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Ethical behaviour: the means for creating and maintaining better reputations in arts organisations

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Abstract

Arts organisations, unsure of the level of continued government funding available and confronted with the need ever to improve, are seeking new ideas upon which they can focus. At a time when leadership and governance in arts organisations have changed in line with cultural expectations, how is their ethical stance assessed? How does their ethical stance impact on reputation? The challenge to build a good reputation starts at the top of the organisation; however, traditionally, one type of arts organisation, art museums, has focused on the activities level. In an age of globalisation, economic restructuring and technological change, museums therefore may be seen as a contradiction. Traditionally seen as temples for the muses, today's museums are being challenged to be ethical for society and to build their reputation. As a solution, proposes a cooperative model of cultural organisational ethics that attempts to provide a framework by which arts organisations can put in place ethical artefacts that enhance organisational reputation, rather than detract from it.

Keyword(s): Organisations; Ethics; Museums; Australia.

Introduction

Arts organisations, unsure of the level of continued government funding available and confronted with the need ever to improve, are seeking new ideas upon which they can focus. Often, traditional ideas and methods of conducting business become not so much anachronistic as more constrained by the inability to conceive of other ways forward: ways that can generate profile and income from previously unconsidered sources. Progress is the way forward, but progress can come at a cost. With the case of art museums in the 1990s showing "a leap in sponsorship which some found hard to sustain" (Rentschler and Geursen, 1999) and exhibitions being viewed as a "cost-centre" (Thompson, 2000), the world of the arts is moving not only to corporate language, but also to corporate actions.

The dilemma with engaging the corporate world is that temptation is never far away when economic gain becomes a bedfellow between non-profits and for-profit organisations (Polonsky and Wood, 2001). The pressures of this need for a satisfactory return on investment have the potential to envelop the non-profit staff that become involved in the maintenance of the relationship with the for-profit sector. These staff may be compromised by the quest for funding needed to sustain the organisation and/or to secure its future development (Polonsky and Wood, 2001).

Arts organisations cannot think that their people will be immune to these pressures. Unless a well-developed set of ethical practices and procedures are in place that are understood by all, the staff of the organisation is open to temptation. If temptation is not resisted, it can compromise the values for which the organisation stands and irrevocably damage the reputation that it may have worked for years to create.

Reputation is important in all business sectors, but especially in the non-profit sector where an organisation's reputation is "the currency" by which it trades in the marketplace. An organisation's reputation precedes it and impacts on its ability to generate the funds required for its continued existence.

The organisation's members must embrace a mindset that values the organisation's reputation as one of its most precious assets. Its staff must be led to see the maintenance of its reputation, through ethical practices, as the centre of all of its activities. Not to do so will leave the organisation's staff confronted with difficult choices without internal organisational guidance that may see them waver from accepted practices. The ultimate casualty, if mistakes are made, is the organisation's reputation and, in extreme cases, its *raison d'être*.

This paper proposes a cooperative model of cultural organisational ethics that attempts to provide a framework by which arts organisations can put in place ethical practices that enhance organisational reputation, rather than detract from it. This approach moves beyond ethics as a code, rule, law, by-law or contract and towards a position of self-enforcement of moral and communal standards, which are underpinned by legislation at a variety of levels. The paper is structured around three main themes. First, we take art museums (henceforth museums) as our example of an arts organisation. We define museums and museum ethics and link them to reputation, which leads in to the methodology section. Second, the benefits of understanding museum ethics are explained. Finally, the cooperative model of cultural organisational ethics is presented and examined, before we draw conclusions about the likely future path for ethical considerations in museums.

Background

Defining non-profit museums

Funding changes by government and other funding sources in Australia have led to a reappraisal of the purpose of museums, which is evident in the changing definition of the word "museum". Museums have traditionally been defined by function rather than by purpose (Weil, 1990). Functional definitions relate to activities performed in the museum and are object-based and internally focused: to collect, preserve and display objects. More recently, there has been a shift in definitions. Purposive definitions now relate to the intent, aesthetic vision or mission of the museum, where the focus is external and on leadership and visitor services: to serve society and its development by means of study, education and enjoyment (Besterman, 1998). In essence, this encompasses a museum's reputation (Dowling, 2001). These definitions are illustrated in Figure 1.

