conduct of the business of most boards. (Ullberg, 1987, 47) If used correctly, committees take some of the work from the board as a whole and prevent meetings from becoming bogged down in details.

A committee offers several advantages: first, it allows for a division of the work load; second, it promotes a more informal discussion of the pros and cons of various issues before they come to the board for a formal resolution; and third, it allows an institution to bring experts into the deliberating process without putting them on the board. (Wolf, 1984, 37) A committee may have non-board members who want to help on an occasional basis but who do not want to commit the time needed to be a board member.

Both large and small boards use committees, but the size of the institution more than the size of the board seems to control when committees are used. When the museum reaches a size where its operation becomes more complex, then more is demanded of the board in
decision making. The board may find that forming committees relieves it of much of the preliminary work that leads to decisions. (Wolf, 1984, 37)

There are two types of committees, standing and ad hoc. Standing committees conduct the ongoing business of the organization and may be permanent. Committees that are formed to accomplish specific tasks in a specific time frame and are then disbanded are called ad hoc. (Jennings & Hood, n/d, 6) Boards should be aware of the two types of committees and insure that ad hoc committees do not continue beyond their usefulness. A good rule of thumb is never to form a committee unless there is definite work to be done. (Naumer, 1977, 18)

To be successful, the committee must have a clearly defined task or role, an effective chair, solid staff support, and committee members who have been appointed because of their special knowledge or skill. (Jennings & Hood, n/d, 6)

The following committees are commonly used by museum boards: executive, finance, collections management, exhibits, buildings and grounds,
development, program, and nominating. (Ullberg, 1987, 48) Not all of these will be permanent. For example, the nominating committee may be used only when elections are approaching.

A discussion of the work of the finance committee will serve as an example of how committees may best be used. This committee should scrutinize everything related to money: the budget, investments, acquisitions, insurance coverage, fee schedules, contracts, and retirement. (Naumer, 1977, 19) In most small museums, the budget is the major item. The committee meets with the director and appropriate staff to draw up the budget. In this as in so many other areas, the committee should let the staff develop the budget but the committee, on behalf of the board, must ask relevant questions and be prepared to justify the budget to the rest of the board. After the committee approves the budget, it is brought before the entire board for approval. The ground work is all done by the committee.

If committees are used in this way, the board does not need to be concerned about each detail but only with seeing that the committee does its job.
Much of the business may be settled through recommendations from the committees, brought to the board by the committee chair. While this creates an ideally functioning board, the degree to which this works depends on the size of the board, the willingness of the individual members to delegate authority, and the dedication of committee members.

Orientation of New Members

New board members should be instructed in the responsibilities and obligations of their job. A business would not think of allowing someone to begin work without some type of orientation. The same should be true of boards.

Orientation should begin immediately upon appointment to the board. The purpose is to acquaint new board members with the policies and procedures of the organization, board meeting procedures, continuing board members and their positions, committees, and new board members' responsibilities. (Ullberg, 1987, 41) All of this information plus the bylaws, constitution, board minutes, and a roster of board members is included in a manual that is either given to each new
member or kept at the museum for reference. Continuing education of the board is also essential. There should be available for the use of board members a collection of books on boards, museums, and nonprofit organizations. (Ullberg, 1987, 40) Appendix B contains guidelines for an orientation manual for new members of a board.

Relationships Between Board and Staff

One area that in practice may be fraught with uncertainty and conflict is the relationship between the staff and the board. It should be one of mutual respect based upon the staff's regard for the board's experience and dedication and the board's acknowledgement of the staff's technical expertise and commitment to achieving the goals of the museum. (Ullberg, 1987, 61)

Board/Director Relationship

The board should treat the director as a peer, not as a servant. (Burcaw, 1983, 192) The relationship is strengthened when the director attends board meetings, allowing him or her to report on what
the staff is doing and to bring up any concerns. In turn it gives the board an opportunity to voice concerns and have them discussed. To not include the director is to risk a breakdown in communication.

Organizations that are hiring their first director should pay particular attention to the relationship between board and staff. Often, in its infancy, an organization will be run by a member of the board until a financial base is established to pay a director. Reaching this point is a sign of the continuing maturation of the museum, but it may also be a point of contention for the board. Hiring a professional means that the board must distance itself from the daily administration. (Bloch, 1984, 8-14) Some trustees may be reluctant to let go of what they perceive as their museum and to allow the staff to run it.

Board/Staff Relationship

The relationship between board and staff should be one of mutual respect based upon regard for each others experience, dedication, and expertise. The relationship is formal and communication with staff
should be through the director or with his knowledge (Ullberg, 1987, 61) However, there are several instances when the board and staff may meet. The board should establish a procedure for hearing staff grievances without the involvement of the director. (Naumer, 1977, 27) Board and staff should meet together formally to discuss mutual goals and special projects. These meetings will provide the board with pertinent information free of the director's personal interpretation, but these meetings should not be used by board members to circumvent the director's proper authority. (Naumer, 1977, 27)

For many of the museums covered in this paper, the reality is that the board members help run the museum and there is most certainly communication going on. The crucial point here is what that communication is. Often the volunteer is the only person who comes in contact with the public, so what the volunteer hears and observes may be very valuable to the staff in future planning. When talking with staff, however, the board member must exercise discretion and refrain from expressing personal opinion if it is likely to be confused with official policy or appear to be a directive from the entire board. (Ullberg, 1987, 61)
Board members may volunteer to work in the museum, but in doing so they are figuratively changing hats. That is, they wear one hat as a board member and are responsible for certain things which are done collectively as a board. When they change hats to be volunteers, they should give up board identity and act as individuals, answerable to the staff. As volunteers, they must be careful not to make decisions that should be made by staff or the board. (Ullberg, 1987, 9)

Summary

A key ingredient for a successful museum is a dedicated, enthusiastic board of directors whose vision and direction assist the staff in realizing the museum's full potential. In order for the board to properly assist the staff, the board must understand and follow the duties and responsibilities as discussed in this chapter. Board members of small museums may not understand their full legal and financial responsibility when they agree to be on the board.
As important as these responsibilities are it is also important that members realize that the board composition should reflect the museum's community. Discussed in this chapter also were the structure of the board, the use of committees, orientation of new members, and the relationship between board and staff. These are important issues because they affect how the board operates within the museum and the community. Following the duties and responsibilities as outlined here, the next chapter will discuss the results of a board member questionnaire.
PERCEPTIONS OF BOARD RESPONSIBILITIES: QUESTIONNAIRE RESULTS

The individual board member's perception of expected duties and responsibilities is an aspect of the study that will be explored in this section. In order to discover this perception, a questionnaire was sent to members of the boards of small history museums in Oregon. To be a part of the study group the museum had to satisfy several requirements: be a history museum, have a full-time paid staff of six or less, and be governed by a board of directors.

To determine those that fulfill the criteria, an initial questionnaire was sent to 23 museums in Oregon chosen from lists compiled by the Oregon Historical Society and the Oregon Museums Association. Appendix A contains a list of these museums, a copy of the questionnaire, and the letter sent with the questionnaire. Information requested covered: the total number of paid staff, the number of full-time staff, the form of governance (board, commission), and the number of persons on the board. Twenty-one responses were received for a 91% response rate. Of those, the following seven fulfilled the requirements for the study:
Benton County Historical Society
1101 Main St.
Philomath, Oregon 97370
17 on the board of directors
3 staff members

Clatsop County Historical Society
1616 Exchange St.
Astoria, Oregon 97103
12 on the board of directors
4 staff members

Lincoln County Historical Society
545 SW 9th St.
Newport, Oregon 97365
11 on the board of directors
1 staff member

Marion County Museum of History
260 12th St. South
Salem, Oregon 97301
12 on the board of directors
2 staff members

Mission Mill Museum
1313 Mill St. SE
Salem, Oregon 97301
24 on the board of directors
6 staff members

Old Aurora Colony Museum
PO Box 202
Aurora, Oregon, 97002
11 on the board of directors
2 staff members
For the seven museums that were chosen, seven staff questionnaires and 71 board member questionnaires were sent. Sufficient copies of the board form were sent for every board member, but only one staff questionnaire was sent, with the understanding that it could be photocopied if more wanted to participate. Responses from the staff and board of five museums were received, for a 71% response rate. Only one staff member at most of the museums answered the questionnaire, but five staff members at one museum returned the questionnaire. From the 71 board questionnaires sent, 21 were returned for a 30% response. Nine staff questionnaires were returned, five from a single museum.

