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**MAPPING WHAT MATTERS  
IN NEW ZEALAND MUSEUMS:  
STAKEHOLDER PERSPECTIVES ON MUSEUM  
PERFORMANCE AND ACCOUNTABILITY**

**A thesis presented in partial fulfilment of the  
requirements for the degree of**

**DOCTOR OF PHILOSOPHY  
In Management and Museum Studies**

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For Douglas,  
who matters more than words can say

and

for my parents, Robin and Wilma Legget,  
who first took me to museums

with love.

## ABSTRACT

Accountability for museum performance was investigated in the context of New Zealand's public museums. Governing bodies account for museum performance through published annual reports, while performance assessment assists museum managers to achieve museums' objectives. Museum professionals also have expectations of museums. This research questioned whether museums were reporting on the aspects of their performance that mattered to a wider range of stakeholders.

The research is both descriptive and exploratory. A nationwide survey of museum directors gathered data about performance assessment at publicly-funded museums where one or more paid staff made management decisions. The Survey's descriptive findings, covering experiences and views of museum assessment practice, set the wider context for an exploratory Case Study of a large museum, combining qualitative and quantitative methods.

Various groups of stakeholders identified aspects of the case museum's performance that matter to them and the ways in which they might assess them. Maori perspectives were contributed by several participants, a recognition of the importance of taonga Maori collections in New Zealand museums. Diverse museum stakeholders co-created statements as potential performance assessment criteria. A concept mapping process, involving these statements, revealed distinct conceptual elements of the construct, an 'effectively performing museum', reflecting the respondent groups' differing realities, yet much common ground. Three analytical approaches, functional, structural and cultural, compared and contrasted the concepts and their relative importance.

The research identified dimensions of museum performance that could contribute to an integrated framework for museum performance assessment meaningful to a wider range of stakeholders. A conceptual model for museum accountability was developed. Findings suggest that museum performance indicators in New Zealand should extend beyond a focus on visitor numbers and satisfaction to include collection health, staffing quality, Maori concerns and community relationships. Assessment of these factors would enable museums to better account for their performance as community assets.



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**MAPPING WHAT MATTERS IN NEW ZEALAND MUSEUMS:  
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## GLOSSARY OF MAORI WORDS

*Drawn from various sources including Starzecka (1996), Williams (1971) and Harre Hindmarsh (2005)*

<b><i>Aotearoa</i></b>	The contemporary Maori name for New Zealand (usually translated as “land of the long white cloud”)
<b><i>hapu</i></b>	Sub-tribe
<b><i>hui</i></b>	Meeting, gathering, debate
<b><i>iwi</i></b>	Tribe, tribal group
<b><i>kaitiaki</i></b>	Guardian or custodian. In the museum context, Kaitiaki Maori are Maori museum staff.
<b><i>kaitiakitanga</i></b>	Traditional guardianship of taonga, including natural resources and knowledge, exercised as mandated by the iwi, hapu or whanau, with responsibilities to care for and protect them for future generations
<b><i>kaumatua</i></b>	Tribal elder
<b><i>kaupapa Maori</i></b>	Maori perspectives, or ways of operating aligned with Maori protocols
<b><i>kawa</i></b>	Purpose or way of doing things, sanctioned by Maori
<b><i>koha</i></b>	Gift or present, acknowledging support, reciprocal relationships and traditional protection and hospitality
<b><i>kohanga reo</i></b>	Maori language immersion pre-schools (literally ‘language nests’)
<b><i>koiwi</i></b>	Human remains
<b><i>kuia</i></b>	Female tribal elder
<b><i>kura kaupapa</i></b>	Maori language immersion schools (primary and secondary)

**Maori**

<b>mana</b>	Power, prestige, authority, integrity
<b>mana whenua</b>	Traditional authority over tribal lands
<b>Maori</b>	The indigenous people of New Zealand
<b>marae</b>	Traditional tribal meeting place. Iwi taonga are often housed there in the main house
<b>matauranga</b>	Maori traditional knowledge systems
<b>Maori</b>	
<b>mauri</b>	Essential spirit, life force
<b>Pakeha</b>	Non-Maori New Zealanders, usually of British or other European descent, although the term may encompass other national origins
<b>rohe</b>	Traditional territory
<b>runanga</b>	Traditionally an assembly or meeting for debate. This term is often applied to tribal authorities, councils, committees or other governance or administrative unit within iwi organisations
<b>tangata whenua</b>	People of the land, traditional inhabitants and owners
<b>taonga</b>	Treasured items of cultural heritage, highly valued by Maori and often associated with particular ancestors. In museum contexts the term is increasingly used to refer to collections of Maori material culture, but for Maori its use can encompass intangible heritage and knowledge, natural resources and land, especially wahi tapu. Sometimes also referred to as taonga tuku iho (treasures inherited from the ancestors).
<b>tikanga</b>	Traditional protocols, custom, ways of doing things
<b>Te Papa</b>	The national museum, the Museum of New Zealand Te Papa Tongarewa

<i>te reo</i>	The Maori language, considered to be an intangible taonga
<i>wahi tapu</i>	Places sacred to Maori and protected through ritual
<i>wairua</i>	Spirit, soul
<i>Waitaha</i>	The Canterbury region of New Zealand
<i>whakapapa</i>	Genealogy, line of descent
<i>whakatauki</i>	Proverb, saying
<i>whanau</i>	Family, extended family or other kin-group linked by whakapapa
<i>whare taonga</i>	Maori term often used for museums. Literally a house for treasures.

## ABBREVIATIONS AND CONVENTIONS

Unless otherwise specified, organisations are New Zealand ones

<b>AAM</b>	American Association of Museums
<b>AASLH</b>	American Association for State and Local History
<b>AGMANZ</b>	Art Galleries and Museums Association of New Zealand
<b>CAG</b>	Christchurch Art Gallery, previously the Robert McDougall Art Gallery
<b>CCC</b>	Christchurch City Council
<b>CS</b>	Concept System – proprietary software package used in the Case Study
<b>FTE</b>	Full time equivalent (of staff)
<b>ICOM</b>	International Council of Museums
<b>IiP</b>	<i>Investors in People</i> , a British human resource standards programme introduced to New Zealand in 1997.
<b>IMLS</b>	Institute of Museum and Library Services (IMLS)
<b>KRG</b>	Key Respondent Group (made up of one or more selected stakeholders). These are units of analysis for the concept mapping and pattern matching.
<b>LEOTC</b>	Learning Experiences Outside the Classroom. Contestable funding programme of the Ministry of Education.
<b>MAANZ (also MAANZTRHKT)</b>	Museums Association of Aotearoa New Zealand Te Ropu Hanga Kaupapa Taonga
<b>MAP</b>	Museum Assessment Programme, managed by the Institute for Museum services (now the Institute for Museum and Library

	Services), USA
<b>MCH</b>	Ministry for Culture and Heritage
<b>MCR</b>	Mean Cluster Rating – mean of individual importance ratings of all the Statements contained in one concept cluster
<b>MCV</b>	Mean Coherence Value
<b>MDF</b>	Museum Directors Federation
<b>MGC</b>	Museums and Galleries Commission (UK), forerunner of the Museums, Libraries and Archives Council (UK).
<b>MLA</b>	Museums, Libraries and Archives Council (UK)
<b>MoCA</b>	Ministry of Cultural Affairs
<b>NRB</b>	National Research Bureau Ltd, which undertakes local authority benchmarking surveys
<b>NZHPT</b>	New Zealand Historic Places Trust- Pouhere Taonga
<b>SD</b>	standard deviation
<b>SFG</b>	Stakeholder Focus Group, convened for generation of statements and data collecting
<b>SPR</b>	Service Performance Reporting
<b>SPSS</b>	Statistical Package for the Social Sciences
<b>SR</b>	Survey Response (followed by respondents identity number)
<b>Statements</b>	The 140 co-created “possible performance statements” used for the concept mapping process of the Case Study
<b>TBL</b>	Triple Bottom Line. Approach to company or institutional reporting, covering economic, social and environmental sustainability results.

<b>TLA</b>	Territorial Local Authority (local government)
<b>TroNT</b>	Te Runanga o Ngai Tahu
<b>TSG</b>	Total Stakeholder Group, the entire Case Study data set comprising the collective response of all 11 Stakeholder Focus Groups.
<b>VFM</b>	Value for Money





- Canterbury Museum Trust Board. (1986). *Canterbury Museum annual report for the year ending 31 March 1986*. Christchurch: Author.
- Canterbury Museum Trust Board. (1997). *Canterbury Museum Annual Report for the year ended 30 June 1997*. Christchurch: Canterbury Museum Trust Board.
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## CHAPTER ONE

### INTRODUCTION: MUSEUMS, NEW ZEALAND AND ACCOUNTABILITY

*Museums and galleries at their best can: Tell us who we are, where we have come from and where we might be going. In doing so they show us the routes that reconnect us to our roots. They do this through storytelling; a story that fits us, our community, our city, our country, our cultures and even our worlds into a bigger human and natural history showing us bridges and threads that can enrich our understanding. Museums and galleries confront us with some things that are familiar and comforting and at other times they challenge us to look afresh to see the world in a new way or to experience things that require imagination to grasp. (Landry, 2003 p. 1)*

This research explores issues about what it is about museums that matters. Museums are publicly accountable institutions, reporting on their financial and, in New Zealand, their non-financial performance. The study investigates what museums account for, and how, and explores whether museums' reporting criteria relate to what matters to museums' stakeholders. The findings may enable more meaningful and holistic museum accountability, beyond the statutory reporting requirements.

Principally descriptive and exploratory, the research involved a survey of New Zealand museum directors in 2001 and a case study of a museum and its stakeholders in 2002. At the industry level, it focuses on 'professionally managed' museums in New Zealand which receive public funding, documenting managers' experiences and views about museum performance assessment. At the enterprise level, the research explored aspects of museum performance important to various stakeholders. The overall objective was to identify whether museums were accounting for performance that mattered to a broad range of stakeholders.

This chapter locates this study in the wider domains of museums and accountability. Firstly it introduces museums as multi-dimensional organisations with diverse origins, governance and operational structures, still evolving in response to a changing

environment. The next section addresses the New Zealand museum context. The third section summarises the emerging pressures for accountability on publicly supported museums. These three sections set the context for the research direction, which concludes the chapter, together with an explanation of the sequence of the chapters.

## 1.1 MUSEUMS AS COMPLEX ORGANISATIONS

Museums' complexity is not widely appreciated outside the field.

A museum is not a book, nor an encyclopaedia, although it is frequently compared with both; a museum is a complex cultural organisation, which is made up of a site that is frequently spectacular, a body of people with rare and fascinating expertise, a collection of objects that in its totality is unique and a range of values that are currently under intense scrutiny from within the institution, from the academy and from government (Hooper-Greenhill, 1999 , p. xi).

Defining museums remains a challenge even for those working in the museum sector (see e.g. Gurian, 2002). Professional museum organisations in several English-speaking countries have revised their definitions in the past 10 years. A list of selected official museum definitions is given in Appendix F.

This research uses the commonly used definition of the International Council of Museums (ICOM), which is used by New Zealand's government (Ministry for Culture and Heritage, 2001):

*A museum is a non-profit-making permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment. (Article 1 a).*

This definition is supplemented by various qualifications identifying types of institution, which are embraced within the term 'museum'. These include art galleries, historic houses, archaeological sites, zoos, aquaria, arboreta, science centres, planetaria, cultural

centres, and other sites “of a museum nature” (ICOM 2001 Article 2 b), all represented in New Zealand. This most recent ICOM definition recognises the intangible nature of much cultural heritage and the creative uses of digital media. It therefore includes: “cultural centres and other entities that facilitate the preservation, continuation and management of tangible or intangible heritage resources (living heritage and digital creative activity)” (ICOM 2001 Article 2b (viii)).

### **Museums as businesses**

Museums operate within three cultures: curatorial; visitor-focus and entrepreneurial (AEA Consulting, 1999b) . It is therefore legitimate to ask what business museums are in (Hatton, 1992). While some literature refers to a museum industry, public museums offers such diverse services that they mostly straddle more than one business sector (Table 1.1), depending on their mission and mandate, location, types of collection, level and types of resources. Overlapping activities mean that museums have a range of potential strategic allies and competitors as they compete for customers, public funding, sponsorship, artefacts, staff and exhibitions.

Relatively recently museums have reluctantly acknowledged that they are effectively businesses in the ‘creative industries’, but without shareholders expecting a return on their investment (e.g. AEA Consulting, 1999a; NZ Institute of Economic Research (Inc.), 2002). As non-profit entities they are generally required not to make a loss. Any surplus at year’s end is reinvested for use in future years or used to pay off loans or other debts. Both public sector and non-profit museums apply financial and other management practices of the commercial world, including running parallel income-generating operations with clearly separate accounts kept.

**Table 1.1: Principal business sectors where individual museums may fit, whether in the public sector, non-profit and for-profit spheres.**

Domain/business	Emphasis	Alignments	Competitors
Heritage	Celebrate/value the past or art or natural world Commemoration and record Preservation/conservation Promotion of heritage and environmental conservation Education	Libraries Archives Historical societies Preservation trusts, conservation planning, archaeology, environmental conservation	Heritage attractions Other museums Historic sites National parks
Conservation	Preservation/conservation Promotion of heritage and environmental conservation Education	Preservation trusts. Conservation planning, archaeology, environmental conservation groups Government departments	Heritage attractions Other museums Historic sites National parks Government departments Universities
Education	Accessible learning opportunities School curricula Life-long learning Early childhood education Free-choice learning Scholarly foundation	Primary and secondary education Tertiary education Community education Libraries Archives Art colleges	Educational leisure attractions Heritage attractions Other museums Libraries Archives
Tourism	Enjoyable and informative visitor attraction “Authenticity” Cultural experiences	Heritage attractions Visitor attractions Cultural attractions Tourism businesses Hospitality industry	Heritage attractions Visitor attractions Other museums Tourist activities
Research	Unique research resources Access to information and original specimens Research services Scholarly authority	Universities Research institutions Museums with similar collections Specialist libraries, archives	Libraries Archives Research companies Other museums – including international
Leisure	Enjoyable and informative recreational experiences Interactive exhibitions Visitor attraction	Some “passive” recreation activities Participatory community activities.	Cinema, theatre, concerts etc. Spectator sports
Arts or cultural sector/ Creative industries/cultural industries	Unique art works Inspirational collections and exhibitions Research resources for artists Access to information and original specimens and art works	Arts sector generally (performance and visual arts) Art colleges Art history departments Arts practitioners and planners	Public art galleries Commercial galleries Arts festivals Cinema, theatre, concerts etc. Craft markets

### 1.1.1 Diverse forms and functions

Museums all claim “uniqueness” - therein lies their distinctiveness in the marketplace. They can cover almost any topic ( e.g. M. Fisher, 2005). Mainstream museums may operate through national and local governments, universities, research institutions, the defence forces and schools, aligning their policies and planning with their parent institutions’ mission. ‘Independent museums’ mostly operate as independent trusts, holding collections for ‘the public benefit’ and frequently receiving public money (e.g. operating or capital grants). The ‘public’, arguably, has a moral interest, since tax-exempt charitable status is effectively an indirect public subsidy (Weil, 1995b; 2002b, especially pp. 55-90). Private and commercially run museums fall outside this study.

Museums involve various products, services and activities. Those encountered by the ‘public’, as part of the ‘experience economy’ (Pine & Gilmore, 1999), are summarised in Table 1.2, together with staff roles. Small institutions may have a single paid employee undertaking most of these activities, supported by volunteers.

Museums have several ‘publics’. Visitors – the primary market for products and services – vary according to museums’ locations and themes. Tourism centres provide regional, national and international visitors. Specialist museums serve researchers and enthusiasts. Remote rural museums offer a narrower range of community-based services, while multi-disciplinary metropolitan museums serve catchments of schools and tertiary students. Museums value knowing their visitors, and equally importantly, their non-visitors, especially where political imperatives such as ‘social inclusion’ require them to ‘broaden their audiences’ (Hooper-Greenhill, 1988, 1995; Sandell, 2003, 2002).

Original artefacts and specimens are central to any museum enterprise. Individually and collectively, their intrinsic value as evidence of human or natural activity is enhanced by associated contextual information. Much museum collections work is ‘backstage’, including routine tasks common to any enterprise (Table 1.3).

**Table 1.2 Summary of museum products and services experienced by ‘the public’, with staff involvement**

<b>Product/service/activity</b>	<b>Elements/processes</b>	<b>Staff (paid or unpaid)</b>
<b>Exhibitions</b> Long-term displays, temporary exhibitions, touring exhibitions, international “blockbuster” exhibitions.	Concept; research; object and image selection and preparation, identify and negotiate loans (shipping, security, insurance); exhibition script; design; installation	Curators, conservators, editors, education specialist, three -dimensional and graphic designers, fabricators, registrars, plus contracted specialists
<b>Educational programmes</b> For schools, other organised education institutions, community education	Consultation with schools and others; curriculum-based programmes associated with exhibitions; pre- and post-visit materials; web-based support; promotion to schools and others	Museum educators; booking staff to manage school and other educational visitors
<b>Other public events</b> Open or for targeted audiences, often associated with major exhibition, local anniversaries, etc.	Lectures, demonstrations, guided tours, visiting speakers, performances.	Curators, guest speakers, contracted specialists (e.g. artists, performers, visiting academics)
<b>Publications</b>	Popular publications, exhibition catalogues; scholarly works, newsletters, journals etc.	Curators, educators, editors, graphic designers
<b>Visitor management</b>	Reception, customer satisfaction, guided tours, front line staff	Visitor services team
<b>Commercial activities</b>	Shop; café; mail orders; franchises; standards; venue hire	Frontline staff, casual staff; Administration,
<b>Communications</b> Website, various media (print, electronic)	Content researched, written, edited.	Curators/educators (content); designers; marketing staff
<b>Research services</b> Serving public enquirers, e.g. academics, school children, family historians, academics, environmental consultants, artists, product designers, publishers etc.	Managed access to collections, supporting documentation and archives. Identification services. Library, photocopying and photography services; copyright management. Some charged-for services.	Collection managers, librarians, photographers; administration

**Table 1.3: Regular museum activities, rarely experienced by ‘the public’, with staff involvement**

<b>Activity</b>	<b>Elements/processes</b>	<b>Staff (paid or unpaid)</b>
<b>Collection management</b>	On-going accurate, updated documentation, tracking, condition monitoring, conservation	Curators, collection managers, registrars, conservators Information technologists.
<b>Collection development</b>	Research, new acquisitions, fund-raising,	Curators, collection managers, registrars, conservators
<b>Research</b>	Collections-based research to add new knowledge to collections, to specialist disciplines and local history. Preliminary to exhibition development.	Curators, often collaborating with academics and other specialists.
<b>Fund-raising</b>	Sponsorship negotiations and contracts, monitoring, brand management	Specialist fund-raisers, marketing staff, administration
<b>Marketing</b>	Museum in general, plus special exhibitions and events; public relations’ brand management	Marketing staff
<b>Building maintenance</b>	Safety, security, cleanliness	Facilities management team: security and maintenance staff
<b>Corporate management</b>	Planning, management, monitoring and control of staff, finances, stakeholders, statutory compliance, governing body meetings, reporting	Senior management, administration

Museums have necessarily realigned their thinking towards whom they are for, rather than what they are or what they do (Weil, 1999). They identify distinct market segments for different products and services (e.g. Davies, 1994a; Dickman, 1995). Depending on theme, purpose, location or subject specialism, museums must acknowledge and manage diverse stakeholder interests, which means responding to a changing environment.

### **1.1.2 Changing directions**

Museums have altered markedly since the first public museum, the Ashmolean Museum, opened in Oxford in 1683. Collections were central to the traditional models of museums. Artefacts were acquired, classified, catalogued, preserved, exhibited, researched, and published. Initially the resort of a well-educated elite, museums and art galleries made few concessions to other visitors expected to acquire instruction rather

than enjoyment. Early investment in national institutions was followed by municipally supported museums, often taking over collections of local learned societies and Mechanics Institutes. In the nineteenth century, museums were part of a larger project to create “citizens” (Bennett, 1994; Hooper-Greenhill, 1992; Hudson, 1987).

In the 1960s and 1970s, museum policy and practice moved focus to the visitor or customer and away from the accumulated artefacts (e.g. Hooper-Greenhill, 1988, 1994, 1999). Authoritative, but dull, displays were no longer acceptable. New attractions and media competed for discretionary leisure time and money, often presenting museum themes more engagingly. Simultaneously, academics criticised museums’ elitist perspectives, despite changed social, political and economic circumstances. The ‘new museology’ (e.g. Lumley, 1988; Vergo, 1989) embraced museum studies, cultural studies, critical theory, cultural economics and cultural policy. Museums were accused of diluting and subverting history and the cultural heritage for economic and political ends (e.g. Hewison, 1988; Lowenthal, 1985).

Compelling exhibitions incorporating new media, improved visitor facilities and a customer-service orientation aimed to maintain, and build, audiences whose financial contributions would support museums’ core activities. Museums’ active interest in visitors’ response to, enjoyment of and learning from, museum visits accelerated in the 1980s (Hooper-Greenhill, 1988), although there had been previous interest (Shettel, 2001). Exhibition evaluation and visitor studies increased (S. Fisher, 2000; Shettel, 2001), latterly complemented by market research and satisfaction surveys. Visitors became ‘customers’ (Davies, 1994a).

Attracting a spending public required costly remodelling of exhibition galleries. In the 1980s in Britain, New Zealand and the USA, all public spending was scrutinised as governments, following the rhetoric of market forces, pursued deregulation and economic restructuring (Osborne & Gaebler, 1993; Osborne & Plastrik, 1997). This included the cultural sector. The New Zealand Government’s position was:

Organisations in the cultural sector have traditionally operated at ‘arms length’ from government, even when receiving public funding. This reflects a long-standing view in New Zealand (and many other western countries)

that culture should be supported but not determined by central government.”

(Ministry of Culture and Heritage, 2005 , p. 17)

Prevailing neo-liberalism ideology challenged public institutions. Museum debates concerned admission charges (Lindsay, 1994); the ethics of sponsorship (Kirby, S 1988); access to, and competition for, grants and charitable foundations; income-generation; popular exhibitions to attract broader audiences, new modes of interpretation (Belcher, 1991; Dean, 1993), gimmickery ( “By using the techniques of Disney, do you become Mickey Mouse? ” (S. Fisher, 2000 , p. 159)); contracting out (Griffin, 1994) and so on. Kindred areas had similar experiences: school curricula; management of schools; managerialism, competition and ranking in the tertiary sector. Arguments counterpoised the ‘market-driven’ versus the ‘mission-driven’ museum (Kotler & Kotler, 2000; K. S. Thomson, 2002). Specialist museums with very circumscribed audiences were particularly vulnerable.

By the 1990s, public museums had embraced, frequently reluctantly, business practices including the ethos, and associated vocabulary, of the market place. Enterprising museums added income-generation streams to their ‘core business’, increasing organisational complexity. These included venue hire (for product launches and corporate entertaining), bigger and better shops, mail order catalogues, themed guided tours, film location and consulting. New types of staff were appointed, often exercising authority at a level unprecedented within structures where traditionally senior curators made key management decisions. Consequent organisational ‘cultural revolution’ (see e.g. Macdonald, 2002 , pp. 23-58) produced oppositional staff stances characterised by Fisher (2000 , p. 161) as the old and new schools.

### 1.1.3 Museum stakeholders

“Museums in recent years have become increasingly aware that they have *stakeholders* – groups with an active interest in museums’ policies and practices” (Kotler & Kotler, 1998, p. 68). Museums have always had different constituencies, but these have been characterised as stakeholders only recently, thanks to public policy and mainstream management practices, most particularly strategic planning (Davies, 1994b, 1996; B. a. L. Lord, Gail Dexter, 1999) and marketing (Davies, 1994a; S. Fisher, 2000 , 160-161;

Runyard & French, 1999). In academic management studies, Freeman (1984) is generally credited with conceptualising firms' needs to manage competing and complementary stakeholder interests. For the purpose of this study, his definition (Freeman, 1984, p. 46) has been adapted for museums:

*Museum stakeholders are individuals or organisations who have an interest in, or influence on, a museum's ability to achieve its objectives.*

All public sector bodies have their own repertoire of stakeholders. "Museums are typically involved in a broad range of relationships, more heterogeneous and demanding than the typical relationships in the business world." (Kotler & Kotler, 1998 , 151). Managing potentially competing stakeholder expectations therefore becomes a key task for museum managers, with its own accountability implications.

The heritage material and associated knowledge preserved by museums adds an inter-generational dimension to stakeholder mix. Museum stakeholders include the dead and the unborn, as well as the living, all having public trust expectations. Past donors expected museums to manage their gifts in perpetuity, to benefit later generations through respectful care and presentation of their heritage. Future generations might reasonably anticipate equal access to the inherited past enjoyed by the present generation.

This research differentiates museum stakeholders, whose stake is enduring or longer term, from the casual visitor (especially regional, national and international ones geographically constrained to a single physical experience). For this study, such brief contact does not represent an on-going stake in individual museums. Nonetheless, visitors' importance is acknowledged. Many other stakeholders are visitors. Visitors' needs and experiences drive much museum planning, management and performance reporting.

All museums have stakeholders with clearly vested interests and others whose interests and influence will be more peripheral. Smaller institutions with a tighter focus, smaller market and fewer resources have a more limited range of long-term stakeholders. The importance and influence exerted by the different stakeholders fluctuates, but, when public accountability, transparency and responsiveness are political imperatives,

museums need to monitor them closely to satisfy their differing expectations of organisational performance.

#### 1.1.4 Notions of capital in the museum

Museums hold substantial heritage assets – ‘real things’, which are mostly irreplaceable, if not in physical form, certainly in their individual histories. These can be construed as ‘heritage capital’, paralleling the economic concept of natural capital (Prugh, 1999). Capital is “a stock of real goods, capable of producing further goods (or utilities) in the future” (El Seraphy, 1991 , p. 168). Managing heritage assets intact is a mandated function - minimising deterioration or loss of collection items, while enhancing their intrinsic capacity to generate products and services. As investment managers manage other people’s funds in circumstances not wholly under their control, so museums conserve collections.

Managing and ‘exploiting’ the heritage capital therefore involves staff in wide-ranging tasks (Tables 1.2 and 1.3). Collections’ development requires investment in skills and professional expertise. Curators’ intellectual input increases collections’ knowledge value. Conservators’ scientific analysis and techniques provide optimal environmental conditions for storage, display and transport. Collection managers control and manage each item’s use and its documentation.

Age, subject, location and individual specimen history influence how heritage capital is ‘valued’. Generally monetary value is irrelevant, since collection items are effectively removed from the market. The value embodied in collections may be aesthetic, spiritual, cultural, social, symbolic, authenticity, scientific, reference (and/or evidence), and amenity value (e.g. Michael C. Hall & Simon McArthur, 1996 , pp. 2-21; Keene, 2005; K. S. Thomson, 2002). Some economic concepts of value are relevant for collections, although hard to account for (Ashley-Smith, 2003, 81-98; Gale, 1995; Peacock & Godfrey, 1974; Throsby, 2000, 2001). These include:

- *existence value*, the very fact that some thing survives from a past era
- *bequest value*, where later generations can also experience these material aspects of the cultural and natural heritage, consistent with the concept of inter-generational equity

- *option value*, where collections are available now for everyone, whether or not they want to experience them
- *prestige value*, where museum treasures contribute to personal, community or national pride and identity.

New Zealand's National Archives offer two illustrations. The original Women's Suffrage petition and Treaty of Waitangi documents exist and are maintained in Wellington, even if South Island residents must make special efforts to view them. Many people are reassured knowing that succeeding generations can see them, and take pride in the national history represented in these documents.

Museums are stewards of other forms of 'capital', similarly responsible for their maintenance and enhancement, while minimising their erosion or loss. These are summarised in Table 1.4. Without *knowledge capital*, museums cannot make sense of their collections or produce coherent exhibitions and other products or services. Museums' *intellectual capital* is distinct and separate, manifest in their products, which are museums' intellectual property, requiring management and control. Its many forms (print, sound, visual and electronic media) and the permeability of political boundaries in cyberspace make safeguarding museum intellectual property increasingly complex (Keene, 1998, 2005; Museum of New Zealand Te Papa Tongarewa, 1997; Te Papa National Services, 2001a).

*Emotional capital* is less tangible, related to bequest value and inter-generational equity. In New Zealand, many taonga (Maori ancestral treasures) have powerful resonances for Maori, relating to genealogy, pride, loss, sadness, remembrance, reconnection, self-worth, and identity. Emotional capital connects people to places, people and events, and, through national museums, builds national identity (e.g. Te Papa). *Symbolic capital* is closely related, where collection items occasionally 'stand in' for iconic artefacts held elsewhere. Citizens unable to enjoy acknowledged national treasures in their capital cities can still identify with the larger nation - its communities, history, cultures, art and science – through symbolic specimens held locally.

**Table 1.4: Dimensions of museums' 'stock' as capital**

<b>Dimensions of museum capital</b>	<b>Explanation</b>	<b>Applicability</b>
<b>Heritage capital</b> (may include heritage buildings serving as museum premises)	Physical collections and their associated documentation, including indigenous knowledge.	Raw material for displays and research.
<b>Knowledge capital</b>	Embodied in collections, their associated documentation, databases and staff expertise and undocumented knowledge and know-how. Essential for maximising collections' value.	Raw material for 'content creation', generating museum products and services (exhibitions, publications, more knowledge about collections and their subject areas). Used by researchers, genealogists
<b>Intellectual capital</b> includes intellectual property rights. <i>Note:</i> Museums do not automatically acquire copyright in items which they acquire	Content generated by museum, manifest as exhibitions, publications, lectures, school programmes, journals, photography of objects. websites etc.	Products or services are delivered are sometimes income-generating. Intellectual property rights requiring managing e.g. copyright.
<b>Emotional capital</b>	Investment by donors of artefacts and by local people in institution, artefacts, and memories.	Contributes to and derives from individual sense of identity and security, self-image and self-worth.
<b>Symbolic capital</b>	Collection objects or other items relating to history and creative achievements of local or national significance which 'stand in' for iconic artefacts held elsewhere.	Enables people to feel part of a larger history, nation or community, when geography prevents them connecting more directly with 'real' treasures or events or places or people.
<b>Reputational capital</b>	Intangible sense that people have about the museum, as a trustworthy, worthwhile and appealing institution. Dimensions include professional reputation, reputation as a community asset, 'brand' value.	Attracts visitors, local support, gifts of objects and money, good staff, committed volunteers loans, high-profile quality exhibitions. Extends to 'museums' as a collective brand.

*Reputational capital* is as important for the whole museum sector as it is for individual institutions. It depends on public and professional trust (Weil, 2004, 2005), and needs protection, management and enhancement . Reputation intersects with Bourdieu's 'cultural capital' (e.g. Bourdieu, Darbel, & Schnapper, 1991). His concept referred principally to individuals and social groups, but also applies to institutions. Reputation includes 'brand values' which strengthen relationships with actual and potential customers, and which some museums recognise (e.g. Chong, 2002 , 78-84; Pitts, 2004;

Rentschler & Gilmore, 2002; C. Scott, 2000). ‘Museum’ is effectively a collective brand for the sector (McDermott Miller Limited, 1998). Once tarnished, a museum’s reputation (eg. by poor security or dishonest staff) can taint the whole sector, at least temporarily (e.g. see Telegraph Group Ltd, 2005). No museum can afford to lose goodwill (Weil, 2005).

Museums, like other enterprises, also manage financial and physical capital and other resources beyond operational budgets (summarised in Table 1.5). All require fiscal prudence and formal reporting. Heritage buildings with high maintenance costs may appear as liabilities. Museums’ human resources are principally paid and volunteer staff, but can include others. Museums increasingly work in partnership with other organisations, so these and other relationships require management (e.g. Tschirhart, 1996)

**Table 1.5: Other museums resources, characterised here as capital.**

<b>Museum capital</b>	<b>Explanation</b>	<b>Applicability</b>
Physical capital	Buildings, fixtures, vehicles and equipment	Enables museums to operate
Human capital	Staff and volunteers, governing body members, cultural advisers, regular collaborators	Enables museums to deliver services
Financial capital <sup>a</sup>	Occasional funds or bequests for special purposes (e.g. research, acquisitions). Capital grants for buildings or development	Enables operations and new developments
Relationship capital	Relationships with local community, other museums, donors and many other stakeholders.	Enables museum to undertake more complex projects <sup>7</sup>

<sup>a</sup> Few museums in New Zealand have endowments or large capital resources

Museums thus embody different types of capital, for which their governance and management are responsible and, therefore, accountable. They contribute to the formation and maintenance of other types of capital in their communities, including Bourdieu’s cultural capital (Bourdieu et al., 1991), exemplified in the status and prestige accruing to a town, its inhabitants and visitors. Newman has added identity capital as a related concept (Newman, 2005). Communities regard an excellent museum as an asset for ‘place marketing’, a tourism concept (C. M. Hall, 2000, pp. 163-168), and for sustaining creative social and economic communities (Florida, 2002; Landry, 2000). As

accessible resources for information and education and in their capacity as meeting places, museums can contribute to communities' social capital, catalysing social encounters and networks for people (e.g. volunteers and visitors) whose paths might not otherwise cross (D. Edwards, 2005; Ivan Karp, Kream, & Lavine, 1992; I. Karp & Lavine, 1993). The research was partly prompted by the question of whether museum performance would be inadequately accounted for if only activities producing consumable *outputs* are reported.

## **1.2 THE NEW ZEALAND MUSEUM SECTOR**

New Zealand's museums began in the early colonial period, but the sector's definitive history remains unwritten (but see e.g. Butts, 1993; C. Hall, 1981; McCredie, 1999; K. W. Thomson, 1981, 1991). This account outlines their "almost bewildering variety" (K. W. Thomson, 1981, 6) and current stage of development. Government interests in heritage extend beyond operating the national museum and reflect political necessities including honouring the Treaty of Waitangi (Prebble, 2000).

### **1.2.1 Brief history**

Museums and art galleries are a western construct, introduced early to the British colony. Settlers aboard ship destined for the South Island planned the first museum for what became Nelson in 1841 (K. W. Thomson, 1981, 166). Museums were among the first cultural institutions established in larger communities, e.g. Auckland (1852), Christchurch (1870), Dunedin (1868) and Wellington (1865) (K. W. Thomson, 1981). Their scientific research collections were crucial reference points for economic exploitation of the colony's natural resources (Sheets-Pyenson, 1988). The natural sciences shaped museums' research orientation, later encompassing the ethnography of the indigenous Maori (Cameron, 2000) and of Pacific peoples.

Art galleries were a later refinement (e.g. in Dunedin (1883) and Auckland (1888)). Arts societies in other nascent urban centres held annual exhibitions, gradually accumulating art works – both locally and internationally – which formed the founding collections of dedicated art galleries (e.g. Suter, Sarjeant and Robert McDougall Art Galleries). Others were incorporated into existing museums. In the 1970s artists initiated galleries in other

centres, duly professionalised in the 1980s and 1990s (McCredie, 1999, 2005; K. W. Thomson, 1981).

By 2000, most sizeable communities had one or more museums or their equivalents, covering most subjects and forms. Major investments in New Plymouth (Puke Ariki) and Christchurch (Christchurch Art Gallery) demonstrate their popularity with local authorities as flagship institutions (Catchpole, 2002; Cobley, 2002c).

Britain took a paternal interest in New Zealand museums (e.g. Bather, 1894), which already participated in international networks (Sheets-Pyenson, 1988). A nation-wide museum survey conducted in 1933 recorded 26 museums (Markham & Oliver, 1933; Markham & Richards, 1934). “New Zealand, in proportion to population, ranked slightly higher than any other British Dominion or Colony” (Markham & Oliver, 1933 , p. 69), but “many improvements could be introduced that would raise the existing standards much higher” (Markham & Oliver, 1933 , p. 105). Funding, staffing, educational activities and lack of co-operation had shortcomings, while scope and quality of collections and research were lauded (Markham & Oliver, 1933 , pp. 69-109).

The Carnegie Corporation subsequently (1938-41) supported museum educational services and experimental display work (McQueen, 1942). A proposed national museum structure was not taken up (W. R. B. Oliver, 1944), although the Ministry of Education co-funded museums’ work with schools. By 1969 there were 112 museums in New Zealand (Gamble & Cooper, 1969). When funding for museum teachers ceased in the 1990’s, education work continued through contestable funding, Learning Experiences Outside the Classroom (LEOTC) - an instance of economic rationalism.

The natural sciences, ethnography and art galleries dominated before Pakeha (non-Maori) history received attention (Gore, 2002 , p. 89). The Otago Early Settlers Museum (1898) was among the first to collect social history, but no longer concentrates principally on pioneer settler families, formerly the main focus of local historical societies’ museums (Harlow, 2005). Since membership was mainly Pakeha, the Maori experience was overshadowed, despite holding Maori material, including photographs and archives. Publicly funded local museums now generally take a more inclusive approach to Maori heritage, its interpretation and management, a development

welcomed as Maori seek more control over their cultural heritage (Butts, 1990, 2003; Hakiwai, 2005; G. O'Regan, 1997; S. O'Regan, 1990).

### **1.2.2 Museums in the new millennium**

Museums had increased in number by the 21<sup>st</sup> century:

There are about 600 public museums and art galleries in New Zealand. Many are relatively small collections oriented towards the history of a particular region or location. The larger museums, of which there are many, carry out research, print catalogues and research papers, and provide educational programmes. Many museums and art galleries are funded by local government. Funding for capital works may be provided by the lottery grants board, community trusts, electricity trusts or other funding bodies.”. (Statistics New Zealand, 2002, p. 279)

The museum diversity found overseas is echoed in New Zealand, but recent statistics provide an incomplete picture (see e.g. Abasa, 2003; Donnelly, 1996; Massey & Lewis, 2002; Statistics New Zealand & Ministry for Culture and Heritage, 2005a; Statistics New Zealand & Ministry of Culture and Heritage, 2003). This lack of official museum data necessitated a census for this research, reported in Chapter 4. In addition to the 600 museums, there are about 800 marae (the traditional Maori meeting houses), which also hold important taonga (cultural treasures).

Most museums operate within or on behalf of local authorities, or are volunteer-run. Some universities and government departments have collections. The Museum of New Zealand Te Papa Tongarewa (Te Papa) is the only national museum. There are no large art museums operated by major foundations or trusts, so endowments, a major responsibility for American museums, are rare. New Zealand has few wealthy foundations or individual benefactors. Museums compete with the arts and sport for limited private funding and sponsorship from businesses, including international companies operating in New Zealand.

A 1997 survey found one fifth of museums employed paid staff in some capacity (Pattillo, 1997). This present study investigates these museums, specifically those

receiving operating funds from public sources. These will be referred to as the ‘professional sector’ or ‘professionally managed museums’.

### 1.2.3 Professionalisation

From being primarily subject specialists in the nineteenth century (see Sheets-Pyenson, 1988; K. W. Thomson, 1981), museum staff now undertake “operational tasks, acting as managers and, at times, behaving like entrepreneurs” (Massey & Quinn, 2001, 25). While most New Zealand museums still have relatively few paid employees, staff generally consider themselves ‘professional’, despite continuing debate about the museum profession ((Edson, 1997; Kavanagh, 1991, 1994; van Mensch, 1989).

New Zealand’s organised profession has had a chequered history, more an industry association than a professional body formally regulating the museum profession (Monz, 2003a, 2003b; Tapsell, 2002). Its small membership and budget limited its possibilities. After various incarnations, splits and amalgamations and re-positioning its emphasis, it has operated as Museums Aotearoa since 1998. It has since produce the code of ethics and a national strategy for the sector (Museums Aotearoa, 2000, 2005).

The sector has always monitored overseas trends (e.g. Wallace, 1995a), adapting many to the local situation, for example the *New Zealand Museum Standards Scheme* (Legget, 1999; Te Papa National Services, 2002; Wallace, 1995b). Initially the sector modelled its professional training on a British in-service scheme, but by 1989 Massey University was supplying the sector with Museum Studies graduates and advancing sector practice (Labrum & McCarthy, 2005).

As elsewhere, New Zealand museums’ varied activities involve practitioners from many other fields: education, design, marketing, public relations, personnel management, and social research. Some museum specialists (conservators, educators, and registrars) have their own local organisations. This ‘plurality of professions’ contributed to a higher standard of museums. In practice, New Zealand’s ‘professional’ sector substantially comprises individuals working in a professional manner in museums and observing a code of ethics (Museums Aotearoa, 2000, 2003). Most have expertise and skills applicable to, and appropriate for, their museum functions. Professionalism is as much

an attitude, as the exclusive preserve of qualified salaried individuals. However, in this study, reference to museum professionals generally means paid practitioners.

#### **1.2.4 Recent developments**

The origins, purposes, functions and management of museums in New Zealand have broadly followed international trends. In some cases progress has been slower, with museums relatively protected until the early 1990s. In the larger urban museums, the shift from internal to external focus accelerated as the political and economic environment changed in the mid 1980s. Tourism's increasing importance created demand for better quality museum experiences and a customer orientation. As a distant destination, New Zealand attracted travellers with sophisticated expectations of museums. Tourism research showed that museums were definitely on the attractions menu (Acumen Business Research Division of NFO NZ, 2002; Colmar Brunton, 2003; Gnoth, Watkins, & Todd, 2002; New Zealand Tourism Board, 1995). In the 1990s smaller towns saw value in using their heritage, including museums, to put their communities on the map (Bell & Lyall, 1995; Copley, 2004). Some small museums gradually acquired their first paid staff, new or refurbished premises, and profile in local marketing strategies. Museums of all sizes used Lottery Environment and Heritage funding for capital developments, often conducting major fund-raising campaigns to upgrade infrastructure (e.g. Auckland and Otago Museums).

Having appreciated that they were actually (mostly) small businesses, museums gradually became more entrepreneurial (Massey & Lewis, 2002, 2003, 2004; Massey & Quinn, 2001). Management practices were introduced, often reluctantly. Marketing staff were appointed. Museum leaders have harnessed staff creativity, taking innovative steps and sometimes leading international practice, especially in relation to indigenous cultures (e.g. B. Jackson & Parry, 2001, pp. 173-189). Examples include bicultural governance structures (Butts, 2003; Butts, Dell, & Wills, 2002), co-management partnerships (Soutar & Spedding, 2000), collaborative exhibitions (Potaka & Butts, 2003; Spedding, 2005) and interpretation using indigenous knowledge systems (Clarke, 2002).

The Museum of New Zealand Te Papa Tongarewa (Te Papa) opened in 1998, amalgamating the former National Museum and National Gallery and challenging accepted notions of a museum (see e.g. Gore, 2002; C. McCarthy, 2004; Rentschler, 2002, pp. 107-110; Tramosch, 1998a, 1998b; Williams, 2003). Attracting public and professional debate (e.g. Camino, 2002), it undoubtedly spurred developments in New Zealand through innovative presentation, bicultural policies, its consultation methods, and visitor research, but also through its mandate to assist the wider heritage sector. Directly and subtly, the sector has absorbed its guiding principles: customer-focus, bicultural equity, entrepreneurship, welcoming to all-comers, and, although to a lesser extent, valuing scholarship and *matauranga Maori* (Maori traditional knowledge) (see e.g. Museum of New Zealand Te Papa Tongarewa, 2000).

### 1.2.5 Policy environment

The 1984 Labour Government inherited an economy unable to support extant welfare and public sector commitments. The subsequent Treasury-driven radical restructuring of New Zealand's public sector from the mid 1980s scrutinised subsidised services and introduced private sector management thinking (Jonathan Boston & al, 1996; Easton, 1997; Kelsey, 1997). The State Sector Act 1988, the Public Finance Act 1989 and the Local Government Amendment Acts (especially 1996) required public entities – government departments, Crown entities, local authorities – to prepare plans and report outputs and, ideally, *outcomes* (wider beneficial effects) (G. Scott, 2001). Efficiency, effectiveness and accountability became watchwords for successive National and Labour governments. The heritage sector was not immune to this 'new public management' (K. McCarthy, 1998).

This was most apparent with the development of the Government's principal museum interest, Te Papa. While other museums attracted little attention *per se*, heritage and arts were in view. The Government concentrated on policy, rather than delivery, preferring to devolve or purchase services from Crown entities. The Ministry of Cultural Affairs (MoCA), created in 1993, was a policy-making department, distributing its financial vote through purchase agreement with arts and cultural agencies based on agreed outputs. The national interest in the sector was rationalised thus:

The creative and intellectual potential released by cultural activity produces resources enjoyed by the nation as a whole: its stock of ideas, its ability to examine itself critically, the images and narratives that it holds and enjoys in common, the material and intangible riches that make up its cultural heritage. (Ministry for Culture and Heritage, 1998 , p. 13).

Local authorities provided most public funding for museums, operating as dependent units or through discretionary grants or service agreements (Donnelly, 1996). The Local Government Amendment Act 1996 required authorities to identify the public and private benefits of all their services and apply “user-pays” principles, usually a charge for the ‘private good’ element. (McKinlay Douglas Limited, 1997). This covered everything from rubbish collection to museums.

The Fifth Labour Government, elected in 1999, re-evaluated the Treasury’s approach, altering the rhetoric while retaining many operational policies, such as performance reporting. Where the National government had had Key Performance Indicators (KPIs), the new government had six Key Government Goals:

- I. Strengthen national identity and uphold the Treaty of Waitangi
- II. Grow an inclusive, innovative economy for the benefit of all
- III. Restore trust in Government and provide strong social services
- IV. Improve New Zealanders’ skills
- V. Close the gaps for Maori and Pacific people in health, education, employment and housing
- VI. Protect and enhance the environment

(Prebble, 2000)

Holding the cultural portfolio, the Prime Minister instituted some changes. The reconfigured Ministry of Culture and Heritage (MCH) took on historical services such as the National Dictionary of Biography. It commissioned a sector study although few recommendations were adopted (Heart of the Nation Strategic Working Group, 2000). A ‘cultural recovery package’ in 2000 enabled the principal arts entities to recoup lost income levels, while the Regional Museums Capital Fund, a response to much deferred maintenance, also received a boost (Hazledine, 2002; Ministry for Culture and Heritage, 2001).

The Local Government Act 2002 changed the purpose for local authorities, which is now:

(a) to enable democratic local decision-making and action by, and on behalf of, communities; and

(b) to promote the social, economic, environmental, and cultural well-being of communities, in the present and for the future

(Local Government Act 2002 s.10)

Taking a sustainable development approach, the Act adds culture to the more common elements of Triple Bottom Line reporting (Murphy, 2002), but means that some museums may lose visibility when local authorities report on overall contributions to community well-being. As yet, there is no agreed sector approach on the best ways for museums to show how they contribute.

### **1.2.6 Economic rationalism and museums - public good, private good**

The considerable local and central government investment in museums implies a recognition of museums as public goods. As Callendar (1998, p. 225) notes,

in many cases there is a valid case for government provision as these goods are of considerable benefit to the community, but the free market will not produce them, or at least will not produce them in socially desirable quantities, as it is impossible to obtain payment from those who derive benefit from their consumption.

This section briefly reviews the ‘public goods’ associated with museums and the benefits that they confer.

While not all museums provide all of the products and services shown in Table 1.2, most offer a varied mix of private and public goods. Visits to exhibitions, participation in education programmes, special events, and guided tours are private goods, which also have public benefits: educational value, a better-informed public, local economic spin-offs of visitors spending on hospitality and transport. Some museum goods, such as catering consumed or souvenirs bought are *rivalrous* (no one else can then enjoy them),

while others are *excludable*, e.g. exhibitions with an entry fee only available to those who pay. Free exhibitions provide both *non-excludable* and *non-rivalrous* goods. Generally, displays and publicly accessible research resources, such as museum libraries and websites, are non-rivalrous, since they can be experienced by any number of consumers more than once (Gale, 1995).

Museum public goods are often spillovers; making a town appealing enough to attract tourist dollars or encourage new employers (e.g. Florida, 2002; Landry, 2000). Others are immediate and long-term educational benefits, with creative people contributing to a range of industries and building cultural and social capital (Hazledine, 2002). Supporting membership organisations (e.g. Friends organisations or benefactors' circles) qualify as 'club goods', as they combine elements of both public and private, but some benefits are unavailable to non-members because they have not joined (Cribb & Berthold, 2000).

The industry sectors where museums may sit (Table 1.1), may have both private and public good elements, but few enterprises produce such a mixed range of goods and services as museums. Most commercial concerns dissolve themselves, sell the stock and physical capital and cease trading when they lack a market or cannot compete to make an adequate profit. Similarly, a public service can disband if no longer required, with any physical assets disposed of. This situation is not so straightforward for museums, where the Government recognised financial value in museums' heritage assets (Simpkin, 2003; Te Papa National Services, 2001e; Watt, 2003).

Legal or semi-legal reasons make it complicated to dispose of museums' heritage assets. With collections 'held in trust for the benefit of the local community', museums have obligations to honour gifts and bequests made on the presumption of care in perpetuity. Occasionally a neighbouring institution may accept additional collections, but stretched resources and increasing awareness of the real costs of managing collections reduces this likelihood (B. Lord, Lord, & Nicks, 1989). Some collections (e.g. natural history) may have no market. Some material cannot legally be traded (e.g. some bird specimens and other scientific specimens), while cultural sensibilities and the Antiquities Act 1975 prevent the free disposal of some artefacts, especially taonga Maori (Maori cultural treasures).

### 1.2.7 Maori and museums

*Note:* a Glossary of Maori Words is provided (pp. xv-xvii)

Maori culture was the first area of government cultural heritage regulation affecting museums. The Maori Antiquities Act 1901 forbade export of Maori relics and some other items of historic or scientific value (Butts, 1993). Maori had always been involved with New Zealand museums but this contact varied in nature and intensity (see e.g. Cameron, 2000; C. McCarthy, 2004; McManus, 1988 , p. 65). The Maori concept of kaitiakitanga is a form of mandated guardianship where individuals of kin groups are accountable to kin for custodianship of taonga, including natural resources and artefacts of special cultural significance (Kawharu, 1998; M. Kawharu, 2002). The responsibility may be inherited and is still exercised over taonga held in museums.

Frequent reference is made to the international exhibition, *Te Maori*, as a turning point in relationships between Maori and museums (e.g. Mead, 1986). Twenty years after it opened with a dawn ceremony in New York, it remains a potent symbol of changing power relations (Butts, 1990, 2003; Hanham, 2000; G. O'Regan, 1997; S. O'Regan, 1990). By seeking iwi (tribal) approval for the inclusion of selected taonga in the exhibition and recognising the spiritual needs of both the taonga and the people connected to them by genealogy, museum staff became more aware of, and sensitive to, the necessary cultural respect (see also O'Biso, 1994).

Relationships with Maori continue to evolve taking, many forms. Advisory groups, representation on governing bodies, kaumatua (elders) and kuia (female elders) formally associated with the museum, Maori staff with dedicated cultural responsibilities can all provide cultural guidance (Tamarapa, 1996). Education officers with special responsibility for te reo (Maori language) programmes, Maori curators and Maori staff at all levels of the organisation can build bicultural institutions. Few museums can match Te Papa's record of co-management of collections and museum.

At the governance level, Maori representation is becoming more common, although only the Auckland and Canterbury Museums have legislated Maori representation on their Board (M. Kawharu, 2002; Whaanga, 1999). As the Maori voice is heard more

robustly at this level there may demands for greater formal accountability specifically to Maori (Butts, 2003).

The Crown's relationship with Maori was formalised in the Treaty of Waitangi of 1840 (see Appendix E for texts). Recently Treaty of Waitangi settlements to address past breaches of the Treaty which seriously affected Maori have enabled iwi to pay serious attention to taonga (Belgrave, Kawharu, & Williams, 2005). While cultural sustainability competes with other social and economic demands on iwi resources, Ngai Tahu on the South Island has actively reconnected with its material heritage, with a view to maximising its capacity to support various tribal agenda. The iwi employs a cultural heritage team to make an inventory of rock art and holdings of Ngai Tahu taonga in New Zealand museums (Te Runanga o Ngai Tahu (TRoNT), 2005). Successful Maori-run tourism enterprises, such as Whale Watch Kaikoura and the Tamaki Brothers tours in Rotorua, make sensitive use of Maori cultural heritage. The Draft Declaration on the Cultural and Intellectual Property Rights of Indigenous Peoples, known as the Mataatua Declaration, (Ministry of Maori Development, 1994), and the Toi Maori quality mark for contemporary Maori art works signal quality and control of Maori intellectual property as current concerns with implications for museums, especially those holding substantial matauranga Maori (Royal, 2004).

The Maori dimension is therefore increasingly likely to be a consideration for all museum managers. Negotiation skills and an understanding of tikanga (Maori protocols) have become essential for effective museum management, regularly exercised in maintaining constructive relationships with Maori stakeholders.

Taonga Maori are a valued focus for museum activity, with a political dimension. The indigenous cultural centres anticipated by McManus (1988), as had occurred in Canada, the USA and Australia, are now imminent (Harre Hindmarsh, 2005). Appreciating and applying Maori cultural protocols in the care and interpretation of taonga, use of bilingual labelling and soundtracks, catering for groups from kohanga reo and kura kaupapa Maori (Maori language immersion schools) have all required new museum policies and practice and often the recruitment from a wider labour pool.

Te Maori is no longer referred to as the Te Maori Exhibition. It has become, for many, the exhibition, or simply TE MAORI, acquiring a

persona of its own. It has become its own entity, with a mana that represents the combined power and authority of the ancestors who comprise it. (T. L. R. Wilson, 1986 p. 7).

Twenty years on, *Te Maori's* after-effects continue to propel New Zealand's museums along a bicultural path, one for which they are accountable to Maori and Pakeha alike.

### **1.3 ACCOUNTING FOR MUSEUM PERFORMANCE**

Museums' accountability is prominent in the South African definition, and should equally be applicable in New Zealand:

Museums are dynamic and accountable public institutions which both shape and manifest the consciousness, identities and understanding of communities and individuals in relation to their natural, historical and cultural environments, through collection, documentation, conservation, research and education programmes that are responsive to the needs of society. (South African Museums Association, 2006)

Museums' operational environment demands that they be effective and efficient, making best use of resources, demonstrating their relevance and viability as community organisations. Governance (including statutory compliance), management and the museums' mandates all require accountable performance.

#### **1.3.1 Pressures for accountability**

Political, social, cultural, technological and economic pressures all affect museums, which mostly recognise the need for internal change and an outward-looking perspective. Museums must justify their existence, and more particularly, public investment in them. The broad pressures can be summarised as:

- Government pressure for efficiency, the New Public Management and adopting practices common in the business world (Babbidge, 2004; Osborne & Gaebler, 1993; Osborne & Plastrik, 1997; Pollitt, 2003; G. Scott, 2001)
- Delivery of results – outputs and outcomes (Osborne & Gaebler, 1993; G. Scott, 2001)

- Critical engagement of the academic community (e.g. Hooper-Greenhill, 2000; Kirschenblatt-Gimblett, 1998; Lumley, 1988; Pearce, 1992, 1995; Vergo, 1989; Walsh, 1992)
- Transparency (e.g. Creative New Zealand, 2005)
- The ‘politics of indigenous recognition’, especially in settler societies (Butts, 2003; Gore, 2002; S. O’Regan, 1990)

Driven by ‘economic rationalism’, deregulation and reduced government involvement in delivery of public services, market forces, contracting out and competitive tendering since the 1980s obliged public sector and non-profit organisations in New Zealand, Britain and the USA to rethink their missions and operations (see e.g. Weil, 1995a; Weil, 2002b). Adopting business practices (especially strategic planning) meant that public services had to meet targets, preferably measurable ones, sometimes designed externally. Government agencies may have required specific results as part of continuing funding, thus taking on a monitoring role assessing whether agreed outputs have been delivered (e.g. Power, 1997).

A positive effect, especially where services were contracted out, was that organisations, now required to provide clearer statements of their expectations, gained a better understanding of their purpose and the processes undertaken to achieve them. The ‘contract culture’ materialising in the public sector required defined standards (Perri 6 & Kendall, 1997). Across the public services, tasks were analysed into elements and standards against which contractors’ work would be assessed: from hygiene standards in cleaning contracts to number of school children taught to swim. Costs could then be readily itemised and assigned. Both private companies and voluntary organisations competed for contracts, changing the operational environment:

Contracting turns the relationship between the state and hundreds of thousands of private and ‘once’ civic associations from one of gift-giving and community development into a legal matter of service delivery at a price (Perri 6 & Kendall, 1997 , p. 1)

Museums, previously relatively untouched by political and economic realities, discovered that they were actually service delivery units, ‘delivering’ visitor

experiences and educational programmes consumed by ‘customers’ – visitors and school parties. Initially achieving numerical targets was enough – numbers of visitors or pupils – but were those visitors satisfied with their visits? Had the school children learned anything?

Britain’s political agenda had a direct impact on museum performance, since many museums operate through local authorities or government agencies (Babbidge, 2004; Selwood, 2001a, 2001b). Museums there must demonstrate the effectiveness of their educational programmes (‘learning for all’), their contribution to ‘social inclusion’ and increased ‘access’ to collections and services particularly by under-represented groups (e.g. Selwood, 1999). Public sector museums within local authorities must report on specific Best-Value performance indicators showing that rate-payer-funded museums deliver services with positive social impacts in their communities (e.g. Sandell, 2003; Sandell, 2002; Scottish Museums Council, 2000; Selwood, 1999, 2004).

Auditing processes become increasingly important for the state’s interest (Power, 1997). Through performance reporting, improvements in service delivery, efficiencies and effectiveness can be tracked, and in some cases benchmarked. ‘Added value’ can be identified, and evidence can show whether a service ‘made a difference’. Monitored entities may earn reward (usually continuing funding) or chastisement (often funding withdrawn). ‘Service agreements’ and their performance ‘deliverables’ can be refocused for political expediency. Where public sector chief executives are employed under performance contracts, constantly improving performance can become a self-sustaining rationale for managers, but disheartening for staff (Jonathan Boston, 1997; G. Scott, 1997). The drive for continuous improvement, while admirable, can lead to higher – even unrealistic – targets; it can also lead to improvement fatigue.

Accountability, and its counterpart, transparency, advance the New Zealand Government’s goal of restoring trust in government (Prebble, 2000). Key elements of the Government’s strategic planning, service agreements (less legalistic sounding than contracts), are part of “the contractualist mode of public sector management... characterised, as it is, by an increasing emphasis on explicit and transparent statements of objectives, ever more exacting performance targets, and rigorous monitoring and assessment of individual and institutional performance” (Jonathan Boston, 1997 , p.

196). It also makes “the providers of public services more responsive to the needs of their consumers, thereby strengthening the 'contract' between the state and its citizens” (Jonathan Boston, 1997, p. 180).

The New Zealand public sector had been required to report both financial and non-financial (or service) performance since the State Services Act 1988 and the Public Finance Act 1989, at the same time as accrual accounting was introduced. The ‘results-focus’ assisted allocation of scarce resources, while also providing greater accountability.

### **1.3.2 Accountability in museums**

While once they claimed to be a special case, museums were not immune to the new public management. Where British museums operated within local authorities, generic functions (e.g. office-cleaning, security, catering and grounds maintenance) were contracted out first, followed by administrative functions (data-entry, payroll management, and marketing). Exemptions required hard evidence: e.g. specimens damaged through contract cleaners knocking vacuum-cleaners against display cases (as this researcher experienced in Birmingham (1990-1993)).

The 1997 Labour Government in Britain introduced benchmarking for all local authority museums according to a few ‘Best-Value’ ‘cultural’ performance indicators, a system which has evolved into the Comprehensive Performance Assessment (CPA) (Babbidge, 2004; Grace, 2005). New Zealand has no equivalent, but museums remain accountable for financial and non-financial performance. There is no sector-wide position on areas of non-financial performance to report, nor performance criteria, despite initial interest in 1995 (Ames, 1995b; Museum Directors Federation of New Zealand & Taonga o Aotearoa National Services of the Museums of New Zealand, 1995). The requirement to analyse private and public good elements under the Local Government Amendment Act 1996 evoked no response from a then fragmented sector (McKinlay Douglas Limited, 1997; Tapsell, 2002).

General accounting standards for capital and operating income and expenditure apply to museums. Museums have encountered a more contentious aspect: since 2001, museums must report the financial valuation of heritage assets (Simpkin, 2003). This presented

daunting challenges to museums, especially those with very large collections not yet fully identified or catalogued, let alone assigned values. Heritage collections in museums are generally exempt in the UK, USA, Canada and Australia, e.g. “Collections shall not be capitalized or treated as financial assets” (American Association for State and Local History, 2003 , p. 1, section A). Individual insurance valuations are sometimes necessary, but normally collections are not capitalisable assets (2003 , p. 6). Museums consider this more an ethical, rather than a financial or legal issue.

Professionalisation has also shaped museum accountability. Ideas about acceptable standards of practice have been codified through different initiatives. National industry bodies produced codes of practice and codes of ethics from the 1970s to guide individual and institutional practice and gain recognition as ‘a profession’ (Edson, 1997). These codified individuals’ responsibilities to their employing institution or authority, to their museum workers and to ‘the public’ (e.g. Museums Aotearoa, 2000; Museums Aotearoa, 2003). From the 1970s, explicit professional standards were pursued further in the USA through an accreditation programme with a demanding peer review of each policy, activity and facility (Igoe, 1994). Accredited status publicly recognised good practice. Accreditation’s benefits, especially institutional credibility, can materially affect a museum. Some American corporations and foundations only sponsor or support accredited museums, reassured that any funds will be spent responsibly and the quality of the exhibition or other activity will enhance their image in the community and, consequently, their ‘brand’.

Other countries followed, with slightly different approaches (George, 2005; Mason & Weeks, 2002a). The British Museums Association’s short-lived attempts at American-style accreditation programme was abandoned early (Legget, 1999). Instead, a Museum Registration programme, granting ‘registered status’, was developed from the late 1980s and administered through an arm’s length government agency, the Museums and Galleries Commission (MGC) (Bower, 1995; Museums and Galleries Commission, 1995; Wallace, 1995b). This can be construed as a sector response to the political demands for efficiency and effectiveness. Registered status granted eligibility for financial support from Area Museums Councils. The American and British systems both required institutions to be re-assessed at intervals to retain their status. New

standards were introduced and others raised to encourage continuous improvement and excellence. In 2005, the British sector advocated for the renamed ‘accreditation’ as an eligibility requirements for Lottery funding, while the Audit Commission supported its recognition. (Audit Commission, 2005; Department for Culture Media and Sport, 2005a).

New Zealand museums recognised the value of these initiatives (Gorbey, 1983; Legget, 1999; Wallace, 1995b), and Australian equivalents (e.g. Spiers, 1996). Canada wavered between institutional and individual accreditation (Fenger, 1994; McAvity, 1995), with provinces taking various approaches, developing self-assessment guides (Alberta) or defining requirements for grant eligibility (Ontario, New Brunswick) (Legget, 1999). This remains a live issue in both dominions, with Alberta pioneering a ‘peer recognition programme’ which may be adaptable nation-wide, and various states’ programmes being considered for national implementation in Australia (George, 2004).

Other small countries (see Manneby & Hadjinicolaou, 1999; Prins, 2001) took similar initiatives. New Zealand chose a voluntary self-assessment programme, with an optional peer review, developed for the sector through the national museum (Legget, 1999; Rivers O'Regan Lynch, 2001; Te Papa National Services, 2002). It partly arose from recognition that, if museums took no action, inappropriate performance criteria might be imposed from outside (c.f. Middleton, 1998 , p. 48). Being voluntary, it has no official standing, but allows museums to show colleagues, governing bodies and others their seriousness of purpose. While the scheme addresses some bicultural practice, this may not be adequate for Maori expectations (Rivers O'Regan Lynch, 2001; Royal, 2004).

Museums’ performance accountability serves for formal compliance purposes and achieves professional recognition. Others take an interest in their performance. Raymond and Greyser (1978 , p. 132) recognised that, in the arts sector as a whole, for many stakeholders, “This single criterion [financial achievement] is insufficient when granting agencies and community groups ask ‘How well are you doing?’”. They highlighted the difficulties of determining appropriate performance criteria:

While some quantitative measures readily exist - such as percentage of seats filled, numbers attending events, or even percentage of total budget earned

from operations - these avoid the qualitative dimensions that are especially important in the arts. Although measures incorporating "quality" may be difficult to develop and fallible in operation, it is beyond dispute that arts administrators and trustees can develop measures better than those that may be foisted on their organizations. (Raymond & Greyser, 1978 , p. 132).

Meaningful institutional performance criteria for museums are the focus of this study. Individual publicly-funded social and cultural projects are now often evaluated by participants and other stakeholders (e.g. Matarasso, 1997, 2000), but 'projects' are usually time-limited with intended outcomes specified. Museums also undertake projects, and some regular activities can be configured as projects with definable results, most commonly visit numbers. Museums, however, have enduring features (collections and sometimes heritage buildings) and mandates (e.g. preservation) that the 'results' approach may not satisfy. This poses the issue of the best way to account for institutional health and, ideally, dynamism and relevance. These aspects are hard to define, but they matter: the media are quick to publicise poor performance, however interpreted.

#### **1.4 DEVELOPING THE RESEARCH FOCUS**

Anecdotal evidence suggested that New Zealand museums' service performance reporting principally comprised visit statistics and income generated. Where museums operated within parent institutions, museum reporting appeared in annual reports as a few lines within Information or Community Services sections. The few publicly funded museums reporting separately, with their own annual reports, still tended to concentrate on customer service or project completions, rather than more representative institutional performance. Annual local authority benchmarking surveys (e.g. National Research Bureau Ltd., 2005) usually only asked about rate-payer satisfaction. Performance reporting appeared to be partial, focussing principally on governing bodies' statutory requirements, and some quantitative indicators, rather than reflecting museums' multifarious responsibilities and services. Was this in fact the case?

### 1.4.1 Identifying the issues

This introductory chapter has touched on some of the issues behind this study. The following points shaped the research direction:

- 1) The limited scope of service performance reporting may not adequately cover the scope of what museums actually do. Since museums undertake so many different activities, which are most useful, representative and meaningful to report? Given the transaction costs, especially of qualitative assessment, which are the most feasible to assess for performance reporting?
- 2) There appeared to be no sector-wide position or agreement on performance reporting areas, probably because the sector lacked cohesion as a result of the sector organisation's disjointed history and unreliable funding.
- 3) Given overseas trends for benchmarking public services including museums (at least in Britain), and New Zealand's practice of ranking schools and, since 2004, university research performance, it was possible that museums might also find themselves subject to similar exercises. If so, what aspects of museum would likely be 'benchmarked'? Museums would be well served if they could suggest what would be most appropriate, useful and meaningful.
- 4) As community institutions with a public service ethos, museums could better cement their place in their community by reporting on aspects of performance that mattered to the 'public', but what were those?
- 5) The ability to demonstrate both achievement and responsible practice would be valuable for more than statutory reporting, for instance for making a case for financial or political support. What criteria would serve as effective and readily understandable indicators?
- 6) Given the diversity of resources and scale of operations within the sector, could there be some sufficiently generic performance areas, which would be suitable for most institutions?
- 7) Maori interests in museums must be considered, but what performance areas would Maori regard as useful to have reported?
- 8) Given museums' stakeholder diversity, is there any (or sufficient) common ground which could assist with the identification of meaningful performance areas?
- 9) Demands for accountability and transparency were likely to continue.