Defining museum ethics and the link to reputation

Just as museum definitions have changed, so too has our understanding of museum ethics. Ethics is a much-debated issue in society, as it is in museums (Andrei and Genoways, 1997), with organisational collapses, public corruption and business greed, not to mention disagreement as to what should be included in codes of ethics. Such issues are damaging to reputation.

There are three main themes in publications on museum ethics: legal significance, ethical codes, and organisational ethics. First, in the increasingly complex world in which we live, there exists an increasing complexity of controls on the market for cultural property. Arguments about museum ethics often take the form of controversies of legal significance (Messenger, 1999; Palmer, 1993). These arguments address the issue of the illicit import, export and transfer of cultural property from one country to another.

Second, the importance of arguments of legal significance has led to the development of ethical codes which depend for their effect on "consensual acceptance rather than upon legal authority" (Palmer, 1993). As codes of ethics evolve from "traditional, commonly held values" (Kavanagh, 1994), it is no wonder that they focus on matters of central concern to the museum mission: governance, collections and programmes. In effect, this framework is a descriptive theory of the development of corporate reputation; however, it has not been recognised as such in the museum context.

Third, there is evidence that museum professionals are beginning to take an interest in organisational ethics, which is the focus of this paper, but less evidence that they are focusing on organisational reputation outside the traditional collection focus of museums (Boyd, 1991). The next step is to link the values in the traditional museum approach to a vision that includes corporate reputation.

This paper is about organisational ethics and reputation, a subject which has received little attention in the museum management literature, no doubt due to the fact that museums themselves are just beginning to be observed and analysed as organisations which need to be managed (Rentschler and Geursen, 1999). In the increasingly complex world in which we live, there is scope to consider ethics from a wider standpoint than has happened in the past.

Methodology

This model emanated from the marriage of two separate studies, in two disparate areas of research conducted during the last decade in Australia. However, upon closer examination, the researchers considered that there was a synergy between their work. One of the studies was conducted in the for-profit sector with the top 500 companies operating in the private sector, whilst the other study was conducted in the non-profit sector with the population of art museums in Australia and New Zealand.

The first study was a longitudinal study of codes of ethics in Australia from 1995 until 2001. This study examined the frequency of codes of ethics in the top 500 companies operating in the Australian corporate sector. The study also included a focus upon the ways in which corporations operating in the private sector in Australia had inculcated the ethos of their codes into the every day workings of their organisations. The 1995 study had a response rate of 68 per cent, whilst the 2001 study had a response rate of 34.8 per cent (Wood, 2000a, b). From these studies, it became apparent that, whilst pursuing a desire to be ethical, many organisations in corporate Australia had under-utilised a range of processes that could have enhanced the ethical understanding and marketplace performance of the staff of their organisation (Wood, 2002).

The other study was conducted from 1994 to 1996, and comprised longitudinal case studies as well as a survey of the population of 105 art museum directors in Australia and New Zealand. This study examined the managerial roles of non-profit art museum directors. The study had a response rate of 75 per cent. From the research it was evident that museums were undergoing great change. These changes are drawn together in the roles of the director. In the past, the role was primarily one of keeper or custodian of collections. Increasingly the roles embody new and more complex managerial activities (Rentschler, 1999, 2002).

In the Australian museum sector in the last 25 years, there has been a move towards "corporatisation" (Perkin, 1999). Corporatisation describes a set of practices drawn from business combined with a market ideology. However, the quest for funds from sources other than government is not always as easy as these statements may suggest. The notion of what constitutes appropriate behaviour is a varied one. Lack of secure funding can affect perceptions of organisational ethics. The role of organisational ethics in museums was seen as under-reported. Our model may shed some light on the matter, while at the same time providing guidelines for those individuals facing dilemmas in this area.