The questions were formulated from the material discussed in the previous chapter and were used to discover what individual board members thought their duties and responsibilities were. It was hoped that the answers would reveal how the individual members perceived their role in the museum structure. The
staff questions were formulated to determine whether the staff perceived the board's role in the same manner as the board members. Copies of both questionnaires are in Appendix A.

For the purposes of this study, as 21 board questionnaires were returned, 21 is used as 100% in figuring the statistics. In many of the questions the percentages do not add up to 100% for two reasons. One, not all the respondents answered every question and two, some respondents circled more than one answer. For the staff responses, nine is considered 100%. As a result of the small return, neither questionnaire lends itself to statistical analysis.

Comparison of Questionnaire Responses with Duties and Responsibilities as Outlined in Chapter One

What characterizes the typical board member as revealed by the responses to the questionnaire? The respondents were asked background questions such as: the number of years served on the board; service on the boards of other organizations; the number of years
the member has lived in the community; and the member's perception of reasons for being chosen for the board.

The typical board member has served an average of five years, with the longest at 25 years and the shortest at one year. The average shows that board members are not serving for long periods of time; although the one had served 25 years, none of the rest had served over 12 years. It is surprising that the average is so low because the expectation is that board members of small museums are allowed to serve more years than their larger counterparts. Reasons that this expectation is valid are: small museums often have a smaller population base from which to choose board members; small museums have the image of changing more slowly than large museums; and small museums may tend to appoint to the board only those who are interested in history, thus limiting the base to choose from. A later question asks if a limit is put on the number of consecutive terms one person may serve. The majority, 57%, stated that no limit is placed. From this response there does not seem to be
an apparent reason for the short average number of years served. Further attempts at an explanation would only be speculation.

Thirty-six years was the average length of residence in the community, with the longest at 68 years and the shortest at eight years. From this information, one would assume that many of the board members know the history of the area and are aware of the position of the board in the community.

Respondents were asked what other organization's boards they have served on. The responses are listed in Table 1.

Table 1
Community Board Memberships

<table>
<thead>
<tr>
<th>Organization</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Historical Society</td>
<td>42%</td>
</tr>
<tr>
<td>Museum</td>
<td>33%</td>
</tr>
<tr>
<td>Church</td>
<td>33%</td>
</tr>
<tr>
<td>Community organization</td>
<td>71%</td>
</tr>
<tr>
<td>Youth organization</td>
<td>47%</td>
</tr>
<tr>
<td>Business</td>
<td>23%</td>
</tr>
<tr>
<td>Other</td>
<td>14%</td>
</tr>
</tbody>
</table>
The "other" category elicited these responses: labor, fair, library, economic development, local school committee, humane society, electric utility, hospital auxiliary, college, corporation, master gardeners' association, and national nutrition board. All of the respondents checked at least two of the selections, showing that these board members bring with them a variety of experience and knowledge that should serve the museums well and may serve to dismiss the assumption that only history "buffs" are appointed to serve.

When asked if they knew the reason they were chosen for the board, many answered with "an interest in history." The other responses to this question show that people were chosen because of a specific knowledge or skill needed by the board and also because they enjoy volunteering. This last reason should be given some attention. It seems to be true that people who are known to volunteer will be asked to serve by many organizations.

To summarize, the typical board member of the museums surveyed has served on the current board for five years, may be considered a long-time resident of
the community, has experience in serving on boards, and may have been chosen for this board because of a particular interest, knowledge, or skill.

The staff questionnaire asked only one background question, that of what museum experience the respondent had. Only 22% had worked previously in a museum or historical society. For 66% the current position was their first museum job.

Policy Making

Policies are formulated to assist the staff in the day-to-day administration of the museum. In the early stages of the organization, the board usually writes the articles of incorporation and the bylaws. The remaining policies, according to the literature, are usually composed by the staff and approved by the board.

In the board questionnaire, a series of questions were asked concerning museum policies. In answer to who had the responsibility for writing the policies, the majority, 61%, replied that both board and staff were responsible, 23% stated the board alone wrote
policies, and 14% stated it was a staff responsibility. When asked who approved policies, 85% responded that the board approved them. A related question asked if they had influence into the drafting of the bylaws, articles of incorporation, and collection policies. The majority agreed that they did; however, 19% answered that the board has no involvement in policy decisions.

The staff were asked who wrote the policies and 77% answered with both board and staff. However, when asked who approved policies, 44% said the board alone and 33% answered both board and staff. Most board members know their duties regarding policy development and approval, but more than half of the staff members did not understand the role of the board in policy making and approval.

The question was asked whether the board members had read the bylaws and other policies and whether these documents were available to the board. The people who wrote them would be familiar with them, but it is important to know if new board members are given copies to read. Eighty percent stated that they had
read the policies, 14% had not. In response to whether the policies were available, 66% replied that they were.

A related question asked whether the board members knew the mission statement of the organization and 100% answered that they did.

Who makes the day-to-day decisions concerning the museum? Eighty percent of the board members responded that the daily administrative decisions were left to the museum director. This is in close agreement with the staff, where 77% state that the director makes the day-to-day decisions. A combination of director and staff or curator made the decisions in 22% of the staff responses. Only 4% stated that the board should make the decisions and 9% replied that a combination of the director and staff made the decision.

The responses show that the majority of the board members understand their responsibility in policy making and the need to leave day-to-day decisions to the director. However, in several museums these decisions are made by a combination of director and staff.
Long-Range Planning

Responses to two questions concerning the participation of the board in long-range planning revealed that 57% of the board members stated that the board is responsible for planning, while 42% said that both board and staff are responsible. The above 57% may be in museums where the board does all the planning and the staff is not asked to be involved. One hundred percent of the staff responded that both board and staff were responsible for long-range planning. Clearly, the staff realizes the responsibility both bodies have in planning but a majority of the boards do not.

Fiscal Planning

Three questions were asked concerning the budget: who prepares it; who approves it; and who monitors it. These questions are important to show whether the board has knowledge of the finances of the museum. In nearly all cases the board had input into preparing the budget; in 38% of the museums the director prepared it with board and staff input. A budget
committee prepared the budget in 42% of the museums. In 19% the county government either prepared the budget alone or worked with the board and staff in preparing it. In these museums if there is any additional income beyond the county allotment, such as membership, then the board should have control over that portion. The staff was asked who planned the budget and 77% answered that both board and staff do, which is in basic agreement with the board members. Ninety percent of the board members agreed that the board approves the budget. The last part of the question asked who is responsible for monitoring the budget throughout the year. The results are in Table 2.

Table 2
Who Monitors the Budget?

<table>
<thead>
<tr>
<th>Role</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Board</td>
<td>61%</td>
</tr>
<tr>
<td>Board treasurer</td>
<td>33%</td>
</tr>
<tr>
<td>Director</td>
<td>52%</td>
</tr>
<tr>
<td>Other staff member</td>
<td>14%</td>
</tr>
<tr>
<td>Other: board chair, county court, treasurer</td>
<td>23%</td>
</tr>
</tbody>
</table>
It is apparent that while the majority realize the board has the responsibility for overseeing the budget there are a substantial number who do not. The literature states that the board should monitor it on an every-meeting basis, but that there should be someone on staff who oversees the daily collecting and disbursing of funds according to the budgetary plan. Even in government-operated museums the board should have some oversight on the budget. The respondents reported that the boards monitor the budget on a regular basis.

Fundraising

No group should display a greater commitment to the museum than its board of directors. Part of this commitment is shown through the degree of board participation in fundraising. When asked who had the responsibility for fundraising, 66% of the board members and 66% of staff answered that both the board and the staff were responsible for that duty, and 28% of the board members and 11% of the staff said just the board was responsible. The staff also responded with 11% stating that only staff were responsible and
11% stating neither was responsible. A related board question asked whether the board had an active fundraising committee. The majority, or 57%, said they did not have an active committee for fundraising. Forty-two percent answered in the affirmative, with the qualification in two cases that it was formed only for special occasions.

The staff were asked who did the fundraising in their museum; 44% said the director, 22% a board committee, 44% a combination of board members and staff members, and 33% said no one did fundraising.

In a question concerning the volunteer duties of board members, one answered that, in their museum, board members volunteered for fundraising activities.

It is evident from the responses that, although the board and the staff know they both have the responsibility for fundraising, this knowledge is not translated into the reality of who actually does the fundraising.
Hiring the Director

Hiring the director is the duty of the board said 85% of the respondents. In 9% of the museums the director was hired by a government agency. In these cases, the board may not have much influence in choosing the type of director they will need.