Two paradigms of museum performance, statutory reporting and professional expectations, have featured in this chapter. Neither specifically take into account the perspectives of others whose investment in museums is arguably equally important. These are the various community stakeholders who support museums directly and indirectly and whose heritage, identity and contributions may be embedded in its collections and reflected through its exhibitions and other public programmes. The Local Government Act 2002, enacted during the research period, required local authorities to consult more widely about community outcomes relating to social, economic, environmental and cultural well-being. By addressing what mattered to museums' community stakeholders about the performance of their museums, the study's findings might identify museums' contributions to community well-being and assist policy work on cultural indicators (e.g. Ministry of Culture and Heritage, 2005).

#### **1.4.2 The research question**

The overarching research question for this research is:

*In accounting for their non-financial performance, how far are New Zealand museums addressing the aspects that matter to their stakeholders?*

Museum performance must be both managed and reported on. For both these functions, it is important to know *how* a museum is performing – how well or how badly – both at specific points in time and over time (Hatton, 2002). Measures or indicators of performance are needed. The challenge is finding appropriate criteria to account for essential elements of performance and provide an adequate picture of overall performance across the range of activities. Measuring and monitoring should not unduly absorb resources allocated for achieving the museum's purpose. While the sector has recognised difficulties in developing practical performance measures, as yet no consensus exists on what might be most appropriate. Most discussion has been at the policy, governance and management level. This research takes a different tack, a “bottom-up” approach, involving stakeholder perspectives.

To address the core research question, two key questions need to be asked of two different constituencies. The first is at the industry level, addressed to museum

directors: *What aspects of museum performance are being assessed and reported on already by New Zealand museums?* This makes the assumption that there is a symbiosis between museums assessing their performance and the reporting of performance. Behn (2003) notes accountability as one of several reasons for measuring performance.

The second question is directed at various stakeholders in a specific museum: *How would stakeholders know how their museum is performing?* The responses should provide insights into museum activities that matter to different stakeholders and the factors that they use to assess them. This question assumes that stakeholders are interested in performance and accountability, a view expressed by Dame Cheryl Sotheran, Te Papa's chief executive: stakeholders "ensure that you observe all the transparencies and accountabilities that people expect of you" (cited in B. Jackson & Parry, 2001 , p. 187)

Responses to these questions may determine, firstly, whether it was the case that museums in fact reported on performance relevant to more inclusive stakeholder interests and secondly, if not, they may provide evidence for adjusting reporting practice to rectify any imbalance. Patterns discernible in stakeholders' constructs of 'effective museum performance' may, or may not, converge sufficiently to suggest 'building blocks' for an integrated framework for museum performance assessment

### **1.4.3 Research goal**

The research goal was to gain insight into stakeholders' ideas about the assessment of museum performance and relate these to actual performance assessment used by museums to account publicly for their performance. In doing so, the study might contribute towards increased relevance of museum performance reporting. Ideally this might assist the development of an integrated framework of museum performance indicators that would be meaningful to a broad range of museum stakeholders. Many New Zealand stakeholders will have interests in common with stakeholders in museums overseas, but New Zealand has its own distinctive cultural milieu. Maori participants in particular contributed important perspectives to this research. Their interests are shaped by their culturally defined relationships with taonga and matauranga Maori held in museum collections, with museums as institutions and with the dominant society.

Behind this enquiry is a concern that museums may not be reporting on the aspects and activities that matter to key constituencies. This derives from a belief that people may take a more active interest in museums' viability if the matters which concern them or which they consider relevant are monitored and reported. Increased understanding might build greater engagement and sense of 'ownership'. While the study was not conceived as action research, its findings might enable New Zealand museums to reformulate their performance criteria to better meet the interests and information needs of more stakeholders.

The prevailing policy environment prompted a further objective of the study. The trend towards benchmarking the performance of public institutions such as hospitals, schools and universities might eventually encompass museums. Museums Aotearoa (2005) has shown interest in benchmarking. It would be preferable to benchmark performance areas defined through the sector rather than have them imposed by outside agents lacking sector knowledge. This research could assist by identifying appropriate areas.

To achieve these objectives, it was necessary to gather information about assessment activity within New Zealand museums, and to compare it with the museum performance that seemed to matter more generally to museum stakeholders. The next section outlines the scope of the research.

#### **1.4.4 Scope of the research**

New Zealand museums' diversity has already been emphasised. The museums represented in this study cover the geographical extent of New Zealand, urban and rural locations, and a variety of governance structures, subjects, budget and staff size. It was unlikely that any two had a completely overlapping set of stakeholders. All participating institutions were open to the public on a regular basis and all operated to a large extent 'in the public interest'.

This study is confined to institutions with professional, as opposed to volunteer, management. That is, that the museums employed one or more people to make management decisions. The museums investigated were those receiving a portion of

their operational funding from public sources. Thus, although recognised as part of the New Zealand museum sector, the following were excluded:

- museums governed, managed and operated wholly by unpaid volunteers
- private museums
- commercially operated museums
- independent museums receiving no public operating funding

Museum stakeholders, their respective interests varying in nature, intensity and duration, are also central to this research. Visitors' significance is recognised, but as a stakeholder category, they have been excluded. In this study, stakeholders are deemed to have an on-going stake in their museums, and their museums were deemed therefore to be publicly accountable to them at some level.

This study also has a time dimension. Local legislative changes from the late 1980s onwards required serious attention to museum performance, although in practice the museum sector did not immediately act on this. The introduction of service performance reporting was incremental, apparently led by the larger separately reporting institutions. As the 1990s progressed, more was expected of museum reporting, but by the end of the millennium there was no common approach and little discussion, despite increasing external pressures for museum accountability and strategic planning. This research therefore covers New Zealand museums from the late 1980s to the present in New Zealand, although it is placed in a wider context through the literature survey. The Survey was undertaken in 2001 and the fieldwork for the Case Study in 2002.

#### **1.4.5 Sequence of the research**

The thesis is presented in ten chapters, with this first chapter introducing the wider museum field, the New Zealand museum environment, museum stakeholders and museum accountability. Museum literature is reviewed in Chapter 2, while Chapter 3 sets out the dual research approach used in this empirical study. The industry-level investigation involved a survey of New Zealand museum directors; its findings are presented in two parts. The 'demographics' of New Zealand's publicly-funded and 'professionally-managed' museum sector are reported in Chapter 4. This is followed in

Chapter 5 by the findings about the practice and experience of museum performance assessment and benchmarking

A mixed method research design was employed for the exploratory investigation, an institutional case study. Chapter 6 gives a brief history and description of the case museum, outlines the stages adopted in the concept mapping exercises and describes the participants and actual process. In the next section, Chapter 7, the findings from analysis of the collective data set are reported. Three other analyses – functional, structural and cultural – are presented in Chapter 8.

Finally the industry and institutional levels of analysis are brought together in Chapter 9. Comparisons and contrasts are made between museum directors' experience and perspectives on approaches to performance assessment and the aspects that matter to museum stakeholders revealed through the case study. Elements for an integrated framework for the assessment of museum performance are discussed, a conceptual model for museum accountability is presented and some conclusions drawn. The last chapter summaries the study.

## CHAPTER TWO

### REVIEWING THE LITERATURE

*"The 'romantic' age of the untouchable, unaccountable, unchallengeable, perhaps even ineffable museum is over. The world is asking tough questions of us, questions we need to answer. We are accountable to our publics. But we must shape the terms of that accountability by clearly articulating the institutional ends by which we ask to be judged. Each museum must ask itself what it is for, and more than that must ask itself how to determine its success or failure. We must marry practicality with clear public purpose. Only then, and finally, will we be worthy of our calling." (Patcher, 2002 , p. xiii, in the Foreword to Making Museums Matter, writings of Stephen E. Weil)*

This chapter reports on literature on museums' accountability for performance, with the focus on New Zealand. Weil (2002d , p. 4) observed that "Museum people have a gut sense that all museums are not of equal quality, that some museums are better than others". Early 'professional' writing on museums showed individuals already concerned with 'doing a good job'. The sign of institutional achievement for Knox (1836), managing Edinburgh University's anatomy museum, was medical students visiting his museum because of its learning benefits. To him, a good museum had a complete descriptive catalogue, which is actually used; systematic arrangement; skilled and knowledgeable professionals; correctly labelled specimens; extensive collections, with well-considered acquisitions, without dross (various 'nicknacks'). As serious sites for learning, not amusement, museums required effective management to achieve their purpose. In bureaucratic regimes, such as France in the Third Republic, systems of inspectors might circumscribe museums' activities (Sherman, 1988).

From their inception, national museum associations discussed 'museum administration'. The terminological shift to 'management' apparently took longer in the arts and museum sector than elsewhere ( e.g. Gennoways & Ireland, 2003). The literature on aspects of museum management has grown in the fifteen years preceding this study, including academic management, professional and policy interests (particularly cultural economics). More recently 'management' has included 'leadership' (Rentschler, 2002; Suchy, 1999, 2001; Tolles, 1991). Throughout the twentieth century practical articles

have been supplemented by more philosophical writings (e.g. Adam, 1937; Peniston, 1999; Weil, 1990, 1995a, 2002b). Changes from collection-focus to visitor-focus to community-focus can be traced (Weil, 1999). However, the literature reviewed here focuses on the assessment of museum performance for accountability purposes, just one of many uses it has for management (Behn, 2003). The concentration on assessment of museums' non-financial performance is because financial accountability has long been a requirement of public museums.

While museum performance and its assessment should be management concerns, they receive relatively little attention in general museum management texts (Ambrose & Paine, 1993; Fopp, 1997; Gennoways & Ireland, 2003; B. Lord & Lord, 1997). Middleton's analysis (1998) of the independent museum scene in Britain is explicit about the value of performance assessment for management and its political necessity. This features in the areas of public policy, cultural economics (e.g. Towse, 2003) and at a practical level in the evaluation of visitor experiences, exhibitions and educational programmes (e.g. Falk & Dierking, 1992, 2000; S. Fisher, 2000; Hein, 1998; Hein & Alexander, 1998; Hooper-Greenhill, 1994). Museums' 'plurality of professions', several now with their own organisations and journals, have their own means of assessing achievement: museum education, exhibition design, conservation, design, fundraising, visitor studies etc. The two principal refereed journals are *Curator* and *Museum Management and Curatorship*, which include writing on management, but less specifically on accountability. Publications from the various national and international sector organisations also discuss museum performance assessment and accountability. This review therefore relies more on professional journals and reports, rather than academic journals.

Assessing museums leads to judgements about how well they perform. The concept of a 'good' or 'excellent' museum is not necessarily the same as a well-run and effectively performing museum, as judgements are made from so many different perspectives (Hatton, 1992; K. S. Thomson, 2002). Subject specialists are more likely to make qualitative assessments based on the extent, quality and information content of a museum's collections. Visitors' views of museums will reflect their personal experience of the exhibitions – their presentation and content – and their physical comfort and staff attitudes (e.g. Hudson, 1980). The focus of this thesis, however, is, accountability,

stakeholders and overall institutional performance. The review first discusses museum stakeholders and accountability, then museum performance assessment, and lastly the New Zealand literature.

## 2.1 ACCOUNTABILITY AND STAKEHOLDERS

In the public sector, accountability has many dimensions, including political, legal, bureaucratic and professional ((Pollitt, 2003, pp. 83-111). Even museums outside the public sector must be accountable to some degree. Accountability has long been recognised as a museum governance responsibility ( e.g. Malaro, 1998; Ullberg & Ullberg, 1981; Weil, 1990, 1995a, 2002b, 2003a). American writing on museum accountability focuses frequently on legal aspects (e.g. Malaro, 1994, 1998). However, "A museum which strives only to satisfy the law aims low. The melding of sound legal concepts with thoughtfully adopted ethical and professional standards will produce policies designed to foster excellence and public confidence" (Malaro, 1998 , p. xviii). Malaro believed that museums should aim high, earning public confidence through accountability, which involves both governance and staff. Governments set statutory requirements for public, private and non-profit institutions including museums, covering employment, safety, and financial reporting. Museums must obey national laws, but their formal reporting may extend beyond key legislation.

As institutions with 'plural constituencies' (Thompson, 1999b , pp. 519-20), museums are accountable to different interests, but have only relatively recently addressed their diversity and relative influence. Although 'stakeholder' is comparatively to new museum writing (e.g. Davies, 1994a), it is generally recognised that museums have stakeholders, who increasingly expect accountability. Gurian noted:

In the past, there were fewer stakeholders, fewer competing claims and desired outcomes. Now there are many vocal constituencies: staff, board, volunteers, patrons, governments, producers of the material, and the public. While their advocacy has broadened the museum's mission, it has also resulted in some lack of mission clarity. Now museum leadership must deftly steer through the competing claims. (2002 , p. 77)

Marketing and strategic planning established the term stakeholders in the museum vocabulary (e.g. Davies, 1994a; Kotler & Kotler, 1998), with stakeholders having different emphases, according to context. These included: governance and legal compliance (see e.g. Boyd, 1991; Creative New Zealand, 2003a; Malero, 1998; Ullberg & Ullberg, 1981); marketing (Davies, 1994a; Dickman, 1995; Kotler & Kotler, 1998; Runyard & French, 1999); public funding (Creative New Zealand, 2003a); and relationships (K. S. Thomson, 2002; Tschirhart, 1996).

The fact that individual stakeholders and stakeholder groups may have different “role sets” (Freeman, 1984 , pp. 58-59), and thus different museum interests, sometimes conflicting and sometimes overlapping, is clearly recognised by Tschirhart (1996), who saw stakeholder relationships as an significant management challenge for art museums. The USA’s more litigious environment (see e.g. Malero, 1998) makes comparisons with New Zealand difficult. American art museums’ trustees, in particular, may hold significant personal power over institutions, requiring different approaches. However, Tschirhart found:

Many [arts organisation directors] stated that they want to be accountable to the stakeholders that support their organization and are willing to change their organization in response to stakeholder interests and demands. It was desire to be responsive to supporters that led to organizational changes rather than fear of losing needed resources. (1996, p. 47)

Not all changes pandered to powerful stakeholders: “ In fact, many organizations in the study adapted in response to problems with stakeholders who control important resources, even when adapting ultimately resulted in greater resource needs and uncertainties.” (Tschirhart, 1996 , p. 47). However, major US charitable foundations’ requirements for ‘outcome-based evaluation’ encouraged museums to adopt this evaluation to provide evidence of achieving both the museum’s declared intentions for the funds and the foundations’ overriding objectives (Weil, 2002b , pp. 55-65 ; 2003b). These stakeholders’ funds and much sponsorship is project-specific, so outcome-based evaluation may be inappropriate for overall institutional assessment. However, it accords with public sector trends (G. Scott, 2001).

The mission-driven museum, as opposed to the market-driven museum, has different reasons for, and means of, demonstrating accountability (Kotler & Kotler, 2000). Some of these involve showing positive achievements and that it has not failed in some duties (i.e. not allowed the collections to deteriorate or otherwise be diminished). Issues of legal title need to be duly observed especially since legal interests extend to holders of title, which may not be recognised by the museum, resulting from past unclear acquisition processes and records (e.g. Malaro, 1998; Weil, 1997). Museums need to safeguard both their collections – the core assets – and their reputations by enacting sound governance and following good practice. Both governing body members and staff must comply with ethical standards, which are higher than legal standards. Hence, various museums associations have produced codes of ethical standards applicable not solely to practitioners but also to institutions (e.g. Museums Aotearoa, 2000; Museums Aotearoa, 2003).

### **2.1.1 Stakeholders in New Zealand’s heritage sector**

New Zealand museums had recognised stakeholders and their diversity of interests by 1995 (e.g. Museum Directors Federation of New Zealand, 1995; Museum Directors Federation of New Zealand & Taonga o Aotearoa National Services of the Museums of New Zealand, 1995). Stakeholder audits were seen as integral to planning and management (Michael C Hall & Simon McArthur, 1996; Te Papa National Services, 2001c) and governance (Te Papa National Services, 2005). Stakeholders had an interest in museums’ credibility (Legget, 1999). Te Papa National Services (2005 , p. 16) defined stakeholders as: individuals or groups with an interest or stake in the success of an organisation. This ignores ‘activist stakeholder’ (Kotler & Kotler, 1998) whose interest might be a museum’s failure. Activist stakeholders tend to have a single issue, which might challenge a museum’s goals. However, museums face "greater demands for accountability from local and central government, iwi and community groups and individual supporters." (Te Papa National Services, 2001c , p. 1).

### **2.1.2 Accountability for heritage assets**

Malarao stressed that “A museum has a responsibility to provide reasonable care for the objects entrusted to it.” (1998 , p. 406). For Malaro (1998), accountability for

collections included: collection management (including acquisition and disposal and all associate statutory obligations associated with heritage legislation), loans (ingoing and outgoing), care of collections, access to collections and records, and safety issues related to staff and visitors' association with collections. Access entails reasonable visiting hours, but may involve cultural restrictions. Implementation is a professional matter, aligned with institutional mission and policy. "Collection care is costly, time-consuming, and relatively "invisible" to those who are not intimately acquainted with museum work" (Malaro, 1998 , p. 407), making it hard to account for explicitly.

The valuation of collection items has different emphasis in the USA where tax advantages are gained by gifts to museums. "Fair market value" is the usual guide, "the price the property would sell for on the open market. It is the price that would be agreed upon between a willing buyer and a willing seller, with neither being required to act, and both having reasonable knowledge of the relevant facts" (Malaro, 1998 , p. 371, citing US financial regulations). Collection valuation as assets remains contentious (see e.g. American Association for State and Local History, 2003; Carnegie & Wolnizer, 1996; K. S. Thomson, 2002; Weil, 1995a, pp. 157-204). It is also an issue in New Zealand (Kearney, 2002; Simpkin, 2003; Te Papa National Services, 2001e; Watt, 2003; Wilkinson, 1997). Economists have also looked at collections as part of a wider interest in cultural economics and the value of cultural heritage (e.g. Throsby, 2000, 2001; Towse, 2003).

## **2.2 ASSESSMENT OF MUSEUM PERFORMANCE**

Ames (1990) publicly alerted the sector to museum performance assessment, which he felt ignored objective assessment and its potential usefulness, both internally and externally. Nonetheless, by 1986 Britain's Audit Commission was beginning "to define basic performance indicators for local authority museums" (P. M. Jackson, 1991 , p. 51). The resulting research (Audit Commission for Local Authorities and the National Health Service in England and Wales, 1991) investigated performance assessment of local authority museums from the perspective of Value for Money (VFM), a "remarkably direct" term (Weil, 1995b , p. 34). This was a 'live issue' in Britain (Bud, Cave, & Hanney, 1991; Diamond, 1991; Walden, 1991). While improved management was one objective, external accountability was another (Marsan, 1993; Spencer, Pye, &

Davies, 1993) In addition to visitors' perspectives on museum excellence (e.g. Hudson, 1980), the profession was recognising it through the Museum of the Year awards, established in 1975. How else might museums be assessed objectively?

Arnold Love (2000) identified five approaches to museum performance measurement, which provide the framework for the review of this literature:

- i. Value-for-money model
- ii. Organisational functions model
- iii. Hybrid model
- iv. Strategic planning model
- v. Balanced scorecard model

### **2.2.1 Value for Money model**

The Value for Money model shows the linear relationship between inputs (investment of money and other resources), programmes (what happens to the money and resources within the museum), outputs (the tangible results that the museum produces in the way of exhibitions, research, educational programmes, collection items conserved etc.) and outcomes (the longer term impacts of these efforts, such as better educated children, greater appreciation of the history and environment, better cultural infrastructure, stronger sense of identity etc.), likely to be less tangible and less quantifiable. Fenger's research (1994) on performance indicators for Canada's larger museums adjusted private sector management techniques and business objectives so that public and non-profit sectors would not be measured by profit. Instead the organisation's performance is measured in terms of economy, efficiency and effectiveness, collectively known as the 'three E's'. The focus on accountability and 'managing better with less' had a simplicity close to government reality in Canada and reflected the private sector audit approach. Fenger's model was easily understood by local and national governments and museum governing bodies focussed on accountability. The framework was still broadly used for auditing the National Museums of Canada in 2000, and proposed for further development for Australia's national collections (Australian National Audit Office, 1998 , pp. 85-90)

## 2.2.2 Organisational functions model

To counter the subjectivity of most non-quantitative assessment models Ames (1990) focused solely on numerical assessment to eliminate any potential for bias. He required an agreed menu of ratios. He drew on business use of ratios which is principally financial, such as debt: equity, or price: earnings, but he also identified non-financial aspects such as occupancy ratios, equally applicable to hospitals in the private, public and non-profit sectors.

He understood the need for caution, recognising many central aspects of the museum sector work as not susceptible to ratios' objective numerical analysis. He suggested six functional groupings:

- Access/admission/security
- Finance and facilities
- Fundraising
- Human resources (both paid and voluntary staff)
- Marketing and ancillary services
- Program (exhibitions, collections, education)

Within these he offered eight indicators (a total of 48) designed to measure specific aspects. For example, in *finance and facilities*, to determine *capacity utilisation*, calculate the ratio of total annual attendance to square footage in the public areas (excluding parking), to assess under-use and/or over-crowding. Operating cost per visitor - ratio of total operating expenses to total attendance – might be “highly useful if norms for *comparable* museums are available”; probably “higher for museums with substantial research or conservation functions”(Ames, 1990, p. 140). He assumed that museums would worked together, reporting common indicators and willingly sharing results, effectively formal or informal benchmarking. This raised the recurring theme of museums' distinctiveness. Ames' potential indicators mostly need some qualification allowing for museums' specific circumstances. However, he advocated reporting more than the usual “annual attendance, budget size, staff size etc.”(Ames, 1990 , p. 137). Later, Ames (1992 , p. 16) ranked indicators within his six functional groupings, 'starring' “mission monitors”, which “speak more to mission integrity and

accountability than efficiency”, stressing the importance of accountability to a museum’s unique mission fully endorsed by Weil (see 1990; 1995a; 2002b).

Two of Ames’ 48 indicators were collections-specific. *Collection use* was the ratio of the number of collection objects exhibited (including through education programmes) to the total number of objects held. This challenges museums that have yet to inventory their entire collections, although it is more feasible with computerisation of collection records. *Conservation/collecting commitment* is the ratio of the addition to Collection/Conservation budget to the number of objects held. Quibbles about defining a ‘collection object’ aside, it is not entirely clear what he meant here. He cited K.J.Chatobar’s assertion that “Expenditure ratios are a much truer indicator of institutional priorities than any strategic plan, speech, or press release” (Ames, 1990 , p. 138): revealing when assessing the balance of a museum’s activities. Expressing acquisition and conservation budget as a ratio of the total operational budget, would illuminate a museum’s commitment to its core collecting function, but more appropriate to art galleries than social history museums lacking purchase funds. These two indicators, while focused on collection issues, fail to address on-going protection and management of collections and their associated information.

“The types of museum are growing and the very definition of a museum may be in flux”(Ames, 1990 , p. 138). His call for museums to produce a common set of data against which to assess themselves, develop relevant targets or target ranges and agreed measures as evidence of a museum’s successful performance assumed a cooperative environment. He advocated national descriptive museum databases as a start (Middleton, 1998 , p. 80). Ames prioritised indicators that build integrity, accountability and efficiency, emphasising the former two. Fenger’s effectiveness and economy are not dealt with, perhaps because they do not coincide with his position that audited numbers rarely lie, making them ‘true’ (Ames, 1990 , p. 138), and that they are easily understood and quickly assimilated, once definitions have been clarified and standardised.

### **2.2.3 Hybrid model**

Jackson (1991), amalgamated the VFM model and Ames’ organisational functions model. Central government was scrutinising the public sector. This posed issues such

as: did the tax-payer get value for money from the public spending in the museum sector? and How well are museums managed? He stressed that this current management concern was not a panacea, advising caution. (Ames, 1990 , p. 138). Jackson reformulated the questions: are the museum's activities and services giving value for money? And are current resources being used efficiently and effectively? The three Es, are expressed thus: *Economy* means spending less, *Efficiency* means spending well and *Effectiveness* means spending to good effect. Museums must make best use of available resources aligned to policy objectives and/or planned achievements.

Jackson's model sets Ames' clusters of functional indicators in a Value for Money framework, to show how museums' resources have produced outputs of greater value to the service users, the 'added value'. Since museums are not profit-driven, both their services' impact and their financial performance are harder to measure. Performance measurement should inform budget allocation, demonstrating how performance has changed (and ideally improved) over time, making comparison with other similar museums and diagnosing problems in management practice. Performance indicators enable enhanced museum performance.

Jackson (1991 , p. 44) highlighted museums' resource dependency on their relationship to the external environment. Which of the many communities of interests which the museum serves or is accountable to should be heeded most carefully? This will affect the choice and nature of the aspects of the museum's performance to be addressed. Jackson believed museum managers focused too much on the inputs - the funding or other resources 'purchased' for the museum - to the detriment of the outputs sought or expected by its various constituencies. He noted museum professionals challenging consumer preferences as an informed source for decision-making. Contrary to the perception that customers know what they want, consumers may not know what they want, and are unable to put a valuation on services available. Jackson cautioned against overuse of unconsidered customer surveys, but, used wisely, surveys can produce sound results as indicators of performance.

Jackson expanded the repertoire of 'Es' to better reflect managerial reality: Equity, Excellence (a service quality dimension), Entrepreneurship, Expertise and Electability

(increasingly importance in the context of local authorities). His suggested indicator groups were:

- Cost indicators (economy)
- Level of resourcing indicators
- Source of funds indicators
- Volume of service indicators
- Productivity indicators (efficiency)
- Availability of service (equity)
- Quality (excellence)
- Outcome indicators (effectiveness)

Each incorporated numerical indicators, including some ratios, amounting to some 35 indicators. He advocated several years' testing and refining. His single outcome indicator (" results of surveys of customer's perceptions of the displays etc"(P. M. Jackson, 1991 , p. 53)) failed to address longer term outcomes. His menu was mostly a mix of outputs and inputs, many financial. His quality indicators cover the quality of visitors' experience (exhibition maintenance costs; number of complaints from users) and expertise of staff (related to amount spent on staff training) which could include frontline staff (greatest contact with the public) as well as 'backstage' staff (curators, conservators, designers, managers, technical and administrative support).

Like Ames, Jackson gave limited attention to collections, but included the proportion of collection objects fully documented. As with VFM, this provided a useful indicator for effectiveness, as well as the efficiency category of 'productivity indicators' to which Jackson consigned it. Gathering the information and then recording it in a way which tags it to its object makes other curatorial tasks more efficient but also increases the educational and informational value to visitors and research users.

Jackson (1991 , p. 54) argued for performance indicators to be tested against criteria of: consistency; comparability; clarity; controllability; contingency; comprehensiveness; boundedness; relevance; and feasibility, updating the common Specific, Measurable, Action-oriented, Realistic and Time criteria (SMART). Trade-offs were necessary to balance the value of performance data and the effort made in collecting it. He identified common problems: the assumption that something that cannot be counted therefore did not count; over-emphasis on performance measurement hindering the real work; and

behavioural responses (e.g. focus on short-term dimensions) if control aspects are overemphasised. Changing the use of ratios can negate or at least diminish the validity of comparisons over time or with like museums. He also warned against league tables, at best a “snapshot of performance at a single moment in time. They wash out the picture of the dynamic aspects of performance. Different museums will be at different stages in their development cycle” (P. M. Jackson, 1991 , p. 60). Arithmetic means used in benchmarking must be fully justified. Rankings only signal differences, making them unreliable guides on acceptable service quality.

#### **2.2.4 Strategic planning model**

The Wigan Pier report (Audit Commission for Local Authorities and the National Health Service in England and Wales, 1991) is a further evolution of the hybrid model, identifying six functional areas: collecting; stewardship; scholarship; access; marketing; renewal. Rather than providing highly-developed specific indicators, local authorities were offered a number of issues for consideration within each area. The VFM ethos was already understood in British local authorities.

Through its application at the policy-making level, the Wigan Pier example addressed strategic planning, implying that museum leadership and direction come from the responsible Local Authority committee. In practice, a museum’s strategic plan would (ideally) be developed with the museum’s management and perhaps other council officials (depending on the museum’s particular position within the local authority structure). It was anticipated that the ‘Wigan Pier model’ would be used for 3-5 yearly reviews of museum policies, to set “overall objectives and then look at the way their services are managed to achieve them.” (1991 , p. 29). Beyond this, “Reviews need to be supplemented by briefer annual reappraisals”( p. 29).

The Wigan Pier model was designed for museum managers to review their operation’s performance, while remaining outward-looking; the museum’s wider role in the community was not a concern specific to the local authority museum. The strategic planning approach sets objectives and targets, either quantifiable (preferably) (P. M. Jackson, 1991 , p. 37), or other measures for assess efficiency and effectiveness in delivering against the goals. Measures could be qualitative or involve simple ‘yes or no’

measures, such as achieving registered status under the Museum Registration Scheme. It also required the museum to identify who is responsible for which objectives and for providing the evidence of achievement, and how often data needs to be collected.

Collections functions appeared in two functional areas (P. M. Jackson, 1991 , 38). The *Collecting* objective was to conserve the heritage and protect primary evidence of local history etc., with two performance indicators: number and value of acquisitions, and percentage of budget devoted to acquisitions. For *Stewardship*, the objective was ensuring collections were stored safely and documented, with more indicators, including: proportion of the collection documented; number of objectives from the backlog documented; number, proportion and value of objects deteriorating because of unsuitable conditions; cost of documentation; cost of storage. These showed more sympathy with the central work of museums, perhaps calculated to win over sceptical staff resistant to ‘managerialism’. The approach spread responsibility for performance throughout an organisation, with each section having its own performance indicators. Now a common museum planning model, the focus remained on mostly outputs, meaning museums’ longer term impacts may be sacrificed to achieve shorter-term ‘output’ goals.

### **2.2.5 The Balanced Scorecard**

When museums develop a mission, vision and values statements, frequently museum employees, volunteers and other stakeholders are involved. The Balanced Scorecard, developed by Kaplan and Norton (Robert S. Kaplan, 2001; Robert S. Kaplan & Norton, 2001) was appropriate for museums because it puts mission (see G. Anderson, 1998 for examples) and customers ahead of profit. Drawing on an understanding of community and customer needs, it is more complex and assists with build organisational learnings (see e.g. Auckland Art Gallery, 2002). Krug and Weinberg’s museum research produced a 3-dimensional model to make explicit three key dimensions (2004). It addressed whether the right things are being done, and whether they are being done well financially and qualitatively. Money and mission were not enough, merit and qualitative aspects were important.

### 2.2.6 Experience

Although a number of institutional histories cover management challenges (e.g. Abt, 2001; Handler & Gable, 1997; Young, 2000), few discuss the impact of performance assessment. MacDonald's ethnographic study of London's Science Museum (Bud et al., 1991; MacDonald, 2001; Macdonald, 2002) illustrated staff scepticism about performance indicators and managerialism generally. Janes (1995) described their use when taking a museum in radical new directions, claiming the Glenbow Museum as the first museum to fully integrate performance assessment in its strategic planning and management. This account of a painful change management process included comments from other practitioners. Spalding's view from Britain found Janes too concerned with processes, rather than results and products: "Performance indicators will, I think, be vital for museums in the future but they've got to measure what we actually achieve if they are going to be any use in inspiring improvements. To do this they have to measure results." (Spalding, 1995 , p. 140).

### 2.2.7 Impacts and value

More recent public policy interest in Britain has addressed the cultural sector's ability to contribute instrumentally to social and cultural policies, particularly the Labour Government's agenda of access, social inclusion, and life-long learning (Lawley, 2003). Museums used relevant Best Value Performance Indicators from arts and heritage, pending new museum-specific ones (see also Audit Commission, 2006). Despite considerable research, Britain's Department for Culture, Media and Sport is still consulting with the UK sector (see e.g. Audit Commission, 2005; Department for Culture Media and Sport, 2005a, 2005b; Museums Association (UK), 2005b). The Museum Association appreciated visitor numbers (particularly schools visitor numbers) as "an absolutely crucial statistic for museums to collect", even as "killer" indicators...., albeit crude ones" (Museums Association (UK), 2005a , p. 2). However, from a social capital perspective, "It would be a particular advantage to be able to monitor the involvement of the volunteering population. The volunteer force is a key factor for many museums both through the valuable assistance and expertise these people bring and for the sense of community participation engendered by volunteering" (Museums Association (UK), 2005a , p. 2). Interest in social impacts continues (Audit

Commission, 2006; Sandell, 2003, 2002; C. Scott, 2002, 2003, 2005), and, most recently the ‘public value’ of museums (Department for Culture Media and Sport, 2005a, 2005b; Museums Association (UK), 2005b), suggesting that researching stakeholders’ perspectives about museum performance is timely.

Anderson’s *Metrics of Success* (M. L. Anderson, 2004), proposed for art museums, still emphasised numbers, although some might serve as proxies. Anderson claimed that museums competed on their ability to “make a difference” (M. L. Anderson, 2004, p. 2) rather than attendance and best exhibitions. This aligns with Weil’s constant message that museums only matter if they make a difference (see e.g. Weil, 2002b). Weil had long favoured assessing museum performance (Weil, 1995c) advocating it necessary for accountability and public confidence to differentiate museums’ special contribution. His latest model recognised that performance assessment needed to include both supporting programmes (backstage work) and public programmes (exhibitions, educational programmes, publications and events) (Weil, 2005). It might be applicable to New Zealand, whose literature is reviewed next.

### **2.3 ASSESSING MUSEUM PERFORMANCE IN NEW ZEALAND**

Museums mostly feature in New Zealand management literature through Te Papa, whose profile, ambitions and complexity as a world-class multi-service organisation earned a case study in a key management text book (Inkson & Kolb, 2002, pp. 2-6). Chief Executive Dame Cheryl Sotheran and its Board Chairman Dr Rod Deane were documented as ‘hero managers’ driving its performance goal of excellence (B. Jackson & Parry, 2001, pp. 173-189, 57-76). Simpson (1996; 2000) and Tan (1997) investigated gaps between New Zealand visitors’ expectations and experience of performance using SERQUAL, before its modification for heritage sites as HISTQUAL (Frochot, 1996). Massey and Lewis (2004) saw museums as emergent small businesses.

New Zealand monitors trans-Tasman developments, including in the museum sector. Accountability for museums surfaced in Australasia when the Australian government reviewed museum provision, to contain federal spending (C. Scott, 1991, p. 4). Two departments brought different perspectives. The Australian Department of Finance’s focus (1989) was cost, and the response stressed value (Department of the Arts Sport the Environment Tourism and Territories, 1990). Both recognised the need to assess

performance. The Department of Finance's approach was quantitative, without allowing for the distinctive missions of quite different institutions. The Department of the Arts, Sport the Environment, Tourism and Territories (DASETT) report noted museums' common core functions, emphasising each museum's differing circumstances arising from institutional history and purpose, collecting fields, geographical location and audiences, and consequent variations in operational expenditure. It encouraged aligning performance assessment with institution-specific missions and objectives, and advocated qualitative outcomes be addressed. Indicator development was still sought for national collections in 1998 (Australian National Audit Office, 1998), while Australian universities were also interested (Australian Vice-Chancellors' Committee. University Museums Review Committee, 1996).

### **2.3.1 The New Zealand literature on performance assessment and museums**

Legislation focused attention on the issues in New Zealand. Cobley found the sector under great pressure as a result of economic rationalism, including what she interpreted as devaluation of museum work and its associated feminisation (Cobley, 2002a, 2002b). The Local Government Amendment Act 1989, the State Sector Act 1988 and the Public Finance Act 1989 required publicly funded organisations to be more accountable, introducing requiring Service Performance Reporting. The Public Finance Act 1989 introduced private sector accounting techniques for public entities, but no equivalents existed for non-financial reporting for many public services.

Thompson's study (1993) of eleven art galleries funded by local authorities found Service Performance Reporting (SPR) inadequate for accounting for their activities. Analysing local authorities' reports for 1992, he concluded that its scope was insufficient to account meaningfully for the galleries' achievements. He urged further research, finding problematic the 12 month reporting period and little means of assessing museums' 'cultural capital' (Harris, 2005, pp. 37-44 for definition; Thompson, 1995). Service Performance Reporting was:

- Designated as an accounting technique but not restricted to financial objectives
- Codified into legislation and proposed professional accounting standards
- An external, rather than an internal, reporting technique (although with important implications for internal planning and control).

Art galleries must fit their reporting to their parent local authority's goals, targets and performance, which are often very general, covering wider 'cultural provision' without demonstrating galleries' specific contributions to goals. Thompson (1995) saw that this non-financial reporting might ultimately be proved so broad as to be meaningless, and thus abandoned, leaving financial accounting alone to satisfy public accountability. As complex, resource-intensive organisations with multiple purposes founded on presumptions of maintaining physical heritage resources for future generations and averse to placing financial values above community, scientific, cultural and historical values, this would disadvantage the sector.

While art galleries (and museums) should be more concerned with longer-term *outcomes*, the public accountability legislation then only considered short-term *outputs*. Contributions to building and maintaining the community's 'cultural capital' were ignored. Thompson's proposal for a Statement of Service Position, akin to regular accounting's Statement of Financial Position, would recognise any existing 'stock' of cultural capital, but legal requirements did not necessarily align with the museum profession's priorities (Thompson, 1995).

Sutton (1994) investigated performance measurement at Canterbury Museum. The Canterbury Museum Trust Board Act 1993 was a response to new accountability provisions. It required the Board to set and report on performance targets, assessing their achievement against overall objectives in an annual plan, incorporating general intentions for the following two years. This three-year horizon answered some of Thompson's concerns about short-term focus of the normal 12-month reporting period. With its broad objectives explicit in its act, the Museum could focus on outputs and outcomes, rather than inputs (Sutton, 1994, p. 6), particularly for legislated activities: "collect, preserve, act as a regional repository, research, display and make available" (p. 7). The Act's goals also needed converting into lower level versions for the Museum's departments, with staff shown how to write objectives effectively.

Sutton (1994, p. 8) identified 6 key areas of activity for performance measurement, echoing Ames (1990) in being quantitative, although adapted for New Zealand:

- Collections

- Research
- Exhibition/public programmes/public access
- Finance/administration/commercial activities
- Physical resources
- Human resources

His suggested thirty indicators (Sutton, 1994 , pp. 9-11) included ratios, but cautioned against focusing wholly on these. He wanted indicators kept to a practical number, including two external compliance standards: Building Warrants of Fitness and Equal Employment Opportunity legislation. No agreed New Zealand standards existed then. He wanted staff to consider *outcomes* and *client satisfaction*, as much, if not more than, *inputs* and *outputs*. The Museum might “wish to debate the issue of external consultation, asking our users what parameters they consider would most appropriately measure our success or failure in meeting their needs” (Sutton, 1994 , p. 12).

Sutton (1994 , p. 12) emphasised “collections parameters”, because “they focus the organisation, and its community, upon the importance of collections, and therefore hopefully keep everyone focused on this ‘right thing’ ”. This echoed Weil’s constant concerns (e.g. Weil, 2002a) that museums must promote their unique concern with collections, lest other public services or commercial enterprises were doing a better job of meeting goals such as ‘enhancing the quality of community life’ or ‘ developing a sense of regional identity’. Sutton (1994, p. 13) advocated peer review as an option, while noting (c.f. Legget, 1999), New Zealand’s restricted pool of potential reviewers. Other options proposed included exhibition evaluation, focussing on educational outcomes. Since service reporting *only* accepted reliable quantitative measures (Thompson, 1995), Sutton wanted quantifiable and measurable objectives framed to include both intended outcomes and explanation of how, or if, they have been achieved (Sutton, 1994, p. 13).

Sutton stressed that the Canterbury Museum had possibly a unique opportunity to determine *how* it would be assessed, and it needed to get it right. His caveats about developing cost effective and manageable performance assessment parallel those about focussing on the important activities, while non-core activities would need evaluating too. Sutton’s approach effectively combined elements of Ames’ organisational functions model, Jackson’s hybrid model and the strategic planning model.

### 2.3.2 Performance measure summit, 1995

New Zealand museums' interest in performance assessment took the form of a workshop led by Ames (Ames, 1995b; Museum Directors Federation of New Zealand & Taonga o Aotearoa National Services of the Museums of New Zealand, 1995), including commissioned papers (Gale, 1995; Johns, 1995; Jones, 1995; McKinlay, 1995). These influential papers were reviewed in some detail, as they appeared to retain currency.

Gale (1995) introduced ideas from economic theory which had been adopted by the public sector. He identified two separate strands of museum activity with different funding characteristics:

- *Museum preservation role*, with option, existence and bequest values akin to a 'public good', therefore making public funding more likely
- *Museum education*, prestige value and education activities, which may be viewed as delivering greater individual, rather than community, benefits

Access to good museums, amongst other cultural facilities, may enable knowledge workers in particular to "realise their full potential" (1995 p. 15).

Gale posed issues about measuring the community benefits of public support for museums, especially longer term economic and social outcomes rather than short-term outputs. Economists were still likely to consider a museum successful if it were generating most of its income from admission fees, options not available to all museums. Charging may conflict with founding institutional mandates as well as the museum staff core values. What about quality and museums? Gale observed that "these are services which the community has particular difficulty in assessing" (1995, p. 17). Indeed, a "generally poorly informed clientele" will assume quality from the very fact that the service is publicly funded (1995, p. 17). The perennial problem is that museum costs (or inputs) can be quantified but benefits (outcomes) cannot. Key policy issues (Gale, 1995, p. 19) for museums were:

- Do museum managers pay more attention to peer review than to their consumers' responses? and its corollary: Do museum funders see museums as being run for those who work in them rather than for their community?

- Risk of public museum managers being overly cautious about possibly offending funders and therefore not displaying avant-garde artworks which private sector organisations could not fund on a commercial basis.
- Museum management tends to be consensus-driven, including employee interests, but generally not including customer input.
- “Reliance on donations (with or without tax exemptions) can create rigidities via donor control of assets.” This may be more of a problem for other overseas museum sectors, such as the USA.

Gale (1995 , pp. 19-20) recommended sector-wide collaboration to “articulate and demonstrate the social gains derived from museum activity” including considering *relative* benefits: How do the benefits of museums compare with those of other public services competing for community funding? Three areas for further analysis were: distributional issues, relating to public funding strategies; the Crown’s obligations to protect taonga Maori under the Treaty of Waitangi; and consumer interests. Gale quoted J.K. Galbraith saying “it should all be left to the experts if standards are not to collapse” (1995 , p. 20), but noted generally optimistic contributions of consumer views via more participative management, for which New Zealand’s accountability regimes provided positive opportunities.

Jones (1995) addressed issues which the Treaty raised for museums:

- defining ownership of taonga, since museums and iwi have different relationships with taonga, and allaying museum fears about loss of control
- institutional authority over Maori heritage through active partnerships
- adequately resourced museum commitment to development and empowerment of Maori communities,
- a vision for the future which has an indigenous focus

He credited *Te Maori* with raising both Maori and museum sector consciousness, commending museums’ enthusiasm, but noting their uncertainty about how to build constructive relationships. He had found Maori often suspected museum motives, finding insufficient commitment in resource decisions for implementing Maori policies and projects (see also Whaanga, 1999). Jones raised two important questions: who and what constitute ‘the Maori community’ and, secondly, who may define and represent its identity. He identified two sometimes conflicting bodies of opinion: those seeking

repatriation, re-uniting taonga and their communities, and those advocating separate iwi cultural centres. Jones recognised the Maori renaissance as being concerned with power, authority and identity, which Maori needed the museum sector to understand (see Butts, 2003; Harre Hindmarsh, 2005). In meeting civic purposes, museums have a special responsibility to Maori as a unique and special constituency (Jones, 1995 , p. 2). For Maori, the museum's educative and stewardship functions should enhance mana Maori. The issue should not be separatism per se, but the deeper issue of expanding museum values to automatically incorporate Maori values.

Jones discussed various initiatives including special purpose Maori committees for museums; developing adequately resourced Maori units within museums; Maori forms of trusteeship or kaitiakitanga; active protection of taonga in accordance with Treaty principles; repatriation as a Treaty right; separate iwi cultural centres (possibly recapitalisation outcomes of Treaty settlements); and joint stewardship arrangements. Jones' suggestion of Maori, qualified in both museum competences and traditional knowledge, funded nationally to travel nation-wide, assisting museums and iwi to meet identified needs, may yet materialise (Hakiwai, 2002; Jones, 1995 , p. 10). Jones did not specifically address performance measurement, perhaps because Maori relationships with museums had greater importance, advocating active partnerships between museums and tangata whenua to develop and strengthen the sector through agreed means, policies, practices and projects, building on existing good will.

McKinlay (1995) examined ownership and governance options for museums and their collections. He acknowledged the need to understand stakeholders' different dynamics both within the museum and externally, but focused on the museum. His analysis identified key museum interests (1995 , p. 4)

- professional autonomy –including, how do staff get support and validation for their work, particularly if professionally isolated (both within the museum and geographically).
- Leadership and advocacy
- Ownership, especially where significant collections are involved
- Expectations of public funders, often lacking real insight into museum core activities and with priorities conflicting with those of the professional staff, or changing when away from museums

- Stability of funding
- Concerns of actual or prospective sponsors and/or donors
- The interests of the communities with which the museum interacts

Public choice theory concerns incentives and how these influence the decisions made by politicians and bureaucrats, particularly identifying actual and potential conflicts of interest and developing checks and balances for dealing with these. The key internal and external stakeholders in the public sector must be defined and their interests reconciled. This analysis provided a rationale for public bodies specifying precisely what they will deliver in return for the public funding received (McKinlay, 1995 , p. 7), but did not identify the strait-jacket of single year funding (Thompson, 1995).

Agent/principal theory addressed the differing interests of those employed to manage the entity (the agents) and the owners of an entity (the principals - company owners if private sector, public bodies if public sector). Their different incentives produced different behaviours. Transactions costs theory concerns human behaviour driven by “self-interest with guile” (McKinlay, 1995 , pp. 7-8) when determining goals. Most decisions are based on incomplete information, because costs of getting and disseminating fuller information outweighs the need to get the job done; information may be deliberately withheld to serve an individual’s own interests. Museums must mitigate the risks associated with stakeholders, employees or others, whose agendas might conflict with museums’ purpose.

McKinlay (1995) acknowledged that museums (like other public sector organisations) have greater complexity than private companies, despite lacking the over-riding objective of increasing shareholder wealth. Museum entities’ structures could help or hinder their functioning and accountability. For McKinlay the issues were:

- Management and management autonomy
- Leadership, validation and advocacy
- Funder objectives and accountability requirements
- Funding certainty
- Ownership and collection management
- Sponsors and donors
- Communities, both general and specific

- Commercial activity

Related to the design requirements for a museum's structure, he saw two components, the Board and the management; three key relationships with the funders, stakeholders and sponsors/donors; and three areas of activity, collection ownership and management, museological activity and commercial activity.

McKinlay (1995 , p. 20) found : “stakeholder interests are not governance interests’. In identifying “at least two dimensions to management in New Zealand museums: organisational management and professional management”, he advocates separating these distinct functions, particularly for accountability purposes (McKinlay, 1995 , p. 11). As major funders, local authorities could be expected to assess the quality of organisational management. Professionals bridle against accountability for professional performance to parties without sector background. A museum providing professional leadership must necessarily maintain the institution’s professional values and standards, improving these, where necessary, and maintain the quality and relevance of its programmes. However, McKinlay left unanswered “whoever has professional oversight”(1995 , p. 11), since no formally accepted museum standards or professional regulation existed.

McKinlay (1995 , p. 15) noted more people “claiming a say in the activities of those museums”, including “business groupings, concerned with rate burdens, arguing for reduced support” and others, “expressing their views either directly to the museum, or through the funder”. He advocated “explicit consultative arrangements within the organisation’s structure”, for example, annual hui “in which the museum reports to the tangata whenua on its activities and they have the opportunity to provide feedback” (1995 , p. 16). Few other museums have dedicated resources to devote to these iterative processes (e.g. Whaanga, 1999).

Concerning funding (un)certainly, McKinlay saw advantages in longer term contractual arrangements and “the equivalent of the statement of corporate intent used in local authority trading activity”(1995 , p. 17). An integrated local authority unit might appear the surest option for continuing funding, likely to require annual renegotiation, subject to local political priorities. Extended time horizons would better suit activities like major exhibitions or gallery refurbishments.

The fourth commissioned author, Johns (1995 ) highlighted difficulties in representing adequately museums' diverse non-financial museum performance, especially the *quality* of museums' programmes. He advocated performance measurement as only one of several tools for assessing progress, success and quality, able to increase understanding and acceptance of museums' contributions to their communities, while serving as a feedback mechanism and diagnostic tool, facilitating corrective action (Johns, 1995 , p. 2).

A successful performance measurement regime required “a clear set of expectations amongst key interested parties about what will be achieved, and agreed assessment of the capability available to deliver what is required” (Johns, 1995 , p. 2). Enthusiasm and/or over-optimistic estimates of time and other resource availability create problems, but realistic estimation of capacity improves through monitoring earlier data. “A common sense of purpose between the museum and community interests, and to allow common judgements to be made” (Johns, 1995 , p. 2) involved considering stakeholders other than funders, donors and museum employees.

While Johns saw quantitative and qualitative measures as integral to annual external accountability processes, he ignored the long gestation of many museum products and artefacts' necessary longevity to serve current and future generations as evidence and teaching aids. He recognised organisational improvement and individual performance assessment as continuing concerns (Johns, 1995 , p. 6). Other than inputs, outputs and outcomes, Johns distinguished goals (“what in broad terms is being sought from the delivery of the output”) from performance objectives (“generally the specific standard against which the achievement of the goal will be measured (includes elements of quantity, quality, timeliness and cost)”) ( p. 7). Thus performance measures are “the particular aspects and method by which the achievement of a performance objective will be measured” ( p. 7). Without agreed standards of museum practice, each organisation produces its own standards for achievement, aligned with the museum's strategic objectives, assuming institutional roles were adequately defined (Johns, 1995 , p. 8).

In John's experience, an effective performance management regime evolves through evaluation, debate and refinement (up to five years), clarifying outcomes to which the

museum contributes, and how. Ideally, parent organisations involve museums in determining Service Performance Reporting, so museums must align their professional understandings of museum effectiveness with recognised contributions to their communities. Stakeholders with museum expectations, beyond local rate-payers and professional colleagues in other institutions, included domestic and international tourists, scholarly researchers and genealogists.

John's principles for sound performance reporting are familiar (1995 , p. 14): simplicity, relevance for the 'performers', cost-effectiveness, balance short and long term requirements, and measuring aspects over which the museum has some control. Museum should focus "yet more intensively on areas where there are major problems or opportunities" (Johns, 1995 , p. 14), rather than those already operating soundly, and avoid too many " "one-off" targets to be achieved by a particular date". These latter are suitable for major projects, but "rarely adequate as indicators of the longer term development of an institution" (Johns, 1995 , p. 15), particularly important for museums generally expected to endure, in some form, in perpetuity.

Johns advocated a mix of *trends* (identified through longitudinal monitoring); *proxies* (indirect measures, e.g. repeat visits, substituting for user satisfaction); *benchmarking* against other organisations using similar measures; *ratios* (c.f. Ames, 1990); and *qualitative measures*, to counter-balance the quantitative. Peer review, expert evaluation or "even critical reception given to a particular programme" (Johns, 1995 , p. 15), possibly positive press or media reviews were qualitative examples. He predicted two problems for new performance assessment regimes: acceptability of measures to various stakeholders, and concentration of outputs/outcomes potentially undermining the museum's "image or mana upon which the institution derives so much of its reputation and business" (Johns, 1995 , p. 16). This echoed Thompson's concept of eroding or enhancing museums' 'cultural capital' (1995; 1997; 1999b).

Worried that museums would be assessed solely on "the volume of outputs produced and efficiency achieved", Johns required "comparatively simple, low-cost 'quality' measures which have sufficient credibility for external stakeholders and museum staff alike" (Johns, 1995, p. 17). He cited McKinley's outcomes, contributions to education, recreation, community development, understanding of the cultural heritage and the

economy (this last best assessed quantitatively). Despite limited research on local cultural economic contributions (e.g. International Federation of Arts Councils and Culture Agencies (IFACCA), 2004; Madden, 1998), Te Papa (New Zealand Institute of Economic Research (inc.), 2002) these had a noted economic impact, including unquantified non-financial capital. For Johns (1995 , p. 18), educational, recreational, community development and heritage outcomes might be assessed via “the improved learning and understanding and the improved social interaction achieved” , through peer review, audience perception surveys, visitor satisfaction surveys and Delphi or focus groups.

Johns’ examples (1995 , p. 18) of quality outputs were public perceptions of:

- the museum environment generally – signage, cleanliness etc
- the value of the programmes presented – interest, enjoyment etc.
- physical comfort – noise, warmth, lighting etc.
- support material – brochures, shop, staff etc.
- production values – image quality, sound etc.

Museums might define ‘quality standards’, assessed through peer evaluation, and rated through regular customer satisfaction surveys using credible methodology and statistically valid samples sizes. Johns encouraged museums to take risks and experiment.

Acknowledging performance measurement’s limitations, Johns advocated investigating issues key stakeholders wanted addressed, e.g. “Visitor satisfaction and perception, efficiency, visitor numbers, activity and collection management policy achievement etc.” (1995 , p. 20). Stakeholder involvement in “debate about the significance of the institution” would develop “a fuller profile of the institution”, viewing it “within the competitive local, regional, or national recreational and cultural market.” (1995 , 20). This level of community inquiry is probably unrealistic for smaller museums. Johns valued regular in-depth visitor studies, to track changing attitudes and perceptions of actual and potential audiences, and outcomes for visitors of their museum experience. Subsequent results assist strategic planning, but cost money. While endorsing the suggested 1% of a five-year average of the public programmes budget (Ames, 1993 , p. 3), Johns believed the museum field should work collaboratively, sharing results and

costs, as exemplified by major Australian and four New Zealand museums (Owl Research and Marketing Pty. Ltd, 2000).

Johns (1995) stressed that museums needed more than performance assessment alone to establish their full place in the recreational and cultural market. He advised sharing experiences of different measures used, common language of performance measurement and some common measures and standards for benchmarking purposes, and resources and costs for periodic major visitor and other studies. One example (McDermott Miller Limited, 1998) delayed a 'brand museum' marketing campaign, implying difficulties monitoring participating museums' ability to deliver quality visitor experiences.

### 2.3.3 After 1995

Gale, (1995) Johns (1995), McKinlay (1995) and Thompson (1995) identified that museum performance assessment should align with professional expectations. Sector interest in overseas developments (Bower, 1995; Gorbey, 1983; Museums and Galleries Commission, 1995; Spiers, 1996; Wallace, 1995a, 1995b) led to a local standards programme launched in 2002 (Legget, 1999; Rivers O'Regan Lynch, 2001; Te Papa National Services, 2002). Other sector and external stakeholders were identified as having interests in a professional standards programme (Legget, 1999 , pp. 10-11). The standard programme trial's evaluation found Maori stakeholders' needs inadequately addressed, advocating further research and a parallel Maori-designed initiative to assist Maori managing taonga on marae, in emerging iwi cultural centres and within mainstream museums (Hakiwai, 2002; Harre Hindmarsh, 2005; Rivers O'Regan Lynch, 2001).

Meantime, Thompson (1999a; 1999b) argued for a more holistic model for museums' non-financial reporting combining 'Quality Assurance' with 'Periodic Evaluation'. Reporting against an annual plan covers museum activity only partially. Thompson sought theory development particularly addressing non-financial performance, regarding Quality Assurance as professionals' preferred domain. Analysis of seven major separately reporting museums' documentation (not art galleries) and local authority reports, and interviews with museums staff, museum studies academics, government policy staff and 'other stakeholders' (board members and trustees), he ascertained the performance criteria in use. Museums were evolving "under two main

sources of administrative power: public administration and the museum profession” , and were increasingly obliged to “get closer to their customers” (Thompson, 1999b , p. 3). To determine museum success under local government’s accountability regime, museums needed both Service Performance Reporting (SPR) and quality assurance. Thompson found no museum fully addressing the New Zealand Society of Accountants’ (NZSA) Statement of Concepts 1993 (para 9.2 cited in Thompson, 1999b , p. 3): “The selection of the measurement base will depend on the nature of the item to be reported, but will commonly include dimensions of quantity, quality, location and time.”

Thompson identified principal issues facing museums changing from traditional models of collections-focused museums, to institutions aspiring to a central place in their communities, contributing to economic and social, as well as cultural, development. “Measurement perspectives are being developed to find ways of making visible not just social benefits but also economic benefits” (Thompson, 1999b , p. 2). These rarely materialise within 12-month reporting periods. Thompson (1999a; 1999b) concluded that recording outputs, as legislation required, was limiting and unrepresentative, especially given museums’ overall purpose and varied activities and the time involved to ‘make a difference’ (especially social and economic). He proposed two additional aspects, *capacity enhancement* and *capacity maintenance*’.

Although Thompson’s analysis of local authorities reports showed most performance criteria as *outputs*, many related to capacity maintenance and capacity enhancement, while others were really outcomes. For five major museums, performance indicators were in fact either “Capacity enhancement” (44%) or “Capacity maintenance” (23%) (Thompson, 1999b , p. 29). These museums reported in greater detail, covering all activities, than ratepayers would expect of local authority service performance reporting across public services. Only 21% of these museums’ indicators qualified as capacity maintenance or enhancement measures. Apparently unaware of Te Papa’s 1997 initiative (Legget, 1999), Thompson was surprised no common museum standards and associated means of assessment existed. Thompson (1999a , p. 30) saw value in common reporting for comparability, but, citing Patrick Greene, noted that, despite significant research, the UK Audit Commission abandoned performance indicators for museums for the first comparability local authority reviews (see also Lawley, 2003; Middleton, 1998 , p. 48, for start of Best Value process).

Thompson's critique of the current SPR model blamed the NZSA Statement of Concepts. He advocated reporting qualitative measures including non-output activities (e.g. policy development, research, and conservation), extending beyond inputs, outputs, outcomes and more, with some ratio measures. Consistency in the dimensions of activities reported on was also important. Where capacity building and maintenance featured, this was too short-termist, overlooking elements vital to overall capacity to perform. Thompson acknowledged the fundamental premise that museums collect material to keep in perpetuity, thus the heritage resource's on-going maintenance, whether for exhibitions or as reference for research, required a long-term view when considering outcomes.

Thompson's recommendations (1999a, p. 40) were directed at: the museum profession, local authorities and the Institute of Chartered Accountants of New Zealand (ICANZ). Museums must collaborate to ensure professional perspectives' inclusion in museum decision-making, networking and monitoring overseas developments, formulating standards for mutual comparison and agreeing a common approach to SPR. He also recommended museums develop asset management plans and agree some ratio measures to enhance valid comparisons among museums and over time.

Instead of detailed museum reporting annual reports, local authorities should require detailed *internal* reporting, using a common museum model, and then refer briefly to this internal monitoring in their reports to government. However, museums might understandably worry about losing visibility within their authorities. Thompson wanted more accounting research on the contributions of 'quality assurance' to enterprise success, as a step towards a more holistic performance measurement and audit. He wanted accountancy standards to permit qualitative measures (with appropriate explanations); abandon the outputs preference; add capacity maintenance and capacity enhancement (or similar); and to require reporting of ratios. They should also give clearer direction on the dimensions to be reported on. Thompson (1999b) argued that SPR neither guided nor monitored museums against criteria of 'optimal performance', but nor did it define what it might be. While agreeing that museums comprise resources, activities and purposes, he noted certain aspects of museums taken for granted (and therefore rarely prominent in performance criteria).

Locating SPR's economic and political origins in agent/principal theory (or agency theory), whereby the reciprocity of the relationship between authority and accountability is assumed, Thompson explained three key features of SPR. Firstly, the enterprise is akin to a machine, where inputs (resources) produce outputs (goods or services). Secondly, SPR operates in the context of the enterprise's planning, budgeting and financial reporting cycle, so *ex ante* goals generate detailed performance targets, for comparison *ex post* with actual results. Thirdly, it requires all targets and results must be inputs, outputs or outcomes, *but* the regulatory regime prescribes outputs solely as targets and results. Reporting on inputs in terms of outputs for the same period is acceptable; outcomes, however, are either too hard to measure or are the responsibility of some principal higher in the chain of funding and authority. Citing Streim's relationships within the principal: agent model for the museum context, Thompson (1999b) identified authority from the museum's governing body to implement goals requiring reciprocal accountability from those authorised to implement them (museum director and/or management team). Similarly management requires others to implement and be accountable for sub-goals, devolved as performance targets for which they are 'upwardly' accountable. This chain could be longer in a bigger organisation. In local authorities, the local authority funders purchase outputs from the museum (often an arm's length contract), which will provide those outputs as public services.

Thompson's analysis identified that museums' accountability as agent is external to museums' actual workings. That focus of the accountability is on input and output, not on processes and capital base. The SPR provides only a short-term view of the museum when funders review returns on their contributions only within the financial reporting period. Taking the machine analogy further, Thompson (1999b, p. 519) stressed that the model therefore ignores the machinery (stock of capital) and conversion processes happening inside the machine. Ignoring the increase or decrease in the capital base overlooks the inputs necessary to maintain or enhance the 'machinery' - the arena for much of a museum's spending and effort. Thompson also criticised SPR's top-down line authority, with plans formulated at the top for implementation lower down the authority chain. This is a limitation especially in the service industries (where museums now sit) which express their objectives as outcomes, not outputs. The focus on outputs therefore undermines museums' real aims.

For Thompson, the agency model fails through not registering museums' plural constituencies, the importance of professional input into decision-making and action and "the intractability of resistance to unaccepted directives" (1999b , p. 519). Thompson proposed a "dual agency" model (1999b , p. 523) where his two agencies are those with authority over the economic resources (governing body or funding agent) and those with authority over cultural capital (professionals with knowledge and expertise). This emphasis on the professional contribution recognised that individuals have their own goals, not necessarily those of the organisation, and also the ability to subvert organisational goals, which conflict with professional criteria. Thus organisational health and productivity depends on incorporating employee contributions in determining performance criteria and assessment.

Thompson's dual agency model (Thompson, 1999b , pp. 524-525) retained the core assumption that accountability means the obligations from entrusting capital to agents. The traditional model limited 'capital' to physical economic resources, accountability reflected the funders' claims, while goals and performance were decided solely by a small management and/or governance elite. Thompson suggested sets of goals and performance evaluation criteria for providers of physical (economic) capital and cultural capital, with different reporting on performance but better accountability. This would deliver more realistic assumptions in formulating goals and gain better consensus. Further benefits would derive from going beyond the inputs, outputs, outcomes paradigm. Accountability for 'cultural capital' would allow recognition of professional means of evaluation such as professional qualifications, museum accreditation, individual performance standards, exhibition evaluation and customer input methods, which might collectively be described as "process" measures or "cultural capital" measures (Thompson, 1999b , p. 526). It would also show that museum performance is a function of its resources as well as its activities and purposes.

Thompson recognised that current inputs contribute to the outputs and outcomes of future accounting periods, and inputs of previous periods to current outputs and outcomes. His cultural capital measures might address short-comings inherent in the SPR model which encouraged short-term decisions at the expense of longer-term outcomes and inter-generational equity. Museums all comprise buildings, objects,

databases and human resources in some form, regardless of what services or programmes they offer, but museums can also enhance or erode their capital base by what they do, or how they perform. Assuming that all museums aim to be good museums (a concept usually based on value judgements), loss of reputation undermines capacity to attract good staff, donations, sponsorship, loan exhibitions, and thus ability to serve its intended purposes (Thompson, 1999b , p. 527).

Thompson therefore highlighted the need for the development of new conceptual tools to measure the maintenance, enhancement and erosion of capital. Maximising outputs against inputs within a given period is likely to misrepresent the benefits of museum's actions or inactions. He identified areas for further work as the development of "techniques for recording and reporting non-financial indicators other than the inputs, outputs and outcomes generated in hierarchical decision processes" (Thompson, 1999b , pp. 527-8). These might include multi-constituent objectives, process objectives of museum professionals and measures that recognise contributions to, and erosion of, cultural capital.

When Osborne and Gaebler (1992) provided their background on the impetus for performance measurement in the public sector, they described how many public services in the USA became more 'niche' operations with narrowly defined missions and narrowly targeted markets. This narrowed the scope for services to be delivered and monitored. Public museums, however, try to serve the widest publics possible and increase the types of services that they offer, probably in order to justify their continued public funding. Contingent on this is the wide range of stakeholders who might want to have a say in an institution actively trying to show that it belongs to them. These stakeholders will also have different criteria for assessing whether their museum is performing well. A relationship over time will also note whether the capacity is being maintained, enhanced or eroded.

There is wider international policy interest in the cultural dimension of citizenship (Mercer, 2002). The Ministry of Culture and Heritage has since investigated 'cultural indicators' (e.g. Creative New Zealand, 2003b), to assist with Local Government Act 1996 requirements to report on communities' cultural well-being. Museums have yet to

establish how this affects them, but Abasa (2004) provided a vivid example of museums' contributing to communities in a time of stress. Costello (2002) saw New Zealand's larger museums making sound efforts to improve their reporting, including more outcomes, concluding that different types of museums (e.g. those identified by Gurian, 2002) require different outcome emphases. He recognised much museum performance information held little relevance for stakeholders, so, having limited resources, museums should only reporting what really mattered. Other authors ( e.g. Gale, 1995; Johns, 1995; McKinlay, 1995; Sutton, 1994) advocated investigating stakeholder perspectives when designing performance assessment. This research aimed to explore the issue of what might matter to stakeholders, so that museums might be able to report on performance that mattered.

The literature review assisted in refining of the research questions and designing the methods presented in the next chapter. Several authors saw potential value in stakeholder input into the design and selection of performance assessment areas. Some also suggested that benchmarking should be explored. To pursue both these aspects, a descriptive survey of current museum performance assessment practice and thinking was developed and a qualitative study involving stakeholders was designed.