Benefits of understanding museum reputation

Organisational innovation is traditionally weak in museums. They have been classified as professional bureaucracies (Griffin, 1987) where staff loyalty lies with others in the profession, rather than with those in the organisation. Therefore, museum personnel often do not see themselves as part of an organisation that needs a corporate reputation. Trust, confidence and support in museums tend to come from the beliefs of peers about the objects in the collection and the reputation of curators in their field. In effect, a good fit between corporate reputation and the professional bureaucracy has been considered less than it should have been.

A good corporate reputation is of both creative and financial benefit to the museum and the cultural sector of which it is a part. To provide the full value of the museum experience to the public, it is argued that corporate reputation adds to the experience of products and services. This is only possible if the major elements of organisational ethics form images in the minds of people who visit museums. One way of forming images of the reputation of the museum is through museum ethics.

Model of museum ethics

Developing a model of museum ethics is one way to visualise corporate reputation. Figure 2 presents a conceptual model of the focus of activities in the ethical museum. It indicates the structure of a non-profit museum and its ethical requirements, which we call its ethical balance (EB). The model identifies the various stakeholders around the museum's core aesthetic activity. Museum core includes the aesthetic function of the museum, which is essential to its mission. Ethical considerations inform all activities around the core.

In this model, the goal is to manage museum activities in a manner that creates public and special interest and awareness of objects, with the intent to preserve them for future generations. This needs to be achieved within an ethical framework. The central theme of the model is commitment. This commitment needs to be a shared set of values that encompasses all museum stakeholders. This commitment cannot just be cloistered within the museum, but needs to be evident in all dealings with the outside public. The rest of this paper discusses the elements in the model as they relate to organisational ethics in museums and the impact on museum reputation.

Commitment to an ethical culture

Organisations need to have a commitment to developing and maintaining an ethical organisational culture. This organisational culture is considered "social glue" by Serpa (1985) as it binds the organisation around its values, beliefs and ways in which it establishes and executes organisational practices.

Numerous writers (Brenner and Molander, 1977; Fraedrich, 1992; Posner and Schmidt, 1987; Stead *et al.*, 1990; Vitell and Festervand, 1987) dating back to Baumhart (1961) have focused on the pivotal role that management plays in developing and setting the parameters of organisational culture. Management views are the key to determining the ethical climate in which an organisation operates. Managers set standards by both word and deed.

Serpa (1985), Stoner (1989), Gellerman (1989) and Sims (1991) all believe that the support of top management is critical to the success of ethical objectives. Gellerman (1989) adds that not only is it a matter of supporting the need to be ethical, but also it requires tangible proof of the sincerity of managers: they should provide conditions that ensure ethical behaviour by employees.

This commitment by management must be one that is born out of a genuine desire to behave and act ethically. It would be malevolent to use such a stance as the driving force to enhance commercial purposes. Ethical behaviour should be encouraged, because it is the right course of action to take. It is intrinsically valuable for the organisation and those individuals who work within it and should be fostered and encouraged.

Commitment to and from internal stakeholders

Organisations can mandate that ethical behaviour is the foundation of their work practices, but without a commitment from all of the internal stakeholders this direction can ring hollow. Museum work is fraught with paradox. There is tension between the emphasis on meeting the needs of the profession and the emphasis in management on meeting the needs of the organisation. Hence, trustees, directors, senior managers and curators need input into the museum's ethical positioning, but they are

not the only groups whose input is required. Other staff and volunteers need to take an active interest in the ethical stance of the museum and put forward their ideas.

Further, there is also tension between the aesthetic orientation of the museum mission and managerial directives, as is common in professional bureaucracies. Without consensus from museum stakeholders as to the nature of museum ethics, directives will have little impact. To disfranchise internal stakeholders from this process devalues it and weakens it inexorably. These tensions should not obscure the need for strong, ethical standards in museums.

Commitment to ethical organisational support framework

Research in corporate Australia shows that companies are not adroit at putting in place support frameworks to facilitate ethical behaviour amongst their staff. They are, however, good at introducing codes, good at informing staff that ethical rules and benchmarks exist and better at assessing if staff are complying as directed (Wood, 2000a, b). It is these support frameworks that will govern whether the rhetoric will become action. The unique aspects of museum ethics and the ways in which museums are considering ethical questions show how museums are changing in response to a more complex environment: an environment in which their reputation is of paramount concern.