Who is empowered to hire the staff is the salient question. The literature states that the director should have sole responsibility for hiring staff but the board may have some input. Two questions on the board questionnaire dealt with staff hiring and firing. One question asked whose responsibility it was to hire staff, and the board member was given an opportunity to check board, staff, both or neither. Thirty-eight percent said board, 19% said staff, and 47% said both. In a related question, 66% said they had involvement in hiring and firing staff. The staff, when asked who had responsibility for hiring staff, replied with 77% stating that staff did and 22% stating both did. This is a touchy area: as stated previously, the director has the final decision pertaining to hiring staff members. The board
responses may show that the board has more influence in small museums when staff is hired because of the director's desire for assistance in making that decision.

Community Links

The board should be considered a tool through which the museum and the community interact. The museum uses the board to disseminate its message and to gather reactions concerning the museum from the community. The board also links with the community through members' activities in other organizations.

The previous discussion of the typical board member in Oregon small museums shows that most of the respondents have experience on other boards and bring with them contacts from those boards. The value of this experience probably cannot be stressed too much. Board members can call upon the contacts made through these other organizations when needed for the museum.

The board members were asked why they thought they were appointed to the board and the majority said because of an interest in history. But other
responses such as "like to volunteer" and "fundraising ability" indicate that the respondents, through volunteer activities, have connections with other groups in the community that may benefit the museum. Several questions were asked about board members volunteering in the museum, especially concerning the jobs they perform. Many are involved directly with the public and act as goodwill ambassadors for the museum, also gathering feedback about the museum from the public. Often a volunteer is the only museum representative the public has contact with so that volunteer plays an important role in presenting the museum to the public.

In some of the museums surveyed, the fundraising committee contains people from the community. These are an important link that creates more opportunities to spread the word about the museum and its programs. It is also an opportunity to increase exposure to new funding sources.
Legal Liability

As has been emphasized in the previous chapter, the board is legally responsible for any mismanagement in the museum. Board members were asked to what extent they are legally responsible for the collections and assets of the museum. Only 38% said the board was liable for any mismanagement, 19% responded that it was the director's responsibility. Worse, 23% did not know the board was liable. Another question asked who was responsible for the legal liability of the collection and assets. Forty-two percent of the board answered that board had responsibility, 38% replied that both did, and 9% replied that the county did. The staff was asked the same question and 55% stated that the board was responsible, 11% said staff, and 33% said both were responsible. The responses to these question show that these board members had little knowledge about liability of boards of directors. While it is true both board and staff have legal responsibility for the collection and assets of the museum, the board has the ultimate legal responsibility. It appears that the majority of board members accept membership without considering the responsibility they are taking on.
Structure of the Board

Questions concerning board structure were asked of the board members to ascertain whether their museum had made decisions about these concerns.

Questions covered the method of election, length of terms, limit of consecutive terms, and the percentage of turnover per year. All of the museums had definite procedures for filling board positions, most often a nominating committee and then an election. Several people responded that the county court appointed the board members.

It is important to have a limit on the length of the term of office, and all responded that their museum had a set length for one term of office. Most terms are either two or three years; however, four respondents were unsure of the length or had terms of varied length.

It is important to limit the number of consecutive terms one person can serve in order to eliminate deadwood and prevent anyone or any faction from gaining too much power and also to bring in fresh
ideas and enthusiasm. To the question is there a limit to the length of service, 42% answered yes, usually a limit of two consecutive terms, but 57% answered that there was no limit to the number of times a person could be re-elected. Earlier it was reported that the average length of time on the board was five years. The percentage of turnover of board members in any one year varied from 10% to 50%. Even though, in most cases, there is no limit on terms, there is enough of a turnover, through means not discovered here, to prevent stagnation.

The board members were asked if they were given an estimate of the number of hours they would be required to spend doing board business. The reason for the question was to ascertain whether prospects were told what kind of a time commitment was expected of them. Twenty-eight percent said they were told, but 71% said they were not told what kind of time commitment they were making. The ones who answered yes were then asked if the estimate was accurate or were they spending more or less time. Of those who responded, 54% said they spent more time doing board business, 36% said about as much as expected, and 4% said less.
Orientation of New Board Members

It has been stressed that new board members, just like new employees, need to receive training or orientation. Board members were asked what type of training they had received upon appointment to the board. Of those who received training, 14% said they took part in a formal training session and 23% received a training manual. However, 42% responded that they received no training of any kind. The same question was asked of the staff and the answers were similar in that 44% said their board received no training and 33% said they went through formal training. There is close agreement between the board and staff on whether the board receives formal training of any kind. The museums that do not have any training should look at instituting an orientation meeting or manual.

Board and Staff Relationships

The relationship between the board and the staff, especially the director, should be one of mutual respect. However, like most human endeavors,
personalities and egos enter in and the result is often detrimental to the organization. The board members were asked if they agreed or disagreed with the statement that the relationships between board members and staff were characterized by openness, trust, and mutual respect. Eighty percent agreed and reasons given were trust and friendship, respect, good chairperson, same goals and compatible personalities, good communication, and staff respected and admired. Those who disagreed, 19%, cited personality problems with director, some board members refusing to pay competitive salaries, and a divided board with some members acting independently. The staff were asked the same question concerning the relationship between board and staff. Sixty-six percent answered in the affirmative that the relationship was characterized by mutual respect, openness, and trust. The staff felt the reasons for this were communication and education, type of people on board and staff, keeping board fully informed about museum operations, and attitude and experience. Eleven percent answered negatively with the reason or cause being little or no exchange of ideas in person. Even though the majority of the board and the staff agreed that the relationship is good it is more important to look at the approximately
20% who do not. The reasons given for their disagreement were specific and may be the fundamental cause of any problems the board has. This is speculation and would need to be studied further.

The next question asked whether the board member thought the board and director have a good working relationship, with each doing what they are supposed to do. This question was an attempt to see if rewording the previous question would solicit the same response. It almost did: 76% answered that board and staff have a good relationship. The question was included to also discover if the board thought they should be doing more of the daily work or if they thought the director took too much responsibility on him/herself. As only 4% checked this response, it may be assumed that the majority of the board members think the director is handling his/her responsibilities properly.

A related question asked who made the day-to-day decisions of running the museum, to discover if board members felt they should be more involved in this aspect of the museum governance. The majority, 80%, answered that the director makes the day-to-day
decisions, which is as it should be according to the literature. Only 4% said the board approved the day-to-day decisions, and 9% said decisions were made by a combination of director and staff.

Both of the last two questions were in the staff questionnaire. To the first question, whether the board and director had a good working relationship, half of the respondents answered that the board should help the director more and half answered that the board and staff have a good working relationship. To the second question, that of who made the day-to-day decisions, 77% said that the director did and 22% said the director and staff made those decisions. The answers to the first question seem to indicate that the staff wants the board more involved in the museum, however, the 77% who say the director makes the day-to-day decisions indicate that the director is still making the decisions he/she should.

Several questions dealt with relationships indirectly. One asked how board had influence in the activities, programs, and exhibits of the museum.
Seventy-one percent said that the board had informal discussions with the staff concerning the activities, programs, and exhibits. Another question asked if board members were under staff supervision when volunteering. Sixty-one percent responded that they were. These answers indirectly show that the relationship between staff and board is amicable in that both are able to talk and that generally both know what their duties are in specific situations.

Another issue of relationships is that among board members themselves. The last question asked how often the board worked together as a team. Board and staff responses are listed in Table 3.

Table 3
Teamwork Among Board Members

<table>
<thead>
<tr>
<th></th>
<th>Board</th>
<th>Staff</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work together all the time</td>
<td>38%</td>
<td>11%</td>
</tr>
<tr>
<td>Almost always work together</td>
<td>14%</td>
<td>33%</td>
</tr>
<tr>
<td>Usually work together</td>
<td>23%</td>
<td>22%</td>
</tr>
<tr>
<td>Sometimes work together</td>
<td>9%</td>
<td>11%</td>
</tr>
<tr>
<td>Never work together</td>
<td>9%</td>
<td>11%</td>
</tr>
</tbody>
</table>
The question asks that the respondents be objective about something that is very subjective and there is no right answer. The only way to discover how the board really work together is to observe them over a period of time.