## CHAPTER THREE

### RESEARCH METHODS – DESIGN AND IMPLEMENTATION

*“Knowing what you want to find out,..., leads inexorably to the question of how you will get that information” (Miles & Huberman, 1994 , p. 34)*

In this chapter the methods used in this investigation are described. The literature review had found some agreement that museums should be accountable to a wider range of stakeholders. This assisted in sharpening the focus for the research problem, inevitably spawning subsidiary questions that guided the research design. Significantly it confirmed that ‘stakeholders’ as a group had mostly escaped the research scrutiny, thus presenting the challenge of how to give them ‘voice’. To meet this, a qualitative interpretive approach was adopted, combining both quantitative and qualitative methods. This chapter outlines the rationale for following the two inter-dependent research avenues and describes the procedures implemented. Documenting the scope of museum performance assessment for accountability in New Zealand was tackled first, to establish the background for a closer study involving stakeholders. This essentially descriptive enquiry employed a survey to gather empirical contextual data. Then, to examine stakeholder perspectives, the more exploratory research involved a single multi-faceted case study. The case study processes receive more attention here, as their complexity and emergent nature require greater explication (Crotty, 1998; Miles & Huberman, 2002 , p. xi).

#### 3.1 PURPOSE OF STUDY

The theme of this research is museum accountability, especially for non-financial performance. Accountability relies substantially on information drawn from an effective assessment of performance. While an imperative behind the study was to make a useful contribution to the museum sector, it was not designed as action research. The intention was exploratory - to investigate stakeholder perceptions about the factors which they consider relevant for museums’ public accountability. Insights gained could lead to practical outcomes, making accountability reporting more meaningful. The more

modest ambition was the development of a tentative conceptual framework based on stakeholder perceptions.

### **3.1.1 Research objectives – nature of accountability and the research questions**

What was proposed was an investigation of a construct – a museum’s effective performance – as conceptualised by various museum stakeholders. Page and Meyer (2000 , p. 4) define a construct as the “structural framework linking a number of concepts into a much more comprehensive concept, or mega-concept, of a phenomenon that is not directly observable or measurable.” While a museum is physically observable as a building with physical contents, the processes and behaviours that it engenders, both within its walls and beyond, are hard to observe and measure, especially by external stakeholders. This does not mean that there have not been attempts to assess museums, not least for accountability purposes. As Chapter 2 has suggested, however, there is as yet no agreed framework for accounting for New Zealand museums’ non-financial performance. Notwithstanding museums’ duty of accountability to their diverse stakeholders, there has been no attempt to investigate whether current approaches to accountability address what stakeholders want to know about museum performance.

An exploration of stakeholders’ perspectives might reveal conceptual elements of museum performance, which could contribute to a deeper and detailed understanding of what matters to them and provide helpful building blocks for configuring a meaningful integrated framework for museum accountability. The objectives for the research were to identify whether museums’ accountability reporting addressed the concerns of stakeholders beyond those involved in governing, funding and operating museums.

## **3.2 RESEARCH CONSIDERATIONS AND DESIGN**

### **3.2.1 Research issues in this study**

A number of issues were identified at the start of the study which would affect the choice of method. These were principally practical, political, professional, cultural, personal and environmental.

*Practical*

Lack of publicly available comprehensive information about New Zealand's museum sector necessitated collection of contextual data. A census would fill this information gap about the desired study population – the “professionally-managed museums”. Earlier studies (e.g. Donnelly, 1996; Pattillo, 1997) produced no survey instrument for descriptive museum data available for adopting. Nor was any existing instrument found covering data collection on museum performance assessment. Investigating these aspects required *ab initio* design. There was no established process for recruiting museum stakeholders as informants. As a broad category they had received little research attention, although some individual categories have, such as visitors (e.g. Bicknell & Farmel, 1993), learners (e.g. Falk & Dierking, 2000; Hein, 1998; Hein & Alexander, 1998), managers (Griffin, 1991; Griffin, Abraham, & Crawford, 1999; Suchy, 1999, 2001), governing bodies (e.g. Babbidge, 2004).

*Political*

Performance assessment in New Zealand's public sector was frequently linked with funding and was potentially politically driven. The research topic's reception might be hostile in a field still tentatively adopting, and adapting to, “new” public sector management practices. One reaction illustrated the theme's sensitivity:

This area is really dangerous! In a review of the [named] museum, consultants chose three other institutions for benchmarking/comparison, none of which were “equitable” in any way [an example named]. I don't think there are any two institutions close enough in all facets to get a qualified comparison. But – can be done against a set of established museum standards. (Pre-test Survey Respondent 5)

Equally, directors committed to the sector's sustainability and effective demonstration of museums' public worth might welcome the proposed research. The researcher needed to be prepared for both these eventualities.

*Professional*

New Zealand museums' widely differing resource levels implied varied management practice, negating assumption of common understandings of terminology. Anecdotal evidence suggested that museum-specific qualifications were not universal and

management or business qualifications relatively rare, factors likely to affect the response to research into museum management issues. Until recently, competition and competitive advantage were unacknowledged within museums. However, museums competed among themselves for visitors, funds, exhibitions and collections; with other local services for financial support; and other sectors for the leisure and research dollar (Kotler & Kotler, 1998, pp. 67-71). Theoretically, museums might be reluctant to share information and experiences. In practice, collegiality and interest overrode such concerns.

Potential respondents would need reassurance that the study would not judge their own personal or institutional performance. The Survey was a sector-wide investigation of engagement in a practice, to record approaches and attitudes. The Case Study, meanwhile, investigated the relative importance of different “possible performance statements” for assessing museum performance. Both data collection exercises stressed that the institutions themselves were not being assessed.

### *Cultural*

As a Pakeha New Zealander, the researcher was acutely aware of the risk of cultural bias both in the research design and her interpretation of the findings. Museums have become “contested ground” for indigenous people in many countries. Maori engagement with museums has increased, frequently challenging museums, particularly about collection care and interpretation (G. O'Regan, 1997; S. O'Regan, 1990). Museums' fuller appreciation of the individual and collective identity embedded in taonga was relatively recent, especially their emotional significance. In some cases taonga have assumed political importance in Treaty claims (e.g. Clarke, 1998). Furthermore, both museums and academic research methods are western constructs. Koha (a gift to acknowledge support and hospitality, consistent with Maori protocol) and employment of a Maori facilitator would need consideration. The researcher recognised that involvement of Maori in the research, while desirable, might be neither possible nor welcomed (Smith, 1999; Tolich & Davidson, 1999).

### *Personal*

In addition to the potential for cultural bias, the researcher's own background as a museum professional “insider” introduced further risk, including “blindness” in the

interpretive process. The research design attempted to minimise this. Conversely, insider knowledge allowed insights that could enhance the qualitative approach through informed interpretation. Despite third person reporting, the researcher was constantly aware of the risk of inherent bias. Transparency of the research process was to be as important as the findings. Being slightly known within the sector was potentially advantageous, while limited prior research experience could be a disadvantage. The researcher needed to be open to new insights and willing to follow unexpected paths, but also be prepared for the possibility that the findings might prove less than riveting.

### *Research milieu.*

The sector's size presented a further challenge. Tolich and Davidson (1999 , pp. 77-79) noted the hazard in New Zealand of inadvertently identifying institutions (and even individuals) through small details. Museums' very uniqueness increased this possibility. Fortunately permission was granted to identify the case institution, but every effort was made to maintain confidentiality about individual participants in both research designs.

Museum directors frequently receive heritage and tourism research requests. One comment typified this: "Sorry, we get several surveys of differing kinds and I only answer those who walk into my office now. NB about four a week all different" (Survey Response 79). Over-surveyed institutions could reduce response rate from "hard pressed and time poor practitioners" (Hatton, 2002 , p. 33). The researcher was unaware of a recently circulated sector-wide survey (Massey & Lewis, 2002).

### **3.2.2 Research design**

Two personal philosophical drivers behind this research need stating. The researcher has a personal and professional commitment to the museum sector, and hence to the communities which it serves. By exploring museum stakeholders' perspectives, it might therefore be possible to assist the museum sector gain new understandings. Any useful insights would also provide a means of 'giving back' both to the communities who support museums and to the sector where the researcher had made her career. The participatory element of the research would therefore involve personal accountability and sharing of the results. The extent of fieldwork would be tempered by geographical constraints. Action research was precluded, as the researcher's lack of consistent

involvement with a specific museum eliminated possibilities to directly influence change in practice.

In designing the study, Crotty's framework provided a helpful structure (1998) (see Table 3.1). Its four elements - epistemology, theoretical perspective, methodology and method - feed into each other. The research paradigm was broadly based on the premise that reality is socially constructed (Crotty, 1998; G. Morgan & Smircich, 1980), and represented the subjective end of Morgan and Smircich's continuum of objectivity and subjectivity (1980). The research investigated stakeholders' conceptualisations of the construct, 'the effectively performing museum', by interpreting stakeholders' realities of museums and their effective performance for accountability purposes. Ideally the research findings would lead towards a conceptual framework or some theoretical insights which might be testable in future research.

**Table 3.1 Research approach, derived from Crotty (1998).**

Framework element	Approach adopted	
Epistemology - "a way of understanding what we know"	Social constructionism	
Theoretical perspective	Interpretivist phenomenology	
Methodology	Survey research	Phenomenological research
Method	Survey (self-completion mailed questionnaire)	Case study (document analysis focus groups, and cognitive maps)

The constructionist epistemology fits with the challenge of investigating a construct. Evidence gathered would be interpreted to elicit conceptual elements in different stakeholders' realities. Museums are multi-dimensional, context-specific organisations, and individuals' interpretations of them are subjective. Stakeholders are socially-located beings, whose perceptions of museums are socially constructed. Likewise, the researcher's interpretation of data from a multi-vocal stakeholder study is also subjective. Employing a quantitative aspect might serve to reduce or at least distance her subjectivity. Multi-method designs afford opportunities to balance the relative objectivity of quantitative data with the richness generated by much qualitative research, as well as offering triangulation by approaching the research problem from different angles.

Merriman (1991) studied public perceptions of museums by conducting a large survey. Fisher (2000 , p. 172) observed that in the museum domain “Qualitative research is starting to act as a forum for the exchange of views of all parties”, a sentiment underlying the research design chosen for this study. Qualitative data collected through surveys produce word-and concept-rich data that have to be summarised into meaningful categories from which observations can be made, conclusions reached or causes identified. This often involves quantifying non-numerical data, and requires some decision rules about what goes into each category, or at least some definitions of the categories. Data reduction not only makes the data more analysable but also is in itself an analytical process – determining what is important, meaningful, valid and what should be discarded, for what ever reason. This study was principally with defined groups of museum stakeholders, hence a more qualitative approach was chosen. Kelly (2001) noted the usefulness of focus groups in museum stakeholder analysis and feedback. “Issues which really matter to participants often emerge” allowing decision-makers to “proceed with greater confidence than might otherwise be the case” (Kelly, 2001, p. 1). Focus groups formed part of the research design because they allow clarification of both participants’ and researchers’ understandings.

The research design attempted to develop and implement a systematic approach to both data collection and analysis. The two data-gathering exercises were undertaken separately and sequentially, starting with the Survey, which is described next.

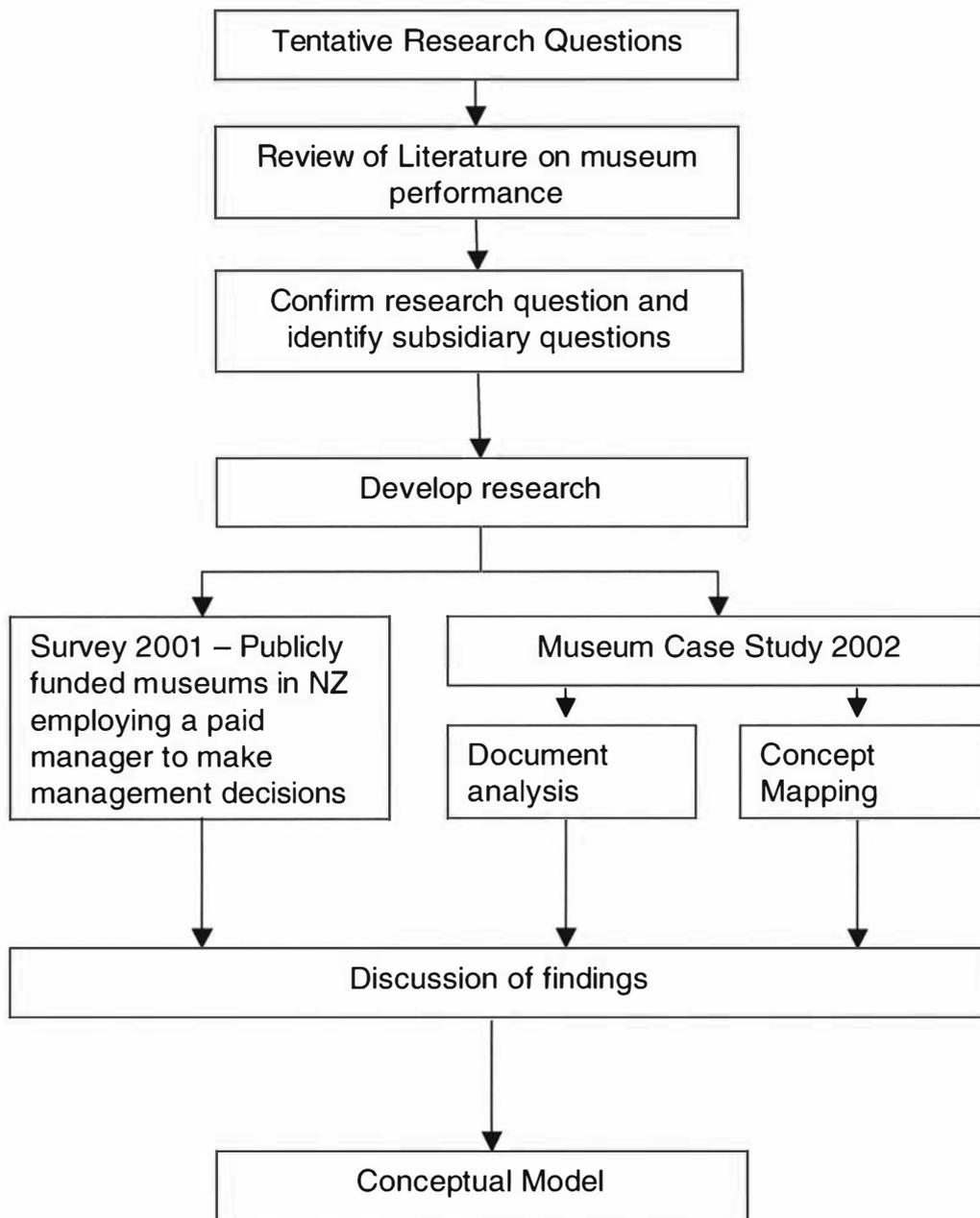
### **3.3 RESEARCH PROCEDURES – SURVEY**

The Survey represented both a descriptive and an exploratory excursion into New Zealand museums. Surveys have the advantages of gathering larger quantities of standardised data relatively quickly and cost effectively (Page & Meyer, 2000), especially where it is mostly uncontroversial (Kotler & Kotler, 1998 , 167). Disadvantages include inability of both researcher and respondents to clarify interpretations, hence design and language must be well considered (Abbey-Livingston & Abbey, 1982).

The overall research process is illustrated in Figure 3.1. Specifically, the Survey instrument gathered data covering New Zealand museums’ use of institutional assessment and the approaches and attitudes to performance measurement and

benchmarking. The questions guiding development of the Survey content appear in Table 3.2. As the intention was to map the terrain, these are mostly “what?” questions.

**Figure 3.1: Overall Research Process (Research design map after M. F. Edwards, 2002)**



The unit of analysis is ‘the museum’, but museums have proved difficult to define. An operationally and analytically useful definition was required. For the purposes of the study, a museum must meet the following conditions:

- receives operating funding from public sources; and
- employs one or more paid staff to make management decisions.

**Table 3.2: Research questions guiding the development and organisation of the survey instrument**

<b>SURVEY PURPOSE: description of the museum sector experience of, and perspective on, museum performance assessment</b>	
<b>Survey organisation</b>	<b>Research questions shaping the survey content</b>
Parts 4 and 5 Organisational description	What are the characteristics of New Zealand’s professionally managed museums?
Part 1 Current practice of performance assessment	What is the extent of the practice of assessment of museum performance? What is the purpose and nature of performance assessment currently practiced? Who is involved in the assessment processes?
Part 2 Thinking about performance assessment	What is the value of museum performance assessment? What aspects of museum performance are important to assess? What are the perceived benefits of performance assessment, if any? What are the perceived difficulties of performance assessment, if any?
Part 3 Benchmarking practice and associated views	What is the extent of the practice of benchmarking museum performance? What is the nature of performance benchmarking currently practiced? Who is involved in the benchmarking processes? What are the perceived benefits, if any? What are the perceived difficulties, if any?

The Survey therefore aimed to map the sector terrain and ‘scope the issues’ associated with assessment of museum performance. The survey development and implementation procedure are now outlined, including research population definition, and brief comment on coding and analysis.

### 3.3.1 Research sample: determining the survey population

The dearth of current publicly-available data on New Zealand museums, in particular a reliably comprehensive listing, presented the initial challenge. Estimates varied from c. 450 to c. 600 museums, the majority being wholly volunteer-operated. This research required only those that were both professionally managed and publicly-funded. As recipients of public finance, these museums were more likely to employ regular staff to make management decisions and fulfil public accountability obligations which included non-financial performance.

The *Directory of New Zealand Museums 2001*, Museums Aotearoa's annual publication (2001), provided the sampling frame. Although extending beyond the membership, the listing was not comprehensive. Using her sector knowledge, the researcher firstly identified those museums which probably fitted the operating definition:

*A publicly funded museum is one which employs one or more paid staff to direct the museum operations and to make management decisions, and receives some or all of its operating revenue from public funding.*

Te Papa National Services communicated regularly with museums, heritage organisations, iwi bodies and marae, using its own working database. A telephone discussion with National Services' General Manager refined the researcher's list (Harre Hindmarsh, 2001), producing a survey population of 122 likely museums. To minimise the risk of non-response bias, a census was judged most appropriate as it would achieve geographical spread, important to a study of institutions whose content, form and stakeholder mix are substantially shaped by their social and cultural environment.

The locus for the Survey within the museums was their senior managers (henceforth referred to as the directors). These individuals know best their organisations' operations, accountability requirements and governance issues.

### 3.3.2 Development of the survey instrument design and content

The survey instrument's long gestation involved early versions shown to various colleagues and a pre-test. Wording of questions, range of response options and ordering of questions were experimented with. Comments were received from academic

colleagues in the Department of Management and International Business and School of Social and Cultural Studies, three overseas museum colleagues and a former government auditor. The final version benefited from input from a communications effectiveness colleague.

The survey instrument was developed as a questionnaire in A4 booklet format (Appendix A4). It comprised 16 pages, with 11 covering the research substance (Dillman, 1983). The Massey University logo clearly identified the project's academic nature. The instrument was organised in 5 parts, covering 40 questions:

Part 1 – *Assessment of Organisational Performance at Your Museum* (9 questions)

Part 2 – *Your Views on the Value of Regular Assessment of Museum Performance* (5 questions)

Part 3 – *Your Views on the Value of Benchmarking to Museum Performance* (10 questions)

Part 4 – *Descriptive Details about Your Museum* (12 questions)

Part 5 – *Details about Your Role at the Museum* (4 questions)

The cover page provided the operational definition of “museum”; the study objective and purpose of the Survey, eligibility criteria for responding institutions, instructions for completion and return appeared inside the cover. Following the research questions was a statement for respondents to sign indicating their informed participation in this research, as required by the University's Human Research Ethics Policy. The closing section asked for respondents' interest in receiving a research summary or participating further. The final reminder re-stated where and how to send the completed questionnaire, with a statement of thanks. Respondents could add any comments or observations in the remaining white space.

Question content, order, layout and the modes of responses were designed to increase the survey's interest and thus encourage completion, partly determined by the types of data sought, and partly because nominal and ordinal variables would allow different types of analysis. Data sought on responding museums' characteristics were asked last (Kotler & Kotler, 1998 , p. 169). Question elements relating to museum assessment practice were drawn from the literature reviewed.

### 3.3.3 Pre-testing the survey instrument.

The instrument's length was a potential concern. In draft format, the timing seemed to take 20 to 30 minutes. To assess this and the overall scope and effectiveness of the instrument, a pilot was organised. Selected museum professionals familiar with, but not presently directly involved in, the management of New Zealand museums, pre-tested a draft. 'Testers' included people who had retired, moved overseas or moved into related heritage fields, and people managing institutions outside the survey population. Packages were sent to 13 testers, containing:

- A personal covering letter, indicating that this was a pilot project and welcoming their comments on the content and design
- An information sheet about the research project
- The draft instrument (clearly identified as such)
- A stamped addressed envelope for reply

Nine completed responses were received, some with comments. This 69 % response rate presaged a positive final result. Several testers expressed interest in the research findings. Testers' interpretation and comments led to minor changes. The estimate of 20 minutes for completion was confirmed as reasonable. The researcher had expected museum managers to have ready access to most internal information for their responses, although Hatton's British research (Hatton, 2002) suggested otherwise.

### 3.3.4 Survey implementation

Packages were addressed personally to the individual judged from the 2001 Directory to hold the most senior position at each museum. To alert intended survey recipients about the research and encourage response, a notice was published in the New Zealand museum sector's monthly publication *Museum News* prior to the survey mail-out (Appendix A6). Following Merriman (1991), a modified version of Dillman's Total Design Method (1983) was adopted to maximise the response rate (Table 3.3). The data collection was planned to avoid the school holidays, with two reminders sent. Survey recipients whose museum did not meet the eligibility criterion, were asked to indicate this on the questionnaire and to return it. The 122 survey instruments were mailed in October 2001 in packages containing:

- A personalised covering letter (Appendix A 2)
- A research project information sheet (Appendix A 3)
- The instrument (Appendix A 4)
- A stamped addressed envelope for reply

**Table 3.3: Survey data collection schedule, adapted from Dillman (1983)**

Week	Action
Week 1	Mail questionnaire package
Week 3	Return date
Week 4	First reminder – by e.mail or letter, if no e.mail address known
Week 6	Second reminder – mailed second copy of questionnaire, new covering letter, stamped addressed envelope.

### 3.3.5 Coding and analysis

A codebook was developed and data prepared for statistical analysis using the statistics software SPSS version 11. The independent variables used in the analysis would be derived from the findings, especially those in Part 4. A separate coding was developed for the open-ended questions (*Q2d*, *Q2e*, *Q3i*, *Q3j*). Qualitative survey questions produce rich data requiring reduction into meaningful categories from which observations can be made, conclusions reached or causes identified (Miles & Huberman, 1994). They also need to be displayed in meaningful ways. This quantification of non-numerical data requires decision rules concerning the scope of each category. Pre-test data suggested initial thematic analysis, but the categories proved insufficient to cover the diverse responses. The statistical analysis required a manageable range of categories, although this risked masking the data's richness. To reduce researcher bias, coding was achieved through an iterative process in partnership with an independent colleague. This 'coder' was a museum director outside the research population with 15 years' local museum management experience.

The coder and the researcher undertook the same exercises separately, prior to comparing notes and agreeing list of codes. Each reviewed full transcripts of the open-ended responses to the four questions, developing lists of thematic categories suggested by the data. Each allocated the response texts to the categories identified, including a miscellaneous *other* category. The coder and researcher then met to discuss disparities,

reaching mutual understandings and consensus. Although time-consuming, the researcher's aim for at least 80 % agreement was achieved. The richness and strength of feelings found in individual responses could still feature more discursively later, if required.

The descriptive data from Part 4 would provide the research population for sourcing the case museum, as well as principal independent variables for use in the analysis. These could include: governance/ownership (public or independent), budget size, staff size, and visitation.

### **3.4 FIELD RESEARCH PROCEDURES - CASE STUDY**

Following the Survey, the focus narrowed onto stakeholder assessment of performance, with the locus of study being at the institutional level. Museum stakeholders therefore would constitute the principal source of evidence, through a single case. This section provides an account of the planning and implementation of the Case Study, which was mostly undertaken in 2002.

#### **3.4.1 The use of case study**

Museums are complex organisations involving a bewildering array of subject matter, products, services, and operations. They are also deeply embedded in their community context. How stakeholders think about their performance is unknown and, to a degree, unknowable. In-depth case study is, however, useful for discovering unknown and complex processes, and therefore was appropriate. Yin defines a case study as “an empirical enquiry that investigates a contemporary phenomenon in its real life context when the boundaries between phenomena and context are not clearly evident and in which multiple sources of evidence are used” (1994, p. 13).

In this research, a single case was used, and therefore its findings will not be generalisable to other situations. However, single cases have value in revealing insights which can provide understandings (Yin, 1994). The research question had behind it the possibility of improving museum accountability. This fits with Stake's concept of the “instrumental case study” (1995, p. 3)

Case studies are 'bounded' (Stake, 1995) as are museums. Although a single case does not permit generalisation, it can uncover aspects and influences which may fruitfully be studied at a later date and provide initial conceptual frameworks for further research. The single case study is useful for exploratory research to look closely at a phenomenon, in this case a museum's performance. Rich data might provide evidence of ways that stakeholders make their assessments of museum performance, with potential for theory building or at least, as in this research, insights towards theoretical or practical outcomes, in this case a New Zealand-specific integrated framework for museum performance accountability. Flexibility is a necessary characteristic of case study design, in order to respond to emerging findings or changing circumstances.

The study's objective was to gain a 'contextually-based' understanding of stakeholders' criteria for assessing museum performance, including the museum activities and aspects of performance that stakeholders considered when assessing museums as publicly-funded resources in their communities. At this point the study's "how?" questions predominated. Those questions that guided the Case Study design are outlined in Table 3.4. Non-probability sampling applied to selection of both the case institution and the focus group informants. The Survey findings shaped the selection criteria used to determine a case museum from among the Survey respondents. Its basic descriptive characteristics were therefore the starting point for the first question, supplemented by secondary sources, particularly annual reports. Document analysis would also be the principal means for tackling the second question. Concept mapping, using proprietary software called Concept System (version 1.75) (henceforth referred to as CS), was the key method used for addressing the remaining questions (Concept Systems Incorporated, 2002). Its participatory aspects seemed well suited to stakeholder research.

There were therefore effectively two key dimensions to the Case Study – document analysis and concept mapping of stakeholder perceptions of the construct of effective museum performance.

**Table 3.4: Research questions guiding the development and organisation of the Case Study.**

<b>CASE STUDY PURPOSE: Exploration of stakeholder perspectives on the assessment of museum performance for insight contributing to appropriate accountability of performance</b>	
<b>Case study elements</b>	<b>Case study research questions</b>
Description	<ul style="list-style-type: none"> <li>• What are the characteristics of the case museum?</li> </ul>
Document analysis	<ul style="list-style-type: none"> <li>• How has the museum accounted for its performance to date?</li> </ul>
Focus groups	<ul style="list-style-type: none"> <li>• Who <i>are</i> the museum's stakeholders?</li> <li>• How do stakeholders <i>assess</i> their museum's performance? (What factors assessed?)</li> </ul>
Conceptual mapping	<ul style="list-style-type: none"> <li>• How do stakeholders <i>rate</i> the relative importance as indicators of museum performance of the factors which they use to make their assessment of museum performance?</li> <li>• How do stakeholders <i>perceive</i> the broad elements or activity areas of museum performance when considering the assessment of museum performance?</li> <li>• How do the various groupings of stakeholders <i>collectively conceive</i> the broad elements or activity areas of museum performance when considering the assessment of museum performance?</li> <li>• How do the various groupings of stakeholders <i>collectively rate</i> the importance of the broad elements or activity areas of museum performance when considering the assessment of museum performance?</li> </ul>
Pattern matching	<ul style="list-style-type: none"> <li>• Is there any correlation between different groupings of stakeholders' perceptions of museum performance areas and their relative importance?</li> </ul>

William M.K. Trochim developed the CS software at Cornell University for 'program evaluation' (Duttweiler, 1991; Trochim, 1989a, 1989b). CS is a computer-assisted qualitative data analysis software, used as a qualitative method in management studies (Page & Meyer, 2000 , pp. 137-141). It has been applied successfully in public policy – education, health, psychiatric care and social services (Trochim, 1989a, 1989b; Trochim, Cook, & Setze, 1994), and can assist strategic planning (Concept Systems Incorporated, 2002). Its combination of qualitative and quantitative aspects can be tailored for different research situations. It subjects qualitative data to multi-dimensional scaling and cluster analysis and produces visual maps of a group's collective conceptual construct (Page & Meyer, 2000 , p. 314). Informants can contribute to data gathering and interpretation of findings, while quantitative aspects minimise researcher bias. Its flexibility extends to the display and reporting of findings, and to both manual and electronic data collection processes.

The CS approach was appropriate for research in a domain requiring visual literacy. It “elicits and visually represents aggregated verbal statements where conceptual relationships are quantified within the construct expressed by words” (Page & Meyer, 2000 , p. 258). CS’s visual dimension was preferred over reliance on Delphi techniques for exploring stakeholders’ ideas about performance assessment (Basom, 1988). The CS method had been employed effectively in management research in New Zealand (Bradbury, 2000; Burchell, 2004; Burchell & Kolb, 2003; Logie, 1997; Page, Wilson, & Kolb, 1994).

### **3.4.2 Selecting the case institution**

Of the museums surveyed, an encouraging 47 (55.2 %) indicated willingness to participate further in the study. Selecting one case from among the larger museums (operating budget of \$1 million or more) was judged both manageable and appropriate. Larger institutions engage in a wider range of activities and have more diverse collections, and consequently more varied stakeholders. They provided the sampling frame from which a ‘judgement sample’ was identified (Kotler & Kotler, 1998).

The following criteria were applied in selecting the case institution from the survey respondents:

- Annual operating budget of \$1m or more
- Willingness to participate further in the study (indicated via survey response)
- Researcher’s direct a priori knowledge minimal (i.e. only as a visitor)
- Located outside Auckland region (to reduce bias based on local knowledge)

Of the 28 larger museums, 10 had declined further participation, while geography eliminated four and excessive familiarity excluded two others. The remaining 12 larger museums were approached in alphabetical order. In practice, the first eligible museum contacted agreed to participate. Furthermore, its Director, Anthony Wright, agreed unreservedly to it being named in the thesis: Canterbury Museum. This dispelled concerns about professional resistance (Kotler & Kotler, 1998 , p. 149).

### **3.4.3 Document analysis**

Non-profit organisations are explicitly accountable to the public through formal annual reports. While required to present financial accounts annually, reports often cover other

aspects, although not necessarily in a prescribed way. It might therefore be possible to identify from the narrative elements trends in accountability for non-financial performance, including intended readership, ideas about stakeholders and what might concern those stakeholders. The Survey participation criterion of receipt of public operating funding meant all respondents would have publicly accessible records.

Document analysis was therefore a feasible research method. While not all museums are separately reporting entities (Costello, 2002; Thompson, 1999a), Canterbury Museum was. As a separate exercise, the annual reports published by its governing body were analysed for the years 1941-2 to 2001-2. The objective was threefold:

- To gain historical background on the development of the museum, its governance and staff and its traditions of accountability reporting.
- To identify the aspects of museum activity which had merited reporting and to trace changes over time
- To identify the potential audiences for the reports, and thus gauge potential stakeholders in the museum, whether directly or indirectly recognised.

The findings would provide the institutional context for the case study and potentially inform the analysis of the focus group findings. The reports were often idiosyncratic and occasionally irregular. The reading provided a mostly impressionistic interpretation of the museum's approaches to public accountability for non-financial performance until some consistency in reporting emerged from 1995 (Canterbury Museum Trust Board, 1995).

#### **3.4.4 Concept mapping**

Three potential implementation plans were discussed with the director of an ineligible larger museum to gauge the most practicable and least burdensome approach.

The basic requirements of the case museum were:

- Governing body's agreement to the museum's participation
- Staff (including volunteers, if integral to the workforce) participation in stakeholder identification
- Access to various categories of stakeholder through the museum's networks
- Ability to host focus groups on museum premises

- A minimum of institutional logistical support.

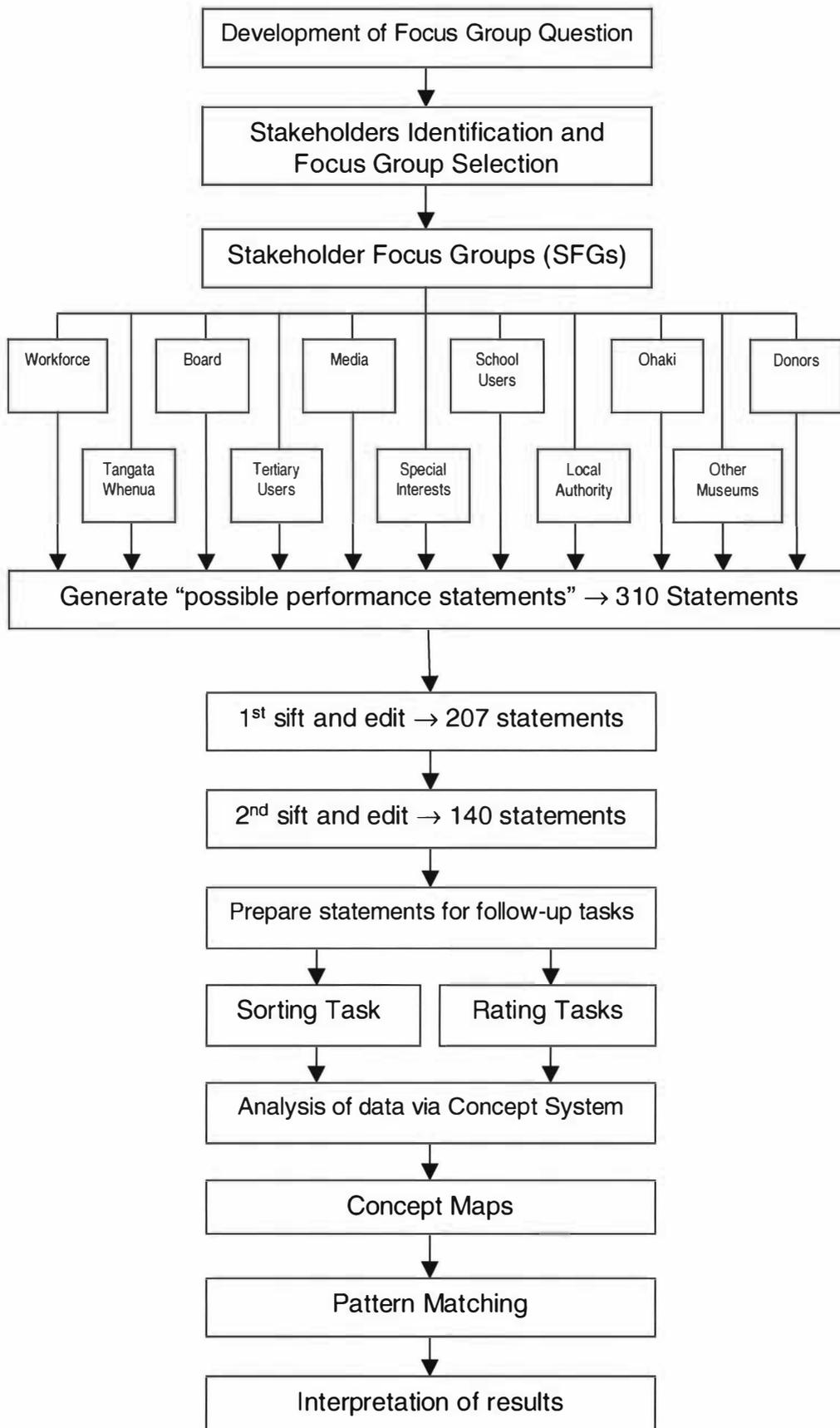
A number of steps are involved, and Figure 3.2 charts the process finally adopted for this case study, showing connections between the steps. Since informants' access to computers could not be assumed, data collection was manual, to ensure procedural consistency.

#### *Negotiating the focus group process*

Following a positive response to the initial approach, the researcher visited Canterbury Museum to discuss the process envisaged and practical matters. Flexibility would be required, depending on the number, size and categories of stakeholder focus groups. "There is no "one right way" to do focus groups" (D. L. Morgan, 1997 , p. 72). Wright negotiated the governing body's approval for the Museum's participation. The final format and schedule must accommodate the Museum's programme. Dependent factors would be meeting space availability and stakeholders' response to focus group invitations. Without Wright's wholehearted personal commitment the following procedures would have been impossible.

#### *Research sample: Selecting and recruiting the focus groups and confirming the process*

Museums' diverse activities connect with different stakeholder interests. The focus group participants therefore needed to represent a wide range of potential stakeholder categories. Through their varied roles and contacts, Canterbury Museum's workforce have a sense of the interests and influence of the Museum's different communities of interests. With the Director, eight staff were selected, representing the workforce's diversity (function, cultural identity, gender, length of service, employment status – paid or unpaid, to identify the stakeholders for the study (Table 3.5). To increase the exercise's value to the Museum, the researcher facilitated a workshop that explored other stakeholder issues and enabled assessment of the venue's suitability for the focus groups. A stakeholder selection process was trialled at Waikato Coalfields Museum (Legget, 2001).

**Figure 3.2: Case Study Concept Mapping Process**

**Table 3.5: Process planned for stakeholder identification by 8 members of case museum workforce, facilitated by researcher.**

<b>Task</b>	<b>How</b>	<b>Intended result</b>
1. Identify museum's stakeholders	Brainstorm	List of museum stakeholder categories
2. Prioritise stakeholders	Estimate relative significance to museum through discussion	Prioritised list of museum stakeholder categories
3. Select stakeholder focus group categories	Select against criteria of accessibility and significance	8 categories of stakeholder accessible to the researcher

The stakeholder categories were required to be accessible to the researcher (although not immediately directly) through the Museum's networks and databases (e.g. donor records, memberships, marketing database, school usage). Various 'visitor' categories were therefore excluded. The Museum sent letters of invitation on behalf of the researcher, because the Privacy Act 1993 restricts public access to personal information. Respondents were asked to reply to the Museum. The researcher had requested at least eight people be invited in each category, but the actual contact was left to the Museum's discretion. The aim was at least 5 people per group, the CS minimum number for meaningful concept maps (Concept Systems Incorporated, 2002; Krueger & Casey, 2000, pp. 73-75).

The original number of planned focus groups was eight. Given that stakeholders could have stakes other than those for which they were selected, there was likely to be overlap in the content of the statements generated. It was anticipated that eight groups would represent a wide enough pool of people, to generate a representative thematic range, and minimise redundancy.

The process was more demanding on the Museum than originally anticipated. Slow responses to the letters of invitation meant that the Director's Personal Assistant made many follow-up telephone calls. Some accepting respondents did not attend. Ultimately 53 participants took part, all prepared to share their contact details with the researcher, who initiated all subsequent correspondence. The stakeholders thus represented a purposive or convenience sample, an appropriate sampling technique for exploratory research where both the research focus and the particular research process are new.

These informants had the advantage of local knowledge, although varying familiarity with Canterbury Museum.

The Museum Board Room's availability largely determined the scheduling. The venue choice associated Canterbury Museum with the research, signalling its active interest in stakeholder perspectives, while introducing the building to participants new to it. Fisher (2000, p. 170) observed that "the best stimulus material [for qualitative museum research] is the product itself". Professor Mason Durie allayed concerns about venue suitability for the Maori focus groups and the issue of koha (Smith, 1999, 2000; Tolich & Davidson, 1999). The researcher had also considered involving a Maori facilitator for these focus groups. However, for consistency, the researcher facilitated all sessions at the Museum. The sole Maori Board member attended the two Maori focus groups.

#### *Processes used with the Concept System*

Researchers have used Trochim's methods in different ways. Table 3.6 shows the basic CS approach's 10 steps (left column), alongside the configuration actually adopted (centre column), with contributions at different points from researcher and participants (right column). Both the data gathering and analysis strategies evolved during the study.

#### Step 1: Generating the statements

A focus group is a group interview with a predetermined focus (Dawson, Manderson, & Tallo, 1993). In this case study the focus was "accounting for effective museum performance", in the form of a focus question. The question's wording was developed in a brainstorming session conducted by the researcher with a group of academic colleagues from her Department (Krueger & Casey, 2000, 39-68). The focus groups' purpose was to elicit factors by which stakeholders assessed the effectiveness of the case study museum's performance. The final wording - *How would you know how your museum was doing?* - aimed to generate answers which in some form would complete the following sentence: *We would know how our museum was doing by/from/because...* Deliberately neutral wording allowed the researcher to interject prompts if necessary (e.g. How would you know if the Museum was doing very well? How would you know that the Museum was performing poorly?)

**Table 3.6: Steps in the basic Concept System process and those used in the Case Study (showing the contributors at each stage). Based on model provided in Concept System version 1.75**

<b>Concept System steps</b>	<b>Steps for the Case Study</b>	<b>Contributors</b>
1. <i>Task</i> : Statement generation	Focus groups brainstorm around the focus group question	53 participants in 11 different Stakeholder Focus Groups
2. Prepare statements for sorting and ratings	Reduce 310 statements	3 academic colleagues collectively
	Reduce 207 statements	Museum colleague and researcher initially independently and then collaboratively
	Prepare 140 “Possible performance statements”	Researcher, with assistance from colleague with editing experience
3. Prepare instruments for sorting exercise	Randomise statements	Researcher
	Produce cards for sorting exercise	Researcher
	Design and produce rating instrument	Researcher, with assistance from colleague with editing experience
4. <i>Task</i> : Sorting statements	Manually sort 140 statements	40 participants
5. <i>Task</i> : Rating statements	Manually rating 140 statements	47 participants
6. Data inputting using Concept System	Enter sort data from prepared sorting sheets	Researcher
	Input rating data from ratings instruments	
7. Produce concept maps with labels	Assess response rate and determine Key Response Groups for analysis	Researcher
	Determine the useful concept maps for each KRG and assign label	Researcher
8. Produce pattern matches	Undertake pattern matches for the relevant analyses: collective, functional, structural and cultural	Researcher
9. Interpretation of findings	Study pattern matches and interpret findings	Researcher
10. Report findings	Written account of findings (Chapters 7 & 8) Discussion (Chapter 9)	Researcher
	Oral reports of findings to Museum Board and to participants (August 2004).	

The associated documents for the Focus Group sessions appear in Appendix B. Each session lasted approximately 90 minutes, including refreshments and introductions. The background and purpose of the research were explained. Participants completed a form asking for brief demographic information and contact details, and a separate Informed Consent form. Forty minutes was allocated for brainstorming the focus group question, with responses recorded on flip chart sheets. The statements generated were displayed on the adjacent walls and reviewed at the end to confirm the wording and the facilitator's understanding. The meanings were thus co-created by the participants and collectively interpreted.

The two follow-up tasks were introduced at the session's close. The more complex sorting task was demonstrated using assessment of a supermarket's performance as a hypothetical example. The use of an organisation familiar to most stakeholders was suggested in a pilot with fellow doctoral students and other colleagues. The researcher finished by thanking the participants for their contribution.

The focus group format evolved from two trials with research students and colleagues and a larger exercise with three groups of stakeholders from a local museum. The first focus group at Canterbury Museum was also asked to complete a short evaluation form, to assess the format's appropriateness. The evaluation indicated that no alterations were necessary.

### Steps 2-3: Preparing the instruments for the sorting and rating exercises

The 11 focus groups generated 310 statements (Step 1), above the capacity of the CS software (maximum 200). Preparing sorting and ratings instruments became a three-stage process (Table 3.7). To minimise risk of bias, a panel of independent experts undertook the initial reduction of the number of statements collaboratively, eliminating duplication and identifying overlapping meanings. The resulting 207 statements still exceeded CS capacity.

**Table 3.7: Step 2: Process for preparing ‘possible performance statements’ prior to the sorting and rating tasks (Steps 4 and 5)**

<b>Objective</b>		<b>How and who</b>	<b>Intended result</b>
Reduce statements	310	Eliminate duplication and overlapping meanings, collective exercise by 3 academic colleagues	Manageable number of statements for statistical analysis. <i>Actual result: 207, still too many</i>
Reduce statements	207	Eliminate statements with very similar content or low importance, exercise conducted separately by independent museum director and researcher, then results compared and consensus achieved through discussion	Manageable number of statements for statistical analysis. <i>Achieved 140 relevant and representative statements</i>
Edit statements	140	Statement wording edited for style and consistency by researcher with assistance from editor colleague.	Consistent style and format of “possible performance statements” <i>Achieved.</i>

To avoid discouraging respondents’ participation (especially for the sorting exercise), further reduction, based on industry knowledge, was necessary. Firstly separately, and then together, an experienced independent museum director and the researcher eliminated statements deemed less important or, where two statements shared very similar concerns, chose the more useful one. After comparing notes, they agreed on 140 relevant and representative statements. This was judged a more digestible quantum, comparable with Burchill’s 132 statements (Burchell, 2004). Finally, these statements were edited for consistency of style and format with assistance from an editor colleague.

The 140 statements were randomised and assigned unique numbers for the sorting and rating exercises. Each exercise used identically numbered statements. Participants were sent 140 statement cards with instructions (Appendix B4). They also received an instrument in questionnaire format (Appendix B5) for rating the relative importance of the statements on a 5-point Likert scale.

#### Steps 4-6: Collecting the sorting and rating data

The focus group participants’ two follow-up tasks (summarised in Table 3.8), used the edited statements. The rating exercise was relatively uncomplicated, requiring respondents to assign importance ratings to the 140 statements on the rating instrument.

The sorting task was the more demanding, requiring respondents to sort the statements into groupings which made sense to them (Page & Meyer, 2000 , pp. 138-139). Effectively this was a type of manual factor analysis that produced conceptual elements for the respondents' construct of Canterbury Museum's performance.

**Table 3.8: Steps 4-6 Outline of sorting and rating tasks.**

<b>Task</b>	<b>Supplied to participants</b>	<b>Basic instruction</b>
Sorting	140 statements provided on individual numbered cards	Sort into groups that make sense to you
	10 envelopes (participants could use more or less, as necessary)	Label envelope with a word or phrase which summarises/identifies the association between these statements
Rating	Questionnaire form listing the 140 randomised numbered statements	Rate the statements' importance to the assessment of the museum's performance on a scale from 1 to 5, where <i>1 = not important</i> and <i>5 = essential</i>
Return	Large stamped addressed envelope	Return the labelled envelopes with their contents and the questionnaire form in the large envelope

When the process was pre-tested with another museum in December 2001, three stakeholders groups generated 110 statements. Contrary to expectations, 13 of 16 participants undertook both tasks, a response rate (81%) probably attributable to their active engagement as committed interest groups undergoing a strategic planning consultation. The actual case study response exceeded the 50% hoped for (see Chapter 7).

#### Step 7: Production of concept maps

The analysis and interpretation of the various concept maps is best described through a worked example, and this is provided when reporting the collective concept map in Chapter 7. The statistical processes used by CS are outlined briefly here.

*Rating data* – CS calculated the means of relative importance on the 5-point Likert scales for both individual statements and for the clusters of statements. This allowed the

researcher to gauge the relative importance of individual statements and of concept clusters for different response groups.

*Cluster analysis* – CS subjected the sort data to hierarchical cluster analysis, presenting the results as maps with clusters of statements appearing as ‘islands’.

*Principal component analysis* – CS used principal components analysis to determine the frequencies of statements being sorted together in the clusters generated by the cluster analysis.

*Multi-dimensional scaling* – Using the sort and the rating data together, CS calculated the mean relative importance of the clusters. CS can present these graphically illustrate the comparative importance assigned to each ‘island’, using stratified “layer-cake” imagery to highlight the more important concepts for informants interpreting the maps. However, only the numerical results are reported in this study.

CS translated the clusters of statements visually into “islands”, where size and proximity or distances signify their conceptual relatedness and coherence. If, and only if, informants all used the identical statements to ‘shape’ their concepts, maps created by different groups can be compared and contrasted (Page & Meyer, 2000 , p. 140). This was the case in this study.

The maps used in the analyses are based on the researcher’s assessment of a range of maps generated for each response group’s data. The researcher determined which maps appeared to be the most useful and assigned labels derived from those provided by informants together with the cluster contents (Page & Meyer, 2000 , p. 138). Ideally relevant respondent groups would have done this exercise for their own collective data (e.g. Bradbury, 2000; Logie, 1997; Page et al., 1994). However, other approaches have been used. An insufficient response to the sorting exercise led Burchell (2004) to generate his own concept map. In this study, the researcher’s industry experience assisted interpretation of the maps generated using different respondent groups’ data. The process used is explained in Chapter 7.

### Step 8: Production of pattern matches

Version 1.75 of CS calculated correlations between the relative importance of the statement clusters in different pairs of stakeholder groups' concept maps using the Pearson product-moment coefficient. It also produced "ladder" diagrams, which graphically displayed these correlations through pattern matches. These were useful for visualising convergence and divergence in different stakeholder groups' concept clusters. The pattern match process is the principal means used in reporting case study findings (Chapter 8).

The objective of the pattern matching was to investigate whether consistent associations existed between the findings for different response groups. The pattern matches display the strength of any relationship between one respondent grouping's concepts and their relative importance, and other respondent grouping's assignment of relative importance to the same statement groupings. While no claims can be made from the correlations about cause and effect or causation, any positive relationships could assist in clarifying shared perceptions of conceptual elements and their relative importance. In turn, the concepts identified could then provide building blocks for a conceptual framework for the reporting of museum performance for accountability purposes which reflected the ways that a diversity of museum stakeholders made their judgements of overall museum performance.

The original intention was to analyse, compare and contrast the concept mapping data of the different stakeholder focus groups. As reported in Chapters 7 and 8, the stakeholder characteristics and numbers of the actual respondents led to a different, and arguably more fruitful, approach to the analyses. Table 3.9 summarises these.

**Table 3.9: Emergent analytical approach: comparison of original plan with actual plan**

<b>Original plan</b>	<b>Actual approach (reported Chapters 7 &amp; 8)</b>
Analyse participants' data through concept maps of 11 separate SFGs, and use pattern matches for correlation	Reconfigure groupings of participants' data for 4 analyses: a) Collective – using 53 data sets b) Functional – governance/sector/community data sets c) Structural – internal/external data sets d) Cultural – Pakeha/Maori data sets

### Steps 9- 10: Interpreting and reporting findings

The actual findings are reported in Chapters 7 and 8, with discussion following in Chapter 9. Oral reports were made in August 2004 to the Museum's Board and to respondents able to attend a presentation at the Museum. All respondents would receive a report after the submission of the thesis.

The concept mapping approach adopted in the Case Study did not use the full capabilities of CS, which is a versatile tool. However, the Case Study satisfied the overall objective of discovering areas and aspects of museum performance which mattered to a diverse sample of Canterbury Museum stakeholders.

### **3.5 ETHICAL CONSIDERATIONS AND RESEARCH RESULTS ISSUES**

Ethical research practice was paramount, especially with a study concerning accountability. Massey University Human Ethics Committee (MUHEC) received separate applications for the Survey and the Case Study. Reassured of specific attention to cultural issues, the Committee approved both (Compliance Authorisation 01038/Albany). In compliance with these approvals, all informants confirmed their informed consent in writing, every effort was taken to preserve confidentiality and respondents' raw data was secured in a filing cabinet on university premises, accessible only to the researcher. No participants withdrew their data from the study. The independent experts signed confidentiality declarations, but in practice they saw no attributable data.

Focus group research requires participants' confidence that researchers engage with them in a respectful manner, addressing participants' concerns, respecting their contributions to the research, honouring commitments to confidentiality and ensuring their safety. The researcher believes that this was achieved.

### 3.5.1 Research results issues

The principal issues encountered in the design, implementation and analysis phases were: the emergent nature of the case study design, the response rates, achieving representative Maori contribution and researcher discretion.

The flexibility required in qualitative research design became evident at several points during implementation. These included:

- Coding qualitative survey data
- Recruiting stakeholders for focus groups
- Preparing focus group statements for the rating and sorting exercises
- Determining analytical approaches to the focus group data
- Determining analytical groupings for the focus group data

Appropriate adjustments were developed and implemented.

Response rates were higher than anticipated both for the survey and the case study tasks. While this situation enhanced the findings' validity, robustness and interest, it increased the reporting component. In both approaches, high response rates were partly time-dependent. The survey themes were, and remain, topical. The Canterbury Museum fieldwork coincided with impending capital developments, its evolving relationship with Maori and community consultation expectations. Whereas the sector-wide survey did not specifically seek Maori perspectives, the significance of the case study findings would have been diminished without Maori participation. Recruitment through the Museum's networks possibly over-represented committed stakeholders, an inevitable consequence with a convenience sample. However, convenience sampling is appropriate for exploratory research (Cooper & Emory, 1995, p. 228). Geography and associated costs restricted the researcher to one meeting with each stakeholder group, necessitating researcher discretion in the interpretation of the concept maps. CS's quantitative analytical procedures provided an objective filter that reduced the interpretive bias, however.

Western ways of knowing and understanding the world have shaped academic research methods. Using these cross-culturally can be both challenging and challenged. The Maori Board member's active interest was invaluable for the Case Study. Her full participation in one focus group encouraged the other participants, and clarified

understandings. Her subsequent recruitment of an additional focus group ensured that Maori perspectives were adequately represented. One Tangata Whenua data set was created through a collective, rather than an individual, process, itself the hallmark of marae decision-making. The respondent had facilitated her sorting and rating exercises at her marae as a group undertaking with other hapu members. While following customary practice, this divergence from the other responses precluded using these data in the main analysis.

It is important to acknowledge that serendipity contributed to achieving the research outcomes. The case museum proved a fortuitous candidate; having been a separately reporting entity since its foundation in 1867, it had a long series of annual reports available for analysis. It was a well-established and sustainable institution. The Director's personal interest, intellectual engagement and commitment assisted greatly with the implementation logistics and discussion of findings. His simultaneous term as chairperson of Museums Aotearoa demonstrated commitment to the sector beyond Canterbury Museum. A new version of CS (1.75) with enhanced reporting capacity and pattern matching facility was available by the time of the fieldwork.

### **Summary**

In their separate ways, the two facets of the research design were both mapping exercises. The Survey attempted to map the sector terrain – the museum characteristics were key features in the performance assessment landscape. The Case Study used maps more literally, visually locating conceptual elements as 'islands' with metaphorical proximity and distance. As an exploratory approach, it attempted to discover patterns, ideas or themes represented by the 'islands'.

Development of the research procedures and instruments was time-consuming and their implementation demanding, but response rates vindicated these efforts. Consistent with the research theme of accountability, the procedures employed in data gathering have been presented in some detail. The chapters reporting the findings comment further on their effectiveness.

The Survey reporting differentiates its two aspects. The contextual setting for the ‘professionally-managed’ element of the New Zealand museum sector is presented in Chapter 4, reporting on the descriptive data. The findings that address the substantive research questions about museum performance practice and accountability follow in Chapter 5. The Case Study is the subject of the three succeeding chapters. Chapter 6 provides Canterbury Museum’s historical and contemporary background, including stakeholder identification (section 6.4). The concept mapping complexities are illustrated by presenting the focus groups’ findings collectively in Chapter 7, while the three analytical approaches are the subject of Chapter 8.

## CHAPTER FOUR

### SURVEY STUDY: MAPPING THE SECTOR

*“The collection, acquisition, registration, research into, conservation, communication and exhibition of the material evidence of people, their culture and their environment, for the purposes of study, education and enjoyment by the general public and/or specialists. Included are the operation of history, natural science, combined general science and history, applied science and technology, transport, maritime, military and other specialist museums, science centres, art museums, art galleries and historical theme parks.”*

*Official definition of museum services*

*(Statistics New Zealand & Ministry of Cultural Affairs, 1995 , p. 31)*

The basic descriptive findings from the Survey are reported in this chapter. The investigation of museum performance accountability in New Zealand required contextual information, firstly about the sector as a whole, and secondly about the extent and nature of performance assessment. A five-part Survey (Appendix A4) was conducted to gather the necessary descriptive data. Two of the five distinct sections are featured in this chapter:

Part 4 *Descriptive details about your museum*

Part 5 *Details about your role at the museum*

In the absence of current basic ‘census’ data on New Zealand museums, the Survey collected data on ‘museum demographics’ to provide the context in which to locate the findings on museum performance assessment and confirm independent variables used in analysis of the main findings to be reported in Chapter 5. The Survey instrument and associated documentation appear in Appendix A.

This chapter therefore reports firstly on the response rate to the Survey, including the respondents’ backgrounds (Part 5) (Section 4.1), and then on the ‘institutional demographics’ of the museum sector (Part 4) (Section 4.2). The findings presented here thus provide a descriptive ‘snapshot’ of the characteristics of New Zealand’s publicly funded museums in 2001, which is not available elsewhere. The unit of analysis for the Survey was the museum. The term ‘museum’ encompassed a broad range of

institutions: *museums, art galleries, historic houses, science centres, children's discovery centres, iwi cultural centres and other "museum-like" entities with accessible heritage collections* (Survey instrument cover page, Appendix A3). Responses to administrative questions are omitted.

#### **4.1 SURVEY RESPONSE: LEVEL OF RESPONSE AND SURVEY RESPONDENTS**

The Survey population was effectively a census (Page & Meyer, 2000 , p. 98) of the publicly-funded and professionally managed museums in New Zealand. The Survey was mailed to the directors or senior manager of the 122 museums thought to meet the following definition:

*A publicly funded museum is one which: employs one or more paid staff member to direct the museum operations and to make management decisions and receives some or all of its operational revenue from public funding.*

##### **4.1.1 Response rate**

Ten recipients ruled out their institutions as ineligible. A further 7 were managed jointly with other museums (e.g. Te Manawa, which had recently amalgamated an art gallery with a museum and science centre) and so returned a single response. Thus the total survey population in practice consisted of 105 managed entities. The 87 responses therefore represented a response rate of 82.85 %, bringing strong validity to the results of the data analysis.

Of the nine non-respondents who offered comments, the majority said that they were too busy, such as having a very small staff (R8), or pre-occupied with earthquake strengthening (R 113). One response (R112) was received over six months after the cut off point, and thus designated as a non-response. Table 4.1 summarises the non-responses.

**Table 4.1 Categories of non-response**

<b>Non-response category</b>	<b>Number of Survey recipients</b>
Ineligible	10
Included in other response	7
Non-response with comment	9
Non-response	8
Non-response – received too late	1
<b>Total</b>	<b>35</b>

The 82.85 % response rate was gratifying and suggested that the survey subject matter was relevant to the respondents at that time. In most cases the respondents had completed the form in its entirety and apparently all understood the survey questions. In presenting the Survey findings, percentages have mostly been included, despite the relatively small survey population. The response level makes this a reasonable approach with these data. There is a further point concerning the size of the sample. With 87 responses, cross-tabulations often produced cell values of less than 5, making few cross-tabulations testable for associations. A cautious reading of the data is therefore offered.

#### **4.1.2 Survey respondents**

The quality of survey responses depends on the respondent's understanding of the subject under investigation, as well as the quality of the survey design. The survey packages had been personally addressed to the senior person managing the respective museum, with the assumption that they would be best placed to consider issues of museum performance accountability. To encourage responses the Survey form stressed that its focus was the organisational performance of the museum, not of the respondent. Since an institutional view was sought, no personal demographic information from respondents was collected other than a single question about the context for their management experience. It was, however, likely that few respondents would be Maori, a view strengthened by findings in a recent report where "Curators were more likely to report being of European ethnicity than all employed people as a group." (Statistics New Zealand & Ministry for Culture and Heritage, 2005a , p. 20).

Museum leadership is multifaceted, requiring a range of skills (e.g. Boyd, 1995; Tolles, 1991). Kotler and Kotler have observed:

Traditionally, museum directors have been drawn from the ranks of museum curators and researchers and from the academic world. In recent years, however, a growing number are moving to large and medium-sized museums from management roles in corporations and other large private and public organizations. Directors of most museums are now expected to have skills in image building, raising funds, and building audiences and community support. (Kotler & Kotler, 1998 , p. 64)

Anecdotal evidence suggested that individuals from other sectors (the commercial world or public sectors) were increasingly filling senior management positions in New Zealand museums. As managers' backgrounds would influence their responses, a question was included about this, offering four options. The findings are shown in Table 4.2.

**Table 4.2: Frequency distribution of management background of museum managers**

*(Q5d) Which of the following best describes your situation?*

<b>Manager's background</b>	<b>%</b>	<b>N=87</b>
Always worked in the museum sector	21.8	19
Working in museum sector now and have other public sector experience	25.3	22
Working in museum sector now and have experience in business/commercial sector	21.8	19
Working in museum sector now and have both other public sector and business/commercial sector experience	29.9	26
Missing	1.1	1
<b>Total responses</b>	<b>100.0</b>	<b>87</b>

These data confirmed that those museum managers who had only worked in the sector were in the minority (21.8%), a situation, which was likely to be quite different from ten years before. With 70% of museum managers having been employed in business, the public sector or both, their attitude to, and experience of, performance assessment issues might draw on management and control approaches or policy evaluation and public accountability approaches, or a combination. These findings at least suggested that the majority of respondents would have some degree of familiarity with the Survey's theme.

Nonetheless, another reason for urging caution with these data is the extent of respondents' management experience. There is a possibility that less experienced post-holders might have more limited understanding of some management concepts or of the nuances of, for example, local authority funding arrangements and legal status. This situation would be more likely in the very small museums run by incorporated societies or charitable trusts beyond the oversight of an umbrella organisation, such as a local authority or a university, or without the actual or implied accountability associated with responsibility for a substantial budget and staff. With this in mind, numbers of missing responses for each variable are generally shown, as non-response might also signal a lack of understanding of some of the topics covered.

## **4.2 MUSEUM DEMOGRAPHICS - KEY FINDINGS**

The principal descriptive data about the museum population are now reported. Part 4 of the Survey collected data about the responding institutions through a series of eleven questions, three of which concerned the names of the institution, its governing body and principal funders, and are not reported here. For reporting purposes, the questions are grouped into five themes: categories of museum (Q4b, Q4e); museum finances (Q4f, Q4g); museum visitation (Q4h); staffing (Q4i) and museum relationships (Q4j, Q4k).

### **4.2.1 Categories of museum – Q4b and Q4e**

As noted earlier, museums differ widely in their collections, legal status, organisational context, purpose, subject focus and intended audience. This diversity, together with the lack of agreed definition, makes coherent description of the museum sector challenging. A museum's formal name does not necessarily adequately identify it as solely a museum or as a combined museum and art gallery or even just an art gallery. These distinctions, arguably more significant to the museum professional than to the general public, become more obscure to non-Maori speakers as institutions adopt Maori names. Examples include: Te Papa Tongarewa (Museum of New Zealand), Te Manawa (the museum, art gallery and science centre in Palmerston North) and Aratoi (Wairarapa Museum of History and Art). The apparent identity crisis in the sector is exacerbated by complex hybrids, with multiple roles and different emphases, such as Puke Ariki, "a united museum, library and visitor information centre for Taranaki" in New Plymouth.

Museums were therefore asked to tick as many of the seven descriptors in Q4b as applied to their institution. The majority 63 (72.4%) used a sole descriptor, while nearly one quarter had “multiple identities”. One responding institution claimed five descriptors.

The responses summarised in Table 4.3 show half the respondents (44) identifying their institutions partly or wholly as *Museums as traditionally understood*, with a further third using *Art Gallery*. *Historic house museums* are common forms in the volunteer sector, but in New Zealand some operated by the New Zealand Historic Places Trust (NZHPT) have provided a model for the professionally-managed sector, some of which featured in the responses here (10). *Science and Technology Centres* (6) emerged in the 1980s under a government initiative to encourage science, both independently and within other museums. In New Zealand, *Children’s Discovery Centres* (4) are relatively new concepts which have a particular target audience. Again, most operate within a larger institutional context. Only one organisation described itself as an *Iwi Cultural Centre*, implying that virtually the entire survey population operated within western constructs of museums.

**Table 4.3: Frequency distribution of institutional self-descriptions**

*Q4b) Museum description. Which of the descriptions below apply to your museum organisation?*

<b>Museum type</b>	<b>%</b>	<b>N = 87</b>
Museum, as traditionally understood	50.6	44
Art Gallery	33.3	29
Historic House Museum	11.5	10
Science and Technology Centre	6.9	6
Children’s Discovery Centre	4.6	4
Iwi Cultural Centre	1.1	1
Other	33.3	29

The complexity of museums was underlined by one-third (29) claiming *Other* as all or part of their description. As reported in Table 4.4, there was considerable diversity. Some institutions (4) had a research focus; others (6) were integrated with library resources and yet others (4) served as community centres. Nine were heritage sites with historic structures and archaeological remains as their “collections”. Some regarded their institutions as specialist subject collections, while one uniquely combined children’s performance with a technology theme.

**Table 4.4: Analysis of *other* categories of museum identified.***Q4b Which of the descriptions below apply to your museum organisation?*

<b>Categories of <i>other</i></b>	<b>N = 29</b>
Heritage sites (including buildings/structures/archaeological site)	9
Collections held and exhibited within libraries or library/museum complex	6
Special subject collections (e.g. moving image, photography etc.)	5
Research/university units	4
Community centres	4
Children's creative performance and technology centre	1
<b>Total identifying as <i>other</i></b>	<b>29</b>

By specifying their institution as something other than the more mainstream categories offered, these respondent organisations might be signalling that they did not consider themselves to be integral parts of a museum sector. Nearly two-thirds (20) of these claimed their *Other* status as their sole descriptor, while three used two descriptors, four indicated three, one each claimed four and five descriptors respectively.

Thompson's study (1993) had included 11 art galleries and McCredie (1999) 17 operated mainly through local authorities, so the 29 institutions identifying as art galleries were examined further. In 2001, 13 were 'stand alone' art galleries, while 10 were both museums and art galleries, and a further two were larger complexes incorporating science centres. Public art galleries share most generic functions with museums – it is the subject field of their collections which distinguishes them. In New Zealand this distinction grants eligibility for external public funding through Creative New Zealand, with its associated accountability reporting.

When embarking on this study, the researcher recognised that some museums had complex constitutional arrangements where, for example, collections or buildings belonged to one body, with staffing provided by a separate agency, while operational funding came from another, with ownership of the collection vested in a fourth body. Since museums are often classified by their legal status, it was important to gather this information. How a museum is legally constituted determines much about its operation and, in particular, the funding of its operations and its accountability pathways. Participants were asked to indicate which *one* of the seven options given best described their constitutional arrangements, and if none applied, then to describe any other model

in use. Table 4.5 summarises the findings, distinguishing between two broad categories, “public sector museums” and “independent museums”, based on ownership.