A good reputation is difficult to achieve, but easy to lose. If one examines the corporate world and uses it as a salutary warning to the non-profit sector, one can see just how transient and fragile an organisation's reputation can be. Arthur Andersen is a classic case in point of how an organisation can fall from grace in the blink of an eye, resulting in the attendant trauma that accompanies such a demise.

Staff recruitment

Museums often experience financial difficulty and staff recruitment is one area where accountability for actions is demanded. Staff recruitment is an area where decisions are made based on observations and behaviours of candidates. However, such observations and behaviours are often only made tangible by reference checking and evaluating responses to interview questions. Museum managers need to use the employment process to screen people as to their ethical viewpoints on issues of importance to the museum (Sims, 1991). This is not an easy task as people can mask their actual views and give politically correct answers to what may appear probing questions. Such a satisfactory response can be misleading and in actual fact they may not act in such a manner, once they have secured employment with the museum. It is critical that reference checks are made and that an applicant's ethical standpoint is one of the criteria upon which the referees are quizzed.

Develop a code of ethics

Codes of ethics have sprung up around the world in all types of organisations: both for profit and non-profit. The belief that a code of ethics should exist as a means of enhancing the ethical environment of an organisation is supported by many writers (Axline, 1990; Fraedrich, 1992; Gellerman, 1989; Harrington, 1991; Laczniak and Murphy, 1991; Sims, 1991; Stoner, 1989; Wood, 2002).

We argue that, for a code of ethics to be effective, it must be relevant to the people within the organisation who then use it as a guideline for decision making. Hence, it is beneficial to tailor the code to a specific work environment rather than adopt a code based on another organisation or industry. To adopt a code from another organisation or industry weakens it as a viable and relevant document. It should be "owned" by staff and used by them in circumstances that they confront.

The code should not be a static document. A code is a creature of the time of its conception and creation (Wood, 2002). The social mores and ethical values of a society can be flexible, open to change and therefore dynamic. For a code to be relevant and effective, it must therefore be constantly

examined, reviewed, discussed and upgraded to reflect the current circumstances that face the organisation in its general and task business environments (Laczniak and Murphy, 1991, 1988).

Staff induction into the organisation's ethics

Ethics involves making difficult choices between competing moral issues. A museum cannot profess to be ethical and then not place a heavy emphasis upon its ethical standpoints in its induction programme. All new staff must be fully apprised of the museum's policies and ethical artifacts. A commitment to these ideas must be gained at the staff members' induction, as it will set the tone for their attitudes to working within the museum. Ethical dilemmas can occur when difficult choices are unable to be resolved. For example, in museums there may be a conflict between the preservation and the exhibition of objects. The curator's dilemma is the reconciliation of these dilemmas. Induction programmes can clarify the boundaries for rational decision making in such instances.

Develop a corporate ethics committee

Weber (1981) advocates that an ethics committee is essential for the organisation, as he believes that it should focus its attention upon those issues that are embodied in the organisation's code of ethics. Murphy (1988), the Center for Business Ethics (1986), Sims (1991) and McDonald and Zepp (1989) all advocate the use of ethics committees. The importance of the committee is not to issue commandments, but to draw on the traditional values behind the standards set for ethical practice (Andrei and Genoways, 1997).

Appoint an ethics ombudsman

Museums are entrusted with contributing to an understanding of society and the world in which we live. The ombudsman assists in meeting this purpose by enabling staff to feel confident that they can raise issues of concern with an independent arbiter. The ombudsman avoids impropriety and the appearance of impropriety. An ombudsman is not only a staff advocate, but also a devil's advocate for organisational performance, especially relating to the extent to which organisational practice matches organisational rhetoric (McDonald and Zepp, 1989). The ombudsman's independence is sacrosanct and the powers to investigate breaches need to be wide-ranging. No one in the museum should be able to hinder the ombudsman in the performance of their duties.