Summary

The intent of this chapter was to discover through an analysis of the results of the questionnaire what board members thought their duties and responsibilities were and to a lesser degree how the staff viewed the board. The results show that insofar as answers reflect actual practice, the board members know what their position entails. However, there are three areas where they are not fully aware of their duty. Concerning legal liability, many do not know they are legally liable for the condition of the collection and the buildings. Several board members do not completely understand their responsibility toward fundraising. Finally, some of the board members seem to be usurping the director's responsibility to hire and fire staff. One way to better
insure that the board knows what their duties and responsibilities are is to conduct an orientation or training session for new members. A format for orientation follows in Appendix B.
CONCLUSION

Membership on a museum board is not to be considered an honorary position. Board members are appointed or elected because of needed strengths and skills and they should use those abilities to assist in governing the museum.

The original hypothesis that boards of directors of small history museums are a deterrent to the smooth operation of the museum, was developed from complaints from museum staff that boards did not fulfill their responsibilities and were often overstepping their stated duties. The purpose of this paper was to learn whether board members of small history museums knew what were their duties and responsibilities and to compare their views with the observations and perceptions of staff in their museum.

An analysis of the results of the board member questionnaire show that the majority do understand what those duties are, if knowledge equates with behavior, making the hypothesis false. However, it is not known whether this knowledge translates into action. The board members may know what they are to
do, but they may not follow through. If the five museums in this study may be taken as a reflection of the typical museum, why is there negative comment about working with a board? Several reasons suggested by this study may explain this: poor communication between board and director, personality conflicts, or authority conflicts because the board feels it would do a more complete job of operating the museum.

Analyzing the results of the staff questionnaire brings up a point not in the hypothesis: some of the staff members did not know the board's responsibilities. The training and orientation recommended for the board should also be offered to the staff. Some of the problems between the board and staff may not be entirely the board's fault.

The government-operated museum, such as a county or state historical society, was not discussed in great length in this paper or in the literature. However, at least one museum in this study is operated by the county and some mention needs to be made of the limits that places on the board. Among other things, the board may have little involvement in choosing a new director or finalizing the budget.
The majority of books and publications used for this paper are written about and for boards of large organizations. The question arose many times whether the small museum board should be treated differently from the large. In most instances what works for large boards should work for small. However, in the area of relationships between board and staff the board of a small museum may operate in a different manner. For instance, large museums have the luxury of not allowing any board member to volunteer in the museum, whereas in small organizations the board may be indispensable in keeping the museum open. The close relationship in small museums may also mean more direct communication between board members and staff rather than communicating through the director. The board member, in this situation, must be careful not to speak for the entire board.

A recommendation to any board or museum director is to institute an orientation meeting for new members. New board members should not have to find out about their responsibilities on their own. Some type of orientation, whether a meeting or a manual, should be available. An example of an orientation manual follows in Appendix B.
immediately solve all difficulties in a board but new members will have a grasp of what is expected of them, and eventually, with the turnover of old members, the perceived problems may be reduced.

This paper by no means answers all the questions about the functioning of a small museum board. It only raises more questions, which should be explored in another study that includes observation of a board for an extended length of time.
BIBLIOGRAPHY

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Alexander, Edward P., Museums in Motion, American Association for State and Local History, Nashville, 1979.


*Oregon Revised Statutes*, Legislative Counsel Committee of the Legislative Assembly of the State of Oregon, Salem, 1989.


APPENDICES
APPENDIX A

1. List of original museums and letter
2. Board member questionnaire and letter
3. Staff members questionnaire and letter
4. Comments from board member questionnaire
June 9, 1989

Dear Museum Director:

I am a graduate student at Oregon State University, working on my master's degree in Interdisciplinary Studies with an emphasis on Museum Studies. My thesis will focus on Board of Directors and staffs of small history museums. Before I gather my data I need to find the museums in Oregon that satisfy my requirements. Please fill out the following questions and return it to me as soon as possible. I have enclosed a self-addressed envelope for your convenience. Thank you for your help in this.

Sincerely,

Ann L. Brookhyser
4450 NW Apple Tree Pl. #5
Corvallis, Oregon, 97330
754-7187

Name of Museum:
Phone:
Address:

Total number of paid staff:
How many are part-time: full-time:

Are you governed by a Board of Directors?
If yes, how many are on the board?

Name of the director of the museum:

Name of the chairman of the board:

The number of staff members and board members who are museum professionals and have had training or experience in museums.
Staff: Board:
Benton County Museum
PO Box 47
Philomath, OR 97370

AR Bowman Museum
246 N. Main St.
Prineville, OR 97754

Clatsop County Museum
1618 Exchange St.
Astoria, OR 97103

Columbia River Maritime Museum
1742 Marine Drive
Astoria, OR 97103

Coos County Historical Society
Simpson Park
North Bend, OR 97459

Curry County Historical Society
920 S. Ellensbury
Gold Beach, OR 97444

Douglas County Museum
PO Box 1550
Roseburg, OR 97470

Eastern Oregon Museum
Route 1, Box 109
Haines, OR 97833

Harney County Historical Society
PO Box 388
Burns, OR 97220

Hood River County History Museum
Port Marina Park
PO Box 733
Hood River, OR 97031

Kam Wah Chung & Co Museum
John Day City Park
Canton Street
John Day, OR 97845

Lincoln County History Museum
545 SW 9th
Newport, OR 97365
Marion County Historical Society
260 12th St. SE
Salem, OR 97301

McLoughlin House
713 Center St.
Oregon City, OR 97045

Mission Mill Museum
1313 Mill St. SE
Salem, OR 97301

The Old Church
1422 SE 11th Ave.
Portland, Oregon 97201

Ox Barn Museum
PO Box 202
Aurora, OR 97002

Silverton County Museum
428 S. Water St.
Silverton, OR 97381

Siuslaw Pioneer Museum
07959 NE Siuslaw Rd
Florence, OR 97439

Southern Oregon Historical Society
PO Box 480
Jacksonville, OR 97530

Yamhill County Historical Society
PO Box 484
Lafayette, OR 97127

Wallowa County Museum
Corner Main and Second
Joseph, OR 97846

Jefferson County Museum
503 D St. #3
Madras, OR 97741
Board Member Questionnaire

1. How many years have you served on the board of this museum? ________

2. Please indicate whether or not you have served on the board of any of the following.

<table>
<thead>
<tr>
<th>Board Type</th>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>a HISTORICAL SOCIETY</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>b MUSEUM</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>c CHURCH</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>d COMMUNITY ORGANIZATION</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>e YOUTH ORGANIZATION</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>f BUSINESS</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>g OTHER:</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

3. How many years have you lived in this community? ________YEARS

4. Which of the following best represents why you were chosen to be on this museum board? (Circle all that apply)

<table>
<thead>
<tr>
<th>Reason</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 INTEREST IN HISTORY</td>
</tr>
<tr>
<td>2 INTEREST IN ANTIQUES</td>
</tr>
<tr>
<td>3 COLLECTOR OF OBJECTS SIMILAR TO THE MUSEUM'S</td>
</tr>
<tr>
<td>4 FUNDRAISING ABILITY</td>
</tr>
<tr>
<td>5 LIKE TO VOLUNTEER</td>
</tr>
<tr>
<td>6 SPECIFIC KNOWLEDGE OR ABILITY NEEDED BY BOARD</td>
</tr>
<tr>
<td>7 FROM ONE OF TOWN'S LONG-TIME FAMILIES</td>
</tr>
<tr>
<td>8 DON'T KNOW</td>
</tr>
<tr>
<td>9 OTHER:</td>
</tr>
</tbody>
</table>

5a. How are board members chosen? _______________________________

5b. How long are the terms? ________________________________

5c. Is there a limit to the length of service?

<table>
<thead>
<tr>
<th>Option</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 YES</td>
</tr>
<tr>
<td>NUMBER OF YEARS OR TERMS ______</td>
</tr>
<tr>
<td>2 NO</td>
</tr>
</tbody>
</table>

5d. What percentage of the board turns over in any one year?

<table>
<thead>
<tr>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 ALL</td>
</tr>
<tr>
<td>2 75%</td>
</tr>
<tr>
<td>3 50%</td>
</tr>
<tr>
<td>4 25%</td>
</tr>
<tr>
<td>5 OTHER:</td>
</tr>
</tbody>
</table>
6. When you were appointed to the board did you:

<table>
<thead>
<tr>
<th></th>
<th>YES</th>
<th>NO</th>
<th>DON'T KNOW</th>
</tr>
</thead>
<tbody>
<tr>
<td>a TAKE PART IN A FORMAL TRAINING SESSION TO ACQUAINT YOU WITH YOUR RESPONSIBILITIES AND DUTIES AS A BOARD MEMBER?</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>b RECEIVE A TRAINING MANUAL?</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>c TAKE PART IN INFORMAL TRAINING?</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>d RECEIVE NO TRAINING?</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>e OTHER:</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

7. Were you given an estimate of the number of hours per month you would be required to spend as a board member?

1 YES
2 NO

8. If yes, have you spent more or less time than you were told?
(Circle one)

1 MORE
2 LESS
3 ABOUT AS MUCH AS EXPECTED

9. Have you read the by-laws, charter or articles of incorporation, collection policies, and any other policies used by the organization?