**Table 4.5: Frequency distribution of legal status of museum, distinguishing public sector and independent museums by ‘ownership’**

*Q4e) Type of museum entity (as defined by its legal status)*

<b>Ownership variable</b>	<b>Museum entity</b>	<b>100%</b>	<b>N=87</b>
<b>Public sector museums</b>	Local authority	26.4	22
	University/polytechnic	6.9	6
	Government entity	6.9	6
	Historic Places Trust	3.4	3
	Other (special purpose local authority)	3.4	3
<i>Total public sector museums:</i>		47.3	40
<b>Independent museums</b>	Charitable trust	28.7	25
	Incorporated society	21.8	19
	Other (plural ownership of entity)	2.2	2
	Iwi Trust	-	-
Total independent museums:		52.7	56
	Missing response	1.1	1
<b>Total</b>		<b>100</b>	<b>87</b>

The more common types of legal entities were charitable trusts (25), local body museums (22) and incorporated societies (19). Universities and government departments each operated a further six museums, sometimes at arm’s length. Three museums reported their status as ‘special purpose local authorities’ under their own Acts of Parliament. No respondent institutions were governed by iwi trusts. The single missing response possibly indicated the respondent’s lack of understanding or inability to provide a response. The distinctions between the concepts of management and governance are not always well understood in museums.

Findings showed that 41 museums (45.8%) were governed by, or as, agencies funded principally through national taxes or rates: local authorities (23), tertiary education institutions (6), government entities (5) and NZHPT (3). In tertiary institutions, their museums were somewhat marginal within their total operation. Together these museums represented what Donnelly described as “government sector” museums, which included “central government and government-subsidized parent institutions and

local councils” (1996 , p. 2, footnote 3). For the present study they formed one of the main independent variables, labelled *public ownership*.

The NZHPT has an ambiguous status as a Crown Entity with regulatory powers, which also manages and opens to the public various historic properties as museum-like sites under various arrangements. Although it is also a membership body, the Trust falls within the public sector grouping because it reports to, and is accountable to, central government and is for most practical purposes in public ownership. The three Special Purpose Local Authority museums which responded as *other* are empowered under their own Acts of Parliament to raise a rate. While their origins and governing boards all differ, they are quasi-government entities receiving public funding.

The second independent variable defined through these data is *independent museums*. The 25 museums run by charitable trusts and the 19 run by incorporated societies together represented half (50.8. %) the responses. Two *other* responses were found to be two plural entities, fitting the independent criterion and were included as independent museums. Although these all received some public funding, they operated independently from central or local government.

#### **4.2.2 Museum finances – Q4f and Q4g**

The size of a museum’s operating budget is a common way of assessing the scale of a museum operation in New Zealand (Donnelly, 1996; Massey & Lewis, 2002; Pattillo, 1997; Statistics New Zealand, 1995), but can be misleading. A small operation may have major maintenance costs resulting from the nature of its collections (e.g. historic boats, vehicles, structures), yet a small staff, low visitor figures and modest building infrastructure. Equally, a large casual volunteer workforce may misrepresent reality (Statistics New Zealand, 1998; Statistics New Zealand & Ministry for Culture and Heritage, 2005a). Although imperfect, operational budget size remains a useful variable, both from previous use in museum sector statistics, and because finance is generally the key (and frequently sole) resource for which museums are required to account.

Respondents reported their 2000-2001 operating budget as a dollar figure, information normally available in the public domain. Where the museum was part of a larger

umbrella organisation (e.g. a library or university), respondents found it hard to be exact. It was impossible for one respondent to extrapolate precise spending on museum functions. In several cases respondents provided an explanatory comment. Less experienced managers might not distinguish between operating budget and capital budgets.

Given these caveats, annual budgets reported ranged from \$36,000,000 down to \$12,900. The mean was \$1,429,129, while the median was \$262,250. The total of \$122,903,094 from 85 museums reporting estimated figures showed a considerable investment in operating New Zealand museums in 2000-2001, although the actual figure was likely to be larger. This compared with \$61.8 m in 1995-6 for 68 museums (Donnelly, 1996, p. 3), but the data are incomplete in both cases. The Survey figures represented both public sector and independent non-profit entities, and the total sum merited a focus on accountability for effective expenditure of these financial resources. Even if the funding did not come directly from public sources, accountability remains pertinent, especially for museums with charitable status, where the public's contribution materialises as tax income foregone.

During the data collection period, several museums were undergoing refurbishment or redevelopment projects, which have since been completed. There was no intention to include capital costs of these new or refurbished facilities in the survey. Nonetheless it is relevant to observe that there is also substantial public capital investment embodied in museum collections, land, buildings, other facilities and equipment.

Donnelly's survey identified three sizes of museum by budget, but noted the defining budget size change in 1996 (Donnelly, 1996, p. 1 (footnotes 1 and 2)), seen in Table 4.6:

**Table 4.6: Museums by budget size, as defined by Donnelly (1996)**

<b>Museum</b>	<b>Budget – Surveys pre 1996</b>	<b>Budget Survey 1995-6</b>
Small	less than \$500,000	less than \$249,000
Medium	\$500,000-\$999,999	\$250,000-\$999,999)
Large	More than \$1m	More than \$1m

For this research, four budget sizes were defined differently, as shown in Table 4.7

**Table 4.7: Frequency distribution of size of operating budget**

*Q4f) What was your operating budget for the last financial year (2000-2001)?*

<b>Budget size</b>	<b>%</b>	<b>N = 87</b>
Small (less than \$100,000)	25.3	22
Medium, \$100,000-\$999,999)	40.2	35
Large, (\$1m - \$2.49 m)	18.4	16
Very Large, (\$2.5 m or more)	13.8	12
Missing data	2.3	2
<b>Total responses</b>	<b>100.0</b>	<b>87</b>

The majority (57) have budgets of less than \$1 million. All 12 very large museums were located in urban centres. Te Papa was an extreme case with operating budget of \$36 million.

The proportions of operating budget from public funding were also investigated. These are reported in Table 4.8. Nearly one third (31%) of these institutions received over 80% of their funding from public sources. While it was not clear whether any of these museums received 100% (this option was not included in the Survey), there has been increasing pressure on museums to generate more of their own income (Massey & Lewis, 2002, 2003, 2004). Even within local bodies, most museums must secure other funds, an imperative since the 'user pays' focus was required under the Local Government Amendment Act 1996 (McKinlay Douglas Limited, 1997). At least two-thirds (69%) of responding museums obtained some operating finance from other sources, which might include admission charges and/or commercial operations, such as shops, cafes, merchandising, venue hire (Massey & Quinn, 2001). Unlike American museums, few New Zealand museums have regular income from endowments.

**Table 4.8: Frequency distribution of proportions of public sector funding in museum operating budgets***Q4f) What proportion of your operating budget comes from the public sector?*

<b>Proportion of public sector funding</b>	<b>%</b>	<b>N = 87</b>
Less than 20%	17.2	15
21 % - 40%	8.0	7
41 % - 60 %	18.4	16
61 % - 80 %	24.1	21
More than 80%	31.0	27
Missing	1.1	1
<b>Total responses</b>	<b>100.0</b>	<b>87</b>

Table 4.9 displays the cross-tabulation of the proportion of public sources of revenue with museum budget size, used here as the independent variable. The very large museums all received at least 41% of their revenue from public funding, while medium and small operations generated a greater proportion of their revenue from other sources.

**Table 4.9: Cross-tabulation of proportions of public sector funding with size of museum operating budgets**

<b>Proportion of public sector funding</b>	<b>Small (less than \$100,000)</b>	<b>Medium (\$100,000 - \$999,999)</b>	<b>Large (\$1m - \$2,499 m)</b>	<b>Very large (\$2.5 m or more)</b>	<b>N=85</b>
Less than 20 %	7	6	2	-	15
21- 40 %	2	4	1	-	7
41- 60 %	3	6	4	3	16
61 – 80 %	5	7	3	6	21
More than 80 %	5	12	6	3	26
<b>Total</b>	<b>22</b>	<b>35</b>	<b>16</b>	<b>12</b>	<b>85</b>

*Missing responses = 2*

When the proportion of public sector funding was cross-tabulated with the museum's status as a legal entity (Table 4.10), it can be seen that, while overall independent museums are in the majority in the sample, half of the publicly-owned museums (20) receive more than 80 % of their funds from public sources. Of those museums receiving less than 20% of operating funds from public sources, 12 (80 %) were independently owned. What was surprising was the number of public sector museums (6) receiving less than 40 % of their operational budget from public funding. This would require close management and considerable entrepreneurship to sustain operations.

**Table 4.10: Cross-tabulation of proportions of public sector operational funding with museum ownership status**

Proportion of public sector funding	Public ownership	Independent	N=86
Less than 20 %	3 (20.0 %)	12 (80.0 %)	15
21- 40 %	3 (42.9 %)	4 (57.1 %)	7
41- 60 %	7 (43.8 %)	9 (56.3 %)	16
61 – 80 %	7 (33.3 %)	14 (66.7 %)	21
More than 80 %	20 (74.1 %)	7 (25.9 %)	27
<b>Total</b>	<b>40</b>	<b>46</b>	<b>86</b>

*Missing response = 1*

### 4.2.3 Museum visitation – Q4h

The annual number of visits to a museum can also suggest the scale of a museum's operation. Visitation is frequently used as an output when setting and reporting institutional performance targets, so at first it seemed surprising that 12 respondents (13.8 %) failed to provide these figures. However, four museums were closed for redevelopment and still employing staff. Four others, operating within an umbrella body, could not extricate their own visitor figures. In total, the responses reported approximately 7,638,357 visits to 75 publicly-funded New Zealand museums in 2000-2001. A national survey estimated 48 % of New Zealanders aged 15 and over (1.34 m) had visited a museum at least once in a 12-month period (Statistics New Zealand & Ministry of Culture and Heritage, 2003 , p. 35).

Reported visitation ranged from 1,500,000 to 100. There was no evidence that these figures were audited, but in many cases respondents had clearly rounded up the numbers. Factors affecting visitation levels (other than a museum's marketing capacity, itself a function of its budget size), include:

- hours and days open per week
- purpose of museum (whether community service or principally a specialist research resource)
- its location and accessibility
- admission charge
- staff capacity to record adequately.

The figures provided were configured into five visitation levels, seen in Table 4.11. The 26 museums reporting more than 50,000 visits (29.8 %) must all be sizeable operations. In established tourism destinations museums have to compete for visitors with high expectations of museum visits, especially if admission is charged. Visitor management involves the physical “through put” of visitors, ensuring satisfactory customer service and quality of exhibitions and other products and services. Specialist positions dedicated to the visitor experience appeared in New Zealand museums in the 1990s. Staffing and capital investment necessary to deliver sound visitor services depended on a museum’s theme, physical configurations of the museum, its ambitions, formal mission and purpose.

**Table 4.11: Museum attendances. Frequency distribution of annual visitation levels**

*Q4h) Number of visits (last financial year 2000-2001)*

<b>Number of visits</b>	<b>%</b>	<b>N = 87</b>
Less than 10,000	20.7	18
10,000 – 49,999	45.6	31
50,000 – 99,999	10.3	9
100,000 – 249,999	11.5	10
250,000 or more	8.0	7
Missing	13.8	12
<b>Total responses</b>	<b>100.0</b>	<b>75</b>

*Missing responses: 12*

Later findings showed that, of 75 museums reporting visitation, 9 (12%) did not undertake any regular assessment of their museum’s performance, yet they still recorded, or possibly estimated, these figures. Visit numbers were possibly used informally to describe museum performance.

#### **4.2.4 Staffing – Q4i**

Staff numbers, paid and volunteer, have also been used elsewhere to categorise museums (Donnelly, 1996 , p. 4; Pattillo, 1997 , p. 4), a practice which prompted this survey’s questions about the museum workforce, as they can suggest the extent of human resource management required. Staff are also generally the largest budget item. A defining criterion for survey participation was employment of *one or more paid staff to direct the museum operations and to make management decisions*. Respondents were

asked about full-time, part-time and voluntary staff. In practice, the smallest operations might employ a single staff member on a part-time basis.

The findings proved of limited value for defining independent variables, partly because five museums, all with budgets of \$1 million or more, only provided full-time equivalent (FTE) data, defeating attempts to distinguish full- and part-time staff. Table 4.12 summarises the total paid staff numbers reported, but this also masks any distinction for casual staff. The *full-time* staff reported ranged from 271 to none, which implied that one or more part-timers were employed. With *part-time* staff, the numbers ranged from 183 to none. A short-coming of the Survey was that it provided no definition for part-time staff, although the total mentioned was 534.

**Table 4.12: Total numbers and categories of staff reported**

Employment status		Number of staff	Number of responses
Paid staff (Total 1634)	Full-time staff	847	77
	Part-time	534	72
	FTEs	253	5
Unpaid staff	Volunteers	1849	64

Table 4.13 summarises the breakdown of staff numbers. Although both Patillo (1997) and Massey and Lewis (2002) recognised that museums were small businesses, these staff sizes did not fit neatly with New Zealand definitions of micro businesses (less than five staff), small businesses (less than 50) or medium (less than 100). The data showed that the majority of museums (55) had fewer than 10 full-time staff.

**Table 4.13: Frequency distribution of numbers of full-time and part-time staff**

*Q4i (a) Number of full-time staff; Q4i (b) Number of part-time staff*

Staff numbers	(a) Full-time staff		(b) Part-time staff	
	%	<i>N</i> = 82	%	<i>N</i> = 82
None	11.0	9	13.4	11
1-2 staff	37.8	31	29.3	24
3-9 staff	18.3	15	46.3	38
10-19 staff	19.5	16	7.3	6
20 or more	13.4	11	3.7	3
<b>Total responses</b>	<b>100.0</b>	<b>82</b>	<b>100.0</b>	<b>82</b>

The nature of museum employment varies widely. The survey data (Table 4.12) suggested that 1634 had some kind of paid employment in museums. The 2001 New Zealand Census identified 558 curators of whom 17 % were part-time (Statistics New Zealand & Ministry for Culture and Heritage, 2005a , p. 20). However, only 60 % worked in museums, and 34 % worked in “non-cultural” industries (p. 21). ‘Curator’ is the only term specific to museums offered in the national Census, but many other occupations, such as archivists, scientists and designers are employed in museums.

Museums in New Zealand have depended heavily on volunteer labour for the operation, management and governance of its museums (L. M. Wilson, 1999). Volunteers were likely to feature in the museums surveyed here, especially those with fewer paid staff. Anne Patillo (1997) estimated the entire volunteer workforce for the New Zealand museum sector to be c. 4000. Active volunteers, who generally come from the immediate community, can be a vital museum resource.

It was not possible to give an overall figure for museum volunteers, as respondents provided their data in different ways. Table 4.14 therefore provides a generalised view only, but shows that 31 museums (35.6 %) managed volunteer workforces of 20 or more. The 24 museums (29.3 %) without volunteers might simply lack the management capacity or physical facilities to engage volunteers.

**Table 4.14: Frequency distribution of numbers of voluntary staff**  
*Q4i (c) Number of voluntary staff*

<b>Number of voluntary staff</b>	<b>%</b>	<b>N=87</b>
None	27.6	24
1- 9	16.1	14
10-19	14.9	13
20-49	23.0	20
50 or more	12.6	11
Missing	5.7	5
<b>Total responses</b>	<b>100.0</b>	<b>87</b>

#### **4.2.5 Museum relationships - Q4j and Q4k**

Two further factors related to performance accountability were investigated which might illuminate survey responses. These were any formalised financial arrangement

with public authorities and engagement with the museum sector. During New Zealand's economic restructuring of the late 1980's the purchaser-provider model was introduced for public services, increasingly formalised through a Service Agreement. Under these arrangements, a provider, in this case a museum, undertook to provide certain services in return for operating funding. In the museum sector, service agreements might require a museum to meet targets for visitation, number of exhibitions, educational programmes or school groups serviced, as well as possibly meeting a defined visitor satisfaction criterion. Such service agreements would be monitored to ensure the requirements were met, otherwise the funding commitment might be reduced or even discontinued. Table 4.15 showed that 25 (28.7 %) museums had some kind of service agreement, and thus might be expected to address accountability seriously.

**Table 4.15: Frequency distribution of Museums with Service Agreements**

*Q4j) Does your museum have a formal service agreement with its local authority or other public authority?*

<b>Service agreement</b>	<b>%</b>	<b>N</b>	<b>% responding</b>
Yes	28.7	25	29.8
No	67.8	59	70.2
Missing	3.4	3	-
<b>Total responses</b>	<b>100.0</b>	<b>87</b>	<b>100.0</b>

Of the museums with service agreements, 19 were independent. This was consistent with the purchaser-provider model, with these museums operating "at arm's length" to provide community services. Six were in public ownership, operating within internal results-focussed regimes akin to performance contracts.

Belonging to the industry association suggests institutional identification with the sector and a willingness to align with industry standards and expectations. While Museums Aotearoa provided only limited services to its members, of the 85 museums (97.7 %) which responded to question Q4k (*Is your museum an institutional member of Museums Aotearoa?*), 64 (75.3%) claimed to be institutional members, while 21 (24.7 %) were not.

In terms of professional orientation, member museums might be expected to be more actively engaged with the museum community, keen to keep abreast of developments,

use the services offered, and attend conferences and workshops. Table 4.16 cross-tabulates institutional membership by budget size, showing that the very large museums had the highest incidence of institutional membership. These were the institutions most likely to provide professional leadership and maintain, or even set, standards of practice.

**Table 4.16: Cross tabulation of museums' membership of Museums Aotearoa and budget size.**

<b>Membership of Museums Aotearoa</b>	<b>Member</b>	<b>Non-Member</b>	<b>Total</b>
<b>Budget size</b>			
Small (less than \$100,000)	15	6	21
Medium, \$1000-\$999,999)	27	8	35
Large, (\$1 m - \$2.49 m)	10	6	16
Very Large, (\$2.5 m or more)	11	1	12
<b>Total responses</b>	<b>63</b>	<b>21</b>	<b>84</b>

*Missing responses: 3*

In summary, these data provided a more comprehensive picture of New Zealand's museum sector than had been publicly available since 1996. The 'demographics' of the professionally managed museum sector in New Zealand confirmed the diversity of museums in terms of type, legal status, budget, public funding, visitation levels and staffing in 2001. In terms of key relationships, 25 museums (28.7%) had regular funding commitments governed by formal service agreements, under which they were accountable. With regard to the field as an industry sector, three-quarters of museums (64) were institutional members of Museums Aotearoa which suggested a basic level of identity and alignment with professional museum practice. These data provide the context for the findings about museum performance assessment in New Zealand reported in Chapter 5.

## CHAPTER FIVE

### SURVEY STUDY: PERFORMANCE ASSESSMENT IN NEW ZEALAND MUSEUMS

*“How could any organization operate effectively without assessment of its performance?” Survey Respondent 11, 2001 .*

The prerequisite for museum accountability is pertinent knowledge about the museum’s performance. Hatton (2002, p. 31) identified 6 "simple questions" which museum leaders should be able to answer:

- What is the unit cost of service for your museum?
- Do you know the ratio of earned income to revenue grant?
- Do you know the ratio of frequent visits to once-a-year only visits?
- Do you have basic socio-demographics of your visitors to hand?
- Do you know your museum's penetration into your own target communities, segments, markets?
- Do you record and act on performance against these and other indicators, not least the social objectives of your governing body?

Without going to the files, how many senior managers can answer these questions?

The findings reported in this chapter provide some perspective on the situation in New Zealand museums in 2001. The Survey addressed three central areas that would both provide useful context for, and assist the design of, the Case Study. They covered the core issues (Table 5.1) that formed the rationale for the investigation.

**Table 5.1: Three core questions framing the Survey design, and the rationale for asking them.**

Core issues	Rationale for investigation
1. What performance assessment was being conducted in museums?	To find out how common organisational performance was as an element of museum accountability, and what form this took.
2. What aspects of museum performance were assessed?	To identify the factors currently assessed
3. Who was involved in determining them?	To identify categories of stakeholders currently contributing to the design of performance assessment or using museum performance data

The Survey objective, therefore, was to gather descriptive data about performance assessment practice in New Zealand's professionally-managed museums, whose basic characteristics were reported in Chapter 4. Although the study's overall focus is museum accountability, performance assessment assists a variety of other purposes, including management of resources, decision-making, diagnosis and forward planning (see e.g. Behn, 2003). It was therefore relevant to identify a full range of assessment activities, investigating whether, and how, these potentially aligned with accountability needs of diverse stakeholders. Since there are practical limits to what museum managers can usefully report on, this Survey sought to elicit factors, benefits and constraints that shaped accountability reporting in 2001.

The Survey instrument appears in Appendix A4, to which readers are referred for details of the questions. The principal independent variables used were *museum ownership status*; *museum budget size*, *service agreement* and *industry affiliation*. Two others also feature in the findings reported in this chapter: *assessors and non-assessors*; and *performance assessment purpose (formal accountability or management)*.

The findings are reported in the order of the Survey's three main sections, respectively:

Part 1 *Assessment of organisational performance at your museum*

Part 2 *Your views on the value of regular performance assessment*

Part 3 *Your views on the value of benchmarking to museum performance*

They therefore cover museum performance assessment in New Zealand in 2001, and perspectives on performance assessment. Benchmarking practice draws on the assessment of various institutional activities, so benchmarking is the subject of the

chapter's third section. Some observations on stakeholder interests in performance assessment conclude the chapter.

## 5.1 THE PRACTICE OF PERFORMANCE ASSESSMENT

The first part of the survey asked nine questions about museum performance at respondents' institutions. Five topics were explored:

- i. The extent and regularity of performance assessment undertaken in the sector – *Q1a, Q2a*
- ii. The rationale for undertaking performance assessment – *Q1c*
- iii. The types of performance criteria used and the museum activities being assessed – *Q1d, Q1e*
- iv. Developers and users of performance assessment – *Q1f, Q1g*
- v. Internal and external uses of performance assessment – *Q1h, Q1i*

These five aspects are now reported. The first question, *Q1a*, was asked of the entire population sample of 87, identifying those institutions undertaking performance assessment. The negative responses to *Q1a* were then eliminated, reducing the sample to 74 for the remaining questions in Part 1 reported here.

*Note:* Unless otherwise stated, where cross-tabulations have been undertaken, *Chi square* tests provided no significant associations. The small sample size meant that frequently cells contained fewer than 5 observations, invalidating tests of association.

### 5.1.1 The extent and regularity of performance assessment undertaken in the sector – *Q1a, Q2a*

Responses to *Q1a* - *Does your museum undertake any regular performance assessment?* divided respondents into 'assessors' and 'non-assessors'.

The overwhelming majority (74 or 85.1%) reported some degree of regular assessment of their museum's performance. Further analysis found that ownership status made little difference in the proportions: 87.5 % of public sector museums (36) and 84.8 % of independent museums (38) assessed their performance regularly.

Since all respondents received public funding, it was surprising to find that 3 of the 25 museums with service agreements undertook no regular assessment, implying other approaches to accountability prevailed. Budget size was also investigated for any association with the practice of performance assessment (Table 5.2). One of the 28 with operating budgets of \$1 m or more reported no regular performance assessment, despite its substantial financial resources. Over one-third (36.4 %) of the museums with budgets of less than \$100,000 undertook no performance assessment. All their key operational resources – financial and human - would be modest, and staff capability might hinder assessment. Of 64 assessor institutions belonging to Museums Aotearoa, 53 (82.8 %) regularly assessed performance. This was not a condition of membership, but suggests a seriousness about museum sector issues.

**Table 5.2: Cross-tabulation of museum budget size and museums’ engagement in regular performance assessment**

Museum budget size	Performance Assessment YES	Performance Assessment NO	N=85
Very large (\$2.5m or more)	12 (100 %)	-	12
Large (\$1m - \$2.499m)	15 (93.8%)	1 (6.2 %)	16
Medium (\$100,000 – \$999,999)	32 (91.4%)	3 (8.6 %)	35
Small (less than \$100,000)	14 (63.6%)	8 (36.4%)	22
<b>Total</b>	<b>73</b>	<b>12</b>	<b>85</b>

*Missing response = 2*

After *Q1a*, the 13 ‘non-assessors’ followed instructions to turn directly to Part 2, while ‘assessors’ then answered eight questions about their assessment practice. From this point onwards, findings reported for Part 1 relate only to the 74 ‘assessor’ respondents (85.1%) undertaking regular performance assessment. Of these 74 museums, 49% (36) were publicly owned, while the other 51% (38) were independent.

The first question directed solely to “assessors” concerned performance assessment regularity (*Q1b*). Table 5.3 showed that the majority (71, 95.9 %) assessed organisational performance annually or over shorter periods. This conformed with general public accountability requirements for annual reporting. Half the museums (37) assessed performance over shorter periods – variously six monthly or quarterly and, in two cases, (SR3, SR83) monthly. Reasons behind assessment practice surfaced in the next question’s responses.

**Table 5.3: Frequency distribution of periods of regular museum assessment**  
*Q1b) How often does this regular assessment of its overall performance take place?*

Regularity of assessment	%	N = 74
Less than 12 months	50.0	37
12 months	45.9	34
2-3 years	1.4	1
4-5 years	2.7	2
<b>Total</b>	<b>100.0</b>	<b>74</b>

### 5.1.2 The rationale for museum performance assessment – Q1c

Respondents were invited to endorse items from a literature-based list of reasons for performance assessment. They were requested to tick each applicable reason, and, secondly, to indicate *the single most important reason* with two ticks. Table 5.4 presents the reasons in order of frequency. All 13 reasons were cited at least once, and reasons given per respondent ranged from 1 to 10, with the median and the mode being 6 reasons. For analytic purposes, each reason was assigned one of two categories: *managerial purpose*, mainly for internal use, and *formal accountability*, for external use.

**Table 5.4: Frequency distribution of reasons for regular museum assessment, shown in descending order of frequency.**

*Q1c) What are the reason(s) for this regular assessment of its overall performance? Tick those that apply*

Reason for assessment	Type of reason	%	N = 74
Monitor goals and achievements	Managerial purpose	82.4	61
Report costs and outputs against budgeted expenditure	Formal accountability	77.0	57
Assist management through internal review	Managerial purpose	70.3	52
Prepare case for financial or other support	Managerial purpose	60.8	45
Public accountability	Formal accountability	58.1	43
Local authority financial performance reporting	Formal accountability	56.8	42
Control work programmes and resources	Managerial purpose	54.1	40
Local authority service performance reporting	Formal accountability	48.6	36
Formal requirement of funder(s)	Formal accountability	21.6	16
Statutory requirement	Formal accountability	16.2	12
Assist management through external peer review	Managerial purpose	14.9	11
Other reason	-	13.5	10
Comparison with other institutions	Managerial purpose	12.2	9
Total number of reasons given by 74 respondents			<b>434</b>

Museum managers primarily tracked progress and expenditure. *Monitoring the museum's achievement of agreed goals against plan* (61 responses or 82.4%), was mentioned most often, followed by *reporting costs and outputs against budgeted expenditure* (57 responses or 77 %), Both represent an objective-setting approach, appropriate to strategic planning. This study's more general concept, *public accountability*, was a reason for organisational assessment in 43 responses (58.1 %). This was anticipated, given national public policy emphasis since the late 1980s. This extended to the two factors specifically concerning local government: respectively, 42 mentions (56.8 %) for *financial performance reporting* and 36 (48.6 %) for *service performance reporting*. Local bodies were the principal funding source for all museums and art galleries in 2000-2001 (Statistics New Zealand & Ministry for Culture and Heritage, 2005b , p. 16).

The broad accountability rationale appeared predominant, a finding confirmed when respondents indicated their *single most important reason* for performance assessment, displayed in Table 5.5 and grouped according to two imperatives. There were 50 % more museums assessing their performance primarily for accountability purposes (38) than for management purposes (25).

**Table 5.5: Frequency distribution of the single most important reason for regular museum assessment, grouped by formal requirement of public accountability against managerial purposes**

Type of reason	Most important reason for assessment	%	N =
			<b>63</b>
Formal accountability	Local authority financial performance reporting	22.2	14
	Local authority service performance reporting	14.3	9
	Report costs and outputs against budgeted expenditure	9.5	6
	Formal requirement of funder(s)	6.3	4
	Public accountability	6.3	4
	Statutory requirement	1.6	1
	<i>Total of formal accountability reasons</i>	<i>60.3</i>	<i>38</i>
Managerial purpose	Monitor goals and achievements	20.6	13
	Assist management through internal review	7.9	5
	Control work programmes and resources	4.8	3
	Other reason	3.2	2
	Assist management through external peer review	1.6	1
	Prepare case for financial or other support	1.6	1
	<i>Total of managerial purpose reasons</i>	<i>39.7</i>	<i>25</i>
Total reasons		100	63

*Missing responses = 11*

No performance assessment was primarily driven by benchmarking (*Comparison with other institutions*), and this echoes the low interest in/support for the concept of benchmarking explored in the Survey's Part 3.

This analysis confirmed the independent variables: *formal accountability* and *managerial purpose*. As a test, these were cross-tabulated with budget and ownership status. With budget (Table 5.6), there was no clear relationship to these performance assessment purposes, although formal accountability prevailed for all four budget sizes. This tendency was more pronounced where budgets ranged from \$100,000 to \$2.499 million (63% for each of the mid-range budgets). These museums might have fewer dedicated management positions than the very large institutions.

**Table 5.6: Cross-tabulation of museum budget size and the principal reason for performance assessment**

Museum budget size	Formal accountability	Managerial purpose	N=62
Very large (\$2.5 or more)	6 (55%)	5 (45%)	11
Large (\$1m - \$2.499m)	7 (63%)	4 (36%)	11
Medium (\$100,000 – \$999,999)	17 (63%)	10 (37.)	27
Small (less than \$100,000)	7 (54%)	6 (46%)	13
<b>Total</b>	<b>37</b>	<b>25</b>	<b>62</b>

*Missing responses = 12*

When ownership status was investigated (Table 5.7), formal accountability and managerial purpose showed equal importance for the independent museums, whereas formal accountability predominated for over two-thirds (70.1 %) of publicly-owned museums. However, when tested for association, the relationship showed no significant association.

**Table 5.7: Cross-tabulation of type of entity and the principal reason for performance assessment**

Museum ownership	Formal accountability	Managerial purpose	N=63
Public ownership	22 (71%)	9 (29%)	31
Independent	16 (50%)	16 (50%)	32
<b>Total</b>	<b>38</b>	<b>25</b>	<b>63</b>

*Missing responses = 11*

### 5.1.3 Types of performance criteria used and aspects of museum activity being assessed – Q1d, Q1e

After exploring the reasons behind assessment activity, the practice itself was examined, firstly by considering the broad types of performance criteria used (Table 5.8) These were all defined in the Survey instrument. Inputs and outputs had recently been common criteria for performance, but New Zealand public policy was shifting focus onto outcomes (Costello, 2002). The Survey offered these options but also sought evidence of other criteria employed, specifically the development of the heritage resources, representing the ‘long-term capital investment’ in museums less frequently featured in annual reports (Thompson, 1995, 1999b). A description of the term was provided: “i.e. increase, improvement, maintenance or reduction of the museum’s collections and information – its tangible and intangible heritage resources” (Survey p.2).

**Table 5.8: Frequency distribution of types of criteria used for museum assessment, in descending order of frequency**

*Q1d) What types of performance criteria do you use to assess how well your museum is performing? Please tick those that apply*

Type of performance criteria used	%	N = 74
Outputs	83.8	62
Inputs	64.9	48
Outcomes	64.9	48
Development of heritage resources	64.9	48
Other criteria	5.4	4
Total number of reasons given by 73 respondents		<b>210</b>

*Missing responses = 1*

Both the common use of *outputs* in central and local government performance reporting regimes and results-focused management prefigured the high frequency of *outputs* cited by 62 (83.8 %) museums. The Survey form had described *outputs* as “goods or services produced by the museum”. Three other criteria received 48 responses each (64.9%). This level of monitoring of *inputs* was to be expected; inputs offer opportunities for quantifying costs, efficiencies, ratios etc. However, since *outcomes* are notoriously difficult to define, let alone ‘measure’, the *outcomes* frequency was unexpectedly high. This finding raises other questions: How were these 48 museums assessing their outcomes? What were the outcomes?

*Development of the heritage resources* achieved the same frequency, mentioned by 48 respondents. There was little evidence of the concept of ‘heritage capital’ being considered in this context by New Zealand museums generally (but see Thompson, 1999a). At the time of the Survey, Te Papa reported a market valuation of its collections annually, although the requirement for all museums to report heritage collections’ valuation was imminent (Simpkin, 2003). Auckland, Canterbury and Otago Museums reports all included explanations for *not* doing so.

*Other* criteria were: “Investors in People standard” (SR22); “tourism awards” (SR85), signalling external recognition of quality; and “organizational growth” (SR111). The fourth respondent, part of a university library system, monitored use of its resources as evidence for internal benchmarking: “Analysis of use is compared against previous year and across the library system in the whole university” (SR52).

Not all respondents identified a “single most important” criterion (Table 5.9). Outputs occurred most often (21), thrice as frequently as inputs (7), suggesting that these latter respondents still applied the older model. The 17 museums placing importance on outcomes might be following public sector trends, but equally they might be following instincts for museums to ‘make a difference’ (Weil, 2002c). The sole *other* criterion was the Investors in People programme, underlining a commitment to staff as a critical asset, investing time and effort to increase the value of human capital and thus museum capacity to both generate more products – goods and services – and enhance the value and potential of its heritage resources. The response level was inadequate for testing associations between primary assessment criteria and independent variables.

**Table 5.9: Frequency distribution of most important criterion used in museum assessment, in descending order of importance.**

*Q1d) What types of performance criteria do you use to assess how well your museum is performing? Please indicate the single most important reason with two ticks.*

Most important criterion for assessment	%	N = 56
Outputs	37.5	21
Outcomes	30.4	17
Development of heritage resources	17.9	10
Inputs	12.5	7
Other	1.8	1
<b>Total</b>	<b>100</b>	<b>56</b>

*Missing responses=18*

A key question concerned aspects of museum activity where performance was regularly assessed. Museums' mix of services depends on their mission, theme, staffing, location, communities of interest and type of museum, so the Survey offered 14 factors generic to most museum operations, plus an *other* category. No definitions were provided, but all were taken from the literature, various museum standards programmes and annual reports. Respondents reported assessing from 3 to 14 activity categories, showing that the practice was regarded as multi-faceted for all museums. The fewer resources, the narrower the range of museum activities and services undertaken. More than half the museums (55.4%) reported assessing from six to ten aspects of their activities on a regular basis. Five reported assessing all 14 aspects.

Of the independent variables cross-tabulated against two ranges of numbers of aspects regularly assessed, only budget size indicated an association (Table 5.10). A *Chi square* test showed a 99% chance of an association between the size of the museum's budget and the range of aspects of museum performance assessed. This association was anticipated.

**Table 5.10: Cross-tabulation of the range of numbers of aspects of museum activity assessed with the museums' budget size**

Budget size	3 to 8 aspects assessed	9 to 14 aspects assessed	N=73
\$1m or more	7 (25.9 %)	20 (74.1 %)	27
Less than \$1m	30 (65.2%)	16 (34.8 %)	46
<b>Total</b>	<b>37</b>	<b>36</b>	<b>73 (100%)</b>

*Missing responses = 1*

*Note:* Chi Square Significance. = .001

Of the activity areas assessed regularly by these museums, most options had potential for quantitative or qualitative assessment, or both (Table 5.11). Predictably, *number of visits* was the most common performance factor, assessed by 70 museums (94.4%). These statistics are relatively easy to collect and immediately meaningful to people interested in a museum's performance. Reporting *financial management* (91.6 %) meets both national accounting standards requirements and signals an organisation's fiscal health. Funders seek assurance that their funds support well-managed institutions, while a track record of achievement and controlled expenditure can determine future

funding. *Income generation* (83.8 %) is also reported in terms understandable to financial stakeholders. *Shop sales/visitor spend* (51.4 %) is generally important in larger institutions and those located at tourism destinations, and commercial activities at museums of all sizes are increasing (Massey & Lewis, 2002, 2003, 2004).

**Table 5.11: Frequency distribution of aspects of museum activity regularly assessed, in descending order of frequency**

*Q1e) What aspects of museum activity are currently assessed as part of this regular performance assessment? Please tick those that apply.*

<b>Aspects of museum activity regularly assessed</b>	<b>%</b>	<b>N = 74</b>
Number of visits	94.6	70
Financial management	91.6	68
Income generation	83.8	62
Services to schools/educational institutions	78.4	58
Visitor satisfaction/customer complaints	75.7	56
Production of exhibitions	64.9	48
Collection care (including conservation)	54.1	40
Community involvement in the museum	52.7	39
Shop sales/visitor spend	51.4	38
Collection data management	50.0	37
Media coverage	45.9	34
Museum involvement in its community	45.9	34
Individual staff performance	44.6	33
Usage of information services	37.8	28
Other aspects	10.8	8
Total number of aspects assessed reported by 74 respondents		653

Other elements of museum operation can have quantitative indices – school pupils using the museum, satisfied visitors, new or changing exhibitions – but arguably qualitative aspects are more important. How far were learning objectives achieved? What was the quality of the visitor experience? Were professional practices followed in exhibition production? Was the resulting product stimulating, engaging, attractive, stylish and informative?

Two factors addressed the development of the heritage resources: – *collection care (including conservation)* (54.1 %) and *collection data management* (50.0 %), each potentially both qualitative and quantitative. *Individual staff performance* was assessed at 33 museums (44.6 %) suggesting that human capital assessment was less important or

more challenging. Since salaries generally represent a high proportion of total budgets, this area might merit closer attention.

Museums increasingly position themselves as community organisations and/or resources, especially when seeking project funding, yet only half the museums reported assessing 'community engagement' (*Community involvement with the museum* 52.7 % and *Museum involvement in its community* 45.9 %). It was not clear how these factors were assessed. Museums can, and do, build social capital in their communities, so demonstrating this might become more important (e.g. Spitz & Thom, 2003).

A range of cross-tabulations were undertaken, but few associations were found. These are now reported for ownership, budget size and assessment purpose. The significant ownership associations (Table 5.12) showed more independent museums assessing *Community involvement in the museum*, *Museum involvement in the community* and *media coverage*, all more qualitative dimensions. Receipt of *local* public funding by independent museums implies an imperative to demonstrate community value and relevance. These museums also rely on local media coverage for community profile and marketing effectiveness. However, local visibility need not equate with 'community value'.

**Table 5.12: Museum activity assessment showing an association with ownership status**

Aspects of museum activity regularly assessed	Public ownership N=36	Independent N=38	All museums N=74	Chi square significance
Community involvement in the museum	14 (38.8 %)	25 (65.7 %)	39 (39.2 %)	0.021
Museum involvement in its community	12 (33.3 %)	22 (57.8 %)	34 (45.9 %)	0.034
Media coverage	12 (33.3 %)	22 (57.8 %)	34 (45.9 %)	0.034

As expected, assessing *individual staff performance* was more common in publicly-owned museums (Table 5.13). Many operate within larger entities (local body or university) requiring annual staff appraisals. This was confirmed by significance level when budget size was cross-tabulated with this factor. There was also an association, albeit weaker, between budget size and whether collection data management was assessed.

**Table 5.13: Museum activity assessment aspects showing an association with budget size**

Aspects of museum activity regularly assessed	Less than \$1m N=46	\$1m or more N=27	All museums N=73	Chi square significance
Individual staff performance	12 (26.1 %)	20 (74.1 %)	32 (43.8 %)	0.001
Collection data management	18 (39.1 %)	17 (62.9 %)	32 (43.8 %)	0.049

Museums with larger budgets have more resources to manage effectively and more to account for. In every variable except *number of visits*, a greater proportion of larger museums assessed the activities listed. With visitation the difference was marginal: 95.6 % of museums with budgets of less than \$1m as opposed to 92.6 % of big budget museums. Visit data is probably easiest to collect and understand, well within the capability of smaller institutions.

When the 15 museum assessment aspects were cross-tabulated with the primary assessment purposes, only one association proved significant: *Shop sales/visitor spend* (Table 5.14). The income from these sources might account for this: it would be reckoned into *income generation* (the third most frequently assessment factor). Visitor income targets often feature in annual museum plans.

**Table 5.14: Museum activity assessment aspects showing an association with budget size**

Aspects of museum activity regularly assessed	Formal account-ability N=38	Managerial purpose N = 25	All museums N = 63	Chi square significance
Shop sales/visitor spend	16 (42.1 %)	18 (72 %)	34 (53.9 %)	0.02

As museums' most distinctive product, exhibitions can serve as hallmarks of institutional dynamism, creativity and evidence of the collections being accessible to the public. Service agreements might specify numbers of new, refurbished or changing exhibitions per year (or longer period), occasionally specifying target audiences or range of themes. Museums actively court sponsorship for exhibitions, and sponsors increasingly demand measurable returns on their investment – altruistic corporate involvement is rare. Although Table 5.11 had shown *Production of exhibitions* assessed

by almost 65 % of respondent museums, no association was found with the independent variables. Formal resources, need or opportunity to refresh exhibitions are more constrained at small museums, those with a research focus and some historic house museums. Among the other aspects of performance, *Usage of information services* is potentially a measure of accessibility and research value. It is probably more established practice for museums within libraries and other museums recognised as specialist research institutions to assess this, but overall it was the least frequently reported.

#### 5.1.4 Developers and users of performance information – Q1f, Q1g

The paired questions (*Q1f*, *Q1g*) about stakeholder involvement in designing museum performance criteria and identifying stakeholder recipients and/or users of the performance information addressed the study's central focus. The findings might reveal a 'stakeholder hierarchy' relevant to the Case Study. Responses to both questions are displayed together (Table 5.15). Respondents were requested to tick as many of seven categories as applied, and each received some ticks. The categories listed all featured in both data sets.

**Table 5.15: Comparison of frequency distributions of stakeholders involved in developing museums' performance assessment criteria (Q1f) , and those using or receiving the information (Q1g). (Ranking by descending order of frequency).**

Stakeholders involved with performance information	Developing criteria (Q1f)		Receiving/using (Q1g)	
	% (ranking)	No. of museums N=74	% (ranking)	No. of museums N=74
Governing body members	56.8 (3)	42	63.5 (3)	47
Director or most senior officer	85.1 (1)	63	83.8 (1)	62
Local authority officer(s)	40.5 (4)	30	48.6 (5)	36
Other funders	18.9 (6)	14	40.5 (6)	30
Museum management team	59.5 (2)	44	77.0 (2)	57
Other museum staff	35.1 (5)	26	59.5 (4)	44
Other people or groups	17.6 (7)	13	21.6 (7)	16
<i>Total categories reported by 74 respondents</i>		232		292

Understandably, more categories of people received and/or used the performance information (292) than were involved in developing the criteria (232). Governing

bodies, funders (including local authorities) and managers monitor performance, and museum staff at all levels work towards performance criteria. Those directly managing museum operations were most commonly involved in their development – 85.1% of directors and 59.5% of management teams, whereas the highest proportions of recipients/users were the governing body members (83.8 %), followed by directors (77%). A slightly higher proportion of museum management teams received/used the performance information than contributed to its development. Small museums, however, are unlikely to have dedicated management teams. The findings should generally dispel fears that museum performance criteria were often created by people wholly unfamiliar with the institutions.

With reference to the intent of determining appropriate stakeholders to involve in the Case study, the Survey results suggested that governing body members, museum staff, preferably, at all levels and local authority representatives, where appropriate, should be invited to contribute.

### **5.1.5 The internal and external uses of performance assessment - Q1h, Q1i**

Since museums are accountable both internally and externally for their performance, a further pair of questions (*Q1h, Q1i*) sought information about the principal uses of performance information. Each question offered respondents a list of possible uses, asking them to identify a maximum of three, which they considered the *primary* uses of performance assessment. These data were cross-tabulated with ownership status, budget and assessment purpose to test for associations, but in each case none was found.

Findings about internal use of performance assessment appear in Table 5.16. The most frequently cited use was *Reporting to governing body* (47 or 69.1 %), both an accountability task and a management obligation. The next three were all monitoring functions, which might feed into reports to the governing body, but would also assist management of resources and activities. *Monitoring public response to museum programmes* (27 or 39.7 %) covers quality of visitor experiences, marketing, exhibitions and services, evidence of a ‘customer service orientation’ and responsiveness. Very few New Zealand institutions were sufficiently large to have separate departments, so only one museum ‘benchmarked’ performance between its own departments.

**Table 5.16: Frequency distribution of the primary internal uses of performance assessment**

*Q1h) What are the primary internal uses of performance assessment at your museum?  
Please tick up to three.*

<b>Primary internal uses of performance assessment</b>	<b>%</b>	<b>N = 68</b>
Reporting to governing body	69.1	47
Monitoring activities against plan	67.6	46
Monitoring costs	50.0	34
Monitoring public response to museum programmes	39.7	27
Controlling costs	29.4	20
Improving decision-making	29.4	20
Controlling activities	2.9	2
Benchmarking between museum departments	1.5	1
None of the above	1.5	1
Other	2.9	2

*Missing responses = 6 (Respondents gave more than three responses)*

Part I ended with the parallel question (Q1i). Possibly its slightly higher response rate resulted from respondents now understanding the change in style of question. Table 5.17 summarises the responses. Here the *other* category was used once (“reporting to government” (R67)), and 3 respondents ticked *none of the above*, implying that all performance assessment was internally-driven.

**Table 5.17: Frequency distribution of the primary external uses of performance assessment**

*Q1i) What are the primary external uses of performance assessment at your museum?  
Please tick up to three.*

<b>Primary external uses of performance assessment</b>	<b>%</b>	<b>N= 72</b>
Making a case for financial or other support	69.4	50
Reporting to local authority	58.3	42
Reporting to external funders	44.3	33
Monitoring public response to museum programmes	40.3	29
Monitoring expenditure on external funding	26.6	17
Benchmarking with other museums	8.3	6
Benchmarking with other local authority departments	1.4	1
None of the above	4.1	3
Other	1.4	1

*Missing responses = 2*

It had been anticipated that accountability to, and communicating with, external stakeholders might dominate in these responses. In practice, for over two-thirds (69.4 %) of respondents, a key use of assessment information was *Making a case for financial*

*support*. This reflected increasing pressure to provide more detail to actual and potential funders, sponsors and others on museum achievement, to assist these bodies to make better-informed decisions when allocating funds among competing institutions, and to demonstrate a successful track record. Two closely related factors concerned *post hoc* accountability: *Reporting to external funders*, reported by 33 respondents (44.3 %) and *reporting to local authority*, reported by 42 respondents (58.3 %). Here museums report what has been achieved, in an annual reporting process or for a formal funding agreement. The next most significant use, *Monitoring public response to museum programmes*, reported by 29 respondents (40.3 %), also given as an internal use (*Q1h*), related to marketing effectiveness, exhibition effectiveness, customer satisfaction and levels of usage of the museum's services, demonstrating a museum's 'reach' and visit quality. *Monitoring expenditure on external funding*, reported by 17 respondents (23.0 %), concerns financial accountability, relating both to internal budget operations and external funds allocated only when agreed 'milestones' have been reached.

The 74 museums conducting some form of performance assessment did so for a mix of accountability and managerial purposes, frequently in response to external requirements. The museum activities which featured in their organisational assessments varied but, as anticipated, quantitative aspects, and in particular, visit numbers, were the most common, while aspects relating to key 'assets' – heritage collections and staff – received much less attention. Part 2 of the Survey reintegrated 'assessor' and 'non-assessor' respondents, investigating views on the value of performance assessment.

## 5.2 PERSPECTIVES ON PERFORMANCE ASSESSMENT

Following the investigation of the assessment practice current in 2001, this section reports the findings from Part 2 of the Survey, contributed by the entire sample of 87 respondents: *Your views on the value of regular performance assessment*. The assumption was that all respondents might have views on performance assessment, whether or not it was practiced at their museum. The specific areas examined were:

- i. The relative value of performance assessment (*Q2a*)
- ii. Museum activities worth assessing (*Q2b*)
- iii. Relative merits of different approaches to performance assessment (*Q2c*)
- iv. Benefits and difficulties associated with performance assessment (*Q2d, Q2e*)

Two different data-collecting strategies were used. Three questions used five-point Likert scales, to estimate the relative importance of assessment practices. A pair of questions inviting respondents to give their own ideas followed these.

### **5.2.1 The relative value of performance assessment (Q2a)**

Respondents first rated 14 management tasks against a scale of values of increasing importance from 1 to 5, with 0 signifying *No opinion* and counted as a missing value. While some tasks were specific to museums, most were general management concepts. The selection included aspects directly relevant to accountability.

The 14 management tasks were ranked by mean value ratings (Table 5.18). *Internal monitoring of resources and operations*, a key function of managing museum performance, achieved both the highest mean rating (4.46) and showed most consensus (*SD* 0.702). *Meeting statutory requirements*, related to formal accountability, showed least agreement (*SD* 1.304). Least value was accorded to the two benchmarking factors, rated respectively: 2.81 (*Benchmarking within the museum sector*) and 2.55 (*Benchmarking beyond the museum sector*). However, most of the data were strongly skewed towards the higher scores. This situation is more apparent when the other measures of central tendency are presented. Only the benchmarking variables had more normal distribution.

**Table 5.18: Ranking of means for value of performance assessment to museum management tasks, in descending order**

*Q2a) How much value do you, or would you, place on the application of performance assessment to the following management tasks?*

<b>Value of performance assessment On scale 1 to 5</b>	<b>Mean</b>	<b>SD</b>	<b>All museums N=87</b>
Internal monitoring of resources and operations	4.46	.702	84 (96.6 %)
Annual financial reporting to governing body and other external funders	4.44	.932	85 (97.7 %)
Preparing annual/strategic plan	4.34	.769	83 (95.4 %)
Control of resources and operations	4.31	.740	86 (98.8 %)
Improvement of museum performance	4.30	.690	84 (96.6 %)
Identification of visitor/user trends	4.04	.950	84 (96.6 %)
Documentation of museum's progress	3.95	.820	81 (93.1 %)
Responding to museum stakeholders	3.86	.938	80 (92.0 %)
Meeting statutory requirements	3.74	1.304	74 (85.1 %)
Monitoring relationships with communities of interest	3.74	.932	81 (93.1 %)
Encouraging organisational learning	3.60	.904	81 (93.1 %)
Risk management and contingency planning	3.59	.926	76 (87.4 %)
Benchmarking within the museum sector	2.81	1.123	75 (86.2 %)
Benchmarking beyond the museum sector	2.55	1.106	73 (83.9 %)

### 5.2.2 Museum activities worth assessing (Q2b)

Museums engage in a multiplicity of activities (Statistics New Zealand & Ministry of Cultural Affairs, 1995, p. 31). Some are generic management tasks but many are specific to individual museums' repertoires of products and services, determined by the nature of their core heritage resources. It was likely that it would be more practical to assess the performance of only certain of these operations, so the next question sought to identify aspects of museum work deemed more useful or practical to assess.

Respondents were presented with 18 potentially assessable aspects of museum activity to rate (Table 5.19). Although the study population represented a diversity of museum types and varying levels of management complexity, few responding museums would engage in all 18 activities. For example, smaller museums might not have dedicated research and marketing functions. *Income generated* covered admissions, grants, sponsorships and commercial activities. There was overlap with the 15 museum activity variables in *Q1e* (Table 5.11), but here in *Q2b* some were separated out or given a different emphasis, or were additional (e.g. *Museum innovation*).

The findings are summarised by ranking the means for the relative values ascribed to the 18 different aspects (Table 5.19). These have been grouped into seven broad categories, in order to gauge the relative importance assigned to different functional areas. Once again, individual responses would reflect the nature of their particular institution and the scale and scope of its operations.

**Table 5.19: Ranking of means for value of different aspects of museum work in the assessment and reporting of a museum’s performance, in descending order within functional categories**

*Q2b) In your opinion, which aspects of museum work are of value to include in the assessment and reporting of a museum’s performance?*

Functional category of museum work	Value in the assessment and reporting of a museum’s performance	Mean	SD	All museums N=87
Financial management	Financial expenditure	4.72	.625	85 (97.7 %)
	Income generated	4.35	.984	85 (97.7 %)
Marketing	Visitor satisfaction	4.42	.792	85 (97.7 %)
	Number of visits	4.40	.848	85 (97.7 %)
	Museum’s reputation	4.10	1.007	83 (95.4 %)
	Marketing effectiveness	3.77	.954	83 (95.4 %)
Stewardship	Quality of collection care	4.26	.798	82 (94.3 %)
	Quality of collection documentation	4.00	.981	82 (94.3 %)
	Conservation activity	3.72	1.057	82 (94.3 %)
Services and products	Educational activities	4.23	.766	84 (96.6 %)
	Public enquiry services	3.83	.838	83 (95.4 %)
	Number of exhibitions	3.31	1.125	81 (93.1 %)
Flexibility	Responsiveness to communities	3.99	.809	85 (97.7 %)
	Museum innovation	3.95	.993	82 (94.3 %)
Curatorship	Research activities	3.61	1.063	82 (94.3 %)
	Acquisition activity	3.42	1.045	79 (90.8 %)
Human resource management	Number of qualified staff	3.14	1.270	80 (92.0 %)
	Levels of staff absence	2.51	1.167	75 (86.2 %)

When means were obtained for the broader categories’ importance (Table 5.20), the ranking confirmed that *Financial management* remained the most important area to include in performance assessment, while *Human resource management* was rated least. As with *Q2a*, the variable with the highest mean – *Financial expenditure* (4.72) – also showed the greatest agreement. It should be noted that the ratings could go no higher than 5. As a day-to-day concern of the directors, management of financial resources was

likely to be accorded the highest value, especially because many museums operate in survival mode. Few have the secure funding allowing them to take risks and experiment. *Levels of staff absence* obtained the lowest mean score (2.51). The area of staffing also appeared to be the area of least agreement on its value, with a standard deviation of 1.270 for *Number of qualified staff*. This disparity in agreement level is to be expected with lower ratings.

**Table 5.20: Ranking, in descending order, the means of the value of reporting on these broad categories of museum work to the assessment of museum performance**

Aspect of museum work	Mean	SD	All museums N = 87
Financial management	4.535	.715	85 (97.7 %)
Marketing	4.176	.690	81 (93.1 %)
Stewardship	4.017	.794	80 (92.0 %)
Flexibility	3.969	.664	82 (94.3 %)
Services and products	3.808	.646	78 (89.7 %)
Curatorship	3.532	.902	78 (89.7 %)
Human resource management	2.843	1.040	73 (83.9 %)

The category showing most agreement on its relative importance is *Services and products* (exhibitions, educational activities and public enquiry services), representing the most visible output of museums' endeavours. The stewardship function is critical to the maintenance of the core heritage resources, while the curatorship function both increases the base heritage resource (through *Acquisition activity*) and adds value (*Research activities*).

### 5.2.3 Relative merits of different approaches to performance assessment (Q2c)

Various approaches to performance assessment exist, each potentially linked to accountability. The next question investigated how museum managers valued six methods, using the same 5-point Likert scale. Each was thought to apply in at least one museum in New Zealand, although not necessarily with these labels. The six approaches emphasise either internal or external assessment of performance, so Table 5.21 displays the findings in these categories.

**Table 5.21: Ranking of means for value of approaches to the assessment of museum performance, in descending order as internal or external approaches to assessment.**

*Q2c) How much value do you, or would you, place on the following approaches to museum performance assessment, if applied to your museum?*

Focus of approach	Value of performance assessment approaches	Mean	SD	All museums N=87
Internal	Assessment against agreed performance indicators and measures	4.40	.834	85 (97.7 %)
	Reporting against the goals of a strategic or annual plan	4.31	.931	84 (96.6 %)
	Balanced Scorecard approach	3.34	1.083	73 (83.9 %)
External	Self-assessment against professional and/or service standards	4.05	.872	85 (97.7 %)
	External peer review	3.45	.958	82 (94.3 %)
	Benchmarking approaches	3.16	.790	67 (77.0 %)

The highest mean values were assigned to approaches involving pre-assessment standards in both the internal and external approaches. The highest-ranked approach was *Assessment against agreed performance indicators and measures* (mean 4.40), generally aligned with annual objective-setting. *Benchmarking approaches* again achieved the lowest ranking. This latter variable also showed the greatest measure of agreement (*SD* 0.834), but was scored by fewest respondents: 67 (77.0 %). There was least agreement about the *Balanced Scorecard approach*, (*SD* 1.083) and it is possibly less well-known. Overall, internally-focussed assessment processes were favoured over external approaches.

#### 5.2.4 Benefits and difficulties associated with performance assessment (Q2d, Q2e)

Parallel questions (*Q2d, Q2e*), comprising both closed and open-ended elements, were designed to identify benefits and difficulties experienced or perceived in the assessment of museums' organisational performance. The benefits are reported first.

##### *Benefits – Q2d*

Responses to the closed part of the question provided general insight into museum managers' views of performance assessment as a positive practice (Table 5.22). All 84 (96.6 %) responding museums regarded the practice as beneficial. Of these, 58 (69 %) reported *many* benefits, while 26 (31 %) perceived *some* benefits.

**Table 5.22: Frequency distribution of benefits of regular assessment of museum performance**

*Q2d) In your view, are there any benefits from regular assessment of museum performance?*

<b>Benefits</b>	<b>%</b>	<b>N = 84</b>
Yes, many	69	58
Yes, some	31	26
No	-	-
<b>Total</b>	<b>100</b>	<b>84</b>

*Missing responses = 3*

Fewer respondents (60) accepted the invitation to comment further. Reduced response rates are consistent with the use of open-ended questions. Respondents described 113 'benefits'. The free text responses were analysed and coded as described in Chapter 3. The 8 categories derived from the thematic analysis (Table 5.23), including a disparate *Other* category. These benefit classes mostly related to the *formal accountability* and *managerial purpose* behind the practice of the 74 'assessor' museums (*Q1c*).

**Table 5.23: Frequency distribution of *benefits* of regular assessment of museum performance offered by respondents, shown in descending order of frequency:**

<b>Type of benefit</b>	<b>Benefits</b>	<b>%</b>	<b>N = 113</b>
Managerial purpose	Management	27.4	31
	Planning	11.5	13
	Marketing/understanding	11.5	13
	Focus on goals	6.2	7
	Benchmarking	3.5	4
Formal accountability	Accountability	10.6	12
Formal accountability & managerial purpose	Measuring achievement	23.9	27
Various	Other benefits	5.3	6

#### *Difficulties (Q2e)*

The question about difficulties operated similarly, but 17 respondents (21 %) noted *No difficulties* (Table 5.25). However, 64 recognised difficulties, 11 indicating that they perceived many.

**Table 5.24: Frequency distribution of difficulties of regular assessment of museum performance**

*Q2d) In your view, are there any difficulties with regular assessment of museum performance?*

Difficulties	%	N = 81
Yes, many	13.6	11
Yes, some	65.4	53
No	21.0	17
<b>Total</b>	<b>100</b>	<b>81</b>

*Missing responses = 6*

As before, the response rate dropped for the open-ended element (62 = 71.3 %), although less than for *Q2d*. Analysis of the 100 *difficulties* volunteered produced five clear themes and disparate *other difficulties* (Table 5.25).

**Table 5.25: Frequency distribution of *difficulties* associated with regular assessment of museum performance identified by respondents, shown in descending order of frequency**

Type of difficulty	Difficulties	%	N = 94
Resource constraints	“Resources to do the job” (undertake the assessment process)	33.0	31
Various	Other difficulties	25.5	24
Method problems	Getting the measures right	17.0	16
	Difficulties in getting qualitative data	8.5	8
	Over-emphasis on quantitative data	7.5	7
	Comparability issues/benchmarking	6.4	6

While all respondents regarded performance assessment as beneficial, the *difficulties* reported principally concerned implementation. A third of the difficulties (33 %) involved resource constraints (mainly staff, skills and time), while two-fifths (39.6 %) addressed design and implementation of data collection and its interpretation or use.

The tenor of comments suggested that many museums operate in ‘survival mode’, with staff already juggling competing responsibilities. Practical issues referred to the design of appropriate and meaningful indicators and, especially, to undertaking qualitative assessment, which is both more resource intensive and more complex to analyse. Worries about over-reliance on quantitative data obscuring a true picture of museum performance, and achievement or failure to take account of contextual circumstances, indicated that the interpretation and use of any assessment could lead to adverse or

misleading conclusions about performance. The uses of assessment data in benchmarking or other comparison exercises also raised difficulties.

Fully one quarter (25.5%) identified *Other* difficulties. Performance assessment can identify problem areas, but “Indicators do not always provide causes” (SR1). When they do, “It is somewhat futile unless the museum has the ability to act on it – otherwise it is merely a generator of paper” (SR116). The ability to act presupposes some ownership of the process by the governing or administering body, a particular problem where small museums are peripheral to their parent body’s core business (SR 76, 67, 52). A library example explained: “The emphasis will always be on providing a reference service and information retrieval rather than on care or interpretation of collections”(SR52). Even in local bodies, indifference or ignorance higher up produced “inadequate corporate reporting back on assessed performance” (SR22). Also, “Goal-setting in order to be able to measure KPIs [Key Performance Indicators] often reduces people’s flexibility to change/ [adopt] new priorities” (SR22).

Counter-productive aspects were identified: “Staff become focused on peer assessment rather than community outcomes/expectations’ (SR92), or a “tendency to DO what can be counted” (SR108 – original emphasis). With external peer review, “professional ‘jealousy’ in a small field” (SR40) might compromise the result. “Getting external peer reviewers to a small town in a rural area” (SR 106) highlighted logistical issues. Another worry was that: “Information could be used for negative purposes by people with an agenda” (SR97). With a mostly unpaid workforce, “sometimes peer/self-evaluation can be tricky, especially with volunteer sector” (SR91), implying issues of attitude, understanding, willingness, over-enthusiasm, and unrealistic estimation, all potentially equally applicable to paid professionals.

Complex governance structures exacerbated difficulties, especially for museums serving two masters: “We have two funders currently setting different futures for the trust ” (SR49), suggesting competing or incompatible objectives or unclear direction. Identity was problematic for one respondent: “Particular to us... the haphazard nature of the collection in that we are seen as a repository for anything of historic interest left in a will. Are we a museum?” (SR89). The lack of an agreed definition for New Zealand museums disadvantages the sector.

Fixed accounting periods presented further constraints: “The tyranny of the financial year – some things work on longer time frames and are harder to assess” (SR 108), also observed by Thompson (1995). The time dimension and diversity of museum activities generated a challenging combination: “Tasks are variable and it is very usual for major, unforeseeable tasks to over-ride longer planned use of resources” (SR3). Directional shifts posed other challenges: “Potential for measures to be constantly raised, if met successfully every year, [is] not in itself a bad thing, providing [the] museum is also receiving increasing resources to allow it to improve performance.” (SR4).

In summary, respondents saw value in performance assessment, especially to monitor and control resources and operations, reporting to governing bodies and funders and for strategic planning. Areas seen as valuable to assess were finance and visitation, as expected, but collection management activities were also rated highly. However, assessing staffing and curatorial activities related to acquisition and research attracted comparatively low relative importance. While assessment against performance targets or standards was generally a well-regarded concept, benchmarking was the least preferred approach, although still ‘somewhat important’.

For some museum respondents, performance assessment on its own was inadequate to assist museum effectiveness; as one commentator noted, there was “No one magic bullet” (SR 38). However, accountability for performance was recognised as requiring some kind of assessment. More positively, another respondent saw “No difficulty if you follow the “KEEP IT SIMPLE, STUPID” approach” (SR83 – original emphasis). The next section investigates the simplicity, or otherwise, of benchmarking as an approach to museum performance assessment.

### **5.3 BENCHMARKING MUSEUM PERFORMANCE**

Part 3 of the Survey addressed benchmarking museum performance, since accountability regimes might involve this practice. Benchmarking was explained as “a means of assessing an organisation against one or more comparable organisations or against accepted standards, as means of improving effectiveness and quality assurance.

It is generally an arrangement which, by mutual consent, can provide feedback to participating organisations” (Survey p.7). Thompson (1995; 1999b) highlighted museums’ accountability for their performance to the museum sector as well as governing authorities, although he framed this Quality Assurance aspect principally in terms of codes of ethics, failing to mention New Zealand initiatives towards accreditation, registration and standards guidelines.

The Survey design anticipated the possibility of Part 1 and Part 2 responses providing evidence of benchmarking – generic or specific, formal or informal - within the sector, acknowledging a responsibility to maintain professional standards, and thus credibility within (or at least not discredit to) the heritage sector. However, findings reported for Parts 1 and 2 indicated limited interest in benchmarking.

Part 3 was entitled *Your views on the value of benchmarking to museum performance*, with three main foci:

- i. Benchmarking practice in New Zealand museums in 2001 (*Q3a to Q3f*)
- ii. Experience of museum standards (*Q3g, 3Qh*)
- iii. Benefits and difficulties associated with benchmarking (*Q3i, Q3j*)

### 5.3.1 Benchmarking practice in New Zealand museums in 2001 (Q3a to Q3h)

The first of the 6 questions on benchmarking identified the ‘non-benchmarking museums, which Table 5.27 shows to be the majority (73.6%). These 64 were instructed to continue from *Q3g*.

**Table 5.26: Frequency distribution of museums engaged in benchmarking activity**  
*Q3a Is your museum engaged in any benchmarking activity?*

Benchmarking activity	%	N = 87
Yes	26.4	23
No	73.6	64
Total	100	87

The 23 (26.4%) benchmarking museums all undertook regular assessment activity (*Q1a*). Cross-tabulations provided no significant associations, but a slightly larger

proportion of museums with budgets of \$1m or more (32.1%) cited benchmarking activity than smaller museums. When the Survey was distributed (2001), at least 23 mainly volunteer-run museums were known to have ‘benchmarked’ themselves against draft versions of the New Zealand museums standards (Legget, 1999; Rivers O'Regan Lynch, 2001) but few met the eligibility criteria for this Survey.

The 23 self-identified ‘benchmarkers’ then addressed the next questions, to varying degrees. Table 5.27 displays the nature of these respondents’ benchmarking practices; some respondents used more than one approach. The commonest benchmarking activity, reported by nearly half (47.8%), involved other museums. A lower proportion (30.4 %) benchmarked their performance against other generic performance standards, while just over one quarter (26.1%) had ‘benchmarked’ against various museum standards. Two museums (8.7%) reported benchmarking against other local authority departments. However, four benchmarkers reported no specific practices, while a further 7 indicated using two approaches.

**Table 5.27: Frequency distribution of types of benchmarking activity engaged in by responding museums**

*Q3b How does your museum apply benchmarking?*

<b>Benchmarking activity</b>	<b>N = 23</b>	<b>%</b>
With one or more other museums	11	47.8
Against other standards of performance	7	30.4
Against published museum standards	6	26.1
With other local authority departments	2	8.7

Benchmarking occurred among more established categories of museum (Table 5.28), specifically *museums as traditionally understood* and *art galleries*. Subsequent questions addressed benchmarking with other museums, extending beyond *Q3b*’s first option, to identify current benchmarking partnerships.

**Table 5.28: Frequency distribution of types of museums engaged in benchmarking against other museums**

<b>Type of museum</b>	<b>Museums naming partners</b>
Art Galleries	4
Museums as traditionally understood	4
Historic House Museum	1
Other - Research Museum	1
Group of jointly managed museums and galleries	1
<b>Total</b>	<b>11</b>

Responses suggested that art galleries engaged in benchmarking more frequently, sometimes with more than one institution, with the named galleries reciprocating the process. Art galleries are generally regarded as having much in common (e.g. McCredie, 1999; Thompson, 1993). Table 5.29 summarises the partnerships reported.