Support of whistleblowers

Changes occurring in museums have impacted on internal organisational factors such as culture, visitor orientation and diversity of services offered, not to mention a broader understanding of museum ethics. These changes are not implemented without dissent. They have increased the need for managers to have the skills to support whistleblowers. Being a whistleblower is a hazardous task. Research from the USA and quoted in Grace and Cohen (1998) shows that, of 233 whistleblowers, 90 per cent lost their jobs or were demoted. This is a significantly high number and one that is a blight upon business ethics. The only time that a whistleblower should be punished for such revelations is if the individual made them knowingly in a miscreant way and also knowing that the information presented was false. Otherwise, they should be treated as organisational heroes for daring to speak out. If the ethical health and reputation of the museum are to be maintained and improved, perceived infractions need to be reported by concerned individuals, who should not face retribution for doing what they thought was morally correct. Organisations that purport to have ethical practices but punish those who dare to question organisational policy are morally bankrupt and run the risk of long-term, irrevocable damage to the organisation's reputation.

Conduct ethics audits

It is not enough for museums to put in place policies and then to suggest that all is well. Like all initiatives, actual performance needs to be monitored against targeted performance. Murphy (1988) and Laczniak and Murphy (1991) have suggested ethics audits. Fraedrich (1992) has also suggested that organisations conduct periodic ethical reviews of key personnel. Audits ensure integrity and commitment to corporate ethical philosophy, in order that organisational members pursue ethical practices.

Develop an ethics education programme

Individual ethics can vary dramatically, even among people who appear to share common values. To assume that written statements and museum pronouncements from directors will suffice is underestimating the complexity of the issue. A number of writers have advocated the use of education programmes as a means of institutionalising ethics within the organisation (Harrington, 1991; Laczniak and Murphy, 1991; Maclagan, 1992; McDonald and Zepp, 1989; Murphy, 1988; Sims, 1991; Weber, 1981).

Harrington (1991, p. 29) believes that the organisations should "orient ethics training toward strategic issues … Thus ethics training is really part of a larger, organised effort to integrate ethics into the culture and long-range strategic efforts of the firm." This concept of linking ethics and strategic thinking is one that all museums need to address, because, if ethics are not part of the strategic planning and the strategic fit of the organisation, then ethics statements can become hollow rhetoric.

Ethics and strategic congruence

Robin and Reidenbach (1987) suggested a method for closing the gap that they perceived existed between concept and practice in the area of ethics and corporate planning. Strategic planning in museums needs to consider mission and values held by members of non-profit arts organisations. This means that strategic management in museums can be considered an instrument for strategic analysis and control.

Figure 3 has been developed to take into account the strategic needs of non-profit arts organisations. This model emphasises reputation rather than process.

It illustrates the essential factors for ethically and socially responsible cultural organisational strategy. Non-profit arts organisations are supported by sponsors and funders, service providers, educators and government. A discussion of this role of supporting agencies is beyond the scope of this paper. Non-profit arts organisations produce intellectual, social and cultural capital. It is in this regard that the strategic approach to ethics is important: by embedding it in the culture of the organisation, it works to better serve society, and implementation is more likely to be successful and to result in improved organisational reputation.

At each stage in the planning process, the model addresses the impact of the organisation's non-profit status and ethical values upon the direction of the organisation in the pursuit of its mission. The desire is to ensure that an organisation is consistent in practice as well as in philosophy and that its actions in the marketplace are congruent with its perceived core values. The impact upon audiences and society is intended to maximise the organisation's commitment to ethical practice and to enhance and maintain the organisation's reputation. This "integrated strategic management" approach must have an ethical focus as the basis for action, as the outcome of the organisation's performance will be a positive or negative impact on the organisation's reputation.

Commitment to ethics in the community

The actions of any organisation by their very nature will always impact on those individuals external to the organisation. Benson (1989) and Fraedrich (1992) believe that an organisation needs to address

its relationships with customers, competitors and the general community. This philosophy is also appropriate for museums.

Artists

Since the 1970s, the idea of participation of artists in museums in Australia has slowly been developing as a relevant concept. Today, the demand to broaden museum relevance has increased. The goals of inclusiveness, access and accountability affect the role that artists play in the museum. However, there is often controversy over the rights of artists, particularly in relation to resale, publication and use of their work. Whether artists should receive continuing gain or one-off payments is still being debated in Australia (Crawford, 2001). Whatever the result of this debate, museums need to take into consideration the organisation's position, the artist's position and the benefits of visibility and prestige versus monetary reward.