1 YES
2 NO

If yes, were they readily available or did you have to search for them? (Circle one)

1 READILY AVAILABLE
2 HAD TO SEARCH

10. Do you know the mission and goals of your organization?

1 YES
2 NO
lla. Who prepares the budget? (Circle one)

1 THE DIRECTOR ALONE
2 THE BOARD ALONE
3 THE DIRECTOR WITH BOARD AND STAFF INPUT
4 THE BUDGET COMMITTEE CONSISTING
   OF______________________________
5 OTHER:________________________

11b. Does the board formally approve the final budget?

1 YES
2 NO

11c. Whose responsibility is it to make sure the budget is followed during the year?

YES NO
a BOARD......................... 1 2
b BOARD TREASURER........... 1 2
c DIRECTOR..................... 1 2
d OTHER STAFF MEMBER.... 1 2
e NO ONE....................... 1 2
f OTHER:_______________________ 1 2

12. From what you know of the operation of your organization, please indicate below which are responsibilities of the board and which are responsibilities of the staff.

<table>
<thead>
<tr>
<th></th>
<th>BOARD</th>
<th>STAFF</th>
<th>BOTH</th>
<th>NEITHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>a FUNDRAISING........</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>b WRITING POLICIES...</td>
<td>1</td>
<td>2</td>
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</tr>
<tr>
<td>c APPROVAL OF POLICIES.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>d DAILY ADMINISTRATION</td>
<td></td>
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</tr>
<tr>
<td>OF MUSEUM.............</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>e LONG-RANGE PLANNING ..</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>f LEGAL LIABILITY FOR THE</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>COLLECTION &amp; ASSETS...</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>g HIRING STAFF OTHER THAN</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIRECTOR...............</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>h HIRING DIRECTOR......</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>i PLANNING EXHIBITS....</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>j BUILDING EXHIBITS....</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
<td>k ACCEPTING DONATIONS</td>
<td></td>
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<tr>
<td>FOR COLLECTION.......</td>
<td>1</td>
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<tr>
<td>l PLANNING AND CARRYING</td>
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</tr>
<tr>
<td>OUT PUBLIC PROGRAMS..</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>m OTHER:_______________________</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>
13. Which one of the following statements best describes your museum? (Circle one)

1 MOST BOARD MEMBERS VOLUNTEER IN THE MUSEUM.
2 MOST BOARD MEMBERS NEVER VOLUNTEER IN THE MUSEUM.
3 IT IS POLICY THAT BOARD MEMBERS DO NOT WORK IN THE MUSEUM.
4 OTHER: ________________________________

14. If board members do volunteer in the museum, which of the following is/are true?

<table>
<thead>
<tr>
<th></th>
<th>TRUE</th>
<th>NOT TRUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>a THE JOBS THEY ARE DOING ARE UNDER BOARD SUPERVISION AND CONTROL.</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>b THE JOBS THEY ARE DOING ARE UNDER THE SUPERVISION OF A STAFF PERSON.</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>c THE JOBS THEY ARE DOING ARE OF THEIR OWN MAKING AND NOT SUPERVISED OR AUTHORIZED BY ANYONE.</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>d INDIVIDUAL BOARD MEMBERS MAKE DECISIONS FOR THE ENTIRE BOARD.</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>e OTHER: ________________________________</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

15. How are board members used as volunteers?

<table>
<thead>
<tr>
<th></th>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>a GREETING THE PUBLIC.</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>b CONDUCTING TOURS.</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>c MAINTENANCE.</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>d SECRETARIAL DUTIES.</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>e EXHIBIT WORK.</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>f CATALOGING COLLECTIONS.</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>g RESEARCH.</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>h ADMINISTRATION.</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>i EDUCATIONAL PROGRAMS.</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>j OTHER:</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

16. Which of the following is true for your museum? (Circle one)

1 THE DAY-TO-DAY DECISIONS OF RUNNING THE MUSEUM ARE LEFT UP TO THE DIRECTOR.
2 THE DAY-TO-DAY DECISIONS OF RUNNING THE MUSEUM HAVE TO BE APPROVED BY THE BOARD.
3 OTHER: ________________________________
17a. Would you say that the relationships between board members and staff are characterized by openness, trust and mutual respect?

1 YES (PLEASE ANSWER 17b)
2 NO (PLEASE ANSWER 17c)

17b. If yes, what do you think is the key?

17c. If no, what do you think is the cause?

18. Which of the following statements do you feel is true concerning the relationship between the board and the director? (Circle one)

1 THE BOARD SHOULD HELP THE DIRECTOR MORE.
2 THE BOARD SHOULD LEAVE THE DIRECTOR ALONE TO DO MORE OF THE DAILY ADMINISTRATIVE WORK.
3 THE BOARD AND THE DIRECTOR HAVE A GOOD WORKING RELATIONSHIP WITH EACH DOING WHAT HE/SHE IS SUPPOSED TO DO.
4 OTHER: ____________________________

19. To what extent are you legally responsible for the collections and assets of the museum? (Circle one)

1 NOT RESPONSIBLE AT ALL. ITS THE DIRECTOR'S RESPONSIBILITY.
2 THE BOARD IS RESPONSIBLE FOR THE COLLECTIONS ONLY.
3 THE BOARD IS RESPONSIBLE FOR ONLY THE ASSETS, SUCH AS THE BUILDING.
4 THE BOARD IS LIABLE FOR ANY MISMANAGEMENT OF THE COLLECTIONS AND ASSETS.
5 DON'T KNOW
6 OTHER: ____________________________

20a. Does the board have an active fundraising committee?

1 YES
2 NO

20b. Does the museum have an active fundraising committee that includes non-board people?

1 YES
2 NO
21. How does the board have input into the activities, programs, and exhibits of the museum?

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td></td>
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<tr>
<td>c</td>
<td></td>
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<tr>
<td>d</td>
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<tr>
<td>e</td>
<td></td>
</tr>
<tr>
<td>f</td>
<td></td>
</tr>
</tbody>
</table>

22. In which of the following does the board have involvement, whether through writing, verbal input, advising, or direct involvement.

<table>
<thead>
<tr>
<th>HAS INVOLVEMENT</th>
<th>NO INVOLVEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td></td>
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<tr>
<td>d</td>
<td></td>
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<td>e</td>
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<td>f</td>
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<tr>
<td>g</td>
<td></td>
</tr>
<tr>
<td>h</td>
<td></td>
</tr>
<tr>
<td>i</td>
<td></td>
</tr>
</tbody>
</table>

23. How often does your board work together as a team? (Circle one)

1 A COHESIVE GROUP, WORKS TOGETHER ALL THE TIME.
2 ALMOST ALWAYS WORKS TOGETHER.
3 USUALLY WORKS TOGETHER.
4 SOMETIMES WORKS TOGETHER.
5 IS FRAGMENTED WITH TOO MANY Factions, NEVER WORKS TOGETHER.

24. Name of museum:

25. Name of board member (optional):

26. Comments:
August 25, 1989

Dear Board member:

I am a graduate student at Oregon State University working on my master's degree in Interdisciplinary Studies with an emphasis on Museum Studies. I am at the point of gathering data for my thesis concerning the functioning of board of directors of history museums. An important part of the paper is how individual board members view their role. In order to gather this information I have written the attached questionnaire which I hope you will take the time to fill out and return to me. I would like the questionnaires back by October 1, 1989 or as soon as possible after that date.

Please send completed questionnaires to:

Ann Brookhyser
916 SE 187th Avenue
Portland, Oregon 97233

On the last page of the questionnaire I have spaces for the name of the museum and your name. I would like the name of the museum so I know which ones have responded but your name is optional.

Thank you for your cooperation. I appreciate your help with this important part of my thesis.