**Table 5.29: Examples of benchmarking practices against other museums, summarised from responses**

*Q3c If your museum “benchmarks” itself with other museum(s), who is (are) the benchmarking partners?*

<b>Museum category</b>	<b>Benchmarking partners</b>
Art galleries	Sometimes use more than one institution in a reciprocal process
Defence force museums	Reciprocal benchmarking
Research museum	National museums with specialist collections (1 New Zealand, 1 international)
Historic house museum	With others within its parent organisation
Traditional museum	Against “the New Zealand metropolitan museums” as well as the Council of Australian Museum Directors’ survey (SR 98) (see e.g. Owl Research and Marketing Pty. Ltd, 2000).
Traditional museum	Against “other similar sized NZ museums, mainly in North Island of New Zealand” (SR38).
Jointly managed museum group	Internal, through a desk exercise, using published material: “from annual report, council annual plans and reports” (SR122)

Most benchmarking activity appeared to be informal (Table 5.30). Formal benchmarking (7 responses) implied high-level support for such activity, but no differentiation between action initiated by governing body or management was possible. The informal practitioners (9) suggested pro-active management who valued the process. Two of these museums undertook both formal and informal benchmarking activities. Most museum managers (and other staff and volunteers) probably make informal observations comparing and contrasting other museums’ operations and exhibitions.

**Table 5.30: Frequency distribution of formality of benchmarking activity***Q3d Is this benchmarking activity a formal or an informal process?*

<b>Formality of benchmarking activity</b>	<b>%</b>	<b>N = 16</b>
Formal process, endorsed by the museum governing body	37.5	6
Informal process, undertaken on an <i>ad hoc</i> basis by mutual consent	50.0	8
Both formal and informal	12.5	2
<b>Total</b>	<b>100 %</b>	<b>16</b>

*Missing responses: 7*

To explore benchmarking against other museums further, respondents were asked about criteria for choosing benchmarking partners (Table 5.31). The 17 respondents represented 74% of the ‘benchmarkers’. Responses indicated that each of the 8 categories was used by at least three museums, sometimes in combinations. Physical and demographic characteristics most commonly affected the choice of museum benchmarking partners. The other characteristics were: “ Similar programme and mandate only” (SR1), “income/visitor nos.” (SR76) and “consistency performance/standards with other similar within our organisation” (SR115). Four respondents reported combining *Number of staff*, *Host population served* and *Geographical location/characteristics*.

**Table 5.31: Frequency distribution of criteria for museum benchmarking partners, in descending order of frequency***Q3e) If benchmarking against other museums is used, what criteria determined the selection of the museum’s benchmarking partners*

<b>Benchmarking activity</b>	<b>N</b>
Geographical location/characteristics	8
Size of host population/main community served	7
Number of staff	5
Similar legal entity	4
Similarity of collection	3
Size of collection	3
Budget size	3
Other	3
<b>Total number of criteria mentioned by 17 respondents</b>	<b>36</b>

*Missing responses = 6*

Fifteen museums named the activity areas which they ‘benchmarked’. While little detail was provided, the broad areas of activity are listed (Table 5.32). One novice benchmarker gave no examples (SR56).

**Table 5.32: Aspects used by 15 responding museums in their benchmarking activities***Q3f) What aspects of the museum's activities do you currently "benchmark"?*

Activity area	Aspect benchmarked	Number of museums
<b>Visitation</b>	Visitor numbers	5
	Visitor response	1
	Visitor numbers compared to local/visiting population	1
<b>Financial management</b>	Income	3
	Average admission per visitor	1
	Income generated per visitor	1
	Marketing spend per visitor	1
	Retail spend per visitor	1
	Equipment and operational budget	1
	"Financials"	1
<b>Exhibitions</b>	Exhibition numbers	2
	Exhibition displays (Same as above?)	1
	Exhibition techniques	1
<b>Collections</b>	Collection growth/development	2
	Collection care/stewardship	2
<b>Public programmes</b>	Quality of programme	1
	Classes and workshops offered	2
	Interpretive material and events	1
<b>Research/information services</b>	Reference services	1
	Photocopying services	1
	Dispatch of specimens to researchers	1
	Information	1
<b>Publications</b>	Catalogues	1
	Research publications	1
	"Productions"	1
<b>Marketing</b>	Marketing	1
	Marketing systems	1
<b>Staffing</b>	Staffing levels	2
	Staff ratio to opening hours	1
<b>Governance and management</b>	<b>Governance and management</b>	1

Eleven benchmarking areas emerged, with visitation mentioned most frequently, followed by financial management. Even in this second area, factors were visitor-related: income admission charges, visitor retail spending and marketing expenditure.

This list suggested limited use of the ratios advocated by Ames (1990; 1995a). Of the three museums reporting ratios, two undertook performance assessment driven by managerial purpose and the third by formal accountability. Overall these data suggested benchmarking was uncommon in New Zealand museums, and, when it did occur, it mainly involved quantitative data.

### 5.3.2 Experience of museum standards (Q3g, 3Qh)

Benchmarking against agreed standards is one means of accounting for professional performance. At the time of the Survey (2001), only draft *New Zealand Museum Standards* were available, although several museums had trialled them. Others had contributed to their development through consultation, so the standards concept was broadly understood within the sector. Overseas standards also existed, potentially available to enterprising institutions (e.g. Museums and Galleries Commission, 1995). Six museums had reported use of published museum standards (*Q3b*), but others not currently benchmarking might previously have used standards. The entire survey population was therefore asked about usage of any published standards, including draft versions.

Table 5.33 presents respondents' experience of formalised museum standards. The museums (68.3%) without experience were then directed to Q3i. Directly or indirectly, over half (15) of the 26 positive responses had used the draft NZ museum standards (for trials see Legget, 1999; Rivers O'Regan Lynch, 2001), including one respondent also reporting using overseas museum standards. The other 11 museums had used overseas standards. With one museum experienced in both, 12 institutions in total had employed overseas standards.

**Table 5.33: Frequency distribution of museums' experience of using museum standards**

*Q3g* What experience does your museum have of using museum standards?

<b>Experience of museum standards</b>	<b>%</b>	<b>N = 87</b>
No experience	68.3	56
Involvement in draft NZ museum standards programme	17.1	14
Used overseas museum standards	13.4	11
Experience of both draft NZ and overseas standards	1.2	1
<b>Total</b>	<b>100 %</b>	<b>82</b>

*Missing responses = 5*

The next question (*Q3h*) investigated standards (both museum and generic standards) used by museums experienced in benchmarking (Table 5.34). While museum-specific standards predominated, two generic standards were each mentioned twice. The two museums operating within larger local authorities used ISO 9000/9100 (international standards for general administration). Two museums used the human resource standard,

*Investors in People (IiP)* (Te Papa National Services, 2001b). The Baldrige Business Excellence Programme was the only *other* generic standard specified (SR87).

**Table 5.34: Frequency distribution of responding museums' current use of various standards**

*Q3h If standards are currently used within your museum, which standards are they?*

<b>Current use of various standards</b>	<b>%</b>	<b>N =29</b>
Draft NZ museum standards	48.3 %	14
Overseas museum standards	31.0 %	9
ISO 9000/9001	14.5 %	2
Investors in People	14.5 %	2
Other	20.7 %	6

Current users of the draft New Zealand museum standards (14) apparently coincided with the findings for *Q3g*, but this result needs to be read with caution. Not all respondents overlap. Three *Q3g* respondents *had experience* of this NZ programme (SR55, 59, 73), either as pilot museums or as peer reviewers, but their museums were not *currently* using it, hence their non-response to *Q3h*. Two other respondents (R47 & R38) lacking earlier experience were participating in 2001-2002 trial.

Fewer museums (9) reported *current* usage of overseas standards than *had experience* of using overseas standards (*3Qg*: 12 responses), possibly a consequence of the local initiative. Only two overseas museum-specific standards were mentioned: Standards for Care of Collections (UK) and ICOM standards. Two specialist standards were named: World Ship Trust and Federation des Archives du Film. Three other respondents reported using a mix of overseas standards.

### 5.3.3 Benefits and difficulties associated with benchmarking (Q3i, Q3j)

Regardless of their experience, *all* respondents were asked about perceived benefits and difficulties of benchmarking museum performance. The format followed that used for questions *Q2d* and *Q2e*.

*Benefits (Q3i)*

The response rate to the first part of the benefits question was 93.1 % (81). Ten respondents (12.3%) saw *no* benefits in benchmarking their organisational performance with other museums (Table 5.35). Of 71 (87.7%) positive responses, 74.6 % (53) acknowledged *some* benefits, while a further 25.4 % (18) were more enthusiastic, seeing *many benefits* in benchmarking. This suggested a more guarded approach to benchmarking than to performance assessment (Q2d).

**Table 5.35: Frequency distribution of benefits of benchmarking with other museums' performance**

Q3i) In your view, are there any benefits in benchmarking your museum's performance with other museums?

Benefits	%	N = 81
Yes, many	22.2	18
Yes, some	65.4	53
No	12.3	10
<b>Total</b>	<b>100</b>	<b>81</b>

Missing responses = 6

Cross-tabulation with the museums which benchmarked produced only two enthusiastic benchmarkers, who saw *many* benefits, while one experienced benchmarker found *no* benefits (Table 5.36) in the practice. Most benchmarkers (19 or 86.4%) recognised *some* benefits.

**Table 5.36: Cross-tabulation of level of benefits with engagement in benchmarking**

Benefits of benchmarking	Benchmarkers N = 22	Non-benchmarkers N = 59	All museums N=81
Many benefits	2 (9.1 %)	16 (27.1 %)	18
Some benefits	19 (86.4 %)	34 (57.6 %)	53
No benefits	1 (4.5 %)	9 (15.3 %)	10

Missing responses = 6

As before, fewer managers (53) offered observations, but they noted 72 benefits associated with benchmarking museum performance. Fifteen respondents made two or more comments. Content analysis produced five themes plus a miscellaneous 'other' category. The suggested benefits to museums (Table 5.37) were internal, external or both.

**Table 5.37: Frequency distribution of benefits of benchmarking museum performance offered by respondents, shown in types of benefits in descending order of frequency**

Type of benefit	Benefits	%	N = 72
External & Internal	Improves sector standards	26.4	19
	Other benefits	22.2	16
	Conditional benefits	19.4	14
	Identify difference	9.7	7
External	Marketing to stakeholders	16.7	12
Internal	Assists goal-setting	5.6	4

Most comments (56 or 77.7%) described benefits useful for both internal management and external interactions and reporting. The *conditional benefits* (14 or 19.4%) generally depended on sufficiently comparable benchmarking partners. A further 12 mainly concerned communication with external stakeholders. For example, one commentator described benchmarking as: “Very useful to proving your value to core funder/key stakeholders” (SR16).

The 16 disparate *other* remarks varied from confirming an earlier response - “A very few benefits is probably the best answer” (SR 19) - to issues of objectivity and quality. For example, “It could possibly help us assess our progress or current state with respect to less easily measured activities and responsibilities, e.g. collection development and management, exhibition presentation, interpretation etc.” (SR 59). Reservations were expressed: “This is of some value but because of the diversity of approach, the benchmarking results are only one indicator of performance” (SR 98). Others valued the analytical process, illuminating problems (SR 20) and providing “a good idea of how we are appealing to the wider public” (SR 26).

### *Difficulties (3Qj)*

The equivalent question on benchmarking difficulties (*Q3j*) investigated negative perspectives. More people (83 or 95.4 %) answered the general part (Table 5.39). In one respect benchmarking was more favourably perceived; 20.5 % reported *no difficulties*, compared with 12.3 % reporting *no benefits* (*Q3i*). However, nearly three-quarters (60) recognised *some difficulties*, while fewer respondents (7) perceived *many difficulties*.

**Table 5.38: Frequency distribution of difficulties of benchmarking performance with other museums.**

Q3j) In your view, are there any difficulties in benchmarking your museum's performance with other museums?

Difficulties	%	N = 83
Yes, many	7.2	6
Yes, some	72.3	60
No	20.5	17
<b>Total</b>	<b>100</b>	<b>83</b>

Missing responses = 4

These findings were cross-tabulated with the benchmarking activity data (Table 5.39). Almost one quarter (22.7%) of 'benchmarkers' saw *no difficulties* with the practice, slightly more than the 19.7% 'non-benchmarkers'. Over two-thirds (68.2%) of benchmarkers reported *some difficulties*, just fewer than the majority non-benchmarking group (73.8%). The proportions reporting *many difficulties* differed little.

**Table 5.39 Cross-tabulation of level of difficulties with engagement in benchmarking**

Difficulty of benchmarking	Benchmarkers N = 22	Non-benchmarkers N = 61	All museums N=83
Many difficulties	2 (9.1 %)	4 (6.6 %)	6
Some difficulties	15 (68.2 %)	45 (73.8 %)	60
No difficulties	5 (22.7 %)	12 (19.7 %)	17

Missing responses = 4

These results cannot be interpreted as endorsing benchmarking museum performance. Comparison with perceived benefits findings suggested that respondents viewed benchmarking as more challenging than beneficial. Difficulties attracted more commentators (66) than benefits had (53). The 94 comments represented an increase of 30.5% over the 72 about benefits. One respondent made 4 comments, but most (46 or 70%) offered only one, with half the remarks concerning appropriate partners and museums' uniqueness. Seven distinct types of difficulties emerged from the thematic analysis, plus an "other" category (Table 5.40).

**Table 5.40: Frequency distribution of difficulties of benchmarking museum performance offered by respondents, shown by category in descending order of frequency**

Type of difficulty	Difficulties	%	N = 94
Practical constraint	Appropriate partners	40.2	38
	Resources	17.0	16
	Implementation logistics	7.4	7
	Getting data from others	3.2	3
Method constraint	Comparability factors/aspects	13.9	13
Usage issues	How data are used	4.3	4
“Fit” within sector	Institutional identity	3.2	3
Other	Other difficulties	9.6	10

Two-thirds of the comments (67%) identified practical issues, with the majority (38) stressing their museums’ individuality and consequent problem of finding *appropriate partner* institutions. As with performance assessment, the level of *resources* was a constraint, identified in 17.0% of comments.

Thirteen comments (13.9%) cited methodological issues in designing benchmarking exercises. These principally concerned valid comparison of operational aspects, given the diversity of museum tasks and services. Four further commentators (4.3%) worried about uses made of benchmarking data.

The lack of a generally accepted definition of ‘museum’ caused institutional identity issues for three respondents, either “museums” within parent organizations, such as libraries (SR 52), or idiosyncratic institutions outside the ‘mainstream’. One explained: “I see staff as a group of community-based professionals rather than institutional-based professionals” (SR79). Another noted: “We are primarily (see ourselves as) an attraction, a successful attraction, despite our collection we need to be careful of branding ourselves as a “museum” as the result would be to discourage rather than encourage visitor participation” (SR89). These museums did not ‘fit’ readily into the museum sector.

Ten museums provided miscellaneous *other* comments on benchmarking. At one extreme, the whole concept was distasteful (SR 38). Another respondent’s “Local authority has no interest in this type of assessment at present” (SR51). One was more positive: “Benchmarking in my opinion is best achieved through practical support and liaison by someone who has support and respect of those working in smaller

institutions. It is important that benchmarking be seen as positive and not threatening” (SR43). For another, benchmarking had limited value, providing “only one indicator of performance” (SR98)

A more cautious response (SR92) identified a challenge to “Staff understanding of self worth in profession”, observing that: “Providing costs against projected outcomes to funders for the implementation of enhanced standards (of) practice” could raise funders’ expectations. Benchmarking processes could be externally driven: “The Ministry of Education with LEOTC contracts are trying to standardise data collection in relation to education delivery, so if they succeed in this, then we could compare our performance with others – or the value we provide the Ministry” (SR59). “Competition from other organizations” was the issue for another respondent (SR71).

‘Cultural issues’ featured twice. One respondent implied benchmarking’s incompatibility with kaupapa Maori, referring to the Treaty of Waitangi, the preservation of whakapapa [genealogy], and “Tribal – wahi tapu [sacred places]” (SR94). The second instance, a specialist museum, identified either professional or organisational culture perhaps too nation-specific: “Due to professional collection type some specialist peer review would need to come from overseas.... cultural issues” (R73).

The instance of benchmarking experience in New Zealand museums was therefore relatively low and ad hoc. This could be anticipated from the various difficulties that respondents had already cited about performance assessment generally (Table 5.25). Overall, in their observations respondents perceived more difficulties than benefits in the concept of benchmarking their museum’s performance with other museums, although their actual experience of benchmarking took was limited and several different forms.

### **Summary**

Altogether, the Survey findings show that the majority of museums engaged in some form of performance assessment, although there was no evidence to indicate the ability of New Zealand managers to answer Hatton’s six questions (2002 , p. 31). The purposes behind the performance assessment reported were equally split between formal

accountability and management purposes. These data showed the generally limited scope of stakeholder involvement in developing performance criteria and made apparent the narrow range of users and recipients of accountability data. Various aspects and activities were identified as valuable to assess, but these represented only museum directors' perspectives.

Hatton (2002 , p. 31) had further questions:

And do governing bodies value this level of attention to detail? are they not more interested in the perceived ability to bring in some large capital scheme, something new, grand, 'innovative'? As as [sic] result, are they losing sight of the routine-but-vital: clean facilities, opening on time, opening when visitors can visit, regular changes of exhibitions, energetic programmes that attract repeat visits?

Governing bodies, as key stakeholders, are ultimately responsible for museums, and thus need to keep abreast of the museum's performance in several dimensions, but which dimensions of performance are perceived as important? Governing bodies are accountable to someone, usually represented as 'the community'. The views and expectations of other stakeholders in the community should therefore be addressed.

One respondent stated: "I'm more interested in community/stakeholder criteria" (SR110). For this respondent the issue was not how their museum measured up to other museums, but how it met expectations for its local community and others with a stake in the institution. The next chapters report on the Case Study, which investigated what performance criteria mattered to stakeholders. This exploration begins with Chapter 6, which provides the context for the Case Study. Findings of the Case Study reported in Chapters 7 and 8 then illustrate differing realities of the concept of "effective museum performance".

## CHAPTER SIX

### CASE STUDY: CANTERBURY MUSEUM, ACCOUNTABILITY AND STAKEHOLDERS

*“Canterbury Museum is a non-profit permanent institution, funded and maintained by the people of Canterbury for the service and development of their community, which acknowledges a particular responsibility for the natural and cultural heritage of the wider Canterbury region” (Canterbury Museum Trust Board, 1996 , p. 3)*

This chapter introduces Canterbury Museum as the case study institution, beginning with historical background on the Museum’s origins, scope, governance and community. A description of the contemporary situation follows, with a focus on the incumbency of the present director. The Museum’s public accountability for its performance is then traced through its annual reports over c. 60 years. The chapter ends by identifying the Museum’s stakeholders who contributed to the study.

The Canterbury Museum is one of New Zealand’s older public institutions (Figure 6.1). It occupies an iconic building in Christchurch on the edge of Hagley Park, facing down Worcester Street. It is located within what in 2005 was branded the ‘cultural precinct’, comprising the city’s major cultural tourism attractions. These include the Cathedral,



the Christchurch Arts Centre complex (originally the University), the Christchurch Art Gallery (opened in 2003) and the Botanical Gardens.

**Figure 6.1: Canterbury Museum 2005. Source: Canterbury Museum**

In 2002, the year of the case study, Christchurch had a population of c. 317,000 people (Statistics New Zealand, 2006). Now the largest city on the South Island, it was effectively the capital of the original Canterbury Province, until provincial governments were dissolved in 1876. The city still services a large rural hinterland economically dependent on agriculture, but tourism contributes significantly to Christchurch's prosperity and to the income of the Museum. Despite increasing cultural diversity among its residents, Christchurch remains a fairly conservative, Pakeha-dominated city.

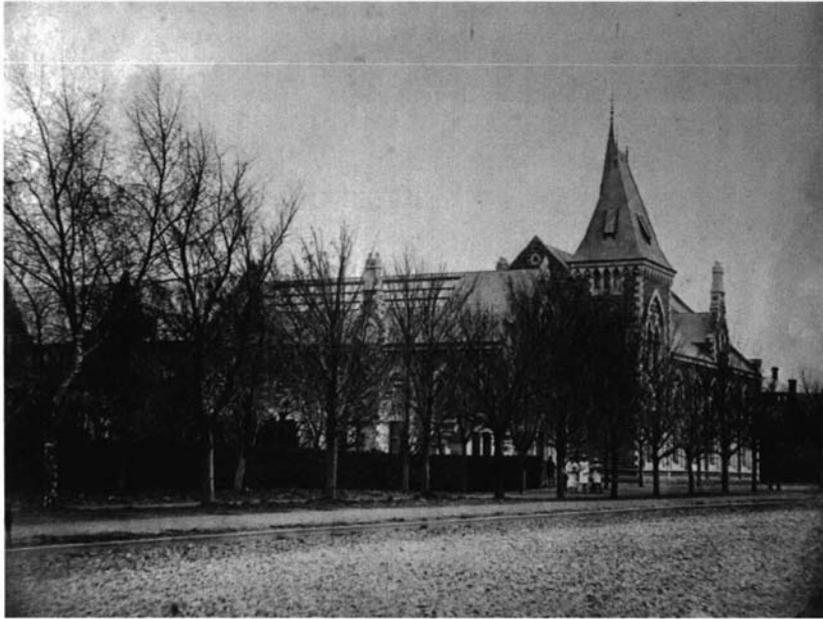
Planned as an Anglican settlement with links to the University of Oxford in England, Christchurch marks its foundation as 1850. This British influence, visible in its heritage architecture, fostered education as a key determinant of a successful 'civilised' colony. Christchurch was therefore fertile ground for the establishment of a museum. The urge to record and classify the natural environment by accumulating museum collections later extended to the indigenous people. The South Island was less densely populated by Maori than the North Island in the early period of settlement, but the tangata whenua have deep roots and are increasingly influential in all aspects of local public policy. By the time of this research, this influence was being recognised and welcomed by the Museum.

## **6.1 HISTORICAL BACKGROUND**

### **6.1.1 A promising start**

Through the efforts of Julius von Haast, Provincial Geologist, the Province of Canterbury approved the museum concept in 1861, opening a museum to the public in 1867 in the Provincial Government Buildings (Markham & Richards, 1934, pp. 95-96). This relocated to its present site in 1870, in a purpose-built 'cathedral of science' (Sheets-Pyenson, 1988) echoing the neo-Gothic architecture of Christchurch Cathedral sited at the opposite end of Worcester Street.

**Figure 6.2 Canterbury Museum c. 1870. (Source: Wynn Williams album, Canterbury Museum, 1982.199.5)**



In 1874 the newly established Canterbury College, forerunner of the University of Canterbury, took responsibility for the Museum, consolidating its scholarly emphasis through typological displays aimed at students. Under Haast's directorship, the Museum had three goals: scientific research, academic teaching and popular education (Cameron, 2000, p. 171). As an 'encyclopaedic museum', it would provide comprehensive coverage of the natural environment, while offering settlers a window to the wider world across time and space, alongside indigenous material culture (Canterbury Museum, 1946, p. 4; K. W. Thomson, 1981, p. 76). Thus it typified the colonial incarnation of a museum, akin to New Zealand's other larger museums and their equivalents in Australia (Sheets-Pyenson, 1988). From its inception, the Museum established and maintained relationships with overseas researchers and institutions. Haast and his successor, F.W.Hutton, frequently acquired foreign material through exchanges of natural history, geology and Maori specimens (Price, 1992). Surplus moa bones, a by-product of Haast's excavations, were much in demand by overseas museums. By 1876 Canterbury Museum was considered "the finest Museum South of the Line" (Canterbury Museum, 1946, p. 4).

New Zealand's early museums did not systematically collect the material history of settlers and their interactions with Maori. Rather local human history was represented by either Maori collections or archives (Gore, 2002, p. 81). Canterbury Museum was no exception. Haast's approach to Maori material culture followed contemporary

ethnological theory and ideas of scientific method (Cameron, 2000, chapters 4, 5, 8, and 9). His archaeological excavations of Mōa Hunter sites produced artefact assemblages that he interpreted as an evolutionary narrative for Māori culture. In parallel with T.F. Cheeseman at the Auckland Museum, he produced a single homogenised Māori identity, quite different from the *iwi* and *hapu* identities by which Māori identified themselves – and still do. Unlike Cheeseman, he acknowledged evolutionary developments and post-contact influences (Cameron, 2000, p. 130). Haast also located Māori in a social and technological evolutionary series across time and space, which privileged European culture and its power relationship to Māori and other cultures (Cameron, 2000, p. 292).

### 6.1.2 Straitened circumstances

The Museum's fortunes varied, depending on political, economic and social factors. Even in the mid 1870s local politicians dismissed it as “that consummation of folly – the toy shop” (quoted by Sheets-Pyenson, 1988, p. 50). After its positive start, declining funding characterised the first half of the twentieth century. Staffing was halved, leaving a director and a taxidermist. This situation shocked visiting specialists Markham and Oliver (1933, p. 83), who advocated for a zoologist and ethnologist to maintain collection strengths. Workrooms and storage space were “lamentably inadequate” (Markham & Oliver, 1933, p. 87), for a museum aiming to:

- (1) to make a complete New Zealand collection of its natural history and ethnological specimens;
  - (2) to illustrate the natural history of the world and the rise and progress of the human race;
  - (3) to preserve local historical relics
- (Markham & Richards, 1934, p. 95)

Markham and Oliver's report (1933) represents the Museum's first external appraisal. ‘Benchmarked’ with other museums in the Dominions, the Museum ranked 13<sup>th</sup> for towns with populations of 100,000 to 160,000 (Markham & Oliver, 1933, p. 71). Christchurch's population was 129,000, suggesting to these ‘experts’ that the Museum's annual operating income should be at least £3,200, when in practice it was £1,700 (Markham & Oliver, 1933, p. 78). They also estimated that £18,000 was required for capital development (1933, p. 109). Despite the Museum being a University responsibility, Markham and Oliver (1933, pp. 78-79) felt obliged “to comment upon

the extraordinarily poor support this museum receives from the Christchurch City Council”. A petition to the Council signed by 1000 citizens probably reflected a general awareness that “with an increase in staff and better accommodation [the Museum] would certainly regain much of its lost prestige” (1933 , p. 79).

The visiting experts acknowledged the quality and scope of the collections: “the best general material” in New Zealand (Markham & Oliver, 1933 , p. 89), mentioning especially: Pacific and Chatham Islands collections, historical and military collections, the Buller collection of birds, and the Carse herbarium (1933 , pp. 88-96). While some natural history displays were praised, others had questionable educational value. The research and publication record, however, was generally positive (1933 , pp. 98-99).

As one of New Zealand’s earliest ‘professionally-run’ museums, the Museum benefited from the Carnegie report findings through the appointment of an education officer in 1938 (C. Hall, 1981, pp. 15-23; McQueen, 1942 , p. 12, pp. 16-18). Willingness to innovate included use of film, involvement with teacher training, school loans and children’s clubs (McQueen, 1942 , pp. 26-27, 39-40). Thomson (1981 pp. 76-77) regarded participation in the Carnegie initiative as one factor reinvigorating its somewhat fossilised galleries from the 1940s. Another was refocusing the exhibitions to win local support, an objective achieved in 1947 through the Friends Association (established in 1944).

### **6.1.3 Renaissance**

The Canterbury Museum Trust Board Act 1947 (hereafter referred to as the 1947 Act) devolved governance from the University to a Canterbury Museum Trust Board (CMTB) empowered to levy a rate. It became a special purpose local authority with charitable status. Board representation included 21 local bodies, the University, the Royal Society of New Zealand (Canterbury Branch), the local settlers association and the Museum’s Friends. Although still actively engaged in and supporting research, the Museum formally became a public institution with a distinctly local remit. In 1950, the Friends organised a major exhibition commemorating the centenary of the Canterbury Settlement. This was the first instance of serious Museum attention to Pakeha history and culture. The exhibition promoted a Centennial Memorial Building, planned to house

permanent displays with new education and research facilities (Friends of the Canterbury Museum, 1950). This extension was completed in 1958.

From the 1960s and 1970s, the Museum offered more adult education programmes, junior membership, special education, and outreach activities (C. Hall, 1981). Popular displays were developed over the next decades: the 1860s Christchurch Street scene, dramatic bird dioramas and Antarctic exploration collections (K. W. Thomson, 1981, p. 77). Taxonomic displays consolidated curatorial territoriality, inhibiting the development of interdisciplinary galleries. In 1993 the material culture of South Island Maori, usually presented typologically, was redisplayed in award-winning life-sized dioramas, then a novelty in New Zealand, although less well-received by Maori today (Tertiary Users Focus Group statement 8/7, 2002).

The Antiquities Act 1975 named Canterbury Museum as one of four public museums authorised to regulate the trade in New Zealand antiquities. This acknowledged its status as the premier museum in the upper half of the South Island, holding definitive reference collections of archaeological material and associated expertise. Growing local history and archival collections provided important genealogical resources to complement strengths in New Zealand natural history and ethnology. Antarctic and sub-Antarctic research contributed internationally significant collections, specifically mentioned in the Canterbury Museum Trust Board Acts 1983 and 1993 (hereafter referred to as the 1983 and 1993 Acts). The foreign ethnography collections emphasised the Pacific focus, while latterly the Asian collections received attention to reflect demographic shifts and provide cultural links with international tourists.

What emerged was a multi-disciplinary museum with a strong and active research record. A succession of internally-appointed long-serving directors from 1937 upheld this tradition into the 1990s. Expanding collections required building extensions in 1872, 1876 and 1882 (Markham & Richards, 1934, p. 95) with no further substantial additions until 1958 and 1977 (Allan, 1958; Burrage, n.d.; Canterbury Museum, 1946). Thomson (1981, p. 77) credited the Museum with the largest gallery space of any New Zealand museum, but by the 1990s the building severely constrained its ability to function effectively as a modern museum, hampering any logical visitor flow.

The Museum's annual reports from 1983 show the Museum undergoing incremental physical and organisational change in response to external pressures. Some of this emerged from the 1984 Long Term Plan and the Cotton report 1991. The *Towards 2000* plan, launched in 1993, proposed new galleries, building strengthening and the establishment of a conservation laboratory. Organisational restructuring only began in earnest in 1996 with the appointment of a new director from outside the institution, Anthony Wright, who brought fresh ideas nonetheless grounded in the political and economic realities facing New Zealand's museums. He was one of the 19 (22%) survey respondents in 2001 whose career had been spent wholly within the museum sector (Table 4.2), a fact which had neither impeded his entrepreneurial spirit, nor diluted his commitment to the traditional focus on museum collections. He inherited a somewhat introspective institution that, despite persistent external pressure, had retained the free admission instituted by its founders. Factors such as emphasis on tourism, 'user pays', changing demographics, new technology and business practices all shaped institutional redirection.

The 1983 and 1993 Acts had introduced Maori representation and strengthened the City Council's influence. The Museum's formal objectives at the time of the study were:

- a) to collect, preserve, act as a regional repository for, research, display and otherwise make available to the people of the present and the future, material and information relating to the natural and cultural heritage of New Zealanders:
- b) to promote interest and education in to the natural and cultural heritage of New Zealanders:
- c) to place particular emphasis on those activities as they relate to the greater Canterbury region, the Antarctic and Sub-Antarctic and, where appropriate, their relationships in a wider global context.

(Canterbury Museum Trust Board Act 1993 section 3)

The 1993 Act stressed management effectiveness and efficiency guided by sound forward planning. Public accountability and effective performance also now required more serious attention. (CMBT Act 1993 sections 15 and 28).

## 6.2 CANTERBURY MUSEUM AT 2002

By 2002 Wright had been director for six years. He had already achieved significant institutional change, not easy in an essentially conservative organisation. His vision and mission, adopted in 1996, still guided the Museum's direction (Figure 6.3). The goal was excellence, with a commitment to providing access to its heritage holdings for both locals and visitors in ways that would be enjoyable. With a sound track record, in 2002 the Canterbury Museum was embarked on a trajectory of continuous improvement, which included the early stages of a major 'Revitalisation Project', so named to distinguish it from several previous capital works. The Annual Reports demonstrated recognition of both the importance of, and a commitment to, public accountability for non-financial performance. Wright also introduced the language of management missing from earlier reports.

**Figure 6.3: Vision and Mission statements in 2002, adopted in 1996.**  
(Source: Canterbury Museum Trust Board, 1997 , p. 2)

<p><b>Vision</b></p> <p>To be a world leader in outstanding museum experiences</p> <p><b>Mission</b></p> <ul style="list-style-type: none"> <li>◆ To welcome the people of Canterbury Waitaha and our visitors to explore the diversity of the natural world and our cultural heritage;</li> <li>◆ To make this a fun experience</li> </ul>
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### 6.2.1 Taking stock

The data in Table 6.1 show a museum actively collecting, engaging with its community and serving research and educational needs, supported by significant volunteer labour and attracting high visitation. The fact that the Museum collected and reported these statistics demonstrated awareness of their communication value.

**Table 6.1: Statistics covering Canterbury Museum activities in 2000-2001**  
**(Source: Canterbury Museum Trust Board, 2001 , p. 12)**

Activity area	Statistics
Total number of objects in 2001	2,017,202
Number of objects acquired in 2000-2001	13,067
Number of objects on loan	6,719
Enquiries answered	9,016
Visiting researchers	5,153
Speaking engagements	164
Number of groups to visit the collection	88
Volunteer input hours	12,428
Items conserved	70
Individuals attending education programmes	32,180
Museum Visitor numbers	540,943

In addition to these official figures, the Museum's survey response reported that in October 2001, the workforce comprised:

36 full-time staff

29 part-time staff

99 volunteers

The volunteers served in various capacities in both front and back of house, from research associates to general duties. The survey response also reported that public funding supplied 53% of the annual operating budget of \$3.5 million, confirming a degree of enterprise in generating income from other sources. The Museum had operated a coffee bar from the 1960s under a franchise; its shop, established in 1980, has since been franchised.

In 1997 Wright provided an indicative valuation for the collections (then 1,907,175 items) of \$302.2 m (Canterbury Museum Trust Board, 1997 , p. 4). He reported that:

- Only 11 % of the collections were electronically catalogued
- 35 % of the 670,000 artefacts required some conservation treatment
- 82 % of the collections were inadequately stored.

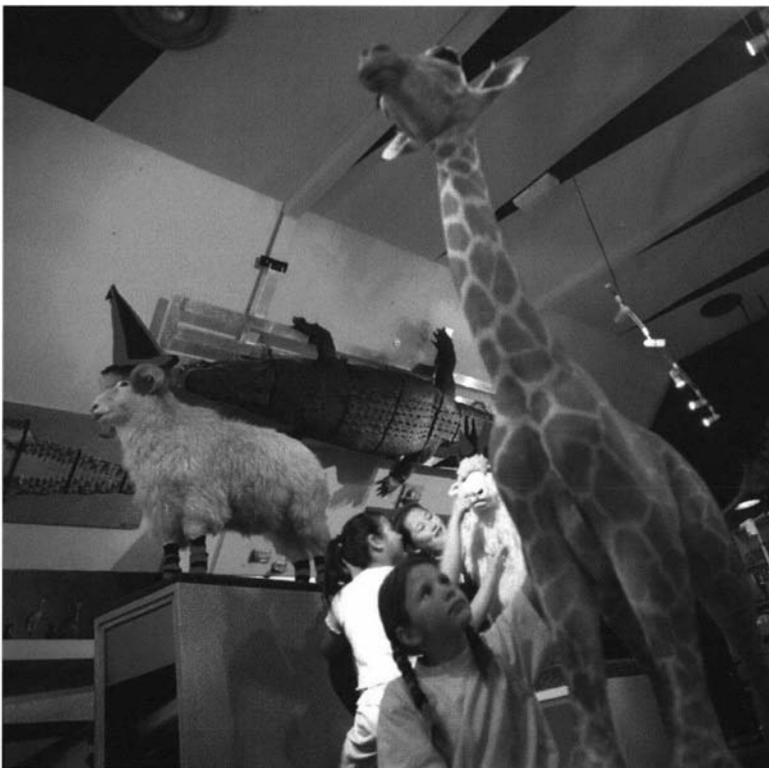
This was already an unhealthy situation for a major institution which had acquired a further 100,000 items by 2001 (Table 6.1).

Categorised in the survey response as a *museum as traditionally understood*, the Museum had continued to build on its established collection strengths, but innovations had been gradually introduced in both public and 'backstage' areas. Wright had inherited a healthy level of visitation: "one of the most visited city museums per head of

population in the world” (Canterbury Museum Trust Board, 1996 , p. 6). In his organisational analysis he recognised the risks of complacency (Canterbury Museum Trust Board, 1996 , pp. 6-7). Changes were initiated on many fronts.

### 6.2.2 Initiating change

*Discovery*, opened in 1998, was both the Museum’s first truly interdisciplinary exhibition and its first to focus fully on the visitor’s experience. With a visually exciting style – multi-coloured, brightly lit and physically, as well as mentally, engaging – *Discovery* offered a visible contrast to the other public galleries (Figure 6.4). This was a departure from the *Towards 2000* plan adopted in 1993. It signalled future possibilities to staff, Board and public alike, appealed to younger visitors and honoured the mission “To make this a fun experience” (Figure 6.3) and the core value of “enjoyment” (Figure 6.5). *Discovery*’s \$2 admission charge also demonstrated the Museum’s efforts towards greater self-sufficiency (CMTB 1999 p.5). By 2001, the Museum received only 53 % of its operating budget through the rates levy (Survey Response 22).



**Figure 6.4:** The Discovery Gallery, a magnet for younger visitors. (Source: Canterbury Museum)

Wright had accelerated the shift from earlier structures, which privileged curators and collections, developing the customer focus and strengthening the visitor experience to meet the Museum’s mission. He introduced an organisational model that balanced the traditional curatorial responsibilities (Museum Programmes) with the public and administrative functions (Corporate Services) and made explicit the “key accountabilities”.

The 1993 Act had redefined the Museum’s official constituency as the five newly amalgamated territorial local authorities covering North and Mid-Canterbury; by 2002 the communities providing the Museum’s core financial support had a combined population approaching 400,000 (Table 6.2). In practice the Museum still served the wider Canterbury region. The annual visitation (540,000) remained impressive, the combined result of free entry and both domestic and international tourists. The Museum benefited positively from Christchurch being an entry or exit point for increasing numbers of overseas travellers.

**Table 6.2: Populations of the contributing local authority areas, including those identifying as Maori.**

(Source: 2001 Census, Statistics New Zealand)

<b>Territorial local authority</b>	<b>Total population</b>	<b>Maori population</b>	<b>Maori as % of population</b>
Christchurch City	316,227	21,960	7 %
Banks Peninsula	7,833	573	7 %
Hurunui	9,885	516	5 %
Selwyn	27,312	1,572	6 %
Waimakariri	36,903	2,430	7 %
<b>Total Museum constituency</b>	<b>398,160</b>	<b>27,051</b>	<b>7%</b>

### 6.2.3 Governance

The Museum’s governance had also been redefined in the 1993 Act. The balance of composition of the Trust Board (Table 6.3) still favoured the six local body appointees, representing ratepayers as principal funders. The other five members represent long-standing but mainly non-financial interest groups.

**Table 6.3 Composition of the Trust Board 2002, as legislated by the 1993 Act section 5 (2)**

<b>Board member representation</b>	<b>11 Board members</b>
Territorial Local Authorities (redefined in the Local Government Amalgamation Act 1989)	4 appointed by the Christchurch City Council 1 appointed by Banks and Selwyn District Councils 1 appointed by the Hurunui and Waimakariri District Councils
The University of Canterbury (established in 1873) representing a founding interest in the Museum	1 appointed by the University Council, a modest financial contributor (Act 1993 section 21)
The Royal Society of New Zealand (established in 1867)	1 appointed by the Canterbury branch
The Association of Friends of Canterbury Museum (established in 1944)	1 representative of the Museum's supporters' group
The Canterbury Pilgrims' and Early Settlers' Association (established in 1923)	1 representative of descendants of the settler community whose historical collections are held in the Museum
Te Runanga o Ngai Tahu	1 representative of tangata whenua

Ngai Tahu had been represented on the Trust Board since the 1983 Act, but Wright encouraged more pro-active engagement. "The Museum has always been conscious of the importance of its role in caring for Maori taonga. This year the Board made a decision to move from the practice of merely consulting tangata whenua to seeking an active partnership with them. This was principally through the establishment of a committee called Ohaki o Nga Tipuna (Legacy of the Ancestors)" (Canterbury Museum Trust Board, 1997, p. 4). Maori represent 7% of the population, but their influence was likely to increase with the imminent settlement of Ngai Tahu's Treaty claim. The Ohaki group, as it is known, officially represented both tangata whenua and other urban Maori living locally. By 2002 the Ohaki was still getting to grips with its roles and functions; challenges identified in 1997 remained current: "finding ways of storing, displaying and interpreting taonga in a manner that is sensitive to the tangata whenua and meets the Museum's obligations to the public and scientific community." (Canterbury Museum Trust Board, 1997, p. 4).

In 2002, Wright had found himself chairing the Ohaki, a situation with which he was uncomfortable. However, Canterbury Museum was not alone in its tentative approach to working with iwi. Auckland Museum, Tairāwhiti Museum and Whanganui Regional Museum found that productive bicultural partnerships in governance and management evolved only slowly (Butts, 2003; Butts et al., 2002; M. Kawharu, 2002; Whaanga, 1999).

#### **6.2.4 Professional context**

As the senior museum in its area, the Museum managed a range of professional relationships. Canterbury was ‘museum-rich’, although, as elsewhere in New Zealand, most museums were small and operated wholly by volunteers. From 1983 to 1996, these had received advice from a Museum Liaison Officer based at the Museum, a practice which continued on an informal basis. Within the Museum’s immediate ambit, there were enough institutions to constitute a professional community. These included: the Robert McDougall Art Gallery, Ferrymead (an open air museum), the Science Centre and Akaroa Museum. Organisations with overlapping heritage interests included the NZ Historic Places Trust, the Antarctic Heritage Trust, the University, the Christchurch Arts Centre, and a new development Our City, operated by the City Council. Some of these competed for visitors, grants, sponsorship and exhibitions, but in general they collaborated. The Disaster Recovery group (Campbell, 2004) was established for mutual assistance to cope with heritage emergencies, and there were joint marketing initiatives through a large ‘heritage attractions group’. Ferrymead, the McDougall and Our City all received core funding from the City Council.

In 2002, the McDougall was completing a major capital project – the purpose-built Christchurch Art Gallery (CAG) which opened in 2003 – whose new, highly visible location nearby could challenge the Museum’s visitor market. Not only could the CAG siphon off potential funds for the Museum’s own Revitalisation project, it would set a new benchmark for visitor expectations locally. The Museum recognised this, but through its historical role and the more extensive scope of its collections, it could be expected to maintain local professional leadership. This was instanced by Wright’s chairmanship of Museums Aotearoa, as well as ongoing involvement by staff with the University, Te Papa National Services and other local organisations recorded in Annual Reports.

#### **6.2.5 Museum values**

The Museum’s core values (Figure 6.5), along with the vision and mission statements adopted in 1996, guided its policy and practice in 2002. These values gave prominence to the relationship with Maori. The Treaty was mentioned together with key Maori

concepts. “Taonga” preceded “collections”. Maori names for Canterbury (Waitaha) and New Zealand (Aotearoa) were first used from 1997, although the English names preceded them. Wright was clearly mindful of the conservative nature of both the community at large and the Museum, but also of the need to activate a bicultural consciousness and keep abreast of sector practice.

**Figure 6.5: Core values of the Museum in 2002, presented with explanatory statements used when originally adopted in 1996**  
(Source: Canterbury Museum Trust Board, 1997, p. 2).

**Core Values:**

◆ **Partnership**

We are committed to a range of partnerships which integrate us into the wider community. In particular we are committed to working with iwi in the spirit of the Treaty of Waitangi, embodying concepts such as mauri, kawa, mana and wairua Maori.

◆ **Taonga/Collections**

We are committed to building and properly caring for the collections of priceless treasures we hold in trust for the community, and using them wisely to achieve our vision and mission.

◆ **Scholarship**

We are committed to high quality and relevant research on our collections, and to dissemination of the results of research to the widest possible audience.

◆ **Education**

We are committed to communicating knowledge effectively; to reaching out to children of all ages; and to offering whole-of-life learning experiences.

◆ **Displays/exhibitions**

We are committed to creating an interactive experiential journey for our visitors through which we tell the stories of Canterbury Waitaha and New Zealand Aotearoa, and provide a view of the rest of the world.

◆ **Professionalism**

We are committed to upholding the accepted ethics of our profession, and to providing leadership within the New Zealand museum community.

◆ **Customer service**

We are committed to providing our visitors and clients with friendly, high-quality service, and to ensuring equitable and easy access for all.

◆ **Accountability**

We are committed to providing maximum community benefits from the resources available to us, and to seek greater financial self-sufficiency.

◆ **Enjoyment**

We want to work together as a team to surprise, entertain and challenge our visitors – to provide an “awesome” experience – and to have fun doing it!

◆ **Training and development.**

*Notes:* 1. By 2002 *Training and development* had been added.

2. Maori concepts: mauri (essential spirit or life force), kawa (purpose or way of doing things sanctioned by Maori), mana (power, authority, prestige) and wairua (spirit or soul).

For this study, these core values and their explanatory statements are significant. The commitment of the Museum to various groups was stressed: iwi, the museum sector, visitors, scholars, clients and ‘the wider community’. Partnership of different kinds appeared as a priority – explicitly with iwi, but implicitly with others. Adherence to professional ethics and a leadership role relate to the museum community.

The Museum has evolved through several developmental phases (summarised in Table 6.4), gradually shaping its public accountability to its changing operating environment. The Museum’s formal accountability is traced in the next section.

**Table 6.4: Interpretation of the major phases in the Museum’s development. Research activity continued throughout, but at differing levels of intensity.**

Period	Development phase	Summary
1861 – c. 1900	Academic origins and consolidation	Initial dynamism establishes the Museum, and its academic credentials
c. 1900 – c. 1940	Academic restraint	University interest and support diminishes and interest, lack of funds hinders development, but latterly Ministry of Education support for schools work.
c. 1940 – 1960s	Civic takeover	Community reclaims Museum, confirmed by Act of Parliament, and fund-raising for Centennial Wing, opened in 1958
c. 1960’s – c.1980	Professionalisation	Wider range of activities and engagement with the wider sector, but research remains a priority, with curatorial management.
c. 1980 – 1995	Management and marketing	Emergence of management, planning and marketing and promotions, and focus on visitors. New roles making management decisions alongside curators.
c. 1995 – present	Entrepreneurial management	Changes in structure and practice, with new staff functions, new ‘branding’, staff development, responsive to competitive environment and political realities.

### 6.3 PUBLIC ACCOUNTABILITY AT CANTERBURY MUSEUM

The reclaiming of the Museum by the community, enacted in 1947, implied a well-developed sense of local ownership apparently unacknowledged under University control. The unusual combination of charitable trust and special purpose local authority required an annual fiscal accounting through publication of annual reports. Under the University's administration, annual reports were produced, including some non-financial reporting (e.g. Canterbury University College, 1942, 1943, 1944), but this increased markedly from 1949, the first full year since the 1947 Act (Canterbury Museum Trust Board, 1949).

Although referred to as 'annual reports', their appearance, until the mid 1980s, was somewhat erratic. A review of those published from 1942 showed that this accountability comprised a brief narrative by the Chairman of the Trust Board, descriptive accounts from the Director and various departmental staff and the obligatory financial statements, initially very succinct. Generally the reports' scope included research and fieldwork, exhibitions, attendance at conferences, research visitors, especially from overseas, and some mention of work with schools. Both the Chairman and the Director would have sanctioned the content.

The intended audience for the reports was the contributing local bodies, the University and the other groups formally represented on the Board. However, copies were available for distribution to other museums both nationally and internationally, Government departments, organisations, donors, and other interested parties. Before marketing was a Museum function, reports would also have served as marketing tools especially during fund-raising campaigns. Even from the early period reports often included a suggested text for bequests, a practice that continues.

This section traces those aspects of the Museum's activity that featured when accounting for its non-financial performance following each Act of Parliament. The Acts of 1983 and 1993 marked turning points in the extent and depth of accountability.

### 6.3.1 Accounting for the post-war period 1947-1982

From 1947 the Museum contemplated capital developments; consequently reports described progress on planning, fundraising, and construction. While building caused frequent disruption, exhibition activity concentrated on long-term displays rather than temporary exhibitions. Nonetheless, new acquisitions, research resources and grants sustained research in the natural sciences, archaeology and ethnology. Several staff undertook extended fieldwork or study tours overseas that were often recounted in detail. This included Roger Duff, Director from 1948 to 1978, whose absences overseas occasionally meant reporting biennially.

Visit figures, generally the most common signifier of a museum's popularity and thus its perceived worth, were not presented regularly or consistently during this period. There are occasional references to overall visitation (e.g. Canterbury Museum Trust Board, 1962, 1963, 1969, 1972). In 1972-74, visitors exceeded 350,000, demonstrating 'the community value of museums', a good showing for one of the four major museums' collective total of 1,750,000. Significantly, the Coffee Bar was an important contributor to "the steadily rising graph of public attendance at the Museum" (Canterbury Museum Trust Board, 1974 , p. 19).

Despite the irregular reports, one aspect featured constantly from 1963. The Museum's education section alone seemed to value this yearly accounting. From 1963 onwards, school visits are detailed (Canterbury Museum Trust Board, 1963 , pp. 7-8). The education officer reported numbers of school students visiting, number of museum sessions given, and numbers of lessons outside the Museum. This was probably a requirement of its external funding and perhaps evidence of defensiveness in the face of a perceived 'more serious' curatorial purpose or, as hinted in 1962 (Canterbury Museum Trust Board, 1963 , p. 26), to make a case for status parity with Teachers' College lecturers.

Over time the aspects reported changed and broadened. Reputation seemed important, particularly scholarly standing. Academic and professional museum visitors, especially from overseas, were prominent. Loans from prestigious international museums such as London's Victoria and Albert Museum implied recognition of professional standards

(Canterbury Museum Trust Board, 1965 , p. 13). In line with contemporary academic practice, scientific research activity was demonstrated through lists of publications (e.g. Canterbury Museum Trust Board, 1960 , p. 20). A Kiwi Lottery Research Grant (Canterbury Museum Trust Board, 1963 , p. 11) was trumpeted as the first to a museum – perhaps reinforcing the Museum’s claim to academic credibility rather than signalling pathfinder status for the museum sector.

The Museum also attracted high-profile visitors, often as part of official tours. From 1970 the Museum frequently hosted royalty – British, European, Iranian, Japanese and Tongan – a manifestation of civic pride in the institution (Canterbury Museum Trust Board, 1971 , p. 17) that continued at least until 2002. This was regarded as “recognition by the Civic and Government authorities of the quality and variety of the museum’s displays” (Canterbury Museum Trust Board, 1974 , p. 27). Constructive engagement with local media emerged through the reports (Canterbury Museum Trust Board, 1949, 1960). The Museum has long maintained its press cuttings. The Museum embraced television early (Canterbury Museum Trust Board, 1963, 1971).

Collection management, a core function, barely featured. This was despite the fact that, “the Museum, as one of the important New Zealand repositories for type specimens, has a responsibility to ensure that specimens placed in its charge are safely and adequately housed and are accessible and known to research workers” (Canterbury Museum Trust Board, 1967 , p. 48, report of geologist D.R.Gregg). Specific acquisitions and the by-products of research testify that the collections were not static, likewise donor acknowledgments. This might reflect the differential energies and interests of different staff at particular times. However, in 1966-7 for zoology at least, “curation of the backlog of collections continues to be our main concern”: the zoologist was then dealing with Chatham Islands material acquired in 1954 (Canterbury Museum Trust Board, 1967 , p. 43).

Much direct help from members of the community came from volunteers, variously acknowledged in the reports reviewed (e.g Canterbury Museum Trust Board, 1959). Those honorary curators for specialist areas of the collections regularly appeared in the staff list, and some later provided narratives about their contributions. The practice of listing volunteers by name remains an important public recognition of their valued support.

Having opened its Centennial Wing in 1958, the Board decided to publicise “outstanding contributors to the Museum cause” (Canterbury Museum Trust Board, 1960 , p. 7). This “Roll of Honour” of benefactors contributing collections, goods, services or money since 1867 (1960 , pp. 45-49) implicitly recognised that some stakeholder relationships extend well into the past and potentially into the present and future. Thereafter this Roll appeared at intervals in later issues, duly updated but repeating individuals, public institutions and companies from 1867. The Board was already considering ideas for the building’s centenary in 1970 involving further construction (Canterbury Museum Trust Board, 1960 , p. 7). This proposed development exemplified the long gestation for capital projects, which require local fund-raising and goodwill, both of which benefit from public accountability. This extension opened in 1977.

In the early 1960s, the taxidermist-preparator R.J Jacobs made a study tour of museums in Britain and offered his analysis of museums in his report (Canterbury Museum Trust Board, 1965). He defined “active” museums as those which, “besides doing routine research”, also addressed “other obligations to the communities which support them” (Canterbury Museum Trust Board, 1965 , p. 49). They owed “their success to three factors and all problems arising in Museums and Art Galleries are traceable to them.”(1965 , p. 49). These were:

- 1) A wise Director – leadership
  - 2) A qualified scientific and display staff
  - 3) Finance
- (1965 , p. 50)

It is not clear whether the Museum met Jacobs’ definition of an “active museum”, or whether criticism is implied, but he identified directorial accountability as important (Canterbury Museum Trust Board, 1965 , p. 50). After Duff’s death in 1978, no reports appeared under his immediate successor, John Wilson. This was remedied in 1985 with a slim retroactive quinquennial report, itself a sign of strengthened public accountability. It had been produced “to meet the needs – indeed the demands – of both outside organisations and those of the Museum itself” (Canterbury Museum Trust Board, 1985).

### 6.3.2 Towards fuller accountability reporting: The 1983 Act and after

A distinctive shift in rhetoric coincided with Trotter's appointment as director in 1983, some apparently directed at the staff:

The Museum does not exist purely as a place to store "stuff", regardless of its scientific or cultural value; nor does it exist to provide jobs for a staff to maintain and exhibit those collections. The Museum belongs to and exists for the benefit of the people who finance it, that is, the general public. It must supply that public with a service that the public wants – not necessarily just what the museum world believes would be good for it – if it is to survive (Canterbury Museum Trust Board, 1983, pp. 8-9).

Discussions leading to the 1983 Act gave prominence to public accountability issues. The Museum must listen to an as yet undifferentiated 'public', try to fulfil its needs and "convince it that the Museum is doing a good job". (Canterbury Museum Trust Board, 1983 , pp. 8-9) Issues such as competition and 'survival of the fittest' were raised. Gradually tone, content and format of reports changed. Chairman RG Pearce stated: "Board, staff, helpers and the public of the province have a duty to the founders, past beneficiaries and to the future to ensure a continued progression toward the Museum fulfilling its obligations as set out in the Act" (Canterbury Museum Trust Board, 1986 , p. 6).

In 1983 visitor figures are compared with the previous year (Canterbury Museum Trust Board, 1983 , p. 29), but the practice was discontinued. The first visitor studies were conducted in 1984-1986, illustrating the importance of the tourism market (Table 6.5). Visitation grew from ca. 300,000 (1983-4) to 500,000 (1990-91). No mention of Maori visitors is made, even in 1987, the year of *Te Maori* .

High profile visitors, prominent academics and professionals continued to be reported in the 1980s. The diversity of those using the collections was noted. For example, those consulting vertebrate zoology material included "science visitors but also artists, potters, teachers and others." (Canterbury Museum Trust Board, 1985 , p. 31-32).

**Table 6.5: Proportions of visitors from different originating sources (Source: Canterbury Museum Trust Board, 1986 , 32)**

Visitor origins	%
Canterbury	59
Other New Zealand	12.5
Australia	7
North America	12
Japan	5
United Kingdom	2
Rest of the world	3
Rounded total	100%

### 6.3.3 Media

The increased visitation was attributed to the media: “This is due in no small measure to the effective publicity being given by the media to items of scientific and historic interest. The Director and staff are to be commended for their contributions and relationships with the media” (Canterbury Museum Trust Board, 1985 , p. 5). As Trotter noted, this publicity was sometimes hard won:

...not all of it exactly as we would have wished perhaps (we learn to live with media distortions), but at least keeping the Museum in the public eye and reminding people that we still exist – for their benefit – down at the end of Worcester Street (1985).

From 1983 Museum staff provided fortnightly “Museum Pieces” for the *Christchurch Press*, the most influential local publication, receiving occasional feedback (1983-4, p. 8-9). These staff contributions were listed annually thereafter. The Museum consolidated its broadcast media relationships, evident in the 1980s, through hosting TV natural history shows.

Service beyond the Museum’s walls was reported from 1985, detailing staff representation in professional, discipline and community bodies (Canterbury Museum Trust Board, 1985 , p. 36). While demonstrating active Museum engagement with various communities of interest, it also projected the status and contributions of the individual staff members. The Ministry of Education continued to fund education services until 1995. Reports in the 1980s increasingly emphasised the Museum’s

participation with the local Teacher Training College, particularly contact hours, as well as regular activities (Canterbury Museum Trust Board, 1987 , p. 15).

The 1983 Act now required more detailed fiscal accounts prepared by external accountants, and audited by the Government's Audit Office. Previous years' figures were compared, and the accountant included a brief narrative, highlighting, for example, increases in general donations and profits from sales, as explanations for lay readers (Canterbury Museum Trust Board, 1986).

Collections themselves still received scant mention. From 1987, donors were acknowledged alongside their specific gifts (Canterbury Museum Trust Board, 1986). The Museum made a "tentative and hesitant" start in using computers, with "some experimental work on cataloguing" (Canterbury Museum Trust Board, 1988 , p. 8) soon extended into the history section (Canterbury Museum Trust Board, 1989 , p. 14). One specific collection-related incident was reported, whereby a visitor on drugs had broken a contemporary artwork by Uragami Zenji presented by the potter to the city in 1973. Following a letter of apology from the Museum, Uragami had gifted two further pots in return – a positive outcome of accountability to donors (Canterbury Museum Trust Board, 1987 , p. 14).

From 1984-5 a calendar of key events throughout the year appeared on the inside cover. Prominent among these were the exhibitions, also discussed in the narrative as evidence of the scope of themes covered by the collections. Although frequently hampered by remedial construction, the Museum remained open and still produced exhibitions. One featured "the dangers of nuclear armament and warfare, which some considered 'too controversial' for a museum but which nevertheless was very well received". No quantifiable evidence supported this comment; instead a telegram from "one of the larger North Island museums", "applauding our stand on 'exhibiting issues of conscience'" (Canterbury Museum Trust Board, 1985 , p. 7) was cited.

#### **6.3.4 Accountability to Maori**

Although the Act now included Ngai Tahu Board representation, no concomitant formal accountability to Maori ensued. Construction prevented the Museum hosting the local

showing of *Te Maori* in 1987, but it collaborated closely with its “friendly neighbour”, the Robert McDougall Art Gallery in the “the single most important event of the year”. After all, “As one of the major lending institutions, Canterbury Museum has been involved with *Te Maori* since its inception some years ago, long before it went to America. On behalf of the local Maori community – and because we also thought it a good idea – we made a commitment to do everything in our power to show *Te Maori* in Christchurch on its return from overseas”. Complementary activities at the Museum included an exhibition of highlights from its South Island Maori collections *Nga Taonga o Te Waipounamu*, displayed as art and fine craftsmanship rather than typologically or as archaeological evidence. Bilingual labels were first used, special education programmes developed and other events such as Maori designers’ fashion shows produced (Canterbury Museum Trust Board, 1987).

The relationship with Maori continued to evolve, especially in terms of archaeology exhibitions and appointments (Canterbury Museum Trust Board, 1990, 1993, 1996, 1997). Ngai Tahu finalised its Treaty Settlement with the Crown in 1998, and the iwi set up a heritage development office. Despite this active interest in their own cultural heritage and the strength of the Museum’s holdings, the runanga still did not seek any specific formal accountability from the Museum. Wright’s initiation of a Maori advisory group in 1997 may be considered a pre-emptive move.

Annual reports make only occasional reference to Maori contributing artefacts as loans or gifts, or at ceremonial occasions. The anthropology curator first used the term *taonga*: she welcomed “the requests I receive from Maori people to see their taonga (“treasures”) (Canterbury Museum Trust Board, 1987 , p. 8). She reported on a 1985 hui: “Hui participants in general felt that there is a great need for more Maori involvement in museums particularly in the development of displays with a Maori perspective, and in the training and employing of Maori people in all aspects of museum work. While the Canterbury Museum has a good relationship with its local Maori people, there is still much scope for increasing direct Maori involvement” (Canterbury Museum Trust Board, 1986 , p. 8). The impacts of *Te Maori* were felt locally.

### 6.3.5 Impact of the 1993 Act – inputs, outputs and outcomes

Anticipating the 1993 Act, the Museum responded to impending local body reorganisation and pressures for more accountable performance. From 1989-90 annual reports included fuller financial statements, illustrated with graphics and reporting “voluntary inputs & resources in kind” (Canterbury Museum Trust Board, 1990 , p. 54). Using a notional hourly rate, volunteer labour was attributed a monetary equivalent: an early attempt to quantify non-financial performance, now a reporting requirement. In this case the figure for voluntary inputs and assistance in kind was \$191,819.

Local media maintained interest in the Museum’s response to the new accountability: an external review by Peat Marwick was prompted “at least to some extent, by newspaper reports that questioned the operational effectiveness of the Museum, and by suggestions that an admission charge be made” (Canterbury Museum Trust Board, 1991 , p. 6). This hastened changes “made in the perceived interests of improving efficiency, effectiveness and accountability” (Canterbury Museum Trust Board, 1992 , p. 5), which included a museum-wide ranking of projects evident in the 1992-3 Report. The Museum adopted its first comprehensive policy statements, clarifying its roles for which it should, theoretically, be held accountable.

The 1993 Act required that: “The Board shall prepare and adopt, in respect of each financial year, a report assessing the performance of the Board against the policies, objectives, activities, performance targets, indicative costs and sources of funds specified in the plan adopted in respect of that financial year under section 15 of the Act” (Section 12 (1)). External auditing by the Government Audit Office was legislated for in the 1993 Act (Section 27 (2)). Once enacted, a more structured format for non-financial or ‘service performance’ reporting aligned to the now requisite Annual Plan. Objectives, performance indicators and targets were established, and actual performance reported as *outputs*. Other than a visitation target of 400,000, many involved completing projects. The Audit Office’s first report was qualified, noting failure to conduct visitor and satisfaction surveys (Canterbury Museum Trust Board, 1995 , p. 19).

In 1996 Wright became director, embedding regular service performance reporting, with clearer evidence of strategic planning. This reflected the vision, mission and values, and organisational restructuring designed to deliver the results. When the Ministry of Education funding ceased in 1995 the Board committed to continuing the education role. Success in contested LEOTC funding entailed separate more detailed reporting directly to the Ministry on programme delivery, learning outcomes and other factors, while total school figures were incorporated in annual reports.

### 6.3.6 Millennial accounting.

The Museum's Survey response in October 2001 reported that overall performance assessment, undertaken on a six monthly basis, was a regular part of the museum's operations. The principal reason for this was to *monitor achievement of agreed goals against plan*, a statutory requirement of the 1993 Act. The other reasons cited were *public accountability; report costs and outputs against budgeted expenditure and control work programme and resources*. The performance criteria used took the form of *outputs, outcomes and the development of the heritage resources*, as well as "meeting the Investors in People standard". The museum activity areas cited in the survey were all covered (Q1e), except *shop sales/visitor spend*. The shop was a franchise, so likely to be included indirectly as *income generation*.

By 2001-2, service performance was reported as *outcomes*, 42 in all, but technically these were still *outputs* and most were quantitative. This style of reporting continued to 2003-4. Some new aspects were reported, all associated with current goals and plans. These included staff development, through the achievement of the Investors in People standard (Canterbury Museum Trust Board, 2001 , p. 3, p. 24), independently audited visit figures (2000 , p. 2) and customer service (2000 , p. 14). Wright apparently recognised that this formulaic reporting did not account for the full range of activity, so from 1999 he published tables of statistics (see e.g. Table 6.1) enabling year-on-year comparison.

Government Audits were satisfactory until 2002 when the Museum failed to meet new financial regulations, by not having its heritage assets valued (Canterbury Museum Trust Board, 2002 , p. 27). From 1994-5 the Museum had declared that, as heritage assets, its collections should not appear on the balance sheet. Citing the UK, USA and

Canada as precedents, which “do not capitalise collections”, the Museum now stated, “The collection is not like manufacturing plant, which is heavily used, wears out and is then replaced.” Furthermore, “Usually gifts to the collection are unique items that have iconic status or are historic and irreplaceable or sacred to particular communities, with no market, so no financial value can or should be ascribed.”(Canterbury Museum Trust Board, 2002 , p. 17). It still maintains this position in 2005.

According to the 2001 Survey response, the Museum’s performance assessment was used externally primarily for *reporting to external funders, monitoring expenditure on external funding and monitoring public response to museum programmes*. At this time the Museum received LEOTC funding from the Ministry of Education. Internally organisational performance assessment was mainly used for *reporting to the governing body and for monitoring activities against plan*. Performance assessment thus contributed both to management practices and formal accountability.

As the Museum’s principal funders, the five local bodies also included a section in their own annual reports, detailing their support of Canterbury Museum (1993 Act, section 29). Christchurch City Council (CCC) was explicit in demonstrating how the Museum contributed to the overall strategy for the city. As a city involved in a series of Quality of Life studies from their inception, Christchurch had shown its active interest in non-financial performance (Gatt, 2001; North Shore City Council, 2003). It also adopted a version of Triple Bottom Line reporting prior to the Local Government Act 2002. This later expanded to include reporting on ‘cultural well-being’, an aspect with which it aligned its support of the Museum, although this also contributes to other facets of community well-being. The Trust Board inevitably reported more fully at a museum-specific level, but as yet there was no formal overlap with how performance is reported.

Given its significant representation on the Trust Board, the CCC might be expected to contribute to the development of the Museum’s performance criteria. According to the Museum’s 2001 Survey response, there was input from the Board members, Director, management team and other museum staff. While these are all key stakeholders, no others, such as local authority officers, other external funders or other groups were explicitly involved. The same four groups were the recipients and/or users of the Museum’s performance information. It was nonetheless likely that other groups had

'stakes' in the Museum meriting consideration in its performance reporting. The range and scope of different stakeholder interests is explored in the next section.