Visitors

Meeting the needs of visitors does not necessarily force museums to compromise their mission and/or their integrity. On the contrary, concepts like relationship marketing have sprung up to bring to our attention the value of repeat visitors to secure growth, increased income, relevance and accountability. Museums need repeat visitors: visitors who not only return, but also bring new generations of visitors with them. Hence, museums need to ensure that they act ethically and consider visitors' views in all matters. If visitors are treated as a part of the museum, they come to feel a sense of ownership in the museum and as valued stakeholders they contribute to it in many ways. They become advocates for the museum and, in so doing, enhance the museum's reputation in the wider community.

Suppliers

In many cases, suppliers are impacted upon by organisations in a more direct way than visitors. Suppliers are at the whim of the organisation and their livelihood can depend on the way in which the organisation conducts its affairs. Suppliers need to comply with rules, but they also must be treated in an ethical manner. It is advisable to get suppliers to embrace and contribute to the organisation's values and ethical viewpoints, so that it is a partnership of like-minded organisations working together in each other's mutual best interests.

Government

Weil (1990) (quoted in Andrei and Genoways, 1997) reveals the relationship between morality, ethics, rules, by-laws, contracts and laws in his article entitled "A spectrum of rules". According to his hierarchy of enforceability, Weil sees these concepts as ranging from self-enforced ethics to government-enforced law. Museums are bound by legislation drafted by government. Hence, museums need to work constructively with government to ensure that they fulfill their social mission, by both drafting and enacting strategically integrated ethical guidelines, professional standards of conduct and legal responsibilities. Governments should not be viewed as adversaries, but as fellow-travellers along the road to prosperity.

Competitors

A strategic approach to ethics in museums entails both competition and collaboration. While museums operate in a collaborative environment, they are also part of a competitive marketplace. The marketplace is often predicated on competition. Yet, other systems, such as the Confucian school of thought, exist which do not always emphasise the sanctity of fierce competition, but in some cases collaboration (Wood, 2002). As museums compete with one another and with other "high art" organisations for the same set of target audiences, a mix of competitive and collaborative strategy can aid goal achievement.

External stakeholders

Accountabilities to external stakeholders can be divided into two sources: self-imposed regulations and peer-imposed regulations (Boyd, 1991). Codes of ethics adopted by museum associations are distinguished from moral and communal standards. Boyd does not discuss whether they are enforceable or unenforceable, as does Weil (1990). The actions of an organisation impact heavily upon a range of individuals, even though these individuals may not have a direct link with it. These stakeholders may come into contact with the organisation either directly or with the ramifications of the organisation's decisions indirectly. Regardless of whether these individuals are at a distance from the organisation, or may even be in conflict with the organisation, it still behoves the organisation to deal with them in an ethical manner (Wood, 2002).

Society

Although they have been pressured to adopt aspects of commercial practice that claim to lead to more efficient use of public funds, the purpose of museums is to serve society. Whilst commercial priorities must be considered, cultural priorities should prevail. Every approach to museums leads back to their role in the society of which they are a part. In museums, we conclude that the increasing understanding of societal values, entrepreneurship and ethics underpins the place of the visitor at the centre of the museum experience. The museum provides many opportunities to interpret society without compromising integrity (Griffin and Abraham, 2000). As museums are organisations of people, and more than a sum of the parts of the artifacts they hold, better museums are created by social understanding.

Conclusion

New thinking is required on museums, ethical value and corporate reputation. Through describing a new model of ethical practice for museums and a strategic approach to its implementation, this paper presents a change of focus for ethics in non-profit arts organisations. The model encourages a broader focus to the discussion of ethics than previously has been the case in museums.

If a museum is to achieve EB, it needs to have a strategic focus for all of its constituent parts. It also needs to develop an all-encompassing set of recognisable organisational values and programmes to bring those values to fruition. This EB requires museums to focus both internally and externally. Museum managers, whether they are paid or volunteer workers, need to pause and assess their current positions with respect to organisational ethics. Once assessed and audited, then they should move into the next phase of seeking commitment from all parties as to what, for them, constitutes their EB. This is not a balance that requires trade-offs *per se*, but a balance that recognises their concomitant role with the society in which and for which they exist.