Sincerely,

Ann L. Brookhyser
Staff Questionnaire

1. Which of the following best describe you?

<table>
<thead>
<tr>
<th>Option</th>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>a WORKED PREVIOUSLY IN A MUSEUM/HISTORICAL SOCIETY</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>b FIRST MUSEUM JOB</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>c HAVE A MUSEUM STUDIES/MUSEOLOGY DEGREE</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>d HAVE NO PREVIOUS MUSEUM EXPERIENCE</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>e HAVE A MASTERS DEGREE IN MUSEOLOGY</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>f HAVE A MASTERS DEGREE IN LIBERAL ARTS</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>g HAVE A PHD IN LIBERAL ARTS</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

2. When a board member is appointed or elected do they:

<table>
<thead>
<tr>
<th>Option</th>
<th>YES</th>
<th>NO</th>
<th>DON'T KNOW</th>
</tr>
</thead>
<tbody>
<tr>
<td>a TAKE PART IN A FORMAL TRAINING SESSION TO ACQUAINT THEM WITH THEIR RESPONSIBILITIES AND DUTIES?</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>b RECEIVE A TRAINING MANUAL?</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>c TAKE PART IN INFORMAL TRAINING?</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>d RECEIVE NO TRAINING?</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>e OTHER:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3. Who does the fundraising in your organization?

<table>
<thead>
<tr>
<th>Option</th>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>a DIRECTOR</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>b BOARD COMMITTEE</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>c COMBINATION OF BOARD MEMBERS AND STAFF MEMBERS</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>d COMMITTEE COMPOSED OF BOARD MEMBERS, STAFF, AND OTHERS</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>e DEVELOPMENT DIRECTOR</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>f OTHER STAFF MEMBER</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>g NO ONE DOES FUNDRAISING</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>h OTHER:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. Which one of the following apply to your museum? (Circle one)

1 MOST BOARD MEMBERS VOLUNTEER IN THE MUSEUM.
2 MOST BOARD MEMBERS NEVER VOLUNTEER IN THE MUSEUM.
3 IT IS POLICY THAT BOARD MEMBERS DO NOT WORK IN THE MUSEUM.
4 OTHER:________________________________________________________________
5. If board members do volunteer, which of the following is/are true?

<table>
<thead>
<tr>
<th>TRUE</th>
<th>NOT TRUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>a THE JOBS THEY DO ARE UNDER BOARD SUPERVISION AND CONTROL</td>
<td>1 2</td>
</tr>
<tr>
<td>b THE JOBS THEY DO ARE UNDER THE SUPERVISION OF A STAFF PERSON</td>
<td>1 2</td>
</tr>
<tr>
<td>c THE JOBS THEY DO ARE OF THEIR OWN MAKING AND NOT SUPERVISED OR AUTHORIZED BY ANYONE</td>
<td>1 2</td>
</tr>
<tr>
<td>d INDIVIDUAL BOARD MEMBERS MAKE DECISION FOR THE ENTIRE BOARD</td>
<td>1 2</td>
</tr>
<tr>
<td>e OTHER:</td>
<td>1 2</td>
</tr>
</tbody>
</table>

6. How are board members used as volunteers?

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>a GREETING THE PUBLIC</td>
<td>1 2</td>
</tr>
<tr>
<td>b CONDUCTING TOURS</td>
<td>1 2</td>
</tr>
<tr>
<td>c MAINTENANCE</td>
<td>1 2</td>
</tr>
<tr>
<td>d SECRETARIAL DUTIES</td>
<td>1 2</td>
</tr>
<tr>
<td>e EXHIBIT WORK</td>
<td>1 2</td>
</tr>
<tr>
<td>f CATALOGING COLLECTIONS</td>
<td>1 2</td>
</tr>
<tr>
<td>g RESEARCH</td>
<td>1 2</td>
</tr>
<tr>
<td>h ADMINISTRATION</td>
<td>1 2</td>
</tr>
<tr>
<td>i EDUCATIONAL PROGRAMS</td>
<td>1 2</td>
</tr>
<tr>
<td>j OTHER:</td>
<td>1 2</td>
</tr>
</tbody>
</table>

7. From the list below please indicated which responsibilities are the duty of the staff and which are the duty of the board?

<table>
<thead>
<tr>
<th>BOARD</th>
<th>STAFF</th>
<th>BOTH</th>
<th>NEITHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>a FUNDRAISING</td>
<td>1 2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>b WRITING OF POLICIES</td>
<td>1 2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>c APPROVAL OF POLICIES</td>
<td>1 2</td>
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<td>4</td>
</tr>
<tr>
<td>d DAILY ADMINISTRATION OF MUSEUM</td>
<td>1 2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>e LONG-RANGE PLANNING</td>
<td>1 2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>f LEGAL LIABILITY FOR THE COLLECTION AND ASSETS</td>
<td>1 2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>g HIRING STAFF OTHER THAN DIRECTOR</td>
<td>1 2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>h PLANNING BUDGET</td>
<td>1 2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>i PLANNING EXHIBITS</td>
<td>1 2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>j BUILDING EXHIBITS</td>
<td>1 2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>
8. Which of the following is true for your museum? (Circle one)

1 THE DAY-TO-DAY DECISIONS OF RUNNING THE MUSEUM ARE LEFT UP TO THE DIRECTOR.
2 THE DAY-TO-DAY DECISIONS OF RUNNING THE MUSEUM HAVE TO BE APPROVED BY THE BOARD.
3 OTHER: ________________________________

9a. Would you say that the relationships between the staff and the board are characterized by openness, trust, and mutual respect?

1 YES (PLEASE ANSWER 9b)
2 NO (PLEASE ANSWER 9c)

9b. If yes, what do you think is the key?

9c. If no, what do you think is the cause?

10. Which of the following statements do you feel is true concerning the relationship between the director and the board? (Circle one)

1 THE BOARD SHOULD HELP THE DIRECTOR MORE.
2 THE BOARD SHOULD LEAVE THE DIRECTOR ALONE TO DO MORE OF THE DAILY ADMINISTRATIVE WORK.
3 THE BOARD AND THE DIRECTOR HAVE A GOOD WORKING RELATIONSHIP WITH EACH DOING WHAT HE/SHE IS SUPPOSED TO DO.
11. How does the board have input into the activities, programs, and exhibits of the museum?

YES  NO

a BOARD COMMITTEES WORK WITH THE DIRECTOR OR STAFF IN THESE AREAS...... 1 2
b INFORMAL DISCUSSIONS WITH THE DIRECTOR AT BOARD MEETINGS............. 1 2
c INFORMAL DISCUSSIONS WITH THE DIRECTOR OR STAFF AT MUSEUM........... 1 2
d BOARD HAS NO INPUT................... 1 2
e BOARD PLANS ALL AND TELLS STAFF HOW TO IMPLEMENT................... 1 2
f OTHER:_____________________________ 1 2

12. In which of the following does the board have involvement, whether through writing, verbal input, advising, or direct involvement.

YES  NO

a BY-LAWS............................. 1 2
b ARTICLES OF INCORPORATION... 1 2
c COLLECTION POLICIES.......... 1 2
d EXHIBIT PLANNING.............. 1 2
e LONG-RANGE PLANNING........... 1 2
f PUBLICITY......................... 1 2
g HIRING AND FIRING STAFF OTHER THAN DIRECTOR........... 1 2
h BOARD HAS NO INVOLVEMENT IN ANY POLICY DECISIONS..... 1 2
i OTHER:___________________________ 1 2

13. How often does your board work together as a team? (Circle one)

1 A COHESIVE GROUP, WORKS TOGETHER ALL THE TIME.
2 ALMOST ALWAYS WORKS TOGETHER.
3 USUALLY WORKS TOGETHER.
4 SOMETIMES WORKS TOGETHER.
5 FRAGMENTED WITH TOO MANY FACTIONS, NEVER WORKS TOGETHER.

14. Name of museum:

15. Name of staff person (optional):
August 25, 1989

Dear Museum Director/Curator:

I am a graduate student at Oregon State University and you may remember that I sent a questionnaire out at the beginning of the summer. I am working toward a master's degree in Interdisciplinary Studies with an emphasis in Museum Studies. I am now at the point of gathering data for my thesis on museum boards of directors. I have enclosed two sets of questionnaires with which to gather the data.

The staff questionnaire should be filled out by you or another staff member. You may copy this and have more than one person fill it out. The second questionnaire is for your board members to fill out. I have sent enough for each member to have one. I appreciate your help in getting these to the board. Please return both questionnaires by October 1, 1989. But, if that is not feasible, please return them as soon as possible. (I neglected to find out on my last questionnaire when board meetings were scheduled.) I have included a postcard if there are any questions or problems. I would appreciate hearing from you if you won't be able to get the questionnaires to the board before October 1st.

Send completed questionnaires to:

Ann Brookhyser
916 SE 187th Avenue
Portland, Oregon 97233

Thank you for your cooperation.