From this reading of the annual reports certain non-financial factors emerged which the Museum considered demonstrated sound performance. These included: overall visit numbers, school student visits and classes, publications, research visitors, high profile visitors, 'service beyond the Museum', research funding, volunteer input, exhibitions, institutional reputation in various spheres – academic, professional, local – and latterly, project completions, staff development and collection management. These all had parallels in some form in their peer institutions, the Auckland and Otago Museums (Costello, 2002; Thompson, 1999a).

Local bodies, the research community, donors of funds, goods, services and artefacts, the media, Ministry of Education, Central Government, the Friends of the Museum and the museum profession implicitly emerge as key stakeholders to whom the Museum felt accountable, as well as an amorphous 'community' or 'public'. There is, however, no direct evidence that Board and staff or the stakeholders themselves shared this interpretation. While the support of Maori - placing items in the care of the Museum, officiating at occasional formal events, contributing to exhibitions – was duly acknowledged in different ways at different times, this barely constituted formalised accountability. The next section outlines the process of identifying the Museum stakeholders for the empirical elements of the case study.

#### **6.4 STAKEHOLDERS IN CANTERBURY MUSEUM**

The comprehensive scope of its collections and activities brought the Museum into the consciousness of, if not always direct contact with, a diversity of stakeholder interests. The potential Museum stakeholders elicited from the annual reports would not necessarily coincide with the Museum's perception in 2002. This section describes the process and results of the stakeholder identification exercise undertaken with a selection of Museum staff and volunteers in May 2002

### 6.4.1 Identifying the Museum's Stakeholders

In conjunction with the researcher, the Director selected eight staff, including himself, for the stakeholder identification exercise; in the end only seven were available. A mix of roles, genders, levels of responsibility and length of service was represented (Table 6.6). No Maori contributed at this stage, as the Director was unaware of any staff who at that time self-identified as Maori. A Maori staff member had recently left for an appointment elsewhere.

**Table 6.6: Participants in the stakeholder identification exercise**

Participant	Role	Comment
Director	1 <sup>st</sup> tier management	Holistic perspective
General Manager, Museum Programmes	2 <sup>nd</sup> tier management	Museum collections focus
Communications Manager	3 <sup>rd</sup> tier management	Broad public focus
Education and Public Programmes Manager	3 <sup>rd</sup> tier management	Focus on educational sector and visitors
Curator of Invertebrate Zoology	Curatorial role	Collections and research focus
Collections technician	Collections management	Collections focus
Exhibitions focus	Exhibition development and maintenance	Exhibitions focus

*Note:* The eighth staff member, Senior Curator of History, was unavailable.

The session took the form of a group brainstorm, using the tailored version of Freeman's definition of a stakeholder:

*A museum's stakeholders are groups or individuals that have an interest in, or influence on, the achievement of the Canterbury Museum's objectives.*

The group generated 28 stakeholder categories (Table 6.7). While quite extensive, there were nonetheless some surprising omissions: the business community, the residents/owners of the immediately adjacent properties, the City Council. A brief discussion about the nature of each of these stakeholders and their interests followed. For practical purposes, the study needed this number to be reduced, ideally to eight categories.

**Table 6.7 Stakeholders in the Museum identified by the museum staff group**

<b>Stakeholders</b>	<b>Explanation or comment</b>
Non-government funders	Trusts, foundations, the Community Trust
Researchers	Those accessing collections & staff knowledge and expertise
The Museum Board	Governing Body
Tourism operators	Hard to contact
Media	Local and national press and broadcast media
Local/regional/central government	Both political and executive arms
Staff – paid and unpaid	Includes volunteers
Visitors – international, local, domestic (other New Zealanders)	Recognised as not necessarily having the continuing relationship of some other stakeholders
Special needs groups	The Museum had recently been working well with Down's Syndrome groups
Tourism/business associations	Recognised as important but not yet deemed the right time to involve them
Consultants	Museum planning a major capital development likely to involve consultants
Lenders and borrowers	Of objects for exhibition or research. Would include museums, institutions and private individuals.
School users	The Museum has a "top twenty" of regular users
Suppliers	Products, services, exhibitions
Corporate sponsors	Contributing funds for exhibitions and other projects
Kindred institutions - Archives, libraries	Local branches of national institutions, plus local, specialist and institutional libraries
"Top Attractions"	A network of local visitor attractions
English language schools	Focus for student field trips. Local market for "export education".
Iwi Maori	Locally these are principally Ngai Tahu as tangata whenua, and the Urban Maori Authority Nga Maata Waka
Local/regional museums	For mutual support and professional collegiality.
Benefactors	Past, present and future financial support
Donors (of collections items and money) and their families	Continuing connection through the generations
Special interest groups	RSA, scientific societies, Royal Society of NZ, Service clubs, Antarctic Heritage Trust – collectively described as articulate voices in the wider community
Friends of the Museum	The Museum's supporters' group
Ratepayers	The core funders – in the surrounding local authority territories
Wider NZ museum community	Museums and similar organisations throughout New Zealand, including the NZ Historic Places Trust
Tertiary education institutions	The university, polytechnic, college of education. Lincoln University was specifically excluded.
Public enquirers	Users of the Museum's information services and collections

### 6.4.2 Reaching a practical number

A further exercise reduced the list of stakeholders to meet two requirements for the research process, one relating to the Museum's perceptions and the other pragmatic:

- Significance to the Museum in terms of importance and influence
- Accessibility to the researcher

An additional requirement was that the stakeholder interest was a continuing one. The visitor categories were therefore excluded. While many of the other stakeholders identified would have been occasional or even regular visitors, they also had other, arguably stronger, claims. It is also less easy to recruit casual visitors for research exercises, especially those from overseas facing language challenges and time pressures. Visitors' experiences are valuable, and already the subject of an extensive literature (e.g. Bicknell & Farmel, 1993; Hooper-Greenhill, 1994). It was anticipated that the study would nonetheless incorporate visitor perspectives indirectly through the selected stakeholders.

After lively debate and an attempt to plot relative importance and influence, agreement was reached on ten key stakeholder types as being both of most significance to the organisation and accessible to the researcher for recruiting focus group participants:

- Museum workforce – both paid employees and volunteers
- Board members
- Local media
- Schools
- Iwi Maori
- Donors of objects
- Tertiary education – University, Polytechnic and Teachers' College
- Special interest groups – subject and community interest groups
- Local authorities – elected councillors
- Other museums – colleagues in the locality

“Iwi Maori” were identified as having a collective interest, particularly in the collections. The staff suggested that the Ohaki group were the most readily accessible Maori stakeholders to involve in the study. They represented both tangata whenua and,

through Nga Maata Waka, other iwi now living in the area. However, the researcher was later encouraged to hold an additional focus group for Ngai Tahu, as tangata whenua. Thus the final number of stakeholder categories contributing to the study was eleven.

Again there were some unexpected omissions. For example, the Friends of the Museum were not identified by these staff as high in importance, despite an association dating from 1944. However, there was a Friends representative on the Trust Board who might contribute in that capacity. The exercise served to highlight for these staff the many and varied interests in the museum and the challenges faced by the Museum in managing their respective relationships.

The case museum can thus be characterised as a long-established institution in the traditional museum mould, with strong roots in its immediate community and a record of educational involvement at all levels. The breadth and depth of its collections have made it nationally, and in some respects, internationally significant. Until recently its organisation, professional practices and ethos were fairly conservative and it prized its research and collections above its visitors' experiences. This conservatism extended to its relationship with Maori. Within a relatively short time span, it responded more fully to external pressures by adopting a visitor focus - but not at the expense of its research - and by being more structured and holistic in its formal accountability for performance.

Throughout its history, Canterbury Museum depended on public funding and thus, directly or indirectly, on its supporting communities valuing its purpose. The extent to which the Museum engaged with, or took cognisance of, community stakeholders varied. However, the 1983 and 1993 Acts encouraged this, and by 2002 there was an appreciation of the importance and influence of stakeholders, although limited involvement in the process of assessing or reporting performance beyond that by staff and Board members. Even under the 1993 Act, the only requirement for direct accountability remained the publication of an annual report to be distributed to each body represented on the Board and available for public inspection at the Museum (Act 1993 Section 28, 5 (a) and (b)).

The purpose of the Case Study is to explore stakeholder perspectives about aspects of museum performance. This chapter has traced Canterbury Museum's development as a publicly accountable institution and has identified categories of museum stakeholders to contribute to the study. In the next chapter the findings from the stakeholder focus groups, including the concept mapping exercise, are reported and analysed.

## CHAPTER SEVEN

### COLLECTIVE PERSPECTIVES: INITIAL FINDINGS FROM THE CASE STUDY

*What institutions do, rather than what they say, what they own, or the nature of their physical edifice reflects who they are, and therefore whether they are of any consequence. (Abrahm, 2005, 19)*

In this chapter the demographics of the stakeholder focus groups are described, to introduce the diversity of perspectives represented in the Case Study. In order to provide a sense of the factors that seemed important to the stakeholder participants as a whole, initial findings from the complete data set are presented. Firstly the relative importance attributed by the Total Stakeholder Group (TSG) to 140 'possible performance statements' is reported. This is followed by concept mapping of the results for the collective responses, which are reported in some detail in order to demonstrate the analysis process in action.

#### 7.1 THE FOCUS GROUPS AND THEIR DEMOGRAPHICS

The Museum staff had identified categories of stakeholders for the study, but the next task was to arrange focus groups with representatives from each. This was achieved through the Museum's networks. Although it was hoped to have between five and eight participants per focus group, this proved unrealistic. In practice the numerical composition of each group was uneven. The Museum provided the access to the informants, but there was no possibility of controlling the attendance levels.

##### 7.1.1 Collective characteristics of the Total Stakeholder Group

To convey the diversity of stakeholders, the collective composition of the focus groups is now discussed. The informants' demographics are summarised in Table 7.1. Overall 53 people took part in eleven focus groups of varying size. These ranged from eight Board members to a single local body representative. The majority of participants were men (55%). The older age groups were over-represented: 62% were over 44 years old,

and none were less than 25 years old. The informants were highly educated: 89 % had some tertiary level education, 60% as postgraduates. Bourdieu's 1969 study (Bourdieu et al., 1991) identified the correlation between education level and museum and gallery visiting, commonly found in many other museum studies ( e.g. Merriman, 1991). The museum stakeholder involvement examined in this research is different, generally being more intense in nature than that of visitors, so this finding was anticipated.

Participants had also been asked about their cultural affiliation, and 12 (23 %) self-identified as Maori. This greatly exceeded the proportion of Maori in the region's general population, recorded in the 2001 census as 7 % (Table 6.2). Following their Treaty settlement in 1998, the tangata whenua Ngai Tahu had established a heritage development office, which by 2002 was actively tracing its taonga, including those in museums. This interest probably prompted the Ohaki members to assemble a second focus group to ensure that tangata whenua perspectives were adequately represented in this research.

The intensity of the interest and involvement in the Museum may in part be a reflection of the years of contact – at whatever level and in whatever capacity – which participants had with the Museum (Table 7.2). Nearly half (49 %) had been involved in some way with the Museum for ten or more years, with almost one third (32 %) claiming 15 years or more. Factors other than contact years also played a part here, for example, role. The interests of employees would clearly be very strong compared with those of the media representatives who had sporadic contact with the Museum as a source of news stories or a research resource.

**Table 7.1: Demographic characteristics of the 11 focus groups comprising the Total Stakeholder Group (TSG)**

Characteristics	Partici pants	Gender		Age group in years				Highest level of education attained				Cultural affiliation	
		Stakeholder focus group	Female	Male	25-34	35-44	45-54	55 & more	Second- ary	Tertiary college	Under- graduate	Post- graduate	Maori
Workforce	7	4	3	3	1	1	2	-	-	-	7	1	6
Board	8	3	5	-	-	3	5	2	-	1	5	-	8
Media	5	3	2	1	3	-	1	-	2	2	1	-	5
School Users	3	2	1	1	-	2	-	-	-	1	2	1	2
Ohaki	3	2	1	1	1	1	-	-	-	1	2	3	-
Donors	3	1	2	-	-	-	3	1	1	-	1	-	3
Tangata Whenua	6	4	2	2	1	2	1	1	4	-	1	6	-
Tertiary Users	5	2	3	1	-	4	-	-	-	-	5	1	4
Special Interests	4	-	4	1	-	-	3	1	-	1	2	-	4
Local Authority	1	-	1	-	-	-	1	-	1	-	-	-	1
Other Museums	8	3	5	1	3	2	2	1	-	1	6	-	8
<b>Totals</b>	<b>53</b>	<b>24</b>	<b>29</b>	<b>11</b>	<b>9</b>	<b>15</b>	<b>18</b>	<b>6</b>	<b>8</b>	<b>7</b>	<b>32</b>	<b>12</b>	<b>41</b>
%	100	45	55	20	17	28	34	11	15	13	60	23	77

**Table 7.2: Museum involvement and study participation rates of the 11 focus groups comprising the Total Stakeholder Group (TSG)**

Participation rates Stakeholder focus group	Participants Numbers	Previous involvement with the Museum in years						Statement generation Number of statements	Task completion rate			
		None	Less than 1	1 – 4	5 - 9	10 - 14	15 or more		Sorts	Sorts %	Rating s	Rating s %
Workforce	7	-	1	2	1	2	1	37	7	100	7	100
Board	8	-	1	2	1	1	3	40	5	63	7	
Media	5	-	-	2	1	1	1	24	4	80	4	80
School Users	3	-	-	1	-	-	2	27	2	67	3	100
Ohaki	3	-	-	1	1	-	1	28	3	100	3	100
Donors	3	-	-	-	-	1	2	18	3	100	3	100
Tangata Whenua*	6	1	2	1	-	1	1	35	2	40	5	
Tertiary Users	5	-	-	1	1	-	3	23	5	100	5	100
Special interests	4	-	-	1	2	1	-	24	3	75	3	75
Local authority	1	-	-	-	-	-	1	11	1	100	1	100
Other Museums	8	-	1	1	2	2	2	43	5	63	6	75
<b>Totals</b>	<b>53</b>	<b>1</b>	<b>5</b>	<b>12</b>	<b>9</b>	<b>9</b>	<b>17</b>	<b>310</b>	<b>40</b>	<b>-</b>	<b>47</b>	<b>-</b>
<b>%</b>	100	2	9	23	17	17	32	100	74	-	89	-

Participants also had multiple interests. Nine participants specified ‘stakes’ as visitors additional to those indicated by their focus group membership. Other stakes (34) mentioned included: using the Museum for teaching (2 respondents were retired teachers); former employees with continuing collegial links (1); partner in reciprocal advisory arrangements (1); ratepayer (2); borrower of taonga and other collection items (2); professional colleague (1) and sponsor (1). One Maori respondent clarified their interest as one of kinship – they traced their relationship to some taonga through their whakapapa, while another specified their role as tangata whenua. Although not explored in this context, this could relate both to their whakapapa to individual taonga held within the Museum and to the traditional authority of stewardship for all taonga which is vested in mana whenua (Tapsell, 2005).

The active nature of these stakes in ‘their’ Museum may also be surmised from the extent of the stakeholders’ level of participation and willingness to contribute to the study beyond the initial focus group sessions (Table 7.2). The valid response rates to the sorting and rating exercises were high (74% and 89% respectively). One further stakeholder completed both exercises, but signalled that she had undertaken these with others as a group response. While this indicated active engagement in the study, for consistency of process these data were excluded from the analyses reported.

### **7.1.2 Characteristics of the individual Stakeholder Focus Groups (SFGs)**

The make up of the individual Stakeholder Focus Groups (SFGs) and a brief account of their responses to the focus group question are now summarised in the order in which they were conducted. Demographic statistics and participation can be found in Tables 7.1 and 7.2. The eleven groups all generated varying numbers of statements in response to the focus group question:

*How would you know how your museum is doing?*

Participants had been asked to contribute their own perspectives, which, although their group participation had been invited because of a particular ‘stake’, were likely to reflect more than one facet of their individual and collective interests.

Collectively the focus group participants generated 310 statements in total, reflecting their many perspectives. Unedited examples of statements generated are included to allow the respective groups' 'voices' to be heard, giving a sense of the factors which collectively they considered relevant to the assessment of the Museum's performance. The wording suggests the tone or emphasis used. Some nuanced meanings were inevitably sacrificed in preparing the "possible performance statements" for the later tasks.

*a) Museum Workforce SFG*

The Workforce SFG provided an insider view. Their stakes included professional identity, job satisfaction, academic credibility, and, for employees, financial income. The SFG comprised both paid and unpaid staff, but they did not all know each other well. They were intimately involved in the Museum's operations and arguably would be most affected by any performance assessment regime, both in implementing aspects of it and in having their contributions assessed. Four were employed full-time in education, natural sciences, human history and collection management. The three regular volunteers worked with different collections. Unexpectedly, the concept of museum performance assessment was unfamiliar, particularly for the volunteers. However, all participants engaged in the exercise, generating 37 assessment factors in a positive, productive atmosphere. Their 100% response to the follow-up tasks reinforced the view that this group had strong "stakes" in both the Museum itself and the research findings.

Several factors directly related to their work: "if staff can keep up with demand – education, collection research, enquiries"; "if others are not preventing you doing a good job", "if staff have a good grasp of the museum's purpose/direction"; "if interdisciplinary working is encouraged/fostered" and "if internal communications are effective (360 degree)". Other qualitative dimensions included: "if staff are friendly and approachable", and "if museum attracts and keeps high quality staff and volunteers". Effective management, development and quality of collections also mattered, as did the museum's research reputation, including "if the museum's research publications are distributed/read".

Anticipated factors emerged: visitors, funding and educational use. One current indicator was precisely specified: “if enquiries are answered within 5 working days”. Some internal issues, not widely applicable as performance indicators, surfaced: “[if] the [staff] loos [toilets] are easy to find” and “if museum security addressed the issue of volunteers.” This suggested that some participants, in this case volunteers, took advantage of the session as a forum in which to air some issues.

As a group, these stakeholders were the most highly educated, all at postgraduate level. They were mindful of the Museum’s standing in the community. Assessment would be negative “if people don’t have an opinion about the museum/care about the museum”, but “getting positive/regular media coverage” was viewed positively. Whether the museum received complaints and how it dealt with these were related factors. One staff member had self-identified as Maori, yet Maori-specific issues featured only once, and then only tangentially: “if exhibitions are considered to tell appropriate stories (friendly, culturally sensitive)”.

#### *b) Board SFG*

The Trust Board is the body ultimately accountable for the Museum’s resources and their management, so Board members’ stake in the Museum’s performance was very strong; over half the Board members participated in the focus group. A Board meeting immediately preceded the Board SFG, so the participants already knew one another and were ‘warmed up’. The session was focused and well informed. With minimal prompting they generated 40 statements.

This was both one of the larger and older groups – all eight participants were over 44 years old. Board members are usually experienced people, so this seniority was expected. It was another well-educated group, with only two members completing their formal education with secondary school. There were also more men than women, a situation common on New Zealand boards. There was no Maori contribution, the Ngai Tahu representative having chosen to join the Ohaki SFG.

The comprehensive range of topics raised demonstrated a keen awareness of the Museum’s scope and functions. The scope covered financial factors such as “levels of

voluntary donations”, “levels of bequests/gifts – cash”, “increased level of financial support from TLAs [Territorial Local Authorities]”, “confidence of central government [expressed] via cash”; statutory responsibilities such as “physically safe buildings”; and practical matters: “effectively functioning Board”. Various aspects related to visitor figures and satisfaction, while “level of research and publication output” probably reflected the academic representation on the Board. Museum product featured as “mix of displays/exhibitions”. Management concerns included “effective application of computer technology”, “if [the] museum is actively caring for its artefacts”, “improved collection management”, “staff satisfaction – individual” and “staff turnover”. This interest in the workforce extended to “interaction with staff during Board visits”, and the “level of enthusiasm via the staff newsletter (the collective “personality of the museum)””.

The Museum’s image and reputation were important: “national/international reputation of excellence”, “media profile”; “the response of the multi-cultural community”, “if recognised as an institution which cares for its artefacts” and “level of negative feedback”. The “general atmosphere within the museum” is clearly harder to evaluate but considered significant. Although none identified as Maori, the participants mentioned “a safe place for Maori artefacts and koiwi” which they recognised as a “Maori confidence issue”. They were mindful of Treaty responsibilities despite there being no explicit statutory requirement in the 1993 Act. The four local body representatives present had contributed these latter two points.

### c) *Media SGF*

The five media participants had not met before, so took slightly longer to become fully involved in the exercise. Their backgrounds ranged through senior local print journalist, local body communications and tourism marketing. One had launched a book at the Museum. They were one of the younger groups – four being aged under 45. All had some higher education.

A strong sense of ‘localness’ emerged; their first factor was “if it [the Museum] speaks to the Canterbury people (community/personal links)”. They also valued its perception as a “community-oriented institution”. However this group judged the Museum’s effectiveness by its ability to speak “with a strong NZ flavour to overseas visitors” and

to address non-local New Zealand visitors. Visitor figures, meeting targets, repeat visits and positive “word of mouth” were significant. No Maori-specific concerns were noted, but no one had self-identified as Maori.

Aspects directly relevant to the media were availability, reliability and speed of responses to research queries of all kinds, including “when the Museum’s publicity machine is functioning”. The perception of the Museum as “a quality attraction” was specified, as was “when it compares well with other museums”. This group would not assess Canterbury Museum in isolation.

*d) School Users SFG*

Just three people attended the School Users session, which coincided with a head teachers’ conference. They were all local schoolteachers who regularly brought classes to the Museum or used educational programmes. One was the head of a primary school, whose links with the Museum dated from his own trainee teacher placement. One person identified as Maori, yet no statements addressed Maori-specific issues. These participants shared an understanding of the Museum’s educational offerings for schools.

This group’s priorities were practical matters relating to their needs, experience and expectations of the Museum’s services to schools. Issues included safe parking and accessibility, unimpeded visitor flow through the galleries for school groups during public hours, downloadable schools resources, and “if programmes relate to the curriculum”. These participants want to know that the “quality of educational information is ‘sound’”, “a wide range of topics is available” and “if ‘hands on’ components are available in school museum experiences”.

School management issues were mentioned: “Value for money”, “timely and concise communication via e.mail to teachers (no time to read glossy brochures)”, “if feedback from teacher evaluations is positive”. Comparisons were made with the International Antarctic Centre, a local competitor. These teachers expected: “Museum staff are well-trained subject experts in their field” and “all collection specialisms have adequate staff”.

No specifically quantitative factors were mentioned, but “when teachers keep bringing children back” and “if feedback from children is positive” would contribute to school usage figures. Schools were an important Museum market, with targets reported in the Annual Reports from 1999-2000.

*e) Ohaki SFG*

The Ohaki SFG was the one of the smaller groups, but it engaged fully with the project. As members of the Museum’s Maori advisory body, these participants represented the Maori constituencies in a formal way, charged with advising the Museum on cultural issues. The Ohaki o Nga Tipuna had met immediately before the session so the three participants were already in ‘museum mode’. The Trust Board’s sole Maori representative participated in this focus group, observing Maori protocol by introducing the researcher.

Generally older Maori, particularly those acknowledged as kaumatua or kuia, serve in positions of authority, but some iwi are pro-actively developing younger Maori for leadership roles, and these representatives may have fitted this description: none was older than 54 years. Maori tradition usually favours male authority but Ngai Tahu’s Board representatives have been female since 1996. One participant was relatively new to the Ohaki and to the Museum, while the other two claimed more established relationships. One group member was a former Museum employee.

Only four of the 28 statements generated made no specific mention of Maori. These related to staff: passion for their work, high morale, “common goals and enthusiasm which touches the community”; and to governance: “the Museum has a system for reviewing Board representatives’ performance”.

The tenor of many factors suggested the importance of a Maori sense of ownership in the institution, both in its management and governance, and of feeling comfortable as visitors and users. Cultural safety was important, “Museum staff understand the reasons/philosophy behind the Maori protocols (quality Treaty workshops etc)”, which should also be “an integral part of the Museum way of working”. They also wanted the Museum to make “it easy for Maori to participate (parking, kai, adequate information)”

and to show that it “really cares about Maori participation”, with “Maori ideas/views taken seriously by the Museum”. “Museum budgets for Maori input, e.g. as consultants”, public programmes which “target Maori audiences”, “Maori schools/kohanga reo etc. use the Museum” and Maori featuring in visitor figures and making repeat visits would also signal acceptable performance for these participants.

Evidence of Maori involvement in the development of displays was also important: “Maori perspectives are told in the stories with the taonga in the Museum”, no “fossilising” of Maori culture, and “contemporary Maori stories/connections are visible”. They expected to see Maori in decision-making roles and to find that “Maori feel pride in how the taonga relate to/reflect them and their experience.” These allude to the contention that museums still perpetuate out of date images of contemporary Maori. Some of these observations were no doubt prompted by the dioramas and other current displays, and may have been known to the Board and management through the Ngai Tahu Board member.

*f) Donors SFG*

The three donors were an older, all Pakeha group whose contact with the Museum stretched back 10 or more years. These were retired people, though one maintained his research interests. Correlation between age and donating artefacts to museums was not explored. However, it could reasonably be surmised that age allows people to make their own estimation of something as old, interesting or otherwise significant enough to contribute to a museum collection. Similarly, years of contact with a museum would establish confidence in its ability to manage donated items effectively and respectfully. They had given their items to the Museum in the expectation that they will be held in trust for the community in perpetuity by the Museum, appropriately cared for as part of the permanent collections. Their stake thus extends beyond their own lifetimes.

Although these participants had all given artefacts and specimens to the Museum, their concerns were not wholly object-oriented. They had expectations, however: that the “museum can respond quickly to enquiries by donors about their gifts” and “donors know if their gifts are on display or not”. They wanted evidence that “museum security is effective” against thefts, and that “local people feel confident in giving material to the

Museum”. Specifically they sought reassurance that the “museum keeps good records of its collections (and knows what might be missing)” and that there was “enough specialist curatorial staff ([for] physical care)”.

Other factors were “an adequate range of subject specialists on staff”, “an active research team” including “effective links with other research institutions”, responsiveness to public enquirers, “a wide range of visitor ‘types’”, and a “changing/dynamic programme of exhibitions”.

g) *Tangata Whenua SFG*

Concerned by their small number, the Ohaki group wanted fuller Maori representation in the research, a goal shared by the researcher. Thus the Board’s Ngai Tahu representative recruited the six Tangata Whenua participants, who mostly knew each other; some were related. Two thirds were women, with a spread of age groups. Only one participant had postgraduate experience but another four had attended tertiary colleges. Although not expressly stated as such, their stakes likely concerned the care of their ancestral treasures and human remains in the collection, as well as a wider traditional responsibility as tangata whenua to ensure the respect of all Maori collections, irrespective of their tribal associations. This group differed from the Ohaki SFG in that its members had no formalised relationship with the Museum and they all belonged to Ngai Tahu, as tangata whenua and thus shared in the traditional authority over the land and the taonga. The Ohaki membership included representatives of other tribes then resident in Ngai Tahu’s rohe (traditional territory).

The Board member again introduced the researcher and stayed throughout the session, prepared to contribute explanations or prompting. In fact, once the purpose and process had been explained, contributions flowed quite spontaneously; the challenge was controlling the time allocated for generating the statements.

The associated debate mixed positive and critical comment on the Museum and its activities. The one informant reporting no previous contact with the Museum had actually once attended an unrelated meeting on Museum premises. This had not encouraged later visits. Another participant, relatively new to the Museum, had felt

culturally unprepared to see a powerful taonga on display and felt that the Museum should prepare Maori visitors for this encounter.

Of the 35 “performance indicators” readily generated, 28 (80%) dealt with Maori interests. Inevitably some overlapped with the Ohaki group: serious consideration of Maori views and protocols, cultural safety, use by Maori schools, Maori visiting, and “exhibitions that Maori want to see”. Respect for Maori spiritual values and tikanga, staff understanding and appreciation of Maori values, and whether “taonga are looked after properly” were all noted here. Tangata whenua expressed explicitly that “Maori are not embarrassed by the displays”, echoing a reservation made later in the Tertiary Users SFG.

How the Museum managed its relationships with iwi clearly mattered to this group, who saw room for improvement. Tangata Whenua sought evidence that the relationships are “live and sustained/nurtured”. They expected that “the Treaty is reflected in the governing principles and policies and procedures of the museum”. More Maori Board members and staff, training opportunities for Maori, Maori criticisms addressed, and “Communication from Board to its Maori constituency is open with a clear process and formal protocols” featured among other factors mentioned. This group was well-versed in Treaty issues and readily translated them to the Museum situation. They also appeared to reflect broader concepts of Maori community and Maori interest than the Ohaki SFG.

#### *h) Tertiary Users SFG*

The five tertiary users were inevitably highly educated, representing the university, polytechnic and teachers’ college. Their 100% completion of the follow-up exercises suggested empathy with the researcher’s task. Although one member self-identified as Maori, the 23 statements referred only once to Maori-specific issues: that “front of house dioramas are sensitive to Maori concerns”.

“Student-friendliness” was emphasised: accessibility of collections to researchers, knowledge willingly shared, affordable services (photocopying, photography etc) and positive feedback from trainee teacher placements. The Museum’s wider educational

role also featured: the “Museum communicates effectively with school sector about what they offer”, “responsive in seeking proactive involvement with the tertiary sector” and “developing opportunities ‘turning people on to learning’ (disinterested avariciousness)”. Effective partnerships with other educational institutions through loans and joint programmes were expected.

The Museum’s research credibility - “positive academic community regard for the museum” - and staff knowledge were important factors, but so too were care of collections, respect for the heritage building and displays which “reflect community values and sensitivities” and balance “moving with the times (cutting edge) while maintaining heritage/collections focus”.

#### *i) Special Interests SFG*

The Special Interests SFG was a single sex group – all male Pakeha. Some were retired and one had considerable business experience. These four men had not known each other, and thus took longer to “warm up”. Natural history, military and community service interests were represented. None of the 24 “performance indicators” generated made reference to Maori. The main aspects were visitor numbers, repeat visitors (“important because of small population base”), positive feedback from visitors and media, and effective advertising. The group also identified young visitors and school use; staff research output and reputations; and usage of public enquiry and identification services. They expected the Museum to be the “ ‘first port of call’ in research/specialist enquiries”.

Staff satisfaction levels, shop and café sales figures, and knowledge that the “museum is performing within budget” mattered to these participants. They also saw value in staff “all involved in promoting the museum” and the Museum getting “the public behind it (especially when fund raising)”.

#### *j) Local Authority SFG*

Although invitations were sent to several local councillors in the rate-paying authorities, the demands of Council meetings had been recognised as a constraint on their

participation. With a single participant, this was an intimate focus group. This councillor's attendance was therefore appreciated.

More of a lively conversation than a focus group, this exercise took less time, but generated 11 statements. The respondent was a male Pakeha, aged over 54, who had a long-standing affection for the Museum, and strong views about Te Papa. His assessment of the Museum focussed mainly on its service to, and use by, local people: "Displays relate to/are relevant to local population mix" or "public awareness of all the scope of the Museum's work". Visitor figures, especially school visits, and positive feedback from children were key factors. He wanted to know that the displays were changing, with a mix of themes and subjects; and a particular concern for their cleanliness. He noted "dusty birds" as an indicator of poor housekeeping.

Other factors for this councillor were tourist visit numbers, monitored through surveys, and patronage of the Museum's café. He undertook both the sorting and the rating exercises, and wrote notes on the rating form and individual sort cards, as well as attaching a letter. The statements that he generated made no reference to Maori, but many of his appended comments expressed forthright views arguing against special consideration for Maori.

#### *k) Other Museums SFG*

People working in local museum and heritage organisations represented the wider "sector voice" through the Other Museums SFG. One represented the voluntary sector. Apart from one senior manager, the others were directors of their institutions. Three had participated in the 2001 survey. This was another highly educated group, where three-quarters had postgraduate qualifications. Five of the eight sector representatives were men. None self-identified as Maori.

This SFG was thus well informed about both professional issues and the specific locale in which the study was undertaken. Their individual professional identities and the standing of their own institutions as "museums" could be reflected in the performance of the Canterbury Museum. They would expect it to maintain a high standard of practice and adhere to professional ethics.

These participants produced most statements – 43 – but only two touched on bicultural issues: “When iwi speak about it [the Museum]” and “How it handles sensitive cultural issues”. Considering the efforts made by Te Papa National Services to raise awareness of Maori concerns, this might seem surprising. Three factors might explain this. Firstly, some of these museums were more concerned with Pakeha history and achievement. Secondly, the low proportion of Maori in the population may mean that Maori were not recognised by these participants as a significant constituency of the Canterbury Museum. Thirdly, Te Papa’s training had by-passed these individuals, although one had worked at Te Papa.

Many statements generated reflected managerial concerns: income, funding, market share, visitor and media response, staff turn over and the annual report. Most of the factors were qualitative – for instance, visitor figures *per se* were not mentioned. Qualitative dimensions included how various groups “speak about the Museum”, temporary exhibitions, staff (both actual and applicants), educational programmes, collections quality, and partnerships. Factors such as “Generosity of spirit” are hard to measure objectively, but relate to responsiveness and courtesy, which also featured as “how they [Museum staff] respond to collection issues re openness and responsiveness/collegiality” or “how it [the Museum] responds to collection donors”.

The “quantity and quality of their research” acknowledged the academic traditions of the Museum, while its local standing as a flagship institution was also noted “when it has high prestige/high profile visitors (e.g. Bill Clinton, Princess Anne)”. This may seem somewhat frivolous but in New Zealand such visits are rare, and Princess Anne, the Princess Royal, had recently visited the Museum. As noted in Chapter 6, the inclusion of a museum in an official itinerary signals immense local pride in the institution. It also reflects positively on museums in general as places of interest to, and worthy of, such visitors, whatever the size of the community.

Two factors fitted the Triple Bottom Line (TBL) ethos. The environmental side was represented by whether “it [the Museum] espouses environmental practices”; on the global social responsibility side, “endorsement of Fair Trade practices (e.g. non-exploitative coffee)”. These might reflect some participants’ personal views but may

also show awareness of Christchurch City Council's impending adoption of a version of TBL in its annual reporting and the imminent Local Government Act 2002.

A factor which is likely to be specific to museum sector perspectives was "staff salary levels". These might signal recognition of the relative responsibilities of posts or offer a local benchmark for other to aim for, but could also be a competitive factor for recruitment.

The focus group participants were a convenience sample but their level of participation and commitment suggests that their description as 'stakeholders' in the Museum was appropriate. The education levels and Maori representation were higher than for the general population. The stakeholder types sought were each represented, and within each SFG there was a degree of variation in demographic profiles common in qualitative research. The SFGs were not however consistent in the number of informants.

In all cases, the participants understood the project and contributed fully to the 'brainstorming' exercise, although some SFGs took longer to warm to the topic. The response level to the two follow-up tasks was gratifyingly high. Of those five participants who did neither the sorting nor the rating tasks, two were coping with personal or family illness and one had ceased his affiliation with the organisation that he had represented as a stakeholder.

The richness of the data generated by the SFGs materialised as 310 statements, both disparate and revealing. Of these raw statements, 54 (17%) addressed bicultural issues in some form. The two groups whose members all identified as Maori generated the majority of these (49 or 91%). This confirmed that, without Maori participation, Maori concerns would have received minimal attention. After reduction to 140 statements, the proportion with explicit or implicit Maori content remained the same: 24 statements (17%). One Pakeha respondent commented that Pakeha people's cultural sensitivity was not mentioned, adding "We are all New Zealanders, just as Maori are – all equal under the Treaty of Waitangi, which we both signed" (Respondent 2/5)

Between them, the participants appeared to take a fairly holistic view of the Museum and its activities, but some maintained a fairly consistent focus. Some factors raised, such as the cultural issues, related to specific concerns of certain stakeholders, but even the Maori-specific issues related to the Museum as a whole. Some individual statements offered insights meriting the Museum's attention; some were practical issues, while others were associated with stakeholder relationships. The next section reports the relative importance placed on the 140 'possible performance statements' produced through the revision and editing process.

The 140 'possible performance statements' are listed in Appendix D1, and are generally referred to in the text as the Statements, with individual examples cited in the text in italics with their identifying number, e.g.. *Level of staff satisfaction (135)*.

## 7.2 THE RATING EXERCISE: FINDINGS FOR THE TOTAL STAKEHOLDER GROUP

Following the reduction and editing process, summarised in Table 3.7, the 140 Statements were sent to the 53 participants for two further tasks. This section reports the collective findings from the rating exercise. The response rate was high: 89% (47 responses). Participants rated the randomised Statements on a five-point scale to indicate their relative importance as "possible performance statements" for assessing the Museum's performance for accountability purposes (The rating instrument appears in Appendix B.5). It had been explained in the focus groups that, as it would be unrealistic for the Museum to assess all 140 factors, the rating exercise might identify those aspects most relevant, or of most common concern, to most stakeholder interests, although they might not necessarily be the most practical to assess.

The 140 Statements were rated in terms of their importance using a scale 1 to 5, where:

- 1 = *not important*
- 2 = *relatively unimportant*
- 3 = *somewhat important*
- 4 = *very important*
- 5 = *essential*

Table 7.3 shows the 'top twenty' Statements, according to the mean ratings from the total sample. The distribution of means is fairly narrow, and all fall between 4 (*very*

*important*) and 5 (*essential*). Nine “top” Statements related to the workforce, while four referred, sometimes obliquely (100, 130), to Maori issues. Others concerned fiscal management, institutional reputation, collections, security, building safety and donor confidence. The single reference to customer satisfaction (86) could be interpreted to mean mainly visitors.

**Table 7.3 The top twenty ‘possible performance statements’ as rated by the 47 raters, presented in descending order by means.**

Statements	Mean	SD
73 Proper care and management of objects, taonga and specimens	4.60	0.74
65 Whether the staff are all well-trained in their respective fields	4.49	0.72
82 Attitude of staff, e.g. friendly, approachable, enthusiastic	4.46	0.66
27 Management of the museum’s budget	4.43	0.77
126 Reputation of the museum	4.40	0.75
96 Ability of the museum’s experts to provide background on the collections	4.37	0.64
135 Level of staff satisfaction	4.36	0.67
121 Ability of museum to attract and keep quality staff and volunteers	4.35	0.67
83 Tangata whenua involvement in decisions about the care of taonga and koiwi (human remains)	4.31	0.82
103 Whether staff willingly share their knowledge and experience	4.30	0.55
13 Security systems in place	4.30	1.04
24 Continuous improvement in collection management, documentation and development	4.30	0.78
42 Physical safety of the museum’s buildings	4.30	0.95
88 Effectiveness of internal communication with staff and volunteers	4.28	0.86
100 Staff resources for the physical and cultural care of all the collections	4.27	0.81
86 Levels of satisfaction with customer service	4.26	0.77
136 Ability to meet stakeholders’ expectations	4.23	0.63
97 Confidence of donors in offering items for the collections	4.22	0.89
130 Handling of sensitive cultural issues	4.21	0.81
12 Whether museum staff are responding to public enquiries	4.19	0.61

Ratings scales can be problematic (Cooper & Emory, 1995 , 173), and the rating instrument had included an injunction to use the entire range of the scale. In most cases the whole range had been used. Nonetheless, respondents favoured the higher portion of the scale. Only four statements had means of less than 3.00 (Table 7.4). The inclusion on this list of Statement 60 is noteworthy. Contingent Value Methodology – drawing on ‘willingness to pay’ - is often used when public subsidy is discussed in cultural policy research ( e.g. Cuccia, 2003). The question of museum admission charges frequently featured in the local media especially from the late 1980s. Clearly it was of less concern to these stakeholders than many other factors, possibly based on an assumption that the Museum’s tradition of free admission was enshrined in its legislation.

**Table 7.4 The four ‘possible performance statements’ rated lowest by the 47 raters, presented in descending order of means.**

Statements	Mean	SD
138 Number of objects and exhibitions loaned out to other museums	2.85	0.78
60 Whether people are prepared to pay to visit the museum	2.72	1.05
69 Levels of spend per visitor in the shop and cafe	2.49	1.04
76 Number of high profile visitors e.g. heads of state and royalty	2.39	0.93

Two other Statements merit a comment, given the focus of the Local Government Act 2002 on environmental and social well-being. The environmental factor, *Environmentally-friendly working practices* (26), rated 3.85, ranked 56<sup>th</sup>. The social responsibility Statement, *Preferred suppliers providing ethically and sustainably produced goods* (57), rated 3.09, towards the lower end of the ranking.

The ratings of these Statements showed the relative importance collectively assigned by the 47 respondents. The next section reports on the concept mapping, which used the data from the sorting exercise to isolate the concepts which make up the group’s collective construct of museum performance.

### **7.3 THE SORTING EXERCISE: FINDINGS FOR THE TOTAL STAKEHOLDER GROUP**

The sorting exercise produced the concept maps, and this section describes how the sort data was interpreted for the collective response. For this task participants had sorted the same 140 Statements printed on individual cards. To create the sort data, the participants had collected the statements into groupings that made sense to them. They had also been asked to label their groups, and most provided labels for all of their groups. It was quite a challenging task. Nonetheless, the response to the sorting exercise was high (74 %), with 40 sorts completed. The proportion of sorters self-identifying as Maori was 20 %.

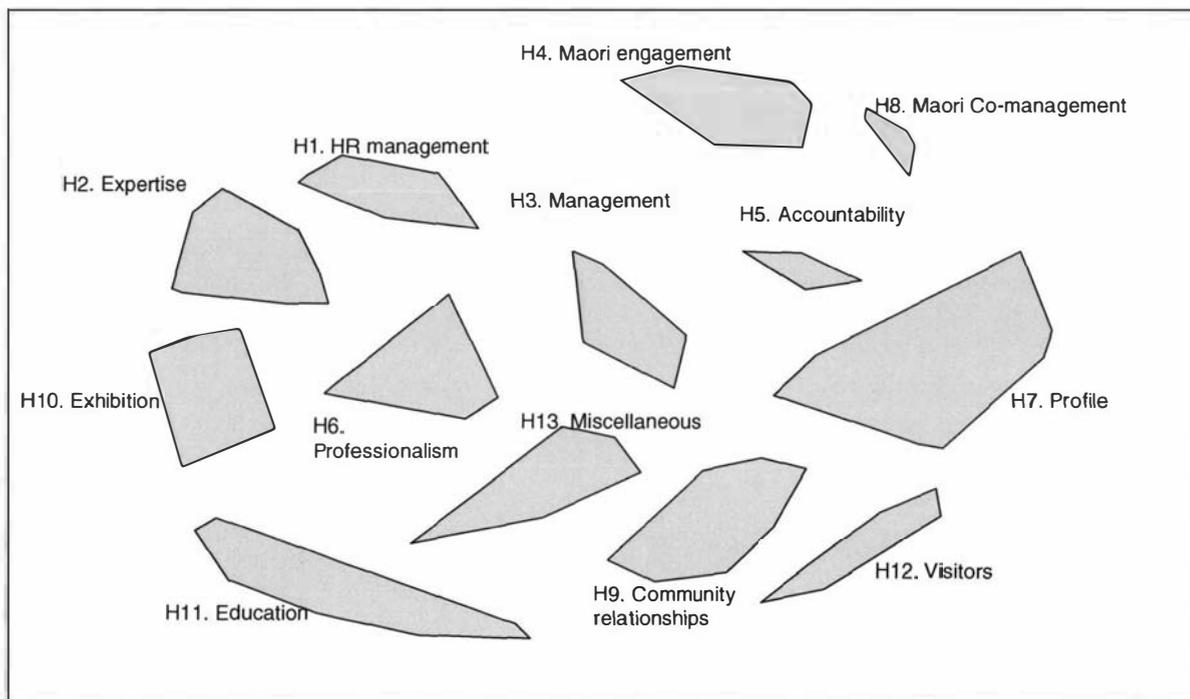
The process is described in some detail to illustrate the stages involved. In Chapter 8 other analyses of these data involving the same process will focus only on the findings.

### 7.3.1 The Total Stakeholder Group's concept map

The complete data set comprised the responses from the entire sample, the Total Stakeholder Group (TSG). The data from the TSG's 40 sorts were manipulated by the Concept System through 20 iterations, with a stress value of 0.3066. This was the lowest stress value of all the mapping exercises to be reported, implying that these data may have more "interpretability" than the others. Stress values of 0.35 or less are deemed adequate for useful interpretation (Concept Systems Incorporated, 2002).

After investigation of various cluster solutions from the concept maps using data from the 40 sorts, the 13-cluster solution was judged to be the most useful. This is shown in Figure 7.1. The clusters represent conceptual elements of the TSG's collective construct of the effectively performing museum.

**Figure 7.1: Concept map for Total Stakeholder Group's responses, showing the 13-cluster solution. The cluster labels are shortened versions of those that appear in table 7.5.**



### 7.3.2 Interpreting the construct: Total Stakeholder Group's concept map

The interpretation of the map's conceptual elements draws on a combination of the content of the statements within each cluster and the labels assigned by the stakeholders

to their own sorts. Thus they include elements of the researcher's interpretation. Table 7.5 (below) summarises the content of the statements, along with the labelling of the concepts. For practical purposes the concept labels have been abbreviated (as shown in bold face) and given an identifying code, in this case H.

The location of the clusters shows perceived closeness of relationships between concepts. Visitors (H12), Community Relations (H9) and the Museum's Profile (H7) are in the lower right quadrant indicating perceptual links. It means that some statements were sometimes sorted into adjacent clusters, depending on an individual stakeholder's interpretation.

There are two distinct Maori-specific concepts (H4 and H8), diametrically opposite the single Education cluster (H11). This means that statements shown in the Maori-themed clusters never, or hardly ever, appeared in the Education cluster. For example, *Use of the museum by kohanga Reo or Maori schools (118)* might fit with Education (H11) or with Maori Engagement (H4). Meanwhile adjacent concepts on the left side relate to staff (H1, H2) and exhibitions (H10), with H6 Professionalism in reasonable proximity. Together they represent the Museum's intellectual and heritage assets. H3 Management and H5 Accountability are conceived here as quite separate.

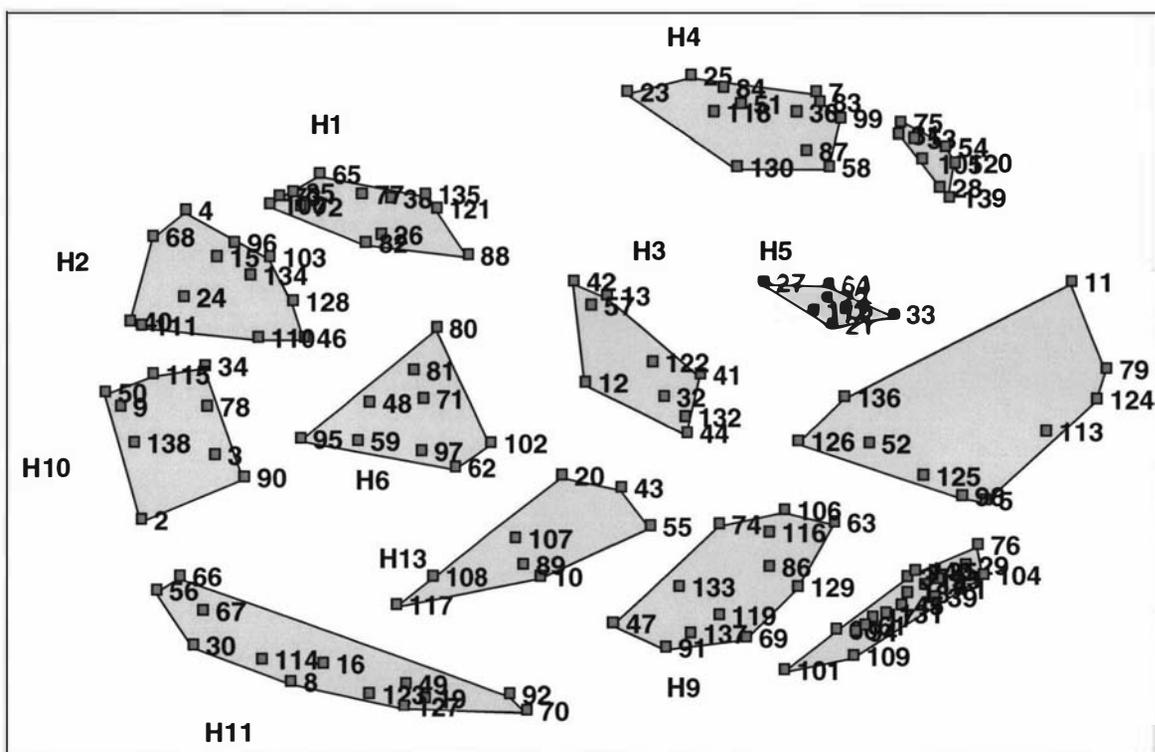
However, H13 Miscellaneous is an unsatisfactory title, but it covers a curious mix of statements, making it hard to label. Nonetheless, after a further review of the range of cluster maps, the 13 concepts still seemed the most apt solution. The number of clusters is another area giving discretion to the researcher's interpretation. Clusters H7 Profile and H13 Miscellaneous both have fairly disparate content but they each mostly reflect issues of public and professional confidence in the Museum. In particular, this is seen as positive response to and by donors, the physical cleanliness of the displays, willingness to collaborate with a range of partners, funding from TLAs and sponsors.

**Table 7.5: Concept names and cluster content summary for the Total Stakeholder Group’s concept map using the 13-cluster solution. The concepts are presented in descending order of Mean Cluster Rating (MCR). The abbreviated labels used henceforth are those shown in bold.**

<b>Concept names 13-cluster solution</b>	<b>Content summary of effective museum performance factors</b>	<b>State- ments (140)</b>
H 1. <b>HR</b> (Human Resources) <b>management</b>	Capacity to deliver collection care; staff satisfaction; shared purpose; range of staff; interdisciplinary working; environmentally friendly working practices	12
H 2. <b>Staff expertise</b>	Research capability and accessibility; research quality; professional collaboration; courtesy; willingness to share	24
H 3. Effective <b>management</b> of operations and assets	Physical security and safety; respect for heritage buildings; dealing with complaints; responsive staff; efficient enquiry service; ethical suppliers; use by local authority staff.	9
H 4. Active <b>Maori engagement</b>	Maori involved in care and display of taonga; Maori on staff; training opportunities for Maori; Maori values appreciated throughout museum.	12
H 5. Governance and <b>accountability</b>	Board performance; planning; accountability; budget management	7
H 6. <b>Professionalism</b> - reputation and relationships	Research expertise recognised; willing to partner; help smaller museums; opportunities for students; comparison with other museums.	9
H 7. Positive <b>profile</b> and effective marketing	Reputation; responsiveness to multicultural community (including Maori); effective marketing and promotion; Maori as visitors.	10
H 8. <b>Maori Co-management.</b>	Maori pride and sense of ownership; Maori in decision-making roles, including Board membership; participating in meetings; Treaty of Waitangi principles observed	8
H 9. <b>Community relationships</b> – successful relationships with user communities	Customer satisfaction; public support; locally relevant; public awareness of museum’s scope; external communications; use of services; recognised venue; spend in café and shop; financial donations and bequests.	12
H 10. <b>Exhibition</b> of Collections ( <i>assets and products</i> )	Collections – representative, relevant and significant; exhibitions – quality and changing; innovation – developments and use of computer technology; grant success.	9
H 11. Effective <b>educational role</b>	Use by educational organisations (numbers, types, repeated use); Ministry of education recognition; feedback; perceived as “value for money”; interactive, downloadable and tailored education resources; collections taken out to educational institutions.	13
H 12. <b>Visitors</b> response – demography, behaviour, feedback	Numbers of visits; demographics; trends; attraction power; willingness to pay; feedback; word of mouth.	19
H 13. <b>Miscellaneous</b> - Financial resources and stakeholder engagement	Levels of public and sponsors funding; public use of research resources; working in partnership with heritage attractions; easy-to-follow displays; mix of entertainment and education; merchandise range; safe “drop off”	8

A distributional representation of the Statements within each cluster is shown on the point map Figure 7.2. One Maori concept (H8) and the Visitors cluster (H12) are clustered most densely, which signals a strongly shared sense that the statements within each cluster were related. These are also quite small clusters, which underlines that stakeholders perceived the content of the statements to be closely related, and thus the validity of the concept to be coherent.

**Figure 7.2: Point map for Total Stakeholder Response, showing the mean distribution of the 140 statements within the 13 clusters**



### 7.3.3 Concept coherence

In addition to this visual representation, the other way of investigating the strength of the concepts is to examine the Mean Coherence Values (MCVs). These are shown in Table 7.6.

**Table 7.6: Mean Coherence Values for the 13 TSG concept clusters, presented in ascending order of MCV.**

Concept	Statements	MCV	SD
H 12. <b>Visitors</b>	19	<b>0.07</b>	0.06
H 8. <b>Maori Co-management</b>	8	<b>0.17</b>	0.08
H 1. <b>HR management</b>	12	<b>0.20</b>	0.08
H 9. <b>Community relationships</b>	12	<b>0.24</b>	0.09
H 4. <b>Maori engagement</b>	12	<b>0.25</b>	0.18
H 3. <b>Management</b>	9	<b>0.26</b>	0.04
H 5. <b>Accountability</b>	7	<b>0.28</b>	0.03
H 6. <b>Professionalism</b>	9	0.32	0.06
H 2. <b>Expertise</b>	12	0.34	0.11
H 13. <b>Miscellaneous</b>	8	0.36	0.09
H 11. <b>Educational role</b>	13	0.39	0.08
H 7. <b>Profile</b>	10	0.40	0.14
H 10. <b>Exhibitions</b>	9	0.60	0.15
Total	140		

*Note:* **Results in bold** indicate strong conceptual consensus, i.e. value less than 0.3

Of all the data sets examined (see Appendix C.9), these collective data produced the greatest number (7), and the highest proportion (54%), of concepts with MCVs of 0.3 or less, showing that the statements within these clusters were sorted together most frequently, and thus the conceptual constructs they represented were most strongly shared. Concepts relating to visitors and Maori lead the list. However, managing human resources (H1), operations and assets (H3) and the formal accountability and governance (H5) also show useful levels of agreement, implying a concern that the Museum is being ‘run properly’, even if the details of managing a museum are not fully understood by all respondents.

At the opposite end of the scale, by some margin, H10 Exhibitions has an MCV of 0.60, indicating that the Statements within it were rarely sorted together. The majority of the participants were probably not fully cognisant of all that happens behind the scenes in a museum, and this cluster had accumulated a disparate assemblage of Statements that mostly mention exhibitions or collections but often in a tangential way. Other Statements in the cluster concern the use of computer technology, grant applications and new developments, all of which can have implications for exhibitions and collections.

When MCV and cluster size are reviewed, H8 Visitors shows the strongest shared perception, with its items *both* generally perceived to be related to each other *and* sorted together most often.

This collective view shows more agreement than might have been predicted from the findings of later analyses, but, as will be seen, the balance of numbers of participants in later analyses is by no means equal.

#### 7.4 RELATIVE IMPORTANCE OF THE CONCEPTS

The data are now considered in terms of the relative importance to the stakeholders collectively of the clusters that emerged on the TSG concept map. These findings incorporate the relative importance data from the collective ratings of the individual statements completed by the 47 stakeholders with the 40 TSG sorts. The mean ratings of the statements within each cluster have been computed to calculate the mean importance rating for each cluster. These Mean Cluster Ratings (MCRs) are used to rank the relative importance of each concept and are also presented in Table 7.7. This table shows that the overall range of values is both quite narrow and quite high, with MCRs for the thirteen concepts varying from 4.20 to 3.56. Following analysis of the Statement ratings reported in Section 7.2, this was expected.

**Table 7.7: Mean Cluster Ratings for the 13 TSG concept clusters, presented in descending order of MCR**

Concept	Statements	MCR	SD
H 1. HR management	12	4.20	0.76
H 2. Expertise	12	3.94	0.78
H 3. Management	9	3.83	0.87
H 4. Maori engagement	12	3.82	0.98
H 5. Accountability	7	3.80	0.86
H 6. Professionalism	9	3.74	0.89
H 7. Profile	10	3.68	0.87
H 8. Maori Co-management	8	3.68	1.02
H 9. Community relationships	12	3.63	0.85
H 10. Exhibitions	9	3.60	0.82
H 11. Educational role	13	3.60	0.98
H 12. Visitors	19	3.58	0.86
H 13. Miscellaneous	8	3.56	0.94
Total	140		

There is only one concept with an MCR within the range of *very important* to *essential*, H1 HR Management (4.20). It is followed by H2 Expertise (3.94), the other cluster that specifically concerns the staff, in this case their quality – skills, qualifications and personal qualities. This seems to make manifest the common assertion that people are

an organisation's most important assets, despite the fact that it is inanimate objects that are generally considered to be the core assets of museums. This also echoes the much-quoted Maori whakatauki (proverb) about people being the most important thing: He aha te mea nunui i te ao? He tangata, he tangata, he tangata. (What is the most important thing in the world? It is people, it is people, it is people). The significance of the human face of an organisation, in this case a museum, has been widely recognised as a key factor in many aspects of management, especially customer relations. While most museum 'customers' will encounter very few museum staff directly, this contact can leave abiding impressions, good or bad. These two clusters also have the lowest standard deviations, indicating strongest consensus about their relative importance rating.

Other than H1, all other concepts' MCRs fall within the upper half of the *somewhat important* to *very important* range, and the mean differences are relatively small. As a collective response, least importance is placed on H12 Visitors (3.58), and H13 Miscellaneous (3.56). While H13 includes aspects of funding and stakeholder interaction, the disparate nature of its contents makes it somewhat unsatisfactory as a definable concept. If the concept map were to be revisited by the participants themselves, these statements might be redistributed. However, this analysis honours the data as collected.

Although there is least agreement about the importance rating of H8 Maori Co-management (*SD* 1.02), the MCRs for the two concepts addressing issues for Maori (H4 and H8) are greater than the mode of 3.60. This implies a recognition that the Museum's performance in relation to Maori interests matters to this wide group of stakeholders, whether it is Maori as individual users of the services, actual or potential, or the direct engagement with Maori in the sense of formal relationships and responsibilities.

## 7.5 SUMMARY

The Case Study's purpose is to explore museum stakeholders' perspectives on the assessment of the case museum's performance. This chapter has provided demographic background about the 53 participants who addressed the focus group question *How would you know how your museum is doing?* The 140 Statements developed from their

responses were reported, together with the associated ratings and sorts. The Statements had been rated for relative importance as ‘possible performance statements’ by 47 participants. Of these ‘raters’, 40 also sorted the Statements into groups that made sense to them. These data were used in the concept mapping process and the initial findings described.

The concept mapping process provided an interpretation of these stakeholders’ ‘collective reality’ of the construct, the ‘effective performing museum’. Their collective concept map showed elements or concept clusters, which were interpreted as areas or aspects of museum activity identifiable to the 40 participants who sorted the Statements. The stages in the analysis (number of concept clusters and labelling of the concepts) where the researcher’s discretion has been used in interpreting the data have also been reported.

The concepts that emerged from this first concept map included seven that were strongly shared across the participating stakeholders. These were:

- H12 Visitors
- H8 Maori Co-management
- H1 HR management
- H9 Community relationships
- H4 Maori engagement
- H3 Management
- H5 Accountability

In terms of the relative importance given to the 13 concepts, the staffing – both HR Management (H1) and staff’s Expertise (H2 – and overall Management (H3) of the institution and the Museum’s Accountability (H4) rated highest in this collective analysis, while positive engagement with Maori was also seen as fairly important.

Overall, the range of importance ratings was high, with little difference between the poles of the scale. There was recognition that co-management with Maori (H8) matters, and other community relationships (H9) were also important. Least importance was assigned to visitors, which may reflect a perception that, while Christchurch is clearly a destination attracting international and domestic tourists, the Museum belonged to ‘locals’, whose stakes in the Museum were many and various. The Museum’s

educational performance (H11) and its displays (H10) were identified collectively as conceptual elements, although the extent and detail of these museum functions might not be fully appreciated by all these informants, hence the comparatively low relative importance assigned to them.

This collective analysis reported in this chapter is a tentative first interpretation of the concepts that appeared to matter to this assembly of stakeholders for the purposes of accountability for the Museum's performance. In terms of the overall research purpose, it was apparent from the findings that stakeholders could contribute perspectives pertinent to museum performance accountability. Given the uneven mix of participants within the stakeholder categories, it was therefore important to undertake further analyses and these are reported in the next chapter.

## CHAPTER EIGHT

### THROUGH DIFFERENT STAKEHOLDER LENSES: THREE PERSPECTIVES

*“Stakeholders are 'lobby groups like the art community' and 'the science communities and knowledge communities'. In sheer pragmatic terms, the difference is that 'stakeholders don't ever have to visit to have an opinion about it. They can have all the opinions in the world and exercise all kinds of pressures on you without ever going through the door, and a lot of them don't'. On the other hand, 'The good side of stakeholders is that they keep you totally honest and they ensure that you do your homework, they ensure that you observe all the transparencies and accountabilities that people expect of you. And the bad thing is that sometimes they don't listen'.”*

*(B. Jackson & Parry, 2001 , p.187, citing Dame Cheryl Sotheran, founding chief executive of Te Papa,)*

This chapter presents three different analyses of the Case Study data. The collective findings reported in Chapter 7 offered a homogeneous construct of museum performance that necessarily blurred any differences in emphasis among the various stakes. It was surmised that for the separate stakeholders, constructs might differ, partly due to the varying numbers of informants representing each stake, as a proportion of the total number of participants, but also because of differing stakeholder interests. This chapter therefore disaggregates the collective data for three different stakeholder typologies. It reports the findings from three distinct analyses, aimed at teasing out aspects or areas of museum performance and their relative importance to different groupings of stakeholders. The three analyses are characterised as: functional (governing body; sector; community); structural (internal: external); and cultural (Pakeha; Maori).

The approach to this tripartite examination of the data is outlined in Table 8.1. This provides this chapter's structure. For each analysis, the data sets have been reconfigured to align with newly designated Key Response Groups (KRGs). Concept mapping findings are reported for the KRGs within each analytical category; then, using a pattern matching process, differing stakeholder perspectives are correlated. The Functional Analysis, using three data sets, is necessarily longer.

**Table 8.1: Composition of the data sets in the three analytical approaches, shown as Key Response Groups (KRGs).**

<b>Analytical approach</b>	<b>Perspectives</b>	<b>Explanation</b>
<b>1. Functional</b>	A. Governance KRG	The governance role of the Trust Board members
	B. Sector KRG	The managerial and employee roles of the museum sector, basically a professional perspective
	C. Community KRG	The community ownership role, an amalgamation of the other stakes while excluding the governance and sector stakes.
<b>2. Structural</b>	D. Internal KRG	Those with inside knowledge of, and/or closely involved in, the Museum by virtue of their role: governance, museum workforce, advisors
	E. External KRG	Those outside of, but associated with the Museum, by virtue of their stakes as donors, professional colleagues, users of services and resources, funders, people whose heritage is held within the Museum
<b>3. Cultural</b>	F. Maori KRG	Treaty partner whose material heritage is in the care of the Museum
	G. Pakeha KRG	Treaty partner which has traditionally been the dominant governor, manager and user of the Museum and its collections

### **8.1 FUNCTIONAL ANALYSIS**

This section describes the analysis of the concept mapping data, viewed through the tri-focal lens of the role or function served by separate three mutually exclusive classes of stakeholder. These were: the *Governance* role of the Trust Board members; the manager and employee roles of the museum *Sector*, basically a professional perspective; and the *Community* ownership role which was an amalgamation of the other stakes. Essentially the Community category combines the public sector non-profit equivalents to the ownership or shareholder, customer and supplier from traditional stakeholder theories.

When the researcher first became interested in this research problem, she observed two principal means of accounting for museum performance in use. These were, firstly,

formal accountability through annual reports, principally a compliance requirement for governing authorities, and, secondly, the professional perspective expressed through codes of ethics and accepted museum practice (although not always formally articulated as such), which, in some countries, offered peer recognition through formal accreditation or similar systems. Thompson (1995; Thompson, 1999b) also noted this dichotomy. In the functional analysis the researcher wanted to investigate a third perspective on museum performance, that of ‘community stakeholders’, which might be addressed for accountability purposes, since it is communities whose heritage museums preserve and on whose behalf they present it to and for ‘the public’.

To some extent, the vision for this research echoed Kingi’s findings (2002) in the field of mental health care. Kingi (2002) argued that a clearer picture of a patient’s mental health could be gained considering three domains:

- 1) the patient’s doctor – for a medical assessment, the professional diagnosis.
- 2) the patient him/herself – how well the patient thought that s/he was doing.
- 3) the family or immediate social group among whom the patient lived – how they felt the patient was coping and how easy, or otherwise, it was for them to manage their own lives in spite of, or because of, the patient in their midst.

While not an exact parallel, the tripartite approach adopted here brings together the three perspectives that have collectively been described for this research as the *functional* or *role* analysis:

- 1) The governance role – the governing body has overall responsibility for the Museum’s performance and a statutory responsibility to account for it. Through its strategic planning it also sets direction, objectives and targets.
- 2) The professional role – the Museum’s workforce and the professional community are concerned for standards of practice and for professional achievement, both within and beyond the institution under scrutiny.
- 3) The community role - the community in whose midst and on whose behalf the Museum operates; the people who support the Museum through their taxes, donations of specimens and information, fund-raising, volunteer work and positive word of mouth recommendations, and whose heritage is preserved and presented. These are the people who have to live alongside the Museum; many are also its visitors and users.

Most analyses of organisational stakeholders identify five broad types of stakeholder: these are shareholders, management and employees, customers, suppliers and ‘the community’ ( e.g Inkson & Kolb, 2002 , p. 81). Museum stakeholders’ roles frequently overlap, especially those that, for this analysis, have been grouped as “community”. Community members can be *suppliers* – providing artefacts, information, research, skills, labour, bringing visitors, formal and informal marketing; they can be *customers* – as Museum visitors, café and shop patrons, venue hirers, and users of research resources. They may also be *shareholders* or *investors*, wanting a return - increased heritage value, research value, cultural and social value, community pride and status - for investing funds, artefacts, goodwill, emotion, information and moral support. The intertwined multiplicity of stakes made it more convenient to aggregate the data into a comprehensive grouping labelled the Community KRG.