Museum ethics as a statement of values will continue to drive progress as museums become more strategic in implementing their social mission. This builds museum reputation. For example, ensuring that the increasing concern about disclosure, repatriation of material and conflict of interest informs public service is increasingly important, for reputation hinges on the perception of all stakeholders.

By studying reputation and its benefits, museum management can be improved. This improvement is of international benefit to museums in times of change and funding scarcity. However, modern museum management, by its very nature, means becoming involved in the realities of corporate interaction. It is this interaction with business that can present ethical dilemmas that staff may never have encountered or, worse still, for which they have not been prepared. Funding, in particular, is critical to the survival of museums, but at what cost? If the EB of the organisation is compromised and staff placed in positions of "ethical ambiguity", then all parties may lose: organisation, employee and society. There needs to be a recognition of the need to be ethical in all dealings, as the downside

of unethical conduct can devalue the cultural worth of the organisation and impact negatively upon its reputation that, once besmirched, is always under greater scrutiny.

Functional	Museums acquire, conserve, communicate, and exhibit art for study and education	Object-based *Internally focused*
Purposive	Museums are for people to enjoy and to learn from collections which are held in trust for society	People-based *Externally focused*

Figure 1 *Shift in museum definitions*

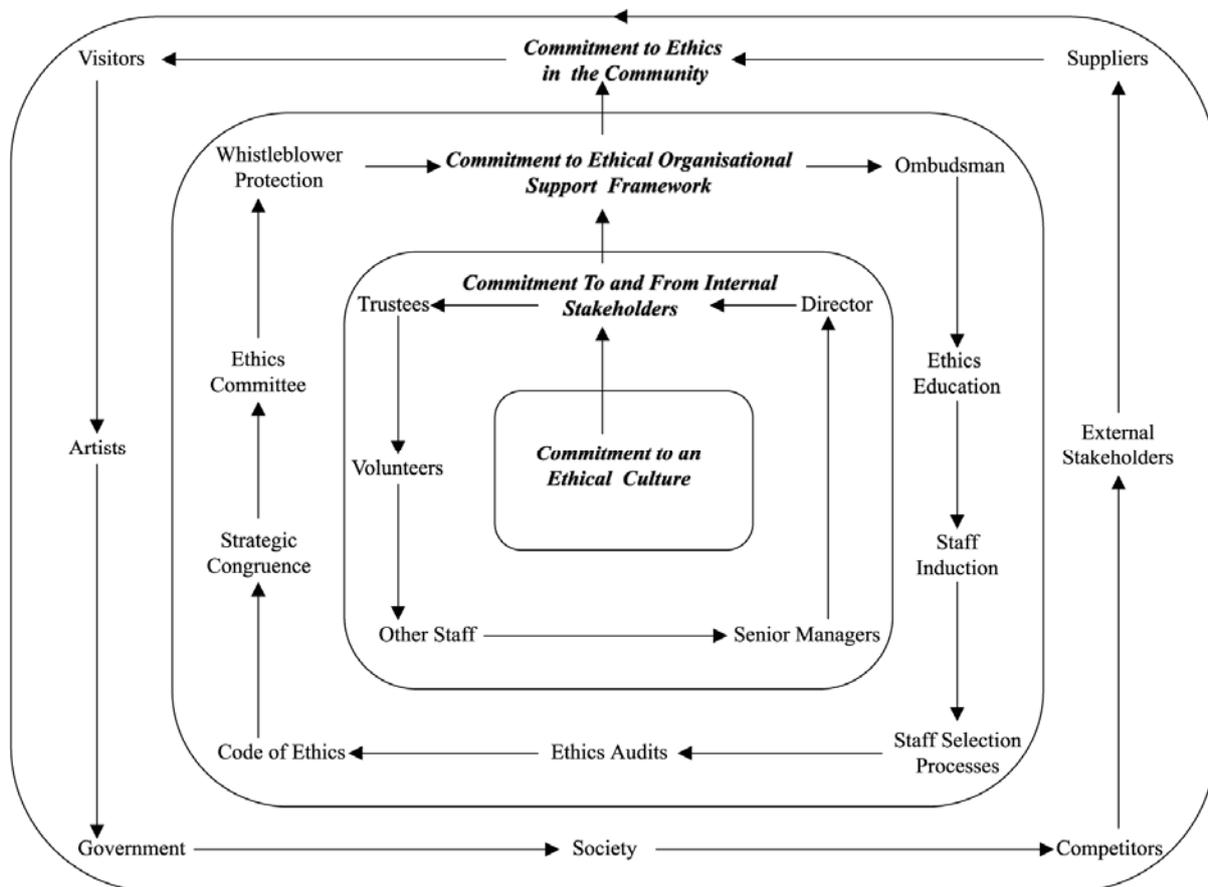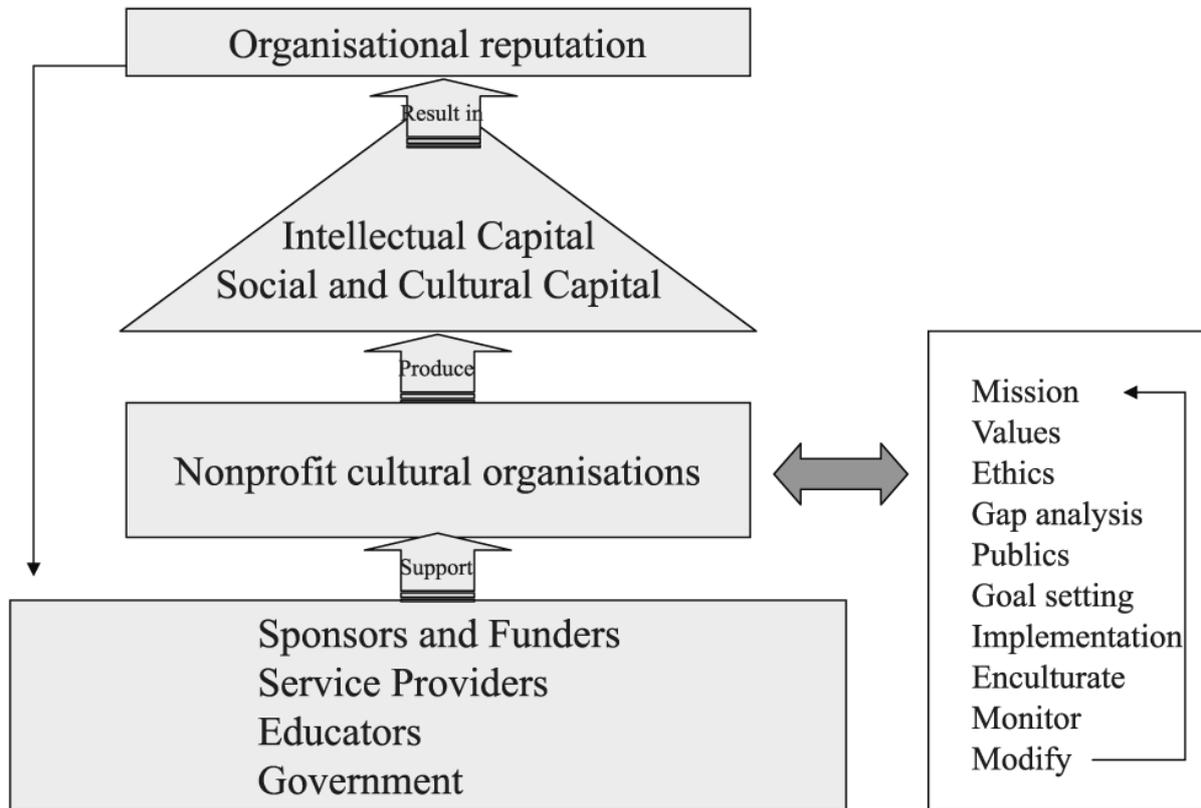**Figure 2** *Cooperative model of cultural organisational ethics*

Figure 3 *Essential factors for ethically and socially responsible cultural organisation strategy*

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