Sincerely,

Ann L. Brookhyser
Comments from board member questionnaire

We have a small museum. We are all interested in serving to the best of our abilities considering the available time each of us can donate to the cause.

Lots of improvements can be made once our problem director is not here.

Our board has changed in knowledge and experience and is becoming more supportive and effective in reaching the goals set.

Comments above detract from reputation of a museum that is functioning well and has an excellent director and two excellent staff members. It has been difficult for me to answer questions with one answer as I am one of the two board members who is very involved in the conduct and daily routine operation of the museum. There has been a great deal of progress made and new and renewed interest of the public in the museum itself. My volunteer activities keep me constantly involved in the organization, operation, and goals of the museum and its staff. Several meetings to involve the board members in goals and operation of historical museums have not received the interest, attendance, or progress the director and several of the board members had anticipated.

I have found my time spent on this board a valuable learning experience. Working with people equally interested in supporting our projects is uplifting and certainly an asset to Salem and to Oregon as well as to our out-of-state visitors, of which there are many. We struggle financially, as many such institutions do. However, we have a great deal to offer, to the school children who come in bus loads, to our seniors, and to the rest of us. (which category I consider myself to be in!)

It would be nice if you would provide a copy of your thesis to the museum association for the purpose of the betterment of the board members. Good luck!
APPENDIX B

GUIDELINES FOR
ORIENTATION OF NEW
BOARD MEMBERS
AND
THE DEVELOPMENT OF
A BOARD MANUAL
PREFACE

The following booklet is designed to be used by the board of directors of a museum or the museum director to orient new board members. It is designed to be flexible, allowing for adaptation to each museum's situation. The booklet's aim is to present, in a simple fashion, the information needed by new board members.

The format of the booklet consists of statements concerning museum boards and questions about the situation at each particular museum. The leader should utilize the questions and statements to develop an informative orientation manual and educational meeting geared to the needs of that specific board to equip its new members to carry on their duties. Each board member should be given a copy of the orientation manual at the time of orientation. It is a tool to be used then and as a reference throughout their term.

Those attending the meeting may include the presenters, new board members, continuing board members, and staff members. These last two groups need not attend unless they take part in the
orientation. However, continuing board members may find the review helpful and the staff may use this opportunity to meet the new board members in an informal setting. Note: the guidelines are written to the leader of the orientation so "you" and "your" means the leader. It is suggested in several places in the booklet that documents, lists, or charts be included either at that point or in the appendix.
TABLE OF CONTENTS

I. INTRODUCTIONS...........................................121
II. THE MUSEUM'S BACKGROUND............................122
    A. History
    B. Mission
    C. Constituencies
III. BOARD ORGANIZATION.................................123
IV. BOARD COMMITTEES....................................124
V. TOUR OF FACILITY.....................................124
VI. DUTIES AND RESPONSIBILITIES.......................125
    A. LEGAL LIABILITY..................................126
    B. FINANCIAL RESPONSIBILITY.......................133
    C. FUNDRAISING......................................135
    D. LONG-RANGE PLANNING..............................136
    E. POLICY MAKING...................................137
    F. PERSONNEL.......................................138
    G. COMMUNITY CONTACTS...............................140
VII. BOARD CULTURE.......................................141
VIII. MEETING DYNAMICS..................................141

APPENDIX.................................................143
I. INTRODUCTIONS

The orientation meeting begins with introductions.

A. Introduce yourself and other presenters. Include name, position on the board or staff, and any other useful background information, such as other board or museum experience.

B. Introduce board members who are continuing from the previous year, giving their board and committee assignments.

C. Introduce any staff members in attendance and their positions.

D. Finally, introduce new board members. This may be as casual or as formal as you want it to be, depending on the tradition of your organization. What is most useful to those attending is to be given a short biography of each new member.
II. THE MUSEUM'S BACKGROUND

Acquaint the new members with the museum, its history, goals, purpose, and constituencies.

A. History: Give a brief history of the museum, including the date and circumstances of founding, significant events and people, evolution of the museum and the board. Give them a sense of the history and the longevity of the museum.

B. Mission: Do the new members know the mission and purpose of the museum? Discuss these as well as programs and exhibits that are planned. This is important if the board is involved in planning or executing either of these. Included in the manual should be a copy of the mission and purpose of the museum and a list of exhibits and programs planned for the coming year.

C. Constituencies: Discuss who is your constituency, those who visit the museum, attend programs, or are members of the museum. Consider school children, senior citizens, neighbors, people who do business with the museum, and out-of-town
visitors. Bring in demographics if available. This will assist you in discussing the museum's impact on the community. Does the museum belong to any professional organizations within the state, region, or nation? Such groups often have meetings or publications specifically for board members. A bibliography of books on board topics should be included in the manual with a note as to which ones are available in the museum library.

III. BOARD ORGANIZATION

A. Present an organizational chart of the board, showing each board position, who is filling it, and the line of command from the board chair to the different committees. Each board member should have an address and telephone number list of the board.

B. Next, review the staff organizational chart. It is important to acquaint the board with staff members, their positions, and the departments in the museum. If possible, include copies of both charts in the manual.
IV. BOARD COMMITTEES

Introduce each board committee and its chair, discussing what duties and responsibilities each has, how they interact with the staff, and how one is appointed. This should be an opportunity for new members to become acquainted with opportunities for further service.

V. TOUR OF FACILITY

Either at this meeting or at another time, new board members should have a complete tour of the facility. This gives them a basis from which to discuss any future changes to the programs. If done during business hours, staff may be included and the tour becomes an educational tool allowing the board to view the daily operation of the museum and furthering the understanding of the museum's function.
VI. DUTIES AND RESPONSIBILITIES

The main emphasis in orientation should be on the duties and responsibilities of the board and the individual board member. The purpose of this discussion is to clear up any ambiguities concerning the board's role.

The responsibilities listed below are not exclusive but are those most commonly mentioned by experts in the field. You may add any that are unique to your facility.

The duties and responsibilities to be discussed are:

A. Legal liability
B. Financial responsibility
C. Fundraising
D. Long-range planning
E. Policy making
F. Personnel
G. Community contacts
A. LEGAL LIABILITY

Of all responsibilities, this may be the most important and the most overlooked by boards. Each member and the board as a whole is legally liable for any mismanagement of the facility, collections, or financial resources. This last statement should be strongly emphasized. The discussion on liability will center upon three areas, basic liability issues, laws and regulations, and a code of ethics.

1. Basic Liability Issues

The following legal issues are important for museums and should be discussed with the new board members. Personalize these issues with examples from your museum.

a. Fiduciary responsibility. The museum board is composed of individuals who, as a body, hold the museum's assets in trust as fiduciaries for the public. Under the law, the board, as the public's fiduciary, is entrusted to carry out certain duties that the public cannot. The board member's ultimate responsibility is to ensure through active and
affirmative guidance that the museum's resources are prudently and efficiently managed. In all matters concerning the trust, the board must put individual interests aside and act with absolute loyalty to the beneficiary, that is, the public.

The board first exercises its fiduciary responsibility by hiring the director and approving policies that guide the director in how the museum is to be operated. Its responsibility continues with regular monitoring of the performance of the staff and the operation of the museum. The board should be assured that staff is performing to professional standards, and managing the museum and the collection according to the policies set by the board.

The board's fiduciary responsibility overrides what staff members may feel is their professional code. Any mis- or nonmanagement is the fault, first, of the staff but ultimately of the board, although, in most cases, a board member must be found to be grossly negligent in exercising his/her responsibility before a charge of mismanagement may be brought. If a board member disagrees with a majority decision, a "no" vote on record is a protection from liability.
b. Delegation. Board members cannot completely delegate all responsibilities to others. There must be some supervisory control maintained, usually through a committee.

c. Monetary benefit. Board members should not benefit monetarily from their association with the museum. For instance, do you have rules that prohibit board members from contracting with the museum to perform a service for profit or purchasing a work of art or an artifact because of their connection with the museum and without public knowledge?

d. Financial liability. If the museum is sued for personal or financial injury to an individual the board members may also be sued. Does your museum have liability insurance for the board members? This is one way of protecting board members from personal loss of money and property. If the museum does not, do members know they can purchase it on their own?

e. Conflict of interest. This applies when an individual is a member of the museum board and another board. A conflict might occur if the two institutions compete for funding, or if membership on the other
board gives the board member insider knowledge that may affect the museum. Board members need to be aware of the potential for conflicts of interest and let the board know if any conflicts exist and absent themselves from any situation in which their conflict of interest could influence board decisions.