The findings from these three functional KRGs are now reported, in the order also adopted for the other two analyses:

- a) composition of the KRGs: characteristics and data sets
- b) concept maps for the KRGs
- c) concept coherence of the concepts identified in KRG maps
- d) relative importance of the concepts identified in KRG maps
- e) pattern-matching between these KRGS

### **8.1.1 Composition of the three data sets**

The groups for the functional analysis are shown in Table 8.2, with the composition of the data sets:

- Governance KRG
- Sector KRG
- Community KRG

**Table 8.2: The composition of the three KRGs in the functional analysis**

Key Respondent Group	Stakeholder Focus Group	Generation	Sorts	Ratings
<b>A. Governance KRG</b>	Board Members SFG	8	5	7
	<i>Total Governance KRG data set</i>	-	5	7
<b>B. Sector KRG</b>	Museum Workforce SFG	7	7	7
	Other Museums SFG	8	5	6
	<i>Total Sector KRG data set</i>	-	12	13
<b>C. Community KRG</b>	Local Media SFG	5	4	4
	School Users SFG	3	2	3
	Ohaki SFG	3	3	3
	Donors SFG	3	3	3
	Tangata Whenua SFG	6	2	5
	Tertiary Users SFG	5	5	5
	Special Interests SFG	4	3	3
	Local Body SFG	1	1	1
	<i>Total Community KRG data set</i>	-	23	27
<b>TOTALS</b>	<b>Total data sets</b>	<b>53</b>	<b>40</b>	<b>47</b>
	Response rates out of 53	100 %	74 %	89 %

The Governance KRG was unique in comprising data from only one SFG, that of the Museum's Board members. Eight participants generated statements in the Board SFG, with 5 (62.5%) undertaking the sorting and 7 (87.5%) the rating tasks. The data set met the minimum of 5 sorts for a meaningful concept map (Concept Systems Incorporated, 2002). This KRG represented those formally responsible for the Museum, with a statutory obligation to report both financial and non-financial performance and to develop the strategic plans. While Board members represented different constituencies, collectively theirs was arguably the strongest stake, in terms of interest, influence and accountability. It was noted earlier that none of these respondents self-identified as Maori.

The Sector KRG combined data from two SFGs – Museum Workforce and Other Museums – to establish aspects of museum performance that mattered to people working in the local museum community. The aggregated data contributed a sectoral view informed by general professional expectations and knowledge of the local operating milieu. This data set comprised 12 sorts (80 %) and 13 ratings (87 %) from 15 SFG participants (Table 8.2). The high response rate suggested strong interest in the research, which potentially had implications for these stakeholders. One KRG respondent self-identified as Maori.

The Community KRG formed the third element in this functional analysis. This data set amalgamated sorts and ratings from eight SFGs, whose 30 informants had contributed to the 140 statements (Table 8.2). The findings reported result from 23 sorts (77 %) and 27 ratings (90 %). Four SFGs provided 100 % responses: Ohaki, Donors, Tertiary Users and Local Body. These positive response rates may indicate the perceived strength of these individuals' stake in their museum. Equally these could be 'community-minded' individuals motivated by a sense of civic duty.

Many Community KRG respondents had multiple stakes – e.g. donors *and* visitors, ratepayers *and* educational users, researchers *and* supporters. The disparate nature of these stakes, as well as the larger data set, was likely to produce a different concept map. While most had experienced some facets of the Museum, these respondents were least familiar with the totality of the Museum's diverse activities and responsibilities. The representation of Maori respondents is relevant: 7 sorters (30 %) and 10 raters (37 %).

### 8.1.2 Interpreting the construct: three concept maps

The three data sets were each manipulated by the Concept System, producing the following stress values, all of which fell within the range for an interpretable concept map:

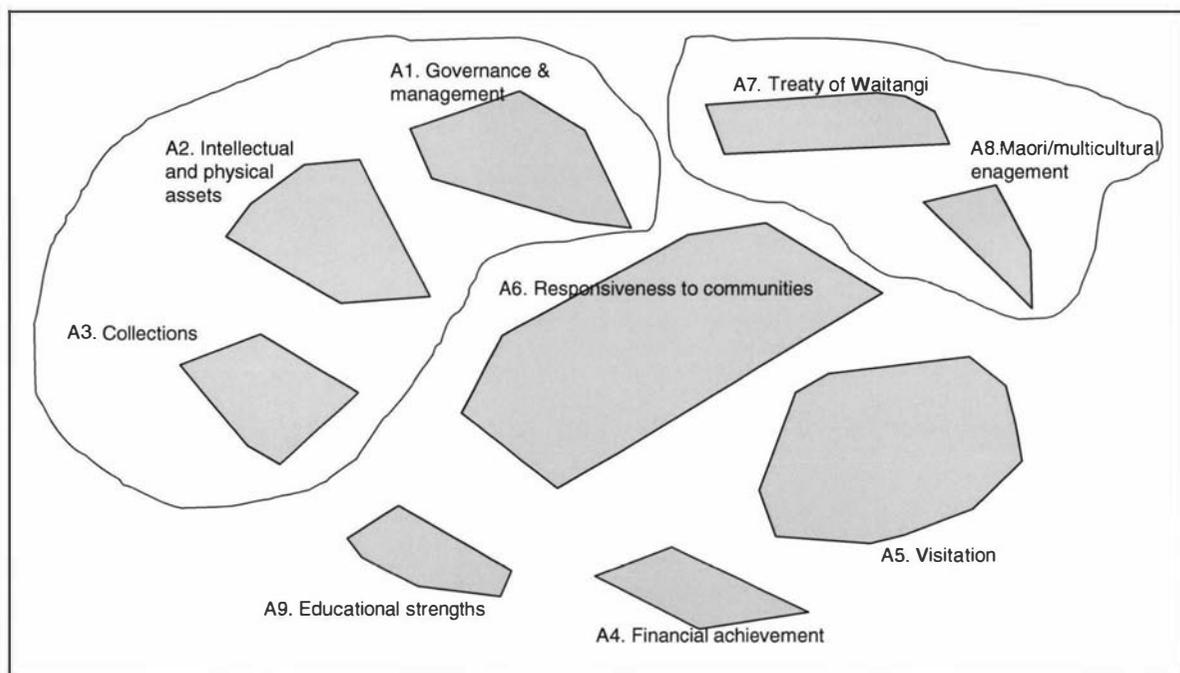
- Governance KRG                      .3192 after 14 iterations
- Sector KRG                             .3165 after 15 iterations
- Community KRG                     .3277 after 11 iterations

In each case, variously configured concept maps were examined to determine the most useful for interpreting the respective KRG's construct of effective museum performance. The three concept maps appear as Figures 8.1, 8.2 and 8.3. Concept labels for all maps reported in this chapter were derived following the process of synthesis, reduction and interpretation presented in Chapter 7 (section 7.3.2). Tables and figures appear in Appendices C.1, C.2 and C.3. Where the orientation of the concepts in relation to each other suggests perceptual closeness between some of the concepts, these inter-relationships are indicated by lines on the maps and discussed next.

### A. Governance KRG map

The 9-cluster solution provided the most useful Governance KRG concept map (Figure 8.1). This comparatively low number of concept clusters may reflect a preference at the governance level for fewer performance areas for formal accountability purposes. This KRG had, or should have had, a sound grasp of the Museum's purpose and functions, as well as familiarity with its constituent communities. Accordingly, the interpretation and labelling of the cluster was relatively straightforward.

**Figure 8.1: Concept map for Governance KRG, showing the 9 - cluster solution**



Clusters' locations illustrated some aspects that recurred in other concept maps. There were two distinct but adjacent clusters (A7 and A8) relating to the Museum's responsibilities towards Maori. The label A7 Treaty of Waitangi acknowledged *de facto*, if not *de jure*, obligations associated with the Treaty. However, A8 Maori/Multicultural Engagement recognised other minorities in the culturally diverse local community, but perhaps also reflected the KRG's wholly Pakeha composition. A9 Educational Strengths was both separate and distant from A5 Visitation, despite the

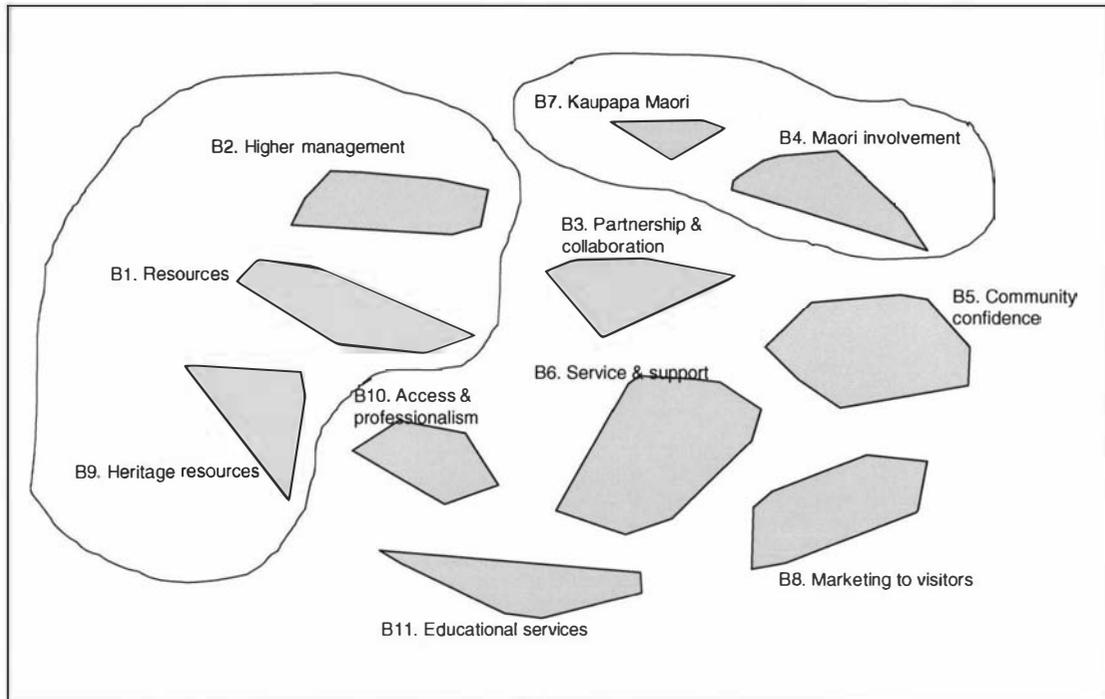
education sector being an important market segment bringing visitors from schools and other educational organisations. The location of both A9 and A5 at the opposite sides of the map from the Maori concepts (A7 and A8) overrode any perceived association of Maori concerns with education services or visitors.

A4 Financial Achievement was likely to feature as a meaningful concept for the Board; financial performance has long been the reporting primary requirement for public institutions. Here it lies between two ‘museum products’ - the visit experience (A5) and the educational opportunities (A9) - whose customers who might conceivably expect ‘value for money’ for specific services used, when, directly or indirectly, contributing income to the Museum. Given the Board’s responsibility and oversight, A1 Governance and Management was equally likely to emerge separately. Location near the “asset-based” concepts, A2 and A3, implied that their maintenance and management were perceived as related and meriting Board attention.

The largest concept, A6 Responsiveness to Communities, lies at the centre of the map. Its position and spread indicated the multiplicity of perceptions of the items it contained. Several items related to the Museum’s contact with its various communities of interest, not just visitors.

### *B. Sector KRG map*

The eleven ‘islands’ on the Sector map (Figure 8.2) represented a mid-range number of concepts. There may be a practical aspect to this: museum workers would fully appreciate the complexities of their organisations but also might have to implement, and report within, any institutional performance accountability regime adopted, thus having a direct stake in the scope and form of any reporting framework. They could be expected to prefer reporting only on those aspects that mattered most to them and over which they might have some control, while recognising the desirability for a more holistic approach to museum performance accountability.

**Figure 8.2: Concept map for Sector KRG, showing 11-cluster solution**

The map showed all concepts as isolated entities. Again, the two Maori-specific elements (B 4 and B7), although quite distinct, were more adjacent, showing a perceived closeness, yet slightly separated from others. The label Kaupapa Maori (B4) refers to the Maori mode of operating, and is discussed further in the Cultural Analysis (Section 8.3). Its appearance here signalled an awareness of, and possibly empathy with, sectoral trends towards bicultural practice, despite contrary evidence in the statements generated by the two constituent SFGs. Paralleling the Governance view, three concepts relating to management and resources (B1, B2 and B8) appear associated. Educational Services (B11) and Visitors (B8) were distinguished, while B3, B5 and B6 shared a common thread in the Museum's interface with diverse community groups. B6 Service and Support implied a reciprocity, with effective service rewarded by public support and good will.

The relative proximity of B9 and B10 suggests an emphasis on professionalism in museum practice and delivery of the museum's collection-focused services. The labelling B9 Heritage Resources is an insider's connotation, embracing collections, their associated information, staff's professional and academic knowledge and the supporting libraries, archives and databases. It is also notable that there was no separately identified

concept concerning staff. Instead this was a core element of B1 (full title: “Resources to add value to the collections”).

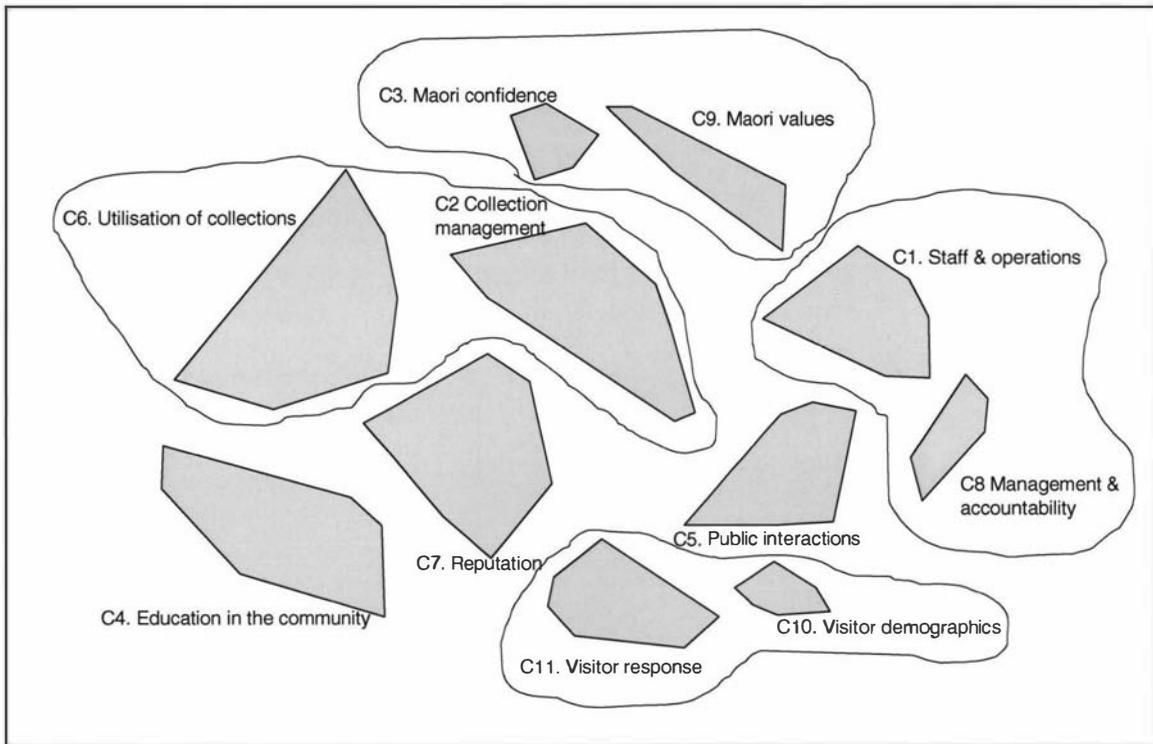
With its intimate understanding of museum operations, this KRG could be expected to identify concepts with practical relevance for monitoring and assessing performance. Other than brevity, naming the concepts presented fewer challenges for the researcher. While B2 Higher Management combined both governance and management factors, this label was retained because it highlighted a problem commonly encountered both within and outside the sector – that of distinguishing between these two functions (Te Papa National Services, 2005).

### *C. Community KRG concept map*

The 11-cluster solution offered the most meaningful concept map for the Community KRG, the same number of concepts as for the more homogeneous Sector KRG. Perceptual relationships between the eleven concepts are shown in Figure 8.3. Two distinct concepts related to Maori (C3 Maori Confidence and C9 Maori Values). The significant proportion of Maori sorters (30 %) probably partly determined their emphasis. Two further concepts concerned visitation, distinguishing quantitative aspects (C10 Visitor Demographics) from the experiential (C11 Visitor Response). With visitation and Maori concepts diametrically opposed on the map, any potential association was effectively negated.

General aspects of management and accountability (C1 Staff and Operations and C8 Management and Accountability) appeared associated, as did the Museum’s collections activities: C2 and C6. A more tangential relationship emerged between the broader concepts of collections and staff. Areas of the museum’s public service – mainly educational activities and visitor experiences – may have some relationship with C7 Reputation and C5 Public Interaction. The reputation of the collection’s quality and depth affects its potential as an educational and research resource, while exhibition quality and customer service, as “museum products”, attract visitors.

**Figure 8.3: Concept map for Community KRG, showing the 11-cluster solution**



These three concept maps each isolated conceptual elements representing the respective KRG's construct of effective museum performance. The next section reports on the shared agreement about these different concepts.

### 8.1.3 Strength of shared perceptions

In order to establish the degree of shared agreement about the content and association of the items within each concept identified by the three functional KRGs, the mean coherence values (MCVs) were computed. As noted in Section 7.3.2, concepts with values of 0.3 or less are regarded as having more solid significance.

The key findings for the stakeholder groupings in this functional analysis are summarised in Table 8.3. Three dimensions of museum performance emerged from concepts showing greatest shared understanding: visitation, Maori relations and the general interaction between the Museum and its publics.

**Table 8.3: Dimensions of effective museum performance strongly identified through the functional analysis, using data sets for (A) Governance KRG; (B) Sector KRG and (C) Community KRG.**

<b>Visitation</b>	<b>Maori-specific</b>	<b>Other</b>
B8 <b>Marketing to visitors</b> MCV 0.15	A7 <b>Treaty of Waitangi</b> MCV 0.24	C5 <b>Public interaction</b> MCV 0.27
C10 <b>Visitor demographics</b> MCV 0.18	C3 <b>Maori confidence</b> MCV 0.14	
C11 <b>Visitor response</b> MCV 0.26	C9 <b>Maori values</b> MCV 0.24	

The Governance KRG produced only one fairly strongly shared concept - A7 Treaty of Waitangi (0.24). This was an interesting finding: all respondents were Pakeha and only two of the Board SFG's raw 40 statements had Maori-specific content. The small cluster size indicated that the cluster contents were generally perceived to be related to each other, while the low MCV showed that they were sorted together more often. This possibly indicated awareness of statutory implications for Museum recognition of the Treaty of Waitangi. However, this signalled a caveat for interpreting findings from the other KRGs. It is possible that sorting together Statements referring to Maori or to Maori concerns may have been 'easier' to agglomerate, both for Pakeha and Maori. This KRG produced two distinct Maori-related concepts Maori: A7 Treaty of Waitangi and A8 Maori Co-management, but only one (A7) was more strongly shared.

The MCVs for the Sector KRG's 11 concepts also produced a single strongly shared concept: B8 Marketing to visitors (0.15). This value was well within the limit of 0.3. The concept contained the most items (27), and these were densely clustered. The Sector KRG generally perceived the Statements about visitors to be related, and frequently sorted them together. This suggested that museum workers perceived visitors and their experiences as interdependent, representing a defined marketing target.

The Community KRG produced five concepts with 'interpretable' coherence levels:

- C 3 Maori confidence            MCV 0.14
- C10 Visitor demographics    MCV 0.18
- C9 Maori values                MCV 0.24
- C11 Visitor response         MCV 0.26
- C5 Public interaction         MCV 0.27

These showed considerable agreement in assigning conceptual groupings to statements concerning Maori and visitors, generating two pairs of distinctly connected concepts. Combined with low MCVs, the strength of shared perception for C3 and C11 was further confirmed as small ‘islands’ on the map (Figure 8.3).

Beyond visitation and Maori dimensions identified by the Governance and Sector KRGs, the Community KRG also collectively strongly perceived the concept C5 Public Interaction (0.27). This suggested that the human side of the Museum - how it managed its public contacts both within and beyond its building - constituted a cohesive dimension of museum performance. This public dimension may result from Community KRG members’ experiences of, and stakes in, the Museum through their interactions other than as visitors. Some (e.g. School Users, Tertiary Users and Special Interests SFGs), had used the education and research services.

Notable at the opposite end of the Community KRG’s coherence values, was the minimal agreement about C6 Utilisation of Collections (0.68), reflecting these respondents’ limited insights into *how* museums use their collections to deliver services and enhance their value. There was, however, greater recognition of C2 Collection management (0.33) as an aspect of museum responsibility.

The levels of shared coherence about the concepts identified were significant when considering stakeholder perceptions about elements of museum performance relevant to public accountability. They highlight the dimensions of performance most identifiable to the majority of these participants. Since it might be impractical to assess all concept areas identified, their perceived relative importance also was relevant. This is now addressed.

#### **8.1.4 Relative importance**

The assignment of relative importance to the various concepts merited examination to establish any clear priorities or, equally, any aspects apparently inappropriate for accountability purposes. The mean importance ratings for the three functional KRGs’ sets of concepts are summarised in Table 8.4. (More detail is found in Appendices C1, C2, C3). The KRGs differed in the extent of their use of the 1-to-5 scale, but all

concepts produced through this functional analysis achieved MCRs above the midpoint of 3 (*somewhat important*). Of all analyses in the Case Study, the Community KRG used the narrowest range, but in a higher register than the others did. The Sector KRG appeared least affected by the tendency to over-state importance, observing the request to use the full extent of the scale.

**Table 8.4. Functional analysis: Concepts of the Governance, Sector and Community KRGs, shown in descending order of their respective perceived relative importance.**

<b>A. Governance KRG</b>	<b>B. Sector KRG</b>	<b>C. Community KRG</b>
A1. Governance and management	B1. Resources	C1. Staff and operations
A2. Intellectual and physical assets	B2. Higher management	C2. Collection management
A3. Collection	B3. Partnership and collaboration	C3. Maori confidence
A4. Financial achievement	B4. Maori involvement	C4. Education in the community
A5. Visitation	B5. Community confidence	C5. Public interaction
A6. Responsiveness to communities	B6. Service and support	C6. Utilisation of collections
A7. Treaty of Waitangi	B7. Kaupapa Maori	C7. Reputation
A8. Maori/multicultural engagement	B8. Marketing to visitors	C8. Management and accountability
A9. Educational strengths	B9. Heritage resources	C9. Maori values
	B10. Access and professionalism	C10. Visitor demographics
	B11. Educational services	C11. Visitor response

Different priorities emerged for the three KRGs. Inevitably the Governance KRG perceived management and accountability for assets and resources – human, financial and heritage – as primary concerns (A1, A2, A3, A4), followed by visitation (A5), one of the more straightforward aspects to report, at least in terms of numbers. Maori concerns received lower priority, and lesser importance was attached to education (A9). This at first appears a surprising finding, given both the Museum’s location in a university city and University representation on the Board. However, this low ranking belies what was still an expression of importance assigned to the educational mission. Levels of use (Statement 127) and recognition by the Ministry of Education (Statement 114) rated highest, respectively 3.67 and 3.50, both factors regarded as fairly objective,

external indicators of effective educational performance. Despite lower ratings, concepts relating to Maori (A7 Treaty of Waitangi and A8 Maori/Multicultural Engagement) still mattered. The scores for Maori concepts may reflect the Board's comparatively new efforts to engage with Maori.

For the Sector KRG, adequacy of operational resources was assigned highest importance, followed by sound management and governance. There was recognition of the need to work collaboratively in many dimensions, including active partnership with Maori. With visitors, successful marketing and delivery were emphasised. The heritage resources and professionalism, both of which are specific to the museum sector, were distinct areas for assessment, while education activities also rated lowest both for this group and the Governance KRG.

The Community had different priorities. The Museum's human face – the staff (C1) – was viewed as the most important aspect for performance assessment, followed closely by effective management of the Museum's unique resource, the collections (C2). Maori concerns had a higher importance rating, as did assessment of the Museum's educational role. Visitor issues were ranked as least important, but still rated quite highly – higher in actual MCRs than for the other two KRGS. The low ranking of the paired visitation factors implied that, for these community members, their Museum was more than a place to visit. The fact that many visitors were not local might also explain their low interest to community stakeholders.

The high proportion of Maori respondents (37 % of Community KRG raters) probably contributed to both the emphasis and the comparatively high ranking of C3 Maori Confidence (4.00). The standard deviation for concept C9 Maori Values (1.06) showed greatest disagreement among these, suggesting possible resistance to incorporating a Maori worldview in aspects of the Museum's operation and governance.

These KRGS' concepts, and their relative importance ratings, have been separately identified, but not yet correlated to detect any strong convergences or divergences which might affect the development of an integrated framework for performance accountability. The report on correlation follows.

### 8.1.5 Pattern-matching

The next stage of this functional analysis is the pattern matching, undertaken to explore similarities and differences among the three constructs of effective museum performance. The Concept System computed Pearson correlations applied to the mean cluster ratings (MCRs) and presented the results graphically as pattern matches. The three sets of data were each correlated with the other two, but not all are reported in full.

The pattern matches undertaken were as follows:

- A. Governance KRG with (i) Sector KRG and (ii) Community KRG
- B. Sector KRG with (i) Governance KRG and (ii) Community KRG
- C. Community KRG with (i) Governance and (ii) Sector KRG

With three data sets, pattern matches for the functional analysis were more complex than for the structural and cultural analyses that follow in Sections 8.2 and 8.3.

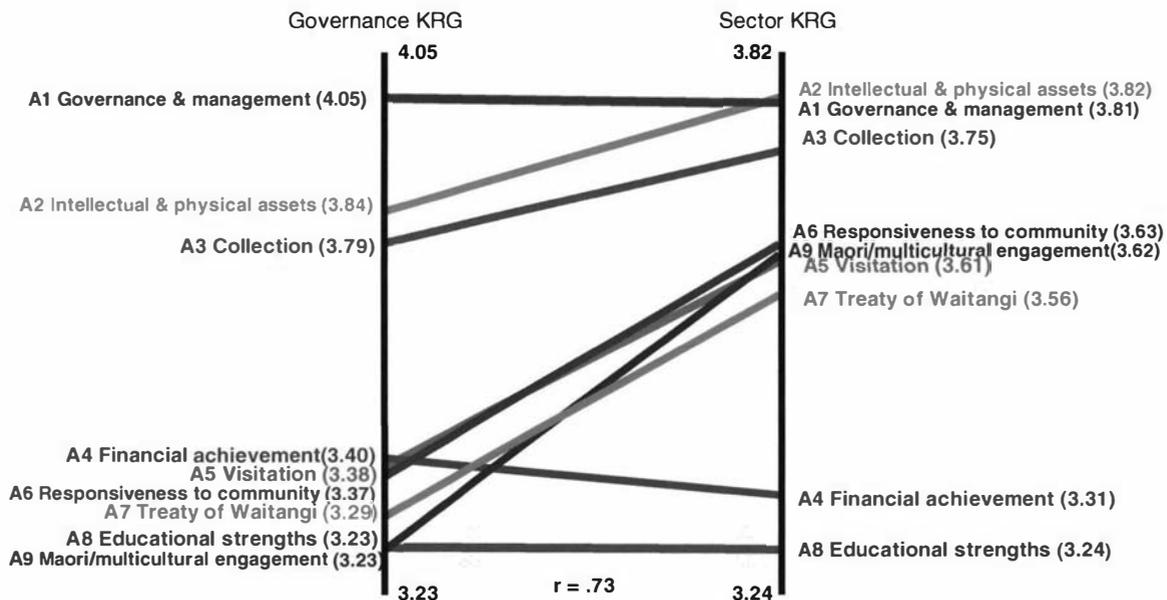
#### A. *Correlating the concepts of the Governance KRG*

The correlation of the Governance concepts with the relative importance assigned to them by the Sector and Community KRGs is set out in some detail to explain the process involved in their interpretation. The equivalent exercises with Sector and Community KRG findings appear in outline only.

##### i. *Matching the Governance KRG findings with the Sector KRG*

The pattern match in Figure 8.4 correlated the relative importance attributed to the Governance KRG's nine concepts by both Governance KRG (left) and the Sector KRG (right). The column on the left shows the concepts in descending order of the MCRs of relative importance assigned by the Governance KRG respondents to their nine concepts. The right hand column shows the same configuration of the 140 statements into the Governance KRG's nine concepts, but the relative importance ratings used are those assigned by the Sector KRG to the same 140 statements. The figures in brackets are the MCRs for the statements assigned to the Governance KRG concepts by these two KRGs.

**Figure 8.4: How the Sector KRG (right) assigned relative importance to the concepts identified for the Governance KRG (left).**



The pattern match is represented visually using parallel or crossing lines, while the Pearson correlation appears at the bottom centre as an  $r$ -value. In this case, the correlation of 0.73 was quite positive.

The pattern match revealed that the Sector KRG shared the Governance KRG's ideas on the relative importance of the three top-rating concepts A1, A2, A3. It also showed the low position in the ranking attributed by both KRGs to education (A8), which, as previously noted was unexpected, since museums often promote themselves as educational organisations and these participants were mostly highly educated. Nonetheless the rating – as opposed to the ranking – still suggested that this aspect of museum performance was important to assess. The visual display merely makes plain the relative importance score; inevitably something will score least.

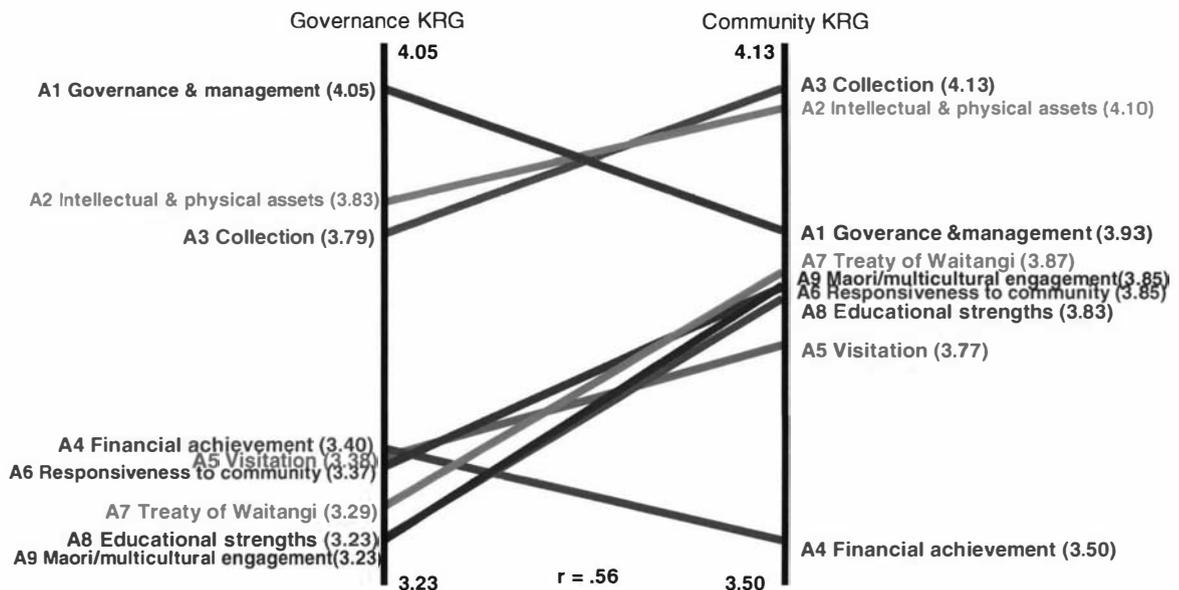
The main divergence in relative position was the ranking of F4 Financial Achievement. It lay in eighth position for the Sector KRG, perhaps illustrating these respondents' lack of commercial focus, rather than a lack of realism. All these ratings were fairly high, so fiscal prudence was nevertheless regarded as important.

In practice, differences in relative importance rating between A5, A6, A7 and A9 were minimal for the Sector KRG. However, A9 Maori/Multicultural Engagement was most divergent, reflecting professional debate about bicultural practice and social inclusiveness, perhaps not yet on the Governance KRG agenda.

*Matching the Governance KRG findings with the Community KRG*

When the Governance KRG findings were compared with the Community KRG’s ratings, the pattern match in Figure 8.5 starkly illustrated the weaker correlation of 0.56 and some significant divergences. There were no horizontal lines marking close agreement on any concept’s relative importance.

**Figure 8.5: How the Community KRG (right) assigned relative importance to the concepts identified for the Governance KRG (left)**



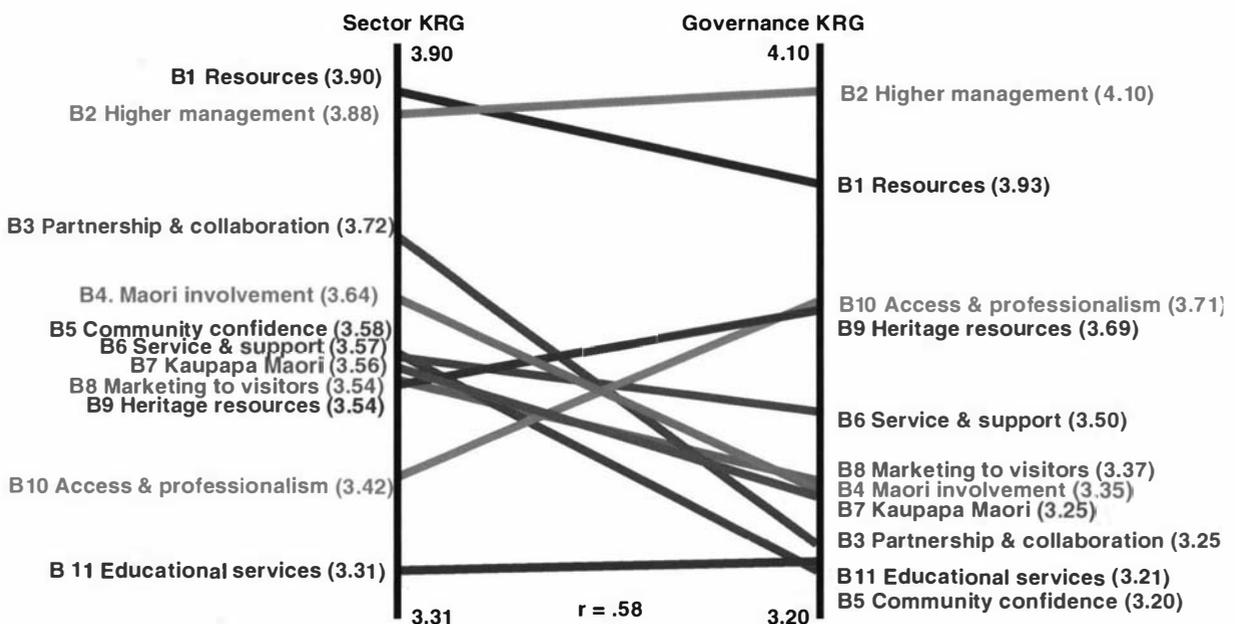
The Community KRG placed least importance on A4 Financial Achievement, with A5 Visitation still recognised as important but assigned low priority. The Governance KRG assigned it an even lower average score, even though rating it fifth in relative importance. This is hard to interpret but may relate to a greater tendency by the Community KRG to use the upper end of the rating scale. While these two groups held a broadly common view about the three most important concepts, for the Community KRG key assets (A2 and A3) took precedence over governance and management (A1).

Ten Community raters (37 %) self-identified as Maori, whereas the Governance KRG was wholly Pakeha, which may explain the apparent divergence in relative importance in the two Maori concepts (A7 and A8).

*B. Correlating the concepts of the Sector KRG*

The Sector KRG concepts are correlated next, firstly with the Governance KRG (Figure 8.6), and then with the Community KRG (Figure 8.7). These generated modest correlations of 0.58 and 0.57 respectively, similar to the correlation of the Governance finding with the Community KRG just reported (Figure 8.5).

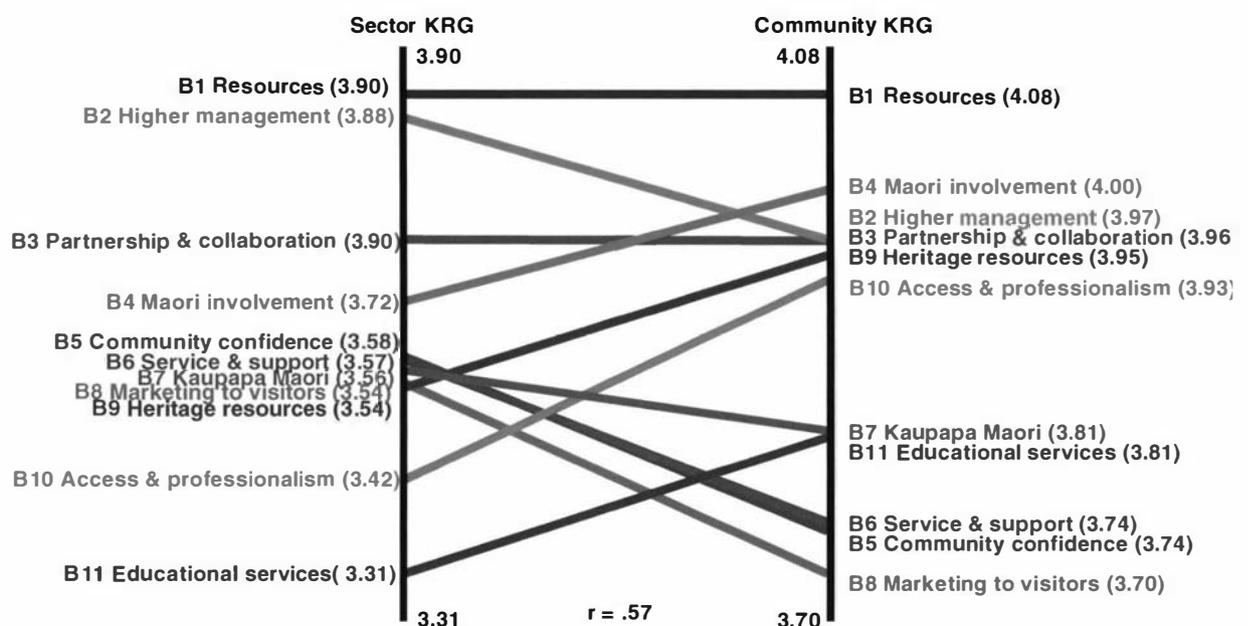
**Figure 8.6: How the Governance KRG (right) assigned relative importance to the concepts identified for the Sector KRG (left).**



As Figure 8.6 showed, the Governance KRG rated concepts B2 and B11 at extremes, already prefigured in Figure 8.4. For the Governance KRG, B1, B9 and B10 overlapped in scope their A2 and A3, so the finding could be expected. The Sector KRG’s relatively high ranking for B3 acknowledged the growing need for New Zealand museums to work collaboratively; however, the Governance KRG might regard partnerships as diluting control. Maori, visitor and community aspects, especially B5, showed greatest divergence.

The Community KRG rating of the Sector KRG concepts (Figure 8.7) employed an extremely narrow range of MCRs: from 3.70 to 4.08. Two almost horizontal lines correlated Sector and Community relative importance for B1 and B3 closely. Given the proportion of Maori raters, the Community KRG's higher placing for B4 Maori Involvement could be anticipated. However, both KRGs placing as seventh B7 Kaupapa Maori, emphasising the Maori worldview, may be moderated by Pakeha uncertainty in the Community KRG about implications of Maori values for the Museum.

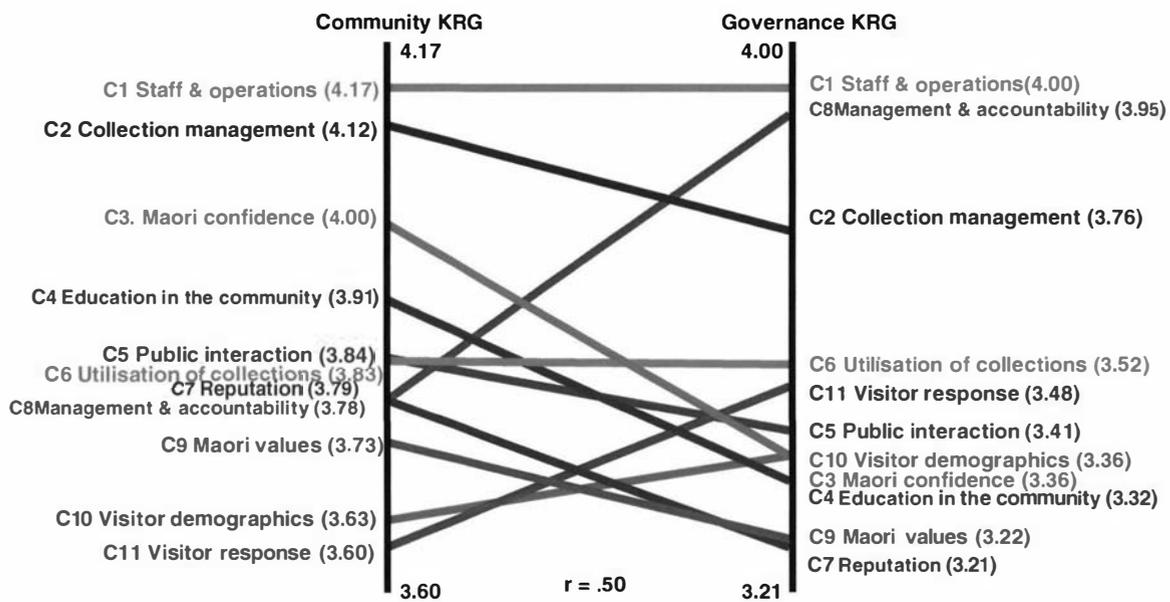
**Figure 8.7: How the Community KRG (right) assigned relative importance to the concepts identified for the Sector KRG (left).**



### C. Correlating the concepts of the Community KRG

The third pair of pattern matches for the functional analysis used the Community KRG findings. After seeing the reverse correlations in Figures 8.5 and 8.7, no strong correlation were expected. Correlations of 0.50 and 0.64, illustrated in Figures 8.8 and 8.9 respectively, confirmed this notion.

**Figure 8.8: How the Governance KRG (right) assigned relative importance to the concepts identified for the Community KRG (left).**

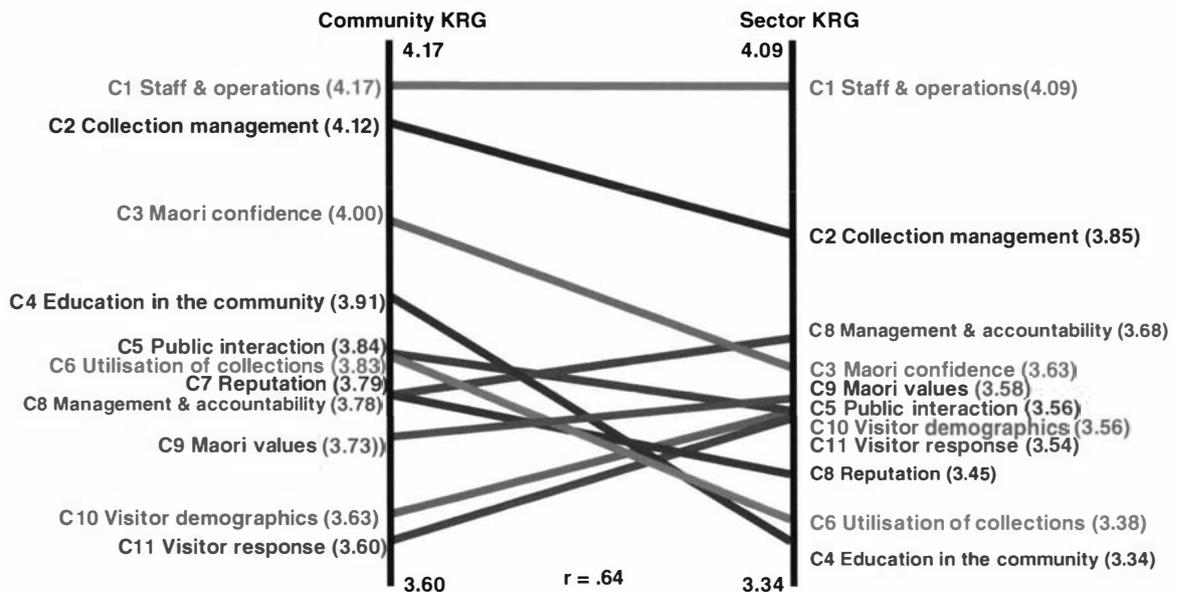


Two Community concepts, C1 and C6, achieved similar rankings by both groups, with C1 most highly rated by both groups (Figure 8.8). The emphasis on human resource management had already emerged in the collective data set, to which the Community KRG was the majority contributor. While both KRGs also rated C2 fairly highly, C8 Management and Accountability displayed the largest discrepancy. The relative positions of the Maori concepts (C3 and C9) reconfirmed their greater significance for the Community KRG than for the Governance KRG. Again the Community KRG's fairly low rating of visitation concepts (C10 and C11) contrasted possible Governance preference for more readily quantifiable factors. C6 Utilisation of Collections, covering how the collections were used for exhibitions, research and access, was unique to the Community KRG, but it held similar significance for the Governance KRG. More surprising was that C7 Reputation mattered least – although still important – for the Governance KRG, perhaps recognising practical difficulties involved with its subjective nature.

The correlation between the Community KRG concepts and the Sector data (Figure 8.9) was slightly higher (0.64) than for the reverse exercise (0.57) (Figure 8.7), yet still modest. There was unanimity only for the top-rated C1, equivalent to B2.

The three high rating concepts, C1, C2, C3, were also important for the Sector KRG, but C8 rated more highly for Sector respondents, directly affected individually through their institutions and profession.

**Figure 8.9: How the Sector KRG (right) assigned relative importance to the concepts identified for the Community KRG (left).**



The reverse findings had already signalled discrepancy with C4 Education in the Community. The low relative position accorded by Sector respondents to C6 Utilisation of Collections, an area of daily concern for many professional staff, was unexpected. However, the mean ratings showed that these concepts were still rated as relatively important, and all differences in the middle band were slight.

A matrix (Table 8.7) summarises these pattern matches. In both directions the correlations were all positive but moderate. Only one result stood out: the Sector KRG correlation with the Governance KRG's concepts of 0.73 was notably stronger. Museum performance assessment affected these two groups most directly; the Governance KRG determined, approved, monitored and formally reported on high-level performance indicators, while Sector KRG members worked towards, managed and reported against them. Both would acknowledge the need for public accountability for the Museum's performance. Some Sector respondents generating the "possible performance criteria" Statements worked at other institutions. Their responses reflected the expectations of colleagues active in the sector locally.

**Table 8.5. Matrix of correlations of pattern matches between the Governance, Sector and Community KRGs.**

KRGs	Governance (7 raters)	Sector (13 raters)	Community (27 raters)
Governance KRG (9 concepts)	-	.73	.56
Sector KRG (11 concepts)	.58	-	.57
Community KRG (11 concepts)	.50	.64	-

All three KRGs rated assessment of the core resources of staff and collections highly, while governance and management were especially significant for the Governance and Sector KRGs. As this research was sparked by curiosity about community stakeholders' ideas concerning assessment of museum performance, the higher correlation of the Community KRG's concepts by the Sector KRG (0.64) in contrast to the Governance KRG (0.50) was noteworthy. This suggested a disjuncture between the thinking of those charged with formal reporting and the community to whom they report, while those working in the museum sector appeared more closely aligned with community criteria.

It was possible that other approaches to the data set would produce different results. The following section reports on the structural analysis.

## 8.2 STRUCTURAL ANALYSIS

The data were then examined through a 'bifocal lens', using two different configurations of the concept mapping data set. In what has been termed the Structural Analysis, the findings of the *internal* and the *external* stakeholders are presented, but in less detail than for the functional analysis (Section 8.1). Additional findings are presented in Appendices C.4 and C.5.

### 8.2.1 Composition of data sets

Kotler and Kotler (1998) characterised museum stakeholders' interests as internal or external. In adopting this *structural* approach, the investigator sought insight into the stakeholder realities of museum performance from a different angle. Two mutually exclusive data sets were created:

- 1) The Internal KRG – respondents with responsibilities for governing, directing and advising on the management of the Museum’s resources, or for delivering the Museum’s services.
- 2) The External KRG – respondents with no direct role in the Museum’s governance or operation, but whose interests, contributions and influence nonetheless affect the Museum’s ability to fulfil its objectives.

The sources of the two data sets are summarised in Table 8.6. The Internal KRG comprised three SFGs: Board, Workforce and Ohaki SFGs. These participants all had some familiarity with the Museum and its operations, although this varied with their respective roles. The External KRG amalgamated users, supporters, tangata whenua, professional and academic colleagues. Their Museum contact, as consumers of its services, as rate payers, as donors etc., would not expose them to the full extent of Museum activities and responsibilities. They would generally be less aware of legislative, political and practical factors determining the Museum’s operation.

**Table 8.6: The composition of the two KRGs in the structural analysis**

<b>Key Respondent Group</b>	<b>Stakeholder Focus Group</b>	<b>Generation</b>	<b>Sorts</b>	<b>Ratings</b>
<b>D. Internal KRG</b>	Board SFG	8	5	7
	Museum Workforce SFG	7	7	7
	Ohaki SFG	3	3	3
	<i>Total Sector KRG data set</i>	<i>18</i>	<i>15</i>	<i>17</i>
<b>E. External KRG</b>	Local Media SFG	5	4	4
	School Users SFG	3	2	3
	Donors SFG	3	3	3
	Tangata Whenua SFG	6	2	5
	Tertiary Users SFG	5	5	5
	Special Interests SFG	4	3	3
	Local Body SFG	1	1	1
	Other Museums SFG	8	5	6
	<i>Total Community KRG data set</i>	<i>35</i>	<i>25</i>	<i>30</i>
	<b>TOTALS</b>	<b>Total data sets</b>	<b>53</b>	<b>40</b>
Response rates out of 53		100 %	74 %	89 %

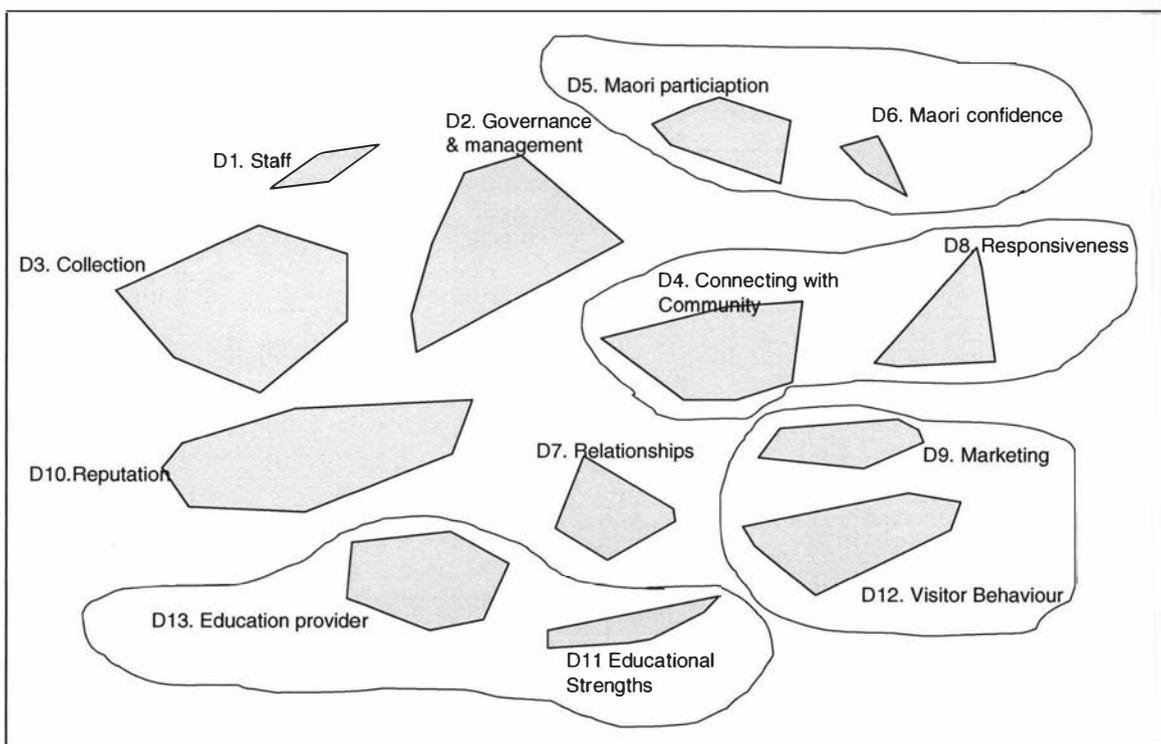
## 8.2.2 Concept maps

The data sets were each analysed using the Concept System. Both sets produced stress values within the ‘interpretability’ range, as follows:

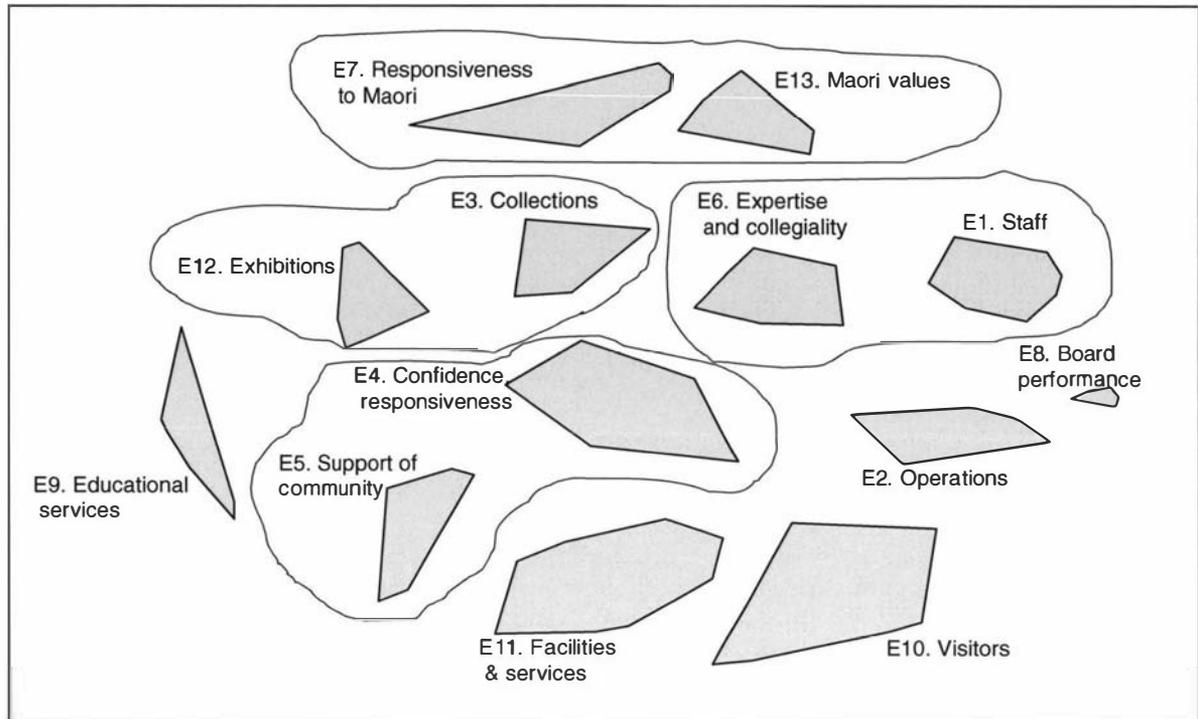
- Internal KRG .3153 after 13 iterations
- External KRG .3314 after 11 iterations

In each case the maps judged most useful showed 13 concepts (Figures 8.10 and 8.11). On both maps, all the concepts were isolated, showing little perceived overlap or proximity. As with previous analyses, naming the concepts drew on the statement contents of each cluster and the labels provided by the respondents, but the interpretation was that of the researcher.

**Figure 8.10: Concept map for Internal KRG, showing the 13-cluster solution**



The relative orientations of some of the concepts are different for each map, but, as with previous maps, two aspects – visitors and Maori-specific concerns - remain both distinct and distant. The Internal KRG distinguished two education concepts (D11 and D13), and several relating to community perceptions and interaction (D4, D7, D8 and D10).

**Figure 8.11: Concept map for External KRG, showing the 13-cluster solution**

For the External KRG, two community relationship dimensions emerged, E4 and E5, and an E12 Exhibitions cluster differentiated Museum ‘product’ from E3 Collections as assets.

### 8.2.3 Concept coherence

The more strongly shared perceptions of museum performance areas seen previously emerged again in the structural analysis: the Museum’s visitors and Maori concerns (Table 8.7). Of the 15 sorters whose data shaped the Internal KRG map, 4 (26.6 %) identified themselves as Maori. The proportion of Maori sorters in the External KRG was lower (16 %, 4 people), yet the strength of agreement about one (E10) of their two Maori-specific concepts was greater than for their sole visitor concept.

**Table 8.7 Dimensions of effective museum performance strongly identified through the structural analysis, using data sets for (D) Internal KRG and (E) External KRG.**

<b>Visitation</b>	<b>Maori-specific</b>
D12 <b>Visitor behaviour</b> MCV 0.11	D12 <b>Maori participation</b> MCV 0.23
E10 <b>Visitors</b> MCV 0.24	D5 <b>Maori confidence</b> MCV 0.23
	E10 <b>Responsiveness to Maori</b> MCV 0.18

#### 8.2.4 Relative importance

When relative importance of the respective concept designations for each KRG was compared (Table 8.8), the Museum's staff featured as the most important assessment factor for both groups. The External raters consistently assigned higher importance ratings, which echoed the findings for the Community KRG. This was expected because of the considerable overlap in data contributors.

Both groups also attributed high importance to management (D2 and E2) and the collection (D3 and E3). However, varying numbers of component statements used in the respective concepts indicated different conceptualisations. For example, possibly because it included both Board and employees, the Internal KRG conflated governance and management (D2), while the External KRG differentiated E2 from E8. Similarly, the External KRG identified a second staff-related aspect: E6 Expertise and Collegiality covering the quality of staff and their relationships with others.

Qualitative aspects concerning the Museum's image as a community-focussed and responsive institution in which the public has confidence were common to both, although manifested in different ways. For the Internal KRG, these were D4, D6, D7, D8 and to some extent D9, whereas for the External KRG these were E4, E5, and E6.

**Table 8.8. Structural analysis: Concepts of the Internal and External KRGs, shown in their respective descending orders of relative importance. Mean concept ratings (MCRs) are indicated (with standard deviations)**

<b>D. Internal KRG concepts</b>	<b>MCR (SD)</b>	<b>E. External KRG concepts</b>	<b>MCR (SD)</b>
D1. Staff	4.15 (0.73)	E1. Staff	4.11 (0.78)
D2. Governance and management	3.92 (0.73)	E2. Operational effectiveness	4.10 (0.77)
D3. Collection	3.87 (0.84)	E3. Collection	4.00 (0.86)
D4. Connecting with community	3.80 (0.73)	E4. Confidence and responsiveness	3.94 (0.86)
D5. Maori participation	3.77 (0.97)	E5. Support of community	3.92 (0.81)
D6. Maori confidence	3.76 (1.04)	E6. Expertise and collegiality	3.85 (0.78)
D7. Relationships	3.55 (0.85)	E7. Responsiveness to Maori	3.84 (0.97)
D8. Responsiveness	3.54 (0.92)	E8. Board performance	3.80 (0.87)
D9. Marketing	3.49 (0.76)	E9. Educational services	3.79 (0.98)
D10. Reputation	3.42 (0.84)	E10. Visitors	3.69 (0.89)
D11. Educational strengths	3.42 (0.86)	E11. Facilities and services	3.66 (0.91)
D12. Visitor behaviour	3.32 (0.78)	E12. Exhibitions	3.63 (0.83)
D13. Education provider	3.17 (0.92)	E13. Maori values	3.51 (1.02)

Maori issues have been conceived respectively as: participation (D5) and confidence (D6) for Internal KRG; and responsiveness (E7) and incorporation of Maori values (E13) for the External KRG. These concepts also produced the highest standard deviations, showing least unanimity within the groups. Their relative importance also differed for each group, with greater significance attributed by the Internal KRG.

For both KRGs, the visitation concept is more coherent and more concentrated: each contained the largest number of statements, respectively 23 and 24. They also both appeared in the lower half of the ranking.

### **8.2.5 Pattern matching**

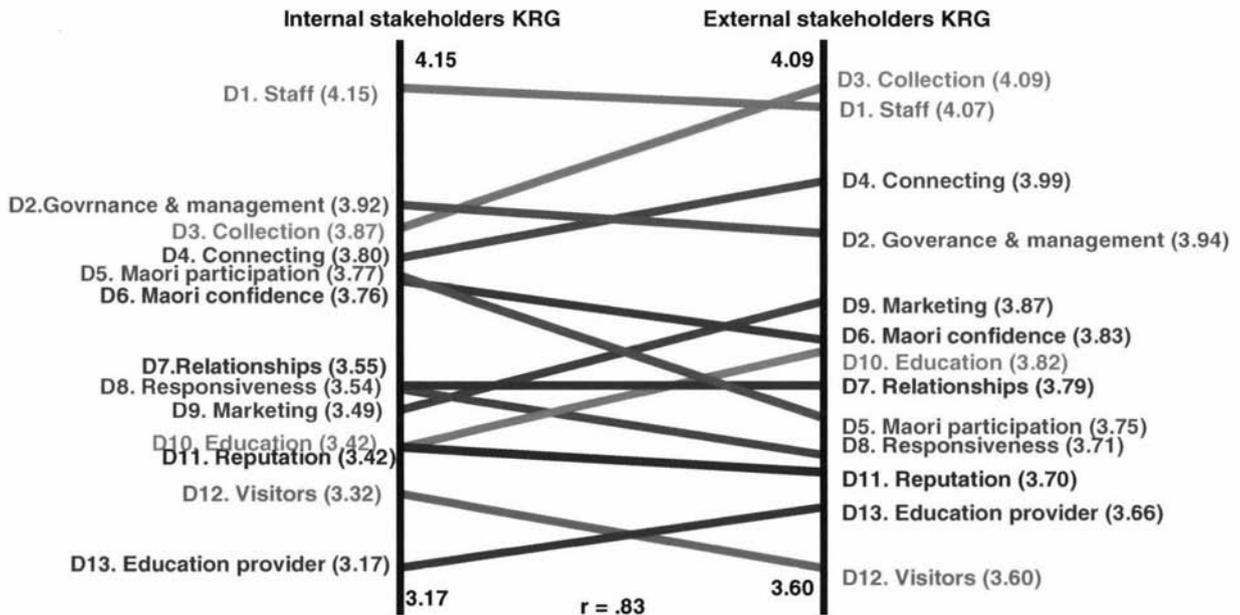
With paired data sets, pattern matching is more straightforward. Firstly, the importance ratings for the Internal KRG were correlated with similarly configured data for the External KRG. This is followed by the same exercise in reverse.

#### *a) Correlating the Internal KRG concepts*

When the concept ratings from the Internal KRG were compared with the External KRG's reconfigured statements, they showed a very positive correlation of 0.83 (Figure 8.12). This was a significant finding. No major disconnects were revealed. The range of

ratings was narrower and higher for the External KRG, with some variance in the relative rankings. Consistency of relative importance occurred for D2, D3 and D12, rated identically by both groups. The more apparent divergences were D3 Collection, D5 Maori Participation and D9 Marketing.

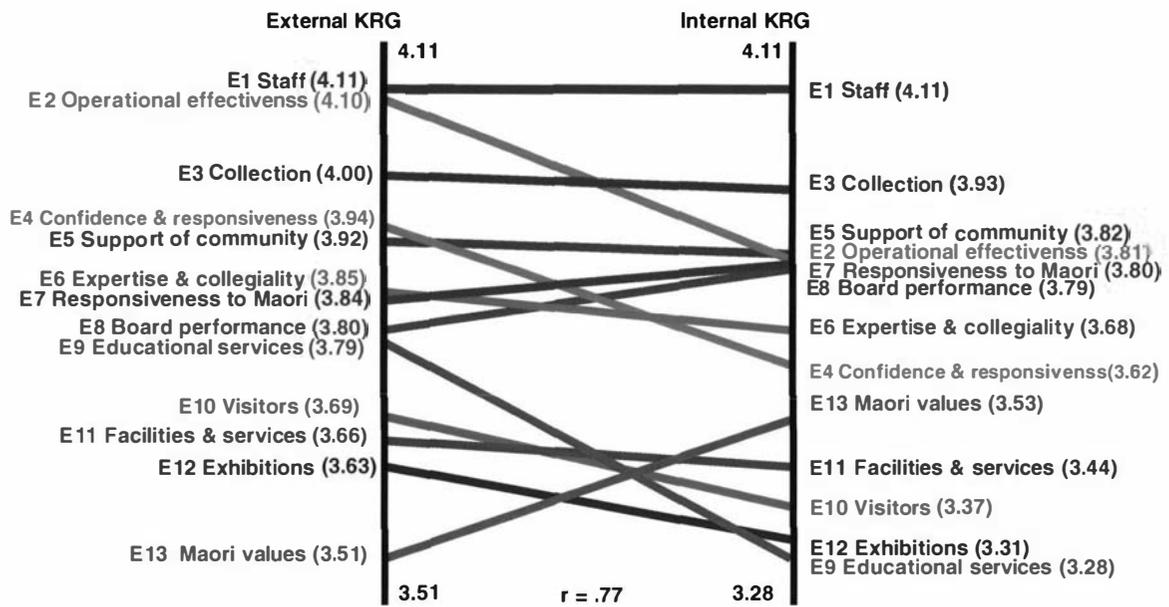
**Figure 8.12: How the External KRG (right) assigned relative importance to the concepts identified for the Internal KRG (left).**



#### b) Correlating the External KRG concepts

When subjected to reverse analysis, External KRG concept ratings were compared with the rated statements of the Internal KRG (Figure 8.13). The resulting correlation of 0.77 was almost as positive. External KRG ratings were distributed across a narrower range, despite both results sharing the exact top rating. The near-parallel lines signalled five concepts attributed similar relative importance by the two KRGs: E1, E3, E5, E6 and E11. Both KRGs rated E8 Board Performance virtually identically (3.80 and 3.79), showing that governance level accountability and decision-making were still recognised as important. The coincidence of E1 Staff placed top with MCRs of 4.11 was noteworthy, but also prefigured by the collective findings reported in Chapter 7.

**Figure 8.13: How the Internal KRG (right) assigned relative importance to the concepts identified for the External Stakeholders (left).**



The most apparent disconnects were E2, E9 and E13, indicating differing perspectives on these as areas for assessing museum performance. Most External KRG members experienced museum operations (E2) as consumers, involving contact with front-line staff, whereas, for the Internal KRG, E2 Operational Effectiveness might be expected to cover both front and back of house. The relative positions of E9 Educational Services and E13 Maori Values are reversed, although the actual ratings for E13 vary little (3.51 and 3.53).

The pattern matches for the Internal and External KRGs both produced strongly positively strong correlations (0.83 and 0.77), indicating that the concepts identified by these two groupings had much in common, showing promise as elements for an integrated framework for performance accountability. The prominence given by both KRGs to collections, staff, management and positive community interaction suggested strongly that these areas should be included in any meaningful assessment of the Museum's performance. The other concepts also had relatively high importance ratings, so they too merited consideration as ingredients for performance assessment. This was especially so for the Maori-specific and visitor concepts, which showed strong shared coherence for each KRG. The significance of the Maori perspective was addressed in the cultural analysis that now follows.

### 8.3 CULTURAL ANALYSIS

The cultural analysis was undertaken using a different bifocal lens. Again two mutually exclusive data sets were created: one for those participants self-identifying as Maori (Maori KRG), and one for the others who, for the purposes of this research, are as described as Pakeha (Pakeha KRG). This is a label of convenience only: the operating assumption is that these respondents did not identify themselves as Maori.

#### 8.3.1 Composition of the data set

There were several reasons behind the decision to undertake this cultural analysis:

- The active interest and debate both among Maori, including Ngai Tahu, and within the New Zealand heritage sector about bicultural practice and management.
- Of the 310 raw statements generated in the original focus groups, 54 (17 %) included content addressing Maori aspects.
- The 140 'refined' Statements for the sorting and rating tasks also had 17 % Maori content (24 statements).
- Distinct concepts relating to Maori had emerged from analyses of the concept maps of the KRGs explored so far.

Furthermore, the case study museum is responsible for nationally significant collections of taonga Maori.

As Tolich and Davidson (1999) suggest, these differing cultural perspectives always merit examination in New Zealand research. There is a bicultural dimension to realities encountered in everyday life for most people in New Zealand, and increasingly so in both museums and the public policy arena. Thus it seemed important to disaggregate the findings representing the two parties to the Treaty of Waitangi.

The composition of the Pakeha and Maori KRGs is summarised in Table 8.9. In all three participatory elements of the Case Study (statement generation, rating and sorting), the proportion of Maori participants exceeded that in the general population.

**Table 8.9: The composition of the two KRGs in the cultural analysis**

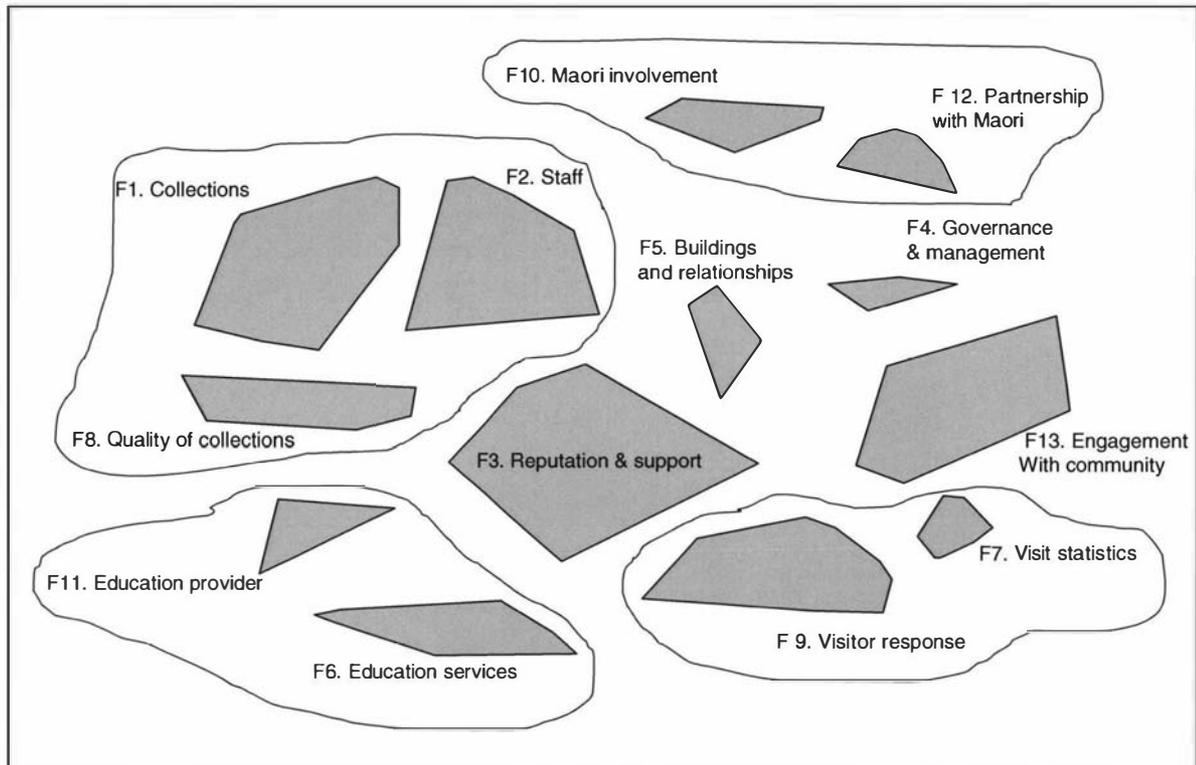
Key Respondent Group	Stakeholder Focus Group	Generation	Sorts	Ratings
<b>F. Pakeha KRG</b>	Board SFG	8	5	7
	Workforce SFG	6	6	6
	Media SFG	5	4	4
	School Users SFG	2	1	1
	Donors SFG	3	3	3
	Tertiary Users SFG	4	4	4
	Special Interests SFG	4	3	3
	Local Body SFG	1	1	1
	Other Museums SFG	8	5	6
	<i>Total Pakeha KRG data set</i>	<i>41</i>	<i>32</i>	<i>36</i>
<b>G. Maori KRG</b>	Workforce SFG	1	1	1
	School Users SFG	1	1	1
	Ohaki SFG	3	3	3
	Tangata Whenua SFG	6	2	5
	Tertiary Users SFG	1	1	1
	<i>Total Maori KRG data set</i>	<i>12</i>	<i>8</i>	<i>11</i>
<b>TOTALS</b>	<b>Total data sets</b>	<b>53</b>	<b>40</b>	<b>47</b>
	Response rates out of 53	100 %	74 %	89 %

The Concept System manipulated the data from the two data sets. Once again, both results fell again within the “interpretability” range. The stress values were:

- Pakeha KRG .3147 after 18 iterations
- Maori KRG .3388 after 11 iterations

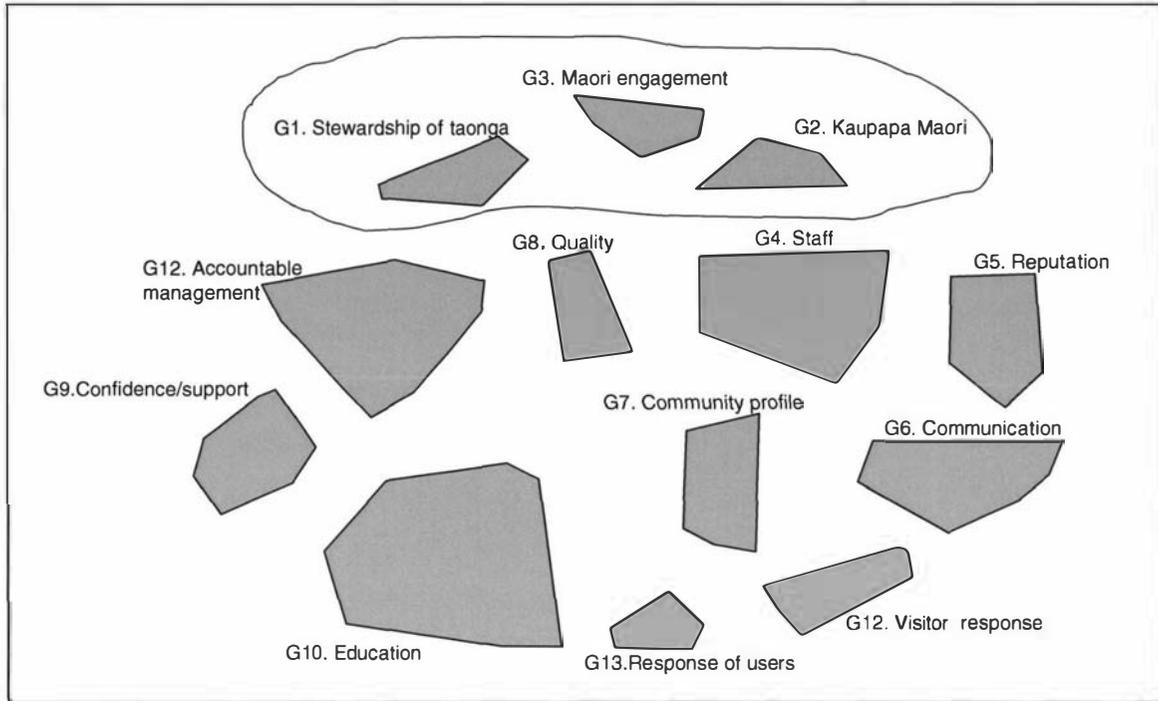
### 8.3.2 Concept maps

For both Pakeha and Maori KRGs’ concept maps, 13-cluster solutions were judged most descriptive and informative. The concepts identified on the Pakeha KRG map (Figure 8.14) are fairly familiar, requiring less comment. There are three paired aspects: education (F6, F11), visitation (F7, F9) and Maori issues (F10, F12). The heritage and intellectual assets (F1, F2, F8) also appear to have some perceptual association.

**Figure 8.14: Concept map for Pakeha KRG, showing the 13-cluster solution**

The Maori KRG map (Figure 8.15) was unique in featuring a third Maori-specific element, G1 Stewardship of Taonga. This cluster contained the least statements numerically (5), but its rating was highest overall for relative importance (MCR 4.61) out of *all* the analyses undertaken, underlining that, for these Maori participants, the treatment of their taonga was paramount in their assessment of the Museum's performance. This was not unexpected. The Maori concept of *kaitiakitanga* (mandated traditional guardianship) covers guardianship and protection of taonga, including those held in museums. It refers to a duty of stewardship assigned to any individual, whanau, hapu or iwi, usually based on whakapapa (kinship) and mandated by a whanau, hapu or iwi. *Kaitiakitanga* can apply equally to land and traditional sources of natural resources, to intangible heritage such as designs and waiata, and to specific material treasures which may have found their way into museum collections. In the museum context, it is regarded as a form of 'cultural ownership' which is separate from, but co-existing with, the western concepts of legal title (see e.g. Royal, 2004). It would be inappropriate to label cluster G1 as '*kaitiakitanga*', because few of the taonga held within Canterbury Museum had the specific mandate of iwi.

**Figure 8.15: Concept map for Maori KRG, showing the 13-cluster solution**



**8.3.3 Concept coherence**

Once more, two broad aspects showed solid shared coherence in these two conceptions of the Museum performing effectively: visitation and Maori-specific aspects, especially for the Pakeha KRG, who also appeared to agree strongly about the definition of a third aspect, staffing (F2) (Table 8.10).

**Table 8.10 Dimensions of effective museum performance strongly identified through the functional analysis, using data sets for (F) Pakeha KRG and (G) Maori KRG.**

Visitation	Maori-specific	Other
F7 Visit statistics MCV 0.05	F12 Partnership with Maori MCV 0.17	F2 Staff MCV 0.26
F9 Visitor response MCV 0.21	F10 Maori involvement MCV 0.30	
	G3 Maori engagement MCV 0.10	

It is not possible to estimate the degree of the Maori KRG’s collective familiarity with the Museum’s scope and operations, so the fact that only one concept emerged with an MCV showing a high level of shared agreement should not surprise. The relevant

cluster, G3 Maori Engagement consisted of 12 statements covering: How far Maori engage with the Museum in decision-making, meetings, on staff and as visitors; cultural safety; and Maori pride in how taonga reflect them and their experience.

### 8.3.4 Relative importance

The relative importance ratings for the Pakeha and Maori KRGs' concepts are displayed in Table 8.11. The Maori participants' ratings covered the widest range of any KRG, with their highest values concentrated in their three Maori-specific clusters (G1, G2, G3). The term Kaupapa Maori (G2) emerged from labels assigned by the Maori sorters, and is commonly used to mean following a Maori model, protocol, objective, strategy or way of doing things. Within the museum sector both Maori and Pakeha use the term. Here it encompassed Maori values as integral to governance and management, active partnership and handling of culturally sensitive issues. G3 Maori Engagement focussed on Maori participation in the Museum as decision-makers, staff, and visitors; their cultural safety; and Maori pride in how the Museum's treatment of their taonga reflect Maori and Maori experience.

**Table 8.11. Cultural analysis: Concepts of the Pakeha and Maori KRGs, shown in their respective descending orders of relative importance. Mean concept ratings (MCRs) are indicated (with standard deviations)**

Rank order	F. Pakeha KRG concepts	MCR (SD)	G. Maori KRG concepts	MCR (SD)
1	F1. Collections	3.95 (0.78)	G1. Stewardship of taonga	4.61(0.60)
2	F2. Staff	3.94 (0.81)	G2. Kaupapa Maori	4.60 (0.68)
3	F3. Reputation and support	3.82 (0.87)	G3. Maori Engagement	4.55 (0.65)
4	F4. Governance & management	3.75 (0.87)	G4. Staff	4.31 (0.72)
5	F5. Buildings and relationships	3.69 (0.85)	G5. Reputation	4.06 (0.84)
6	F6. Education services	3.57 (0.88)	G6. Communication	3.92 (0.78)
7	F7. Visit statistics	3.57 (0.96)	G7. Community profile	3.92 (0.79)
8	F8. Quality of collections	3.56 (0.85)	G8. Quality	3.91 (0.84)
9	F9. Visitor response	3.55 (0.83)	G9. Confidence/support	3.89 (1.00)
10	F10. Maori involvement	3.55 (0.92)	G10. Education services	3.87 (0.79)
11	F11. Education provider	3.48 (1.02)	G11. Accountable management	3.85 (0.82)
12	F12. Partnership with Maori	3.42 (0.90)	G12. Visitor response	3.69 (0.87)
13	F13. Engagement with community	3.36 (0.86)	G13. Response of users	3.29 (1.00)

The care and knowledge of collections was the priority for both groups (F1, G1) but the emphases differed. For Maori, recognition of Maori values in care and display were important, while Pakeha priorities were staff capacity to care for and research collections, privileging western intellectual values and professional practice. The capacity of staff to deliver effective services rated highly for both groups (F2, G4). For Maori, the recipients of those services (G12, G13) mattered least, unless they were Maori (G3), while Pakeha distinguished visitors' demographics (F7) from their experience (F9), ranking them slightly higher.

One Pakeha concept, F5 Buildings and Relationships, initially appeared to be a curiosity. It incorporated the safety of, and respect for, the heritage structure; effective responses to complaints; use by local bodies of the Museum's resources and the Museum being outward-looking. The Museum's physical building combined official heritage designation, iconic status in the City and prominent location. This concept is therefore possibly too specific to Canterbury Museum to be transferable to other situations.

### **8.3.5 Pattern matching**

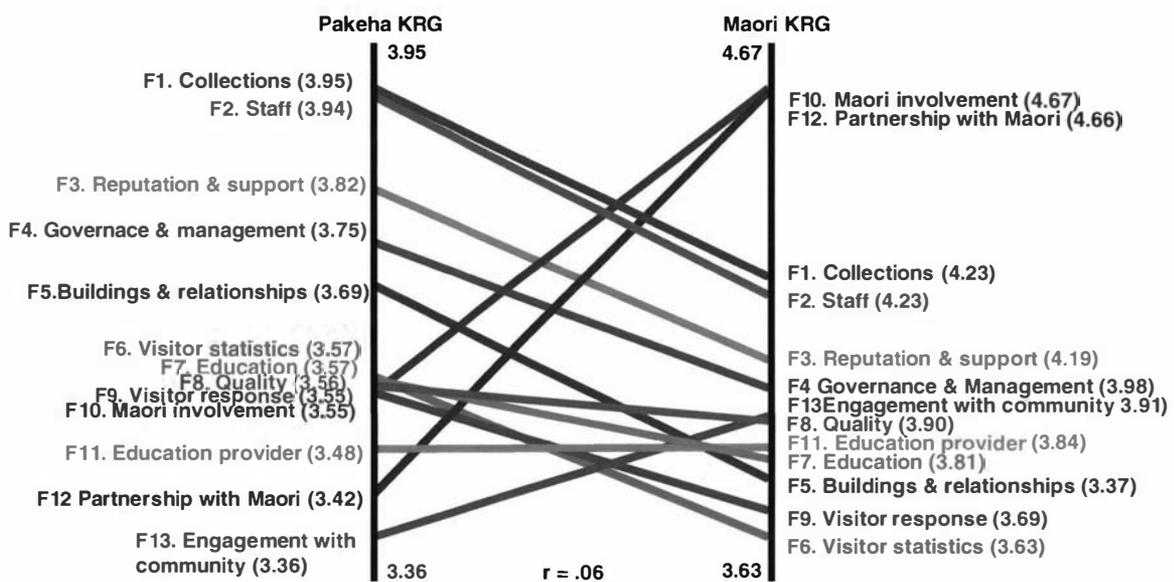
The pattern matching for the Cultural analysis showed considerable divergence. Firstly, the Pakeha concepts are correlated with their rating by the Maori respondents and then vice versa.

#### *c) Correlating the Pakeha KRG concepts*

Wide discrepancies in perceptions of the relative importance of the Pakeha-generated concepts were immediately apparent from the pattern-matching diagram (Figure 8.16). This is confirmed by the very weak correlation of 0.06. The most striking disconnect related to the two Maori concepts, as might be expected. Nonetheless two concepts were linked by more or less parallel lines: F11 and F8, achieving comparable ranking in importance. The Pakeha participants recognised the Museum as an education provider, and Maori saw this as important. F8 Quality related to Museum assets and products: buildings and collections quality; research output and expertise; exhibitions; and

lectures. There was a much wider range of rating values for the Maori KRG. While no Pakeha concept attained a mean rating of 4.00 or more, the Maori respondents rated five Pakeha concepts between 4.67 and 4.19 (F10, F12, F1, F2, F3). Divergent perceptions between these groups about Maori aspects were almost inevitable. The data suggested that, if the two Maori-specific concepts (F10, F12) were excluded, there is likely to be a much stronger correlation between the relative importance ranking of these two data sets.

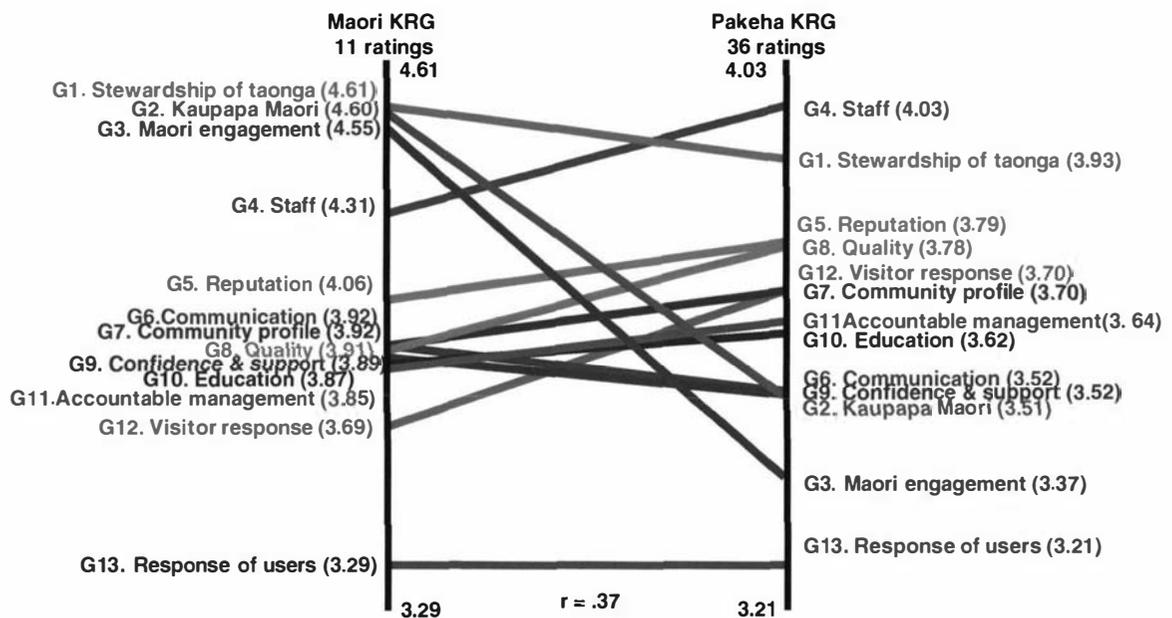
**Figure 8.16: How the Maori KRG (right) assigned relative importance to the concepts identified for the Pakeha KRG (left).**



*d) Correlating the Maori KRG concepts*

The Maori KRG's use of a broader spread of rating values must be remembered when the pattern match in Figure 8.17 is examined. This correlation, while more positive than for the reverse pattern match, was still weak. Again, disconnects on two of the Maori concepts (G2 and G3) were very obvious, but these Pakeha respondents rated G1 Stewardship of Taonga significantly more highly. This appeared to echo their high rating of their F1 Collection; three of the five statements in G1 featured in F1. It might signal recognition that the Maori collections have national standing.

**Figure 8.17: How the Pakeha KRG (right) assigned relative importance to the concepts identified for the Maori KRG (left).**



The low rating of G13 was common to both KRGs, possibly reflecting a general lack of appreciation of the diverse usage made of the Museum. G4 Staff achieved high relative importance for both, and both data sets bunched together the middle rankings of concepts relating to reputation, community relationships and education. While G12 Visitors achieved similar ratings (3.69 for Maori and 3.70 for Pakeha), these were respectively rated 12<sup>th</sup> for Maori and 5<sup>th</sup> for Pakeha.

The pattern matches for this cultural analysis used the 13 concepts of each KRG's maps. The Pakeha KRG (32 sorters and 36 raters) was over three times larger than the Maori KRG (8 sorters and 11 raters) and possibly had greater familiarity with the Museum both as a local community resource and as an institutional type. When their ratings were compared some clear distinctions emerged, which further emphasised differences seen between their concept maps. In both directions the correlations (0.06 and 0.37) are weak, showing major disparities in perceived relative importance of each others' concepts.

Three aspects of museum performance mattered very strongly for the Maori KRG:

- G1 Stewardship of Taonga – taking care of their heritage assets and all that is embodied in them: the spiritual value, cultural meaning, the korero, the mana, whakapapa associations. This was also highly rated by the Pakeha KRG.

- G2 Kaupapa Maori – Maori perspectives incorporated in the policies and practices of the Museum.
- G3 Maori engagement – Maori actively involved with the Museum as visitors, users of educational services and research resources and supporters taking pride in “their” local institution.

This finding has implications for the development of more holistic performance assessment in New Zealand museums, as does the strong shared agreement among Pakeha about staff (F1) as a discrete performance element. The prominence given in both KRGs to collections, staff, management and positive community interaction suggests strongly that these areas should be included in any assessment of the Museum’s performance. The other concepts also all had relatively high ratings within the narrow range, so they still merit consideration as ingredients for a performance assessment programme. This was especially so for the Maori-specific and visitors concepts, which achieved a high degree of shared coherence for these KRGs.

Overall the Maori KRG used a wider range of rating values than the Pakeha KRG when rating the statements. Once the Maori-specific concepts were taken out of the equation, there was less discrepancy between the relative ratings and rankings.

#### **8.4 SUMMARY**

To some extent, the three analyses reported here both echo and refine the findings from the collective analysis reported in Chapter 7. The Structural and Cultural analyses identified produced maps with 13 concepts for each of their KRGS, the commonest number of concepts, in common with the collective TSG. In the Functional analysis, the Governance KRG identified 9 concepts as elements for demonstrating the Museum’s performance accountability, while the Sector and Community KRGs each produced 11. These findings are summarised in Table 8.14, which displays the distribution of the concepts identified by each KRG and the TSG.

**Table 8.12: Comparative distribution of concepts across all KRGs and the TSG collective response, in descending order of relative importance.**

★ indicates concepts with MCVs of 0.03 or less, signalling shared perception of the conceptual construct.

Functional Analysis			Structural Analysis		Cultural Analysis		Collective
A. Governance KRG	B. Sector KRG	C. Community KRG	D. Internal KRG concepts	E. External KRG concepts	F. Pakeha KRG concepts	G. Maori KRG concepts	H. TSG Concepts
Governance and management	Resources	Staff and operations	Staff	Staff	Collections	Stewardship of taonga	HR Management ★
Intellectual and physical assets	Higher management	Collection management	Governance and management	Operational effectiveness	Staff ★	Kaupapa Maori	Expertise
Collection	Partnership and collaboration	Maori confidence	Collection	Collection	Reputation and support	Maori Engagement ★	Management ★
Financial achievement	Maori involvement	Education in the community	Connecting with community	Confidence and responsiveness	Governance and management	Staff	Maori Engagement ★
Visitation	Community confidence	Public interaction ★	Maori participation ★	Support of community	Buildings and relationships	Reputation	Accountability ★
Responsiveness to communities	Service and support	Utilisation of collections	Maori confidence ★	Expertise and collegiality	Education services	Communication	Professionalism
Treaty of Waitangi ★	Kaupapa Maori	Reputation	Relationships	Responsiveness to Maori ★	Visit statistics ★	Community profile	Profile
Maori/multicultural engagement	Marketing to visitors ★	Management and accountability	Responsiveness ★	Board performance ★	Quality of collections	Quality ★	Maori Co-management ★
Educational strengths	Heritage resources	Maori values ★	Marketing	Educational services	Visitor response ★	Confidence/support	Community Relationships
	Access and professionalism	Visitor demographics ★	Reputation	Visitors	Maori involvement ★	Education services	Exhibitions
	Educational services	Visitor response ★	Educational strengths	Facilities and services	Education provider	Accountable management	Educational Role
			Visitor behaviour ★	Exhibitions	Partnership with Maori ★	Visitor response ★	Visitors ★
			Education provider	Maori values	Engagement with community	Response of users	Miscellaneous
9	11	11	13	13	13	13	13

There is considerable overlap in the broad concept areas identified as appropriate to accountability, but in most cases emphases varied. These are more evident in content summary tables, with their full labels, seen in Appendix C, than in the abbreviated labels used for convenience in reporting these findings. Some concepts manifested more than one dimension. Part of the rationale behind the rating exercise was to see whether any factors were deemed unimportant for accountability purposes. However, since all factors had mean ratings within the scale points for *somewhat important* (3) or above, and there was little consistency in the lowest rating factors, all seemed sufficiently relevant for assessing the Museum's performance.

Rating the same co-created Statements inevitably produced much common ground. Visitors and Maori concerns emerged strongly as distinct concepts from the shared perceptions of these stakeholders. Museum management, staff, collections and educational activities were also apparent as shared concepts. The Museum's position within a network of different relationships with various communities of interest also came through as apparent to these stakeholders, and the nature or quality of these relationships appeared to matter. One museum director responding to the Survey about assessment of museum performance, stated: "I'm more interested in stakeholder/community criteria" (SR 110). These data have revealed some of the areas by which stakeholders assess one specific museum's performance. The next chapter brings these findings together with those from the Survey and explores the issue of making museum accountability more relevant.

## CHAPTER NINE

### STAKEHOLDERS COUNT: TOWARDS MEANINGFUL PERFORMANCE ACCOUNTABILITY

*“The test which organizations of every kind, including museums, must pass today is one of performance. For an organization to attract and maintain support, it must not merely do things right (maintain good procedures) but also do the right things (achieve its intended results). More than ever, performance counts” (Weil, 2005, p. 40)*

This chapter discusses the aspects of museum performance that appeared to matter to stakeholders. Two research methods were used to investigate several facets of museum performance assessment and accountability, but the central focus remains non-financial performance. The requirement for formal public accountability offers one explicit rationale for the assessment of museum performance, confirmed by the Survey (Table 5.5), although performance assessment has many other uses in the context of organisational management (Behn, 2003). The research uncovered a range of performance areas that appear to merit inclusion in formal reporting if museums are committed to meaningful accountability to their stakeholder communities.

Preceding chapters have reported the findings from the Survey of museum directors (Chapters 4 and 5) and the Case Study (Chapters 6, 7 and 8). The purpose of this Chapter, therefore, is to get closer to the heart of the matter – stakeholders’ expectations of performance accountability. The discussion follows three themes:

- i. *Who matters: Stakeholders and accountability* considers who are museum stakeholders and whether they ‘count’ when museums account for their performance.
- ii. *What matters: Dimensions of performance* interprets what it is about museums that counts for stakeholders and whether what counts actually get counted.
- iii. *The heart of the matter - an integrated framework for meaningful accountability* proposes a conceptual model to account for the interpretation of the findings.

A further section comments on the study’s limitations.

As will be shown, the dimensions of performance that matter to stakeholders extend beyond the results-focus introduced by New Zealand’s policy regime in the late 1980s.

The conceptual model attempts to express a more inclusive and holistic approach to guide the design of museum performance accountability.

### 9.1 WHO MATTERS: STAKEHOLDERS AND ACCOUNTABILITY

Museums are community institutions, which operate within, for and on behalf of communities with different expectations, including accountability. Writing about the Australasian sector, Dickman observed that:

“Networks of influential people, both at official and unofficial levels, are essential parts of community life. It is important to know who the power players are in the community, and equally who has visibility but little or no power!” (1995 p. 81)

This interpretive study has given visibility and voice to some of these players in the context of museums, characterising them as stakeholders. The Survey heard from museum directors, themselves pivotal stakeholders who are accountable to higher authorities; who usually assist their governing body in determining performance criteria; and who implement plans to fulfil performance expectations. When asked about the value of performance assessment to 14 management tasks (Q2a), directors rated *Responding to museum stakeholders* as eighth in relative importance (Table 5.18). But who were those stakeholders? Canterbury Museum staff identified a diversity of stakeholders with legitimate interests in the Museum, some more immediately visible than others (Table 6.7).

Since becoming ‘customer-focused’, museums have listened to and collaborated with more community interests. Visitors have received most attention, especially where there is pressure to generate income. Other stakeholders have been involved in developing exhibitions and events (e.g. Gibson, 2003; Ivan Karp et al., 1992; I. Karp & Lavine, 1993; Wood, 2005). This corresponds with the wider movement towards greater ‘civic engagement’ (e.g. American Association of Museums, 2002a, 2002b; Spitz & Thom, 2003). In New Zealand Maori have engaged more actively with museums since *Te Maori* in 1984 in exhibition development, as staff and in governance (Butts, 1990, 2003; Butts et al., 2002; Hakiwai, 2005; Tamarapa, 1996).

In various management contexts museums have appreciated the need to recognise stakeholders' interests to achieve museum goals. Examples included: marketing and communications, (Davies, 1994a; Dickman, 1995; Kotler & Kotler, 1998; McLean, 1997; Runyard & French, 1999) ; heritage management generally (Michael C. Hall & Simon McArthur, 1996); planning (Davies, 1996; Middleton, 1998); relationship/stakeholder management (Alexander, 1996a, 1996b; M. L. Anderson, 2004 , 8-9; Tschirhart, 1996); governance (Boyd, 1991; Butts, 1990; Malaro, 1994, 1998; Ullberg & Ullberg, 1981). Accountability is a primary duty of museum governance and management (Boyd, 1991; Butts, 1990; Malaro, 1994, 1998; Ullberg & Ullberg, 1981). While ostensibly practitioners should be constantly mindful of stakeholders' perspectives for formal accountability purposes, accountability to stakeholders has received less attention from museum researchers.

This study used a tailored version of Freeman's definition of stakeholders (Freeman, 1984): *A museum's stakeholders are groups or individuals that have an interest in, or influence on, the achievement of the museum's objectives.* Seven staff and volunteers identified 28 different categories of potential stakeholders in Canterbury Museum, (Table 6.7). They prioritised the categories which contributed to focus groups in the Case Study (Table 7.1). Other than the Friends (e.g. the "Members" cited by M. L. Anderson, 2004 , pp. 8-9), the stakeholders selected broadly coincided with those in the literature. Mentions of several stakeholder categories appeared in the stakeholder-generated Statements (Appendix D.1)

Staff recognised Maori as stakeholders. Unlike Te Papa and Auckland Museum, Canterbury Museum had no formal guiding principle of *mana whenua* or *mana taonga*. (H. Kawharu, 2002; M. Kawharu, 2002; C. McCarthy, 2004; Williams, 2003) to frame its iwi relationships. Staff had identified a generic Maori stake, but two separate focus groups, representing respectively Ngai Tahu as tangata whenua and the wider remit of the Ohaki which covers the interests of other Maori in relation to the Museum. This enabled acknowledgment of Ngai Tahu's mana whenua and of the fact that the Museum, through the Ohaki, was also responsible for the taonga of other iwi.

Analysis of the stakeholder data used three approaches: functional, structural and cultural. The functional approach (Section 8.1) involved three informant categories based on role: Governance, Sector and Community. The structural analysis (Section 8.2) compared external and internal perspectives. The cultural approach (Section 8.3), specific to New Zealand, analysed the data of those self-identifying as Maori and non-Maori. The cultural analysis might therefore capture insights missing where Maori were not represented, e.g. from the Governance KRG.

### 9.1.1 A typology of museum stakeholders

Each museum's portfolio of stakeholders is determined by its situation, yet a generic classification may serve to determine appropriate content for formal accountability reporting. Informed by the findings, a pragmatic typology of stakeholder interests is proposed, encompassing those to whom museums may be considered actively accountable as institutions and whose interests and expectations are longer term and should be addressed when reporting museum performance (Table 9.1).

This proposed typology is deliberately simplified, to assist reporting holistic institutional performance for formal accountability. The typology is not appropriate for museum projects with precise objectives. The three components – *financial/political*, *professional* and *community* stakeholders – differentiate it from Freeman's five-part typology (1984). *Financial/political* covers governance and decision-maker aspects of Freeman's shareholders. The *professional* combines employees and management perspectives with a wider sector interest. The principal divergence from Freeman comes in collapsing customers, suppliers and community into a single *community* category and also incorporates ownership elements akin to Freeman's shareholders. The community category's precise composition will differ from museum to museum and at different times in the life of a museum and its community.

**Table 9.1: A typology of generic museum stakeholders to be considered for accountability purposes**

<b>Stakeholder type</b>	<b>Examples include:</b>	<b>Explanation</b>
Financial/ political	<ul style="list-style-type: none"> <li>• Governing body</li> <li>• Parent organisation (for museums within local authorities, universities etc.)</li> <li>• Key external funders (central and local government, foundations etc.)</li> <li>• Sponsors (actual and potential)</li> <li>• Major donors (actual and potential)</li> </ul>	Principally bodies without whose support (mainly financial and political) the museum may be unable to operate even at the most basic level
Professional	<ul style="list-style-type: none"> <li>• Museum staff, including management and volunteers</li> <li>• Wider New Zealand museum sector</li> <li>• Professional body (Museums Aotearoa)</li> <li>• Overseas museums</li> <li>• Museum training organisations</li> </ul>	Professional credibility of both museums and individuals is the basis of trust for collaborations, requiring institutional accountability for sound professional performance.
Community (May also include “virtual stakeholders”)	<ul style="list-style-type: none"> <li>• Special advocacy or interest groups closely aligned with the museum (e.g. Friends of the Museum, founding association, subject specialists, historians)</li> <li>• People whose heritage is held (likely mainly to have local associations)</li> <li>• Neighbouring residents and businesses</li> <li>• Donors/testators and their heirs</li> <li>• Educational communities (users and partners)</li> <li>• Research community (institutions and users)</li> <li>• Media (local and national)</li> <li>• Businesses especially associated with tourism</li> <li>• Other user groups (e.g. artists, commercial users, venue hirers, hobbyists)</li> <li>• Suppliers</li> <li>• Others, depending on museum</li> </ul>	<p>These will vary according to museum location, history and scope, and may include very specialist interests.</p> <p>They may share generic ownership stakes, as rates or tax payers, and/or emotional, intellectual or moral ownership of tangible and intangible history, heritage and knowledge held in the museum. Museums will need the active goodwill of some of these in order to operate.</p> <p>Many of these are or supply visitors and/or users</p>

This typology is more useful than the internal/external stakeholder dyad (e.g. Kotler & Kotler, 1998), where operational (professional) and governing body stakes (financial/political) can be both internal and external to the organisation. Pattern-matching the Internal and External concepts (Figures 8.12, 8.13) exhibited strong

correlations in the perceived relative importance of performance areas, but it masked disparities apparent in Governance, Sector and Community data sets (Figures 8.4 to 8.9). It also extends beyond Thompson's binary agent/principal model of governance and professionals (1999b), with its resemblance to contractual relationships (Trimarchi, 2003), to embrace the notion of community stakeholders as a third party to whom museums should be accountable (Behn, 2003). The three proposed stakeholder categories are now briefly discussed. This tripartite typology parallels the approach taken in the functional analysis (Section 8.1 and Table 8.2). This confirmed a scenario anticipated at the start of this research.

#### *Financial/political stakeholders - high-level stakes*

While the Survey showed limited stakeholder involvement in the development of museum performance assessment, *financial/political stakeholders* were cited most frequently as contributors (Table 5.15). The stakeholders involved were mostly either from the governing body or funder categories or internal – management and sometimes staff. Input was either from those for whom the formal reporting was a statutory requirement (governing body and senior management) or from those likely to be accounted to, usually external stakeholders with economic or political power, including funders of different types. Behn distinguished accountability holders from accountability holdees (Behn, 2003), but here some *financial/political stakeholders* qualify as both. High-level decisions affecting a museum's direction and core resources (especially financial resources) are based in part on reported performance, as evidence of sound financial management, attainment of targets and institutional health. Political support affecting a museum's viability also relies on accountability: "Political influence and power is just as important as economic power" (Dickman, 1995 , p. 81).

Governing bodies must ensure that museums comply with a range of generic legislation (Boyd, 1991; Malara, 1994, 1998; Te Papa National Services, 2001c, 2005; Ullberg & Ullberg, 1981), but are also expected to uphold ethical standards (American Association of Museums, 2005). This includes their own members' conduct (M. L. Anderson, 2004 , pp. 14-15) as well as the museum's institutional conduct (e.g. Edson, 1997; Museums Aotearoa, 2000, 2003).

*Professional stakeholders - Insider perspectives*

Museum professionals were the second element in Thompson's dyadic model for performance accountability (1999b). The Case Study confirmed that staff saw themselves as stakeholders, but also others working in their sector (Table 6.7). Directors reported some staff involvement in developing, and receiving or using performance information (Table 5.15), although the nature and value of this participation is unknown. The Case Study and the literature (see e.g. Bud et al., 1991; Macdonald, 2002 , p. 254) showed that *professional stakeholders* have ideas about performance criteria, suggesting a cohesive interest group prepared to be accountable for museum performance within their own institutions and, individually and institutionally, to the wider sector. Museum professionals enable museums to fulfil performance expectations. Those bound by them are well-placed to judge their achievability and usefulness as "mission-focussed, long-term and verifiable" (M. L. Anderson, 2004 , p.10).

The UK Audit Commission recognised that "Systems to measure quality and success need obviously to have relevance within the sector as well as external credibility" (2005, para 46). Museum staff, like other public sector professionals (Pollitt, 2003 , pp. 93-94), are wary of bureaucrats setting performance expectations without fully understanding the nature and challenges of museum work (Alexander, 1996b , pp. 830-831; Middleton, 1998; Raymond & Greyser, 1978 , p. 132). Overseas, sector organisations have instituted museum accreditation schemes, which offer one means of professional accountability (George, 2005; Mason & Weeks, 2002b). Accreditation offers quality assurance, and is more effective than unmonitored codes of ethics (Thompson, 1999b). The local response is New Zealand's voluntary self- and peer-assessment programme (Te Papa National Services, 2002), a sector initiative clarifying generally accepted practice.

Two key groups make professional estimations of New Zealand museums: local professionals within museums and kindred areas (heritage bodies, cultural policy, and training organisations) seeking suitable partners for collaborative ventures; and overseas museums, which arguably take greater risks in international collaborations. Overseas professionals, funders and sponsors may put more faith in accredited status (e.g. American Association of Museums, 2005 p. 36). Poor professional performance reflects

badly on museums generally, affecting museums' collective 'brand value' (Chong, 2002; McDermott Miller Limited, 1998), and news travels fast in a digitally-connected sector (see e.g. Global Museum).

The typology implies a generic notion of the 'museum professional' as a stakeholder type, but museums employ a plurality of professionals (e.g. Edson & Dean, 1994 , p. 206), both discipline-based (e.g. botanists, art historians, archaeologists) and function-based (e.g. teachers, accountants, marketers). Museum professionalism should be interpreted as all activity directed collectively towards achievement of the museum's institutional goals (Table 9.1 and Edson & Dean, 1994 , pp. 205-213). Professionalism is as much an attitude as a repertoire of practice.

#### *Community stakeholders – shareholders in the museum enterprise*

Museums (like other public and private enterprises) operate with the implicit, if not explicit, consent of the communities among whom they are physically located. Freeman's community stakeholder category (Freeman, 1984) comprised local interests affected by an enterprise's proximity. If faced with hostility, many enterprises could relocate their operations, yet museums' *raison d'être* is often inseparable from its locality. Except in very specialised museums, the meanings and value of the collections are embedded in and enhanced by local history, culture and nature. 'Stewardship in perpetuity for the public benefit' constitutes museums' implicit 'licence to operate'. Longer-established museums (e.g. Canterbury Museum) originated before living memory, creating a sense that the museum has 'always' been there, its right to exist unquestioned. However, more inclusive community decision-making and local accountability (e.g. as per the Local Government Act 2002) empower a wider range of community interests to scrutinise and shape museums (see also Behn, 2001).

Fewer than a fifth of museums surveyed involved their wider communities of interest and support in developing performance criteria (Table 5.17), yet many of these communities arguably have valid claims of 'ownership' (Corsane, 2005 , p. 5), akin to shareholders in the museum enterprise. Financial/political stakeholders govern and support the museum on behalf of the same people whom the museum profession serves by applying its disciplinary practices. Resembling 'owners', *community stakeholders*

have reasonable claims to assess the performance of museums holding collections ‘in trust’ for them. As users of its services, they are ‘customers’; as contributors of items, information and volunteer labour, they are ‘suppliers’, distinctions separately recognised by (Freeman, 1984), but often overlapping in museum contexts. Although ‘the community’ owns the museum enterprise and its resources, no monetary dividends are distributed. The return on the community’s investments in the museum – financial, intellectual, emotional etc. - takes other forms (e.g. bequest value, existence value and prestige value) (Gale, 1995), and accrues to future generations as much as to present ‘owners’.

Canterbury Museum staff identified seven community groups with legitimate museum interests (Community KRG, Table 8.2), yet the surveyed museums rarely involved them (Table 5.15), thus overlooking opportunities to increase their reporting relevance. However, small museums, in particular, are under-resourced to undertake much community stakeholder consultation. Stakeholder engagement of this kind would, however, be positive; substituting “community stakeholders” for “visitors”, *Whether visitors care sufficiently to communicate their views (Statement 61)* might translate also as evidence of ‘active ownership’. Whatever the level of engagement, the category *community stakeholder*, overlapping ownership, supplier, customer and community stakes, appears usefully inclusive when considering how museums might account for their performance.

### 9.1.2 Maori as significant stakeholders

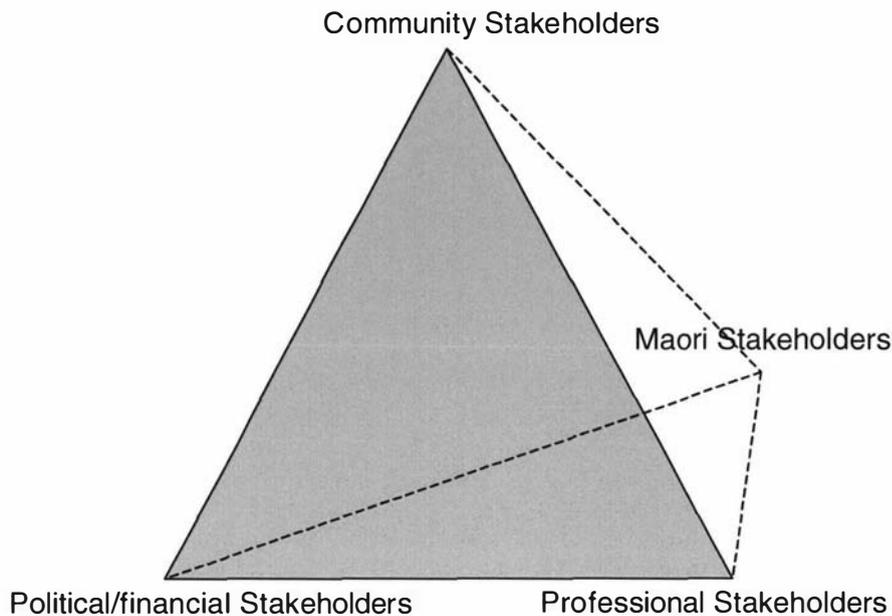
In New Zealand, the stakeholder typology must have a Maori dimension. How it manifests itself will vary according to local demographics and the state of the relationships between museums and iwi. Models of governance with purposefully equitable participation by Maori remain the exception (Butts, 2003; Butts et al., 2002). Canterbury Museum’s relationships were developing cautiously. Where iwi have achieved a prominent role in decision-making, they would be *financial/political stakeholders* (e.g. Auckland Museum’s Taumata a Iwi (M. Kawharu, 2002)). Te Papa employs Maori at all levels, but, proportionally, Maori are fewer in other museums, more a consequence of better salaries elsewhere or lack of culturally supportive capacity than lack of institutional will. Museums Aotearoa’s Kaitiaki Maori membership

fluctuates, but has Board representation, reflecting the commitment to Treaty principles since the early 1990s (Tapsell, 2002). Maori expect these Maori professionals to ensure culturally appropriate museum practice.

However, “Many (but not all) Pakeha (non-Maori) have assumed that the way forward to honour the Treaty Te Tiriti and to address these issues is to ‘involve iwi/Maori more in the management’ of existing museums. Whilst this can be a step forward, it is both an incomplete and potentially neo-colonialist response if it is the only programme of action” (Harre Hindmarsh, 2005 , p. 2). Iwi-led cultural centre initiatives will employ staff working within tikanga Maori. Harre Hindmarsh (2005 , p. 2) advocates museums as fully bicultural services, operating alongside these new developments. Some iwi, however, value museums continuing to manage taonga meantime (Potiki, 2005 , p. 10), and would still expect accountability from museums, consistent with Maori traditional protocols. Wider recognition that museums’ knowledge resources include matauranga Maori will increase such expectation (Royal, 2004). Maori therefore must be considered key *community stakeholders* and, as new cultural centres open and bicultural practice becomes embedded in museums, Maori as *professional stakeholders* must be accountable to their own iwi, to Kaitiaki Maori and globally to indigenous professionals.

Case Study findings provide evidence that Maori make their own assessments of museum performance (Table 8.11, Figure 8.15 and Appendix C.7) although the Survey found no clear evidence of Maori specifically contributing or being reported to (Table 5.17). Undoubtedly many museums recognise Maori among more their important stakeholders. Maori representation will increase across the three stakeholder types – financial/political, professional and community (Figure 9.1). New Zealand museums therefore should ensure Maori interests are explicitly addressed in their accountability reporting.

**Figure 9.1: Maori interests in museums. Maori stakeholders in a museum may fit in any or all of the three stakeholder types (Developed after a discussion with Mason Durie)**



Stakeholders matter. Museums should be accountable to financial/political, professional and community stakeholders, giving due recognition to diverse Maori interests.

The aspects of performance for which they should be accountable are discussed next.

## 9.2 WHAT MATTERS: DIMENSIONS OF PERFORMANCE

Museums in New Zealand are required to be accountable for both their financial and non-financial performance. As Weil has observed,

“The test which organizations of every kind, including museums, must pass today is one of performance. For an organization to attract and maintain support, it must not merely do things right (maintain good procedures) but also do the right things (achieve its intended results). More than ever, performance counts” (Weil, 2005 , p. 40)

This section proposes a framework of performance domains for which museums should be accountable to their stakeholders, and then considers how these aspects are addressed by the surveyed museums. All three stakeholder categories in the typology (Table 9.1) contributed Case Study data on means of assessing museum performance for accountability purposes. Their perceived domains of performance are discussed first and

then some observations are made on their different manifestations as criteria for assessment of museum performance. This section makes frequent reference to Table 8.12, which summarises the concepts which emerged from the analyses.

### 9.2.1 Domains of performance

The Case Study was designed to investigate the areas of museum performance that mattered to a variety of stakeholders in order to enhance the relevance of performance accountability. The analyses consistently revealed common themes, which made sense to stakeholders. They have been synthesised from the different concept maps (Table 8.12) as seven key performance domains. These elements offer a framework to guide the development of performance indicators meaningful for reporting to a comprehensive range of community interests (Table 9.2). Given the comparatively high importance ratings across all the concepts, the seven domains represent areas that mattered for accountability purposes. Each performance domain exhibited clear sub-dimensions. These are now discussed in turn.

**Table 9.2: Case Study Interpretation: framework of performance assessment domains relevant for public accountability purposes as perceived by Canterbury Museum stakeholders.**

<b>Performance domain</b>	<b>Dimensions</b>
Management and governance	Board performance Budget management Operational effectiveness
Collections	Collection integrity: <ul style="list-style-type: none"> <li>▪ Quality of objects</li> <li>▪ Utility value (associated research, etc.)</li> </ul> Collection management Collection uses (including exhibitions, education etc.)
Staffing	Calibre of staff Management of staff
Participation	Visitation: <ul style="list-style-type: none"> <li>▪ Statistics and demographics</li> <li>▪ Visit patterns and satisfaction</li> </ul> Public usage of museum resources
Maori concerns	Integration of Maori values Maori participation
Education role	Schools focus Community education programmes
Community relationships	Effective partnerships Community perceptions

### 1. Overall governance and management

Stakeholders perceived the Museum's overall governance and management as a distinct performance domain. Three sub-dimensions were apparent: *Board performance*, *Budget management* and *Operational effectiveness*. Stakeholders' familiarity with museum accountability hierarchies inevitably varied; the External KRG alone differentiated management and governance (Table 8.12). If the Museum ensured that it was fully accountable at the highest level – in whatever manner – this in itself appeared well-regarded by stakeholders.

Only the Governance KRG isolated Financial Achievement, reflecting their statutory responsibilities. The relative dearth of financial Statements may signal an assumption that compliance with financial reporting requirements was automatic. Nonetheless, *Management of the museum's budget* (27) was collectively rated the fourth most important statement (Table 7.3).

### 2. Collections – the core heritage resource.

Accumulation of artefacts and specimens has been viewed as the original museum performance indicator (M. L. Anderson, 2004 , p. 2). However, as Carter has quoted George Brown Goode from 1888, "It is not what a museum has that counts but what it does with what it has that counts" (cited in Carter, 1992 , p. 62). Every KRG conceived 'collections' as a coherent domain, generally among the more important concepts (Table 8.12). Emphasising stewardship, the overall highest-scoring Statement (73 - *Proper care and management of objects, taonga, specimens*) (Table 7. 3) reinforces this view.

Sector participants, working in museum and kindred environments, take collections for granted as a performance domain, recognising that collections' worth appreciates through associated information and knowledge. Their highest-rated concept's full title was Resources to add Value to the Collections, differentiated from Heritage Resources (Table 8.12 and Appendix C.2.), but adjacent to it on their map (Figure 8.2). They also

understand the value of documentation for tracking the whereabouts and condition of artefacts and of physical and cultural maintenance.

Stakeholder findings revealed three distinct aspects of collections performance: collection integrity, management and uses (Table 8.4). Notions of ‘quality’ (for individual objects and discrete sub-collections) vary according to academic disciplines and potential use. These cover: connoisseurship relevance, representativeness, significance and completeness. Intellectual value, scientific, cultural and historic interest, aesthetic qualities and local significance are all factors (e.g. Ashley-Smith, 2003; Keene, 2005). Collection management fosters the heritage asset: enhancing it (new acquisitions, new knowledge from research) to generate use value, products and services, and preventing its depletion (maintaining the asset). Respectful practice honours donors’ intentions and cultural protocols. Active use by both museum and other users (for exhibitions, teaching and research) reduces perceptions of a static, unseen under-used asset.

Significantly, no stakeholders identified financial valuation of collections as an assessment factor. Nonetheless both governing body and professional stakeholders would be aware of the costs of purchased acquisitions, and possibly the requirement to provide valuations of the entire collection (Simpkin, 2003). Canterbury Museum is authorised “to acquire or dispose of objects and data in accordance with its policy and recognised Museum practice, taking cognizance of its trusteeship role in the community” (*Canterbury Museum Trust Board Act 1993, section 4*). The costs of maintaining collections are generally recognised (B. Lord et al., 1989; K. S. Thomson, 2002), making disposal or de-accessioning tempting and sometimes appropriate. However, despite disposal paradoxically being regarded as a tool for developing and refining the value of collections, it is fraught with public relations challenges (Malaro, 1998; Weil, 1997). Collections’ high importance to stakeholders implies museums be fully accountable for any diminution of the heritage asset, in whatever form.

### 3. *Staffing – resource and delivery mechanism*

Staffing was a distinct and collectively highly rated concept (Table 7.7), although for Governance and Sector KRGs, it straddled several concepts (Table 8.12). The Sector

KRG's accountability concerns were professionalism, resources to 'do the job' and providing good service (Appendix C.2) while for wholly mission-focussed Governance, staff were the means for delivering objectives (Appendix C.1). Although multi-faceted, staffing showed two clear dimensions: staff quality and staff management (Table 8.12).

Staff – paid and unpaid - represent museums' human capital and a knowledge asset. Staff have know-how and specialist knowledge (Davidson & Voss, 2002), both evidently highly important across all stakeholders (Tables 7.7 and 8.12). Staff is also generally the major museum expense. IiP accreditation made Canterbury Museum an anomaly among Survey respondents (Te Papa National Services, 2001b), but it satisfies stakeholders' perception of staff importance, indicating a museum valuing its staff as an investment directly addressing the Museum's mission and benefiting its users.

#### *4. Participation – more than just visiting*

As anticipated, every concept map displayed visitation in some guise. Overall, it was the most commonly perceived concept (Table 7.6 and Appendix C.9). Visits are readily countable museum experiences consumed by visitors. Echoing Anderson (2004, p. 18), more statements mentioned visitation than any other broad theme, with some differentiating visitor types (local, international, Maori, tourists, young people, schools). Although the study excluded visitors as a stakeholder category, most participating stakeholders had visited Canterbury Museum. They recognised numerical data as helpful to museum performance assessment: of 31 Statements concerning visitation, 14 were solely counts.

Stakeholders also identified qualitative aspects. Maps showing two visitation concepts generally distinguished between quantitative and qualitative aspects (Community, Pakeha, Maori - Figures 8.3, 8.16, 8.17), whereas stakeholders better acquainted with the Museum (Sector, Internal) focussed more strategically on marketing effectiveness (Figures 8.2, 8.10).

Less clear, but nonetheless apparent, other forms of public participation in museums were recognised. Beyond visitation and education (addressed separately), the Community KRG, which included the Tertiary Users and Special Interests, identified

general and research usage (Utilisation of Collections) (Table 8.12). Although not conceptualised as such, this partially equates to ‘access’ in Britain’s agenda for museums (Lawley, 2003), implying more individualised contact between people and museums.

Usage of museum resources had different emphases for different stakeholder groups. Stakeholders’ high rating of *Ability of the museum’s experts to provide background on the collections* (96) addressed quality of both staff and the service offered. Amount of use and by whom (e.g. Statements 107, 110, 132) were other stakeholder criteria, overlapping general customer service aspects (82, 86). Distinctions between visitors and users identified by stakeholders are not always apparent in accountability reporting reported by directors surveyed (Table 5.11), yet these may be increasingly relevant for museums seeking recognition as community assets. Canterbury Museum reported public enquiries, differentiating “person to person access to collections or collections expertise”, and “Answer written /phone/e-mail enquiries” (Canterbury Museum Trust Board, 2000 , p. 12 & p. 24).

Generally, stakeholders placed less importance on visitation; collectively they rated it comparatively low (Table 7.7), possibly because Christchurch is a tourist destination. With free admission, these out-of-town visitors (unlike the stakeholders) do not all contribute directly to operational costs. Governance rated visitation most highly (Table 8.12), appreciating the ability to demonstrate increased attendance and income generated through shop and café, but stakeholders also valued other forms of participation.

##### 5. *Maori concerns – values and participation*

Maori concerns emerged as distinct and separate concepts for every KRG (Table 8.12), with each producing at least one strongly coherent concept. These manifested as paired ‘islands’ except on the Maori map, which showed a threesome (Figure 8.15). This third cluster, Stewardship of Taonga, exemplified how concepts frequently overlapped, in this case with collections.

Strongly shared conceptualisations of Maori concerns derived in part from the proportion of the 140 statements with Maori content (23%), mainly generated by the two wholly Maori SFGs (see Section 7.1). Readily identifiable Maori content probably influenced the statements' conceptual clustering. This would apply equally to Maori and non-Maori participants. Two dimensions emerged clearly: an internal one, relating to Maori-specific museum policy and practice, and one externally oriented, addressing how Maori and the Museum interact (Table 8.12). The Museum has some control over the internal dimension (e.g. incorporating kaupapa Maori values) through policy development ideally led by Maori. Although only specifying runanga representation (section 5), the Museum's Act 1993 implies a requirement to honour the intentions of the Treaty. The Ohaki's evolving role might reasonably include monitoring internal performance, reporting back to their respective iwi organisations, consistent with traditional accountability.

The external orientation covered Maori use, engagement with and perception of the Museum. Visitation, use by Maori schools and positive encounters all contribute to Maori confidence in the Museum. Some of these are quantifiable – e.g. kohanga reo visits – but most, such as demographics factors and satisfaction, involve regular surveys, building year-on-year comparative data to monitor progress. Other qualitative methods, such as those employed by Te Papa which are 'subject to continuous refinement' (Museum of New Zealand Te Papa Tongarewa, 2002), would also serve.

Stewardship of Taonga was the highest Maori priority (Table 8.12). Kaitiakitanga for taonga tuku iho is a traditional responsibility usually exercised through individuals mandated by whanau or iwi. It overrides notions of legal title in museum-held taonga. Some museums have special arrangements, including co-management agreements. Despite long contact with Ngai Tahu (Chapter 6), Canterbury Museum had no formal taonga arrangements in 2002, but has since entered a partnership for a web-based taonga project. Ngai Tahu appreciated the Museum's role: "Cultural preservation now is better than cultural restoration later" (Potiki, 2005 , p. 10), which might increase the *Level of feeling of ownership Maori have in the museum* (28).

*How safe Maori feel culturally in the museum* (53) expressed an important issue especially when potent taonga are encountered in galleries. The *cultural safety* concept,

which museums increasingly acknowledge, originated in the health sector c. 1990 (Nursing Council of New Zealand, 2005). Museum responses include dedicated storage areas (*wahi tapu*) for *taonga* and *koiwi* (human remains) with cultural restrictions on access, respecting *tikanga* (Royal, 2004; Te Papa National Services, 2001d). Partnerships with Maori in co-managing Maori resources (*taonga*, *koiwi*, information, *maturanga Maori*), developing Maori content (exhibitions, education programmes) or services (training) would strengthen evidence of honouring the Treaty. Accountability in partnership performance needs to be demonstrable to Maori in their terms. Development and adoption of formal policies might be less important than verification of their use and positive effects (Royal, 2004, Section 7; Te Papa National Services, 2001d, pp. 2-3).

#### 6. *Educational role – schools and community*

Museums' educational functions were clearly recognised, although most KRGs, except the Community, rated education concepts comparatively modestly (Table 8.12). Statement contents extended beyond school programmes to wider community education, a distinction explicit for Internal and Pakeha stakeholders (Figures 8. 10, 8.14). Evaluation of curriculum-based programmes is established practice, due in part to Ministry funding. Community education assessment is less well-developed, and partially relates to the next domain.

Boyd (1995, p. 174) observed, “educational efforts have often been quarantined in separate departments of education”, as happened in Canterbury Museum. The Museum consolidated its education role early (C. Hall, 1981), yet despite this history and the presence in the Case Study of 16 overtly educational statements, education was a commonly perceived concept (Table 8.12) but not strongly coherent. However, the sorters with dedicated educator roles (one Workforce, two School Users) were a minority among the informants. More recently museums have been characterised as ‘free-choice learning environments’ (Falk & Dierking, 2000; Hein, 1998), so qualitative visitation criteria concerning individual benefits from museum encounters should be understood as covered by the *participation* domain of performance.

### 7. *Community relationships – resources and reality checks*

While Anderson (1991) saw the classificatory practices of colonial museums, along with maps and census, as instrumental in defining communities as a means of control, museums now identify communities as markets, audiences and stakeholders. Canterbury Museum stakeholders' Statements (Appendix D.1) identified several 'communities of interest' and factors by which to assess the museum's interactions and relationships with them. These dimensions were additional to *Maori concerns*. Participants conceptualised performance in community relationships in terms of responsiveness, confidence, public interaction, support and profile (Table 8.12). More general notions of public confidence in the institution, crucial for positive community relations, materialised as donor confidence (Statement 97), visitor satisfaction (45, 109), and government confidence (2, 114).

*Willingness to engage in partnership projects* (48) explicitly recognised the importance of partnerships. Collaboration is increasingly important to maximising limited community resources and embedding museums more fully in their communities. Other than Maori, partners mentioned by stakeholders included other museums (15, 81), heritage attractions (20), and other, probably educational, organisations (67). *Relationships with communities* featured as an element in the New Zealand museum standards (Te Papa National Services, 2002). Museums recognise their community contributions as 'civic engagement' (American Association of Museums, 2002a) and 'social inclusion' (Sandell, 2003), while partnerships with other museums build both professional and community trust.

Boyd (1995, p.174) noted that trustees and professional associations urged museums to be "relevant, involved and participatory", for which a prerequisite is *Whether staff are outward-looking, promoting the museum in the community* (41). Effective partnering is complex and demanding, as Te Papa found with the New Zealand Indian community (Gibson, 2003; Wood, 2005). Te Papa has the resources to invest in and monitor these partnerships. Where key relationships are formalised through Memoranda of Understandings (e.g. Auckland Museum and the University of Auckland), museums should account for their effectiveness and value in their performance reporting.

Relationships are resources to enable action but also mechanisms that keep museums in touch with their communities' realities.

### 8. *Other performance domains*

Seven performance domains have been interpreted as clearly perceived by participants, but other less distinct performance areas are also acknowledged (Table 8.12). Most intersected with the preceding seven domains (Table 9.2); in some respects they are sub-dimensions. These were:

- Products and services – which included exhibitions
- Research – museum research capacity and museum as a research resource
- Innovation – evidence of dynamism
- Reputation – institutional reputation (multi-dimensional)

Museum's multifarious *products and services* mainly overlap the collections, participation and education domains. Exhibitions are regarded as museums' primary products; as visitors' principal museum experiences, their effectiveness is usually measured by visit numbers. Exhibition evaluation, testing how far exhibitions meets their objectives (e.g. audience demographics, learning outcomes or changes in visitor attitudes (Belcher, 1991; Dean, 1993)) – involves more investment, primarily serving internal planning purposes. Exhibition outcomes usually need assessment over longer time-spans than annual reporting periods (Thompson, 1995). Lectures, educational programmes, research and publications are other products, but educational programmes may also be conceived as services. Museums' internet presence (not a feature of this study) could be considered products and services.

*Research* capacity and quality straddle several domains – collections, staff, education, and participation. University sector indicators (e.g. papers published in refereed journals) are feasible for Canterbury Museum with its research tradition (Gill, 2005), but less applicable for other museums. Museums generate local knowledge through their collection work and exhibition preparation, but others' contributions to museum-held knowledge are also valuable (Cheetham, 1987 , pp. 15-16). Stakeholders' recognition of the Museum as a research resource merits a *participation* reporting

dimension separate from visitation, which attracted relatively modest importance (Table 8.12).

Although no concept maps featured *innovation*, certain Statements implied that museums should not be static (9, 34, 35, 50, 59). This was, however, tempered: stakeholders valued *Balance between “cutting edge” innovations with traditional heritage care* (40): impending Museum expansion plans potentially threatened the integrity of the heritage structure (122). Computer technology (30, 115) was possibly a modernising factor, but received only modest attention from stakeholders. However, innovation should be integral to performance as a learning organisation (Robert S. Kaplan, 2001).

*Reputation* was a distinct performance domain for Community and Maori KRGs. Other KRGs’ conceptualisations were community-focussed (Table 8.12): e.g. Responsiveness to Communities, Community Confidence and Community Profile. Collectively stakeholders rated *Reputation of the museum* (126) fifth highest overall, despite *Comparison with other museums* (62) attracting a lower rating. Other Statements directly or indirectly related to museums’ community standing. These covered: its research, staff attitudes, collection quality, professionalism, respect for Maori values, visitor experience, exhibitions, relevance, responsiveness etc. Loss of reputation on any one dimension could adversely affect a museum, a situation which the media (identified by staff as key stakeholders) might not only communicate but amplify. In the post-Enron era, reputation has new importance, especially in the non-profit sector (McAvity, 2003; Weil, 2005).

These other performance domains have been subsumed within the seven domains (Table 9.2), which collectively contribute to a museum’s standing in the eyes of its stakeholders. Reputation emerges as a valued element of museum performance, in the sense that it is an asset which the Museum needs to protect, maintain and enhance (e.g. Fombrun, 1996; Weil, 2005, p. 38), and as something to which accountability for performance contributes. Accountability is both a function and a value of museums (e.g. Figure 6.5); accountable museums earn community trust and respect and thus enhance their reputations.

### 9. *Museum directors' perspectives on domains of performance*

If museums want their accountability reporting to make sense to more of their stakeholders, then they should report more than visit numbers, financial performance and school programmes. The Survey found that directors rated the value of assessing varied aspects of museum work (Table 5.19) differently from stakeholders (Table 8.12) in several respects. Actual assessment at 74 museums (Table 5.11) also diverged from stakeholders' perspectives (Table 8.12).

The aspects that mattered most to stakeholders in general were collections and staff, but these received least attention from directors. Stakeholders concurred with directors that reporting on financial management and visitation made sense. However, the stakeholders' overall priority, staffing (Table 7.7), achieved lowest rating from directors surveyed (Table 5.20), while fewer than half the museums (Table 5.11) assessed individual staff performance (further evidence that Canterbury Museum's IiP accreditation was unusual (Te Papa National Services, 2001b)). Stakeholders recognised the importance of staff calibre and their effective management in delivering museum services and maintaining the collections.

Stakeholders understood collections' centrality, expecting museums to demonstrate accountability for these, yet only about half of the museums addressed collection management (Table 5.11), despite considering stewardship very important for performance assessment (Table 5.20). Only 17.9% of directors who reported assessment considered the state of the heritage