2. Laws and Regulations

This section covers national and international laws that affect all museums but, there may also be local and state laws that affect your museum, such as zoning laws and sign regulations.

The following laws, treaties, and conventions may apply to your museum and its collections now or sometime in the future. It is not necessary to go over each one in this meeting but do include the laws in the manual so the board members are aware of each one.

a. Federal laws and regulations affect personnel issues, access to the facility, and objects in the collection. Those concerning equal employment
opportunity affect how hiring, promotions, and firing practices are handled.

Federal law now requires that all public areas of your facility and its programs be accessible to all visitors including handicapped. Complete access should be a consideration whenever an exhibit, public program, or building expansion is planned, especially for those museums receiving federal funds.

Federal statutes that protect marine mammals, migratory birds, bald eagles, endangered species, and all mammals, birds, and plants of the Antarctic affect all museums. These statutes may restrict the acquisition, loan, and disposal of collection items, and may limit the type of merchandise sold in the museum shop. These statutes cover not only live and stuffed specimens but also parts of specimens that may be included in another artifact.

b. The UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Cultural Property was intended to prohibit abuses in the international trade of cultural property. The object of the convention is to give
member nations a process by which they can recover artifacts that are important to their country's cultural heritage.

c. The Treaty of Cooperation Between the United States and Mexico for the Recovery and Return of Stolen Cultural Properties. This treaty is primarily concerned with the illegal excavation and exportation of pre-Columbian artifacts from Mexico; but it also covers the recovery and return of archaeological, historical, and cultural properties belonging to either country.

d. The American Indian Religious Freedom Act passed in 1978 and the 1990 Repatriation Act acknowledge the rights of Native Americans to exercise their religious freedom, including the right to use, possess, and request for the return of sacred objects and human remains for use in religious ceremonies. Every museum that holds objects of Native American origin should be aware that many native groups are requesting the return of artifacts they consider sacred. Does your collection include any Native American artifacts and have you been asked to return any? How is your museum dealing with such requests?
3. Code of Ethics

Does your board have a code of ethics? If yes, a copy should be made available to board members, preferably in the orientation manual. Give a brief review of ethical conduct expected of board members. If you do not have a code, are there unwritten rules of conduct expected of the board? Example:

a. Is it permissible for board members to collect the same type or category of artifacts as the museum?

b. Is it permissible for board members to be involved in buying and selling artifacts for the museum?

c. Can board members contract with the museum to provide services?

d. Are board members paid or reimbursed for their expenses to attend meetings or for other expenses incurred?

e. How are conflicts of interest handled?

Ethical conduct starts with the leadership. If the board desires the staff to behave ethically, then it must also.
B. FINANCIAL RESPONSIBILITY

Copies of the current and previous year's budgets and the next year budget, if available, should be included in the manual.

The financial well-being of your museum is a joint responsibility of the board and the staff. In most museums, the board's responsibility lies with approving and monitoring the budget, but also may lie with managing endowments and grants. The degree of involvement varies with each museum. It should be emphasized that the board, as governing body, needs to be kept apprised of the museum's financial condition. Museums that receive their funds through city, county, or state government need someone to lobby for them to insure funding. Board members are ideal for this as they are primarily interested in the continued existence of the museum, rather than their own salaries or programs.

Discuss museum's budgetary process, including:

1. How the yearly budget is developed.
2. The board finance committee, if there is one, and how it works with staff to budget and oversee the museum finances.

3. Approval procedures for the budget and whether the board has final approval.

4. Budget monitoring procedures throughout the year.

5. Touch on the following, if applicable:
   - admission fees
   - other charges
   - tax exempt status
   - how income is used from store, gift shop, or publishing
   - endowments, how the money is raised, what the money is used for, who handles it
   - monies raised through fund raising
   (Details are discussed in next section.)
C. FUNDRAISING

For many museums, fundraising is an integral part of their financial picture. It is a mechanism to raise funds from individuals, corporations, or government agencies, for special projects, operating expenses, or even salaries.

1. Does your museum generate a part of its income from fundraising? Is there an established committee or an ad hoc committee for special needs? Do staff, board, community volunteers, or a combination do the fundraising?

2. Discuss who is targeted by your organization for fundraising solicitation, including private individuals, board members, corporations, foundations, and government agencies.

3. Discuss what board members are expected to do for fundraising. For example, many are expected to furnish names of prospective donors, or are expected to help out at fundraising events.
4. How often does the museum fundraise? Is it ongoing, or at specific times of the year, such as at a Christmas bazaar, or only for special events or exhibits, or only when money is needed.

5. Approximately how much of budget is provided by fundraising and what are those funds used for? For instance, is money raised only for special exhibits or events, or for salaries and general operating expenses.

D. LONG-RANGE PLANNING

Long-range planning is integral to the future of the museum. The results of this process will assist in shaping future budgets and fundraising efforts. The board has an important role in planning because it remains constant throughout the years though staff may change.

When does the museum do long-range planning and how is the board involved? If yes, discuss who is
involved in deciding the plans, how the plans are made, how often they are reviewed and updated, and include in the manual the current long-range plans.

E. POLICY MAKING

This is a primary responsibility of the board especially with a new organization just writing and adopting policies. The by-laws, collection policies, and personnel policies are sometimes written by but always approved by the board. This rule is in effect because the board of directors is the governing authority for the museum and as such must approve policies that guide the staff in operating the museum. Your museum's policies may be included in this manual or copies made available.

The following factors will influence how policy development is handled:

1. If the organization is young, then the board may be involved in writing the policies as noted above. Procedures for developing policies should first be established. The staff may write them but
the board always has final approval. Discuss which policies have been written and which are still in development.

2. If the organization is established, all policies needed to operate should already be adopted. The board's responsibility then is to approve any changes to existing policies and approve added policies as requested by the staff.

F. PERSONNEL

Personnel issues deal mainly with the paid staff and the board does not usually have any influence in this area except for the following:

1. The board approves the personnel policies used in the museum. These policies should have been presented during discussion in the previous section.

2. Your board may have a personnel committee that deals with grievances, setting salary ranges and benefit packages, and evaluating the museum director.
3. There is a growing trend in museums for the professional and support staff to form unions. Has this occurred at your museum? The personnel committee or a board representative may need to be present at contract negotiations or at disciplinary hearings.

4. Hiring the museum director is always the specific responsibility of the board. Alert new board members that they may have to select a new director sometime during their tenure. If the selection process is formalized, it can be included in the manual.

   a. The director is the conduit through which all information passes between board and staff and he/she should be treated as a peer by the board.

   b. The board also has the responsibility to evaluate the director on a regular basis. The formal evaluation should be conducted by the personnel committee with input from the entire board.
G. COMMUNITY CONTACTS

Often the museum is the best kept secret in town and the solution is simple. One of the responsibilities of board members is to promote the museum and its activities to the community. Members serve a dual purpose by disseminating information to the members of the community and by receiving feedback from the community concerning the museum and its activities. Instructing the new board members to promote the museum at other activities and organizations is one way to publicize your museum.

Are board members expected to become involved in civic activities and groups as representatives of the museum? For instance, does the board have a representative attend the Chamber of Commerce, city, county, or state government meetings? Do members need approval before they represent the museum at a meeting? Is the board ever asked to do PR work?
VII. BOARD CULTURE

This meeting is a good time to discuss the board culture, that is, any unwritten rules, idiosyncrasies, restraints, parameters, customs, or traditions the board has. Examples:

1. Each member takes a turn bringing refreshments, or the board meets in the library (or other building) and no food or drink is allowed.
2. There is a Christmas party or summer picnic every year.
3. Each person gets business cards with his/her museum affiliation printed on it.
4. The board chairperson always parks in the one available space behind the museum on board meeting nights.
5. Meetings always end at 9:30 whether or not the agenda is completed.

VIII. MEETING DYNAMICS

Discuss how meetings are run.

1. Length
2. Procedure for creating the agenda.
3. Parliamentary procedure used.
4. Distribution of minutes.
5. Resignation or dismissal of board members.
6. Pre-meeting preparation, including reading material and research.
APPENDIX
Suggested inclusions for the manual:

By-laws

Constitution, articles of incorporation, or enabling legislation

Museum mission and purpose statements

Current policies

Organizational chart for staff and board

Phone and address list for board members

Copy of current year budget and proposed budget

Minutes from previous year

Copies of newspaper articles concerning the museum

List of proposed exhibits

Bibliography of books pertaining to a board of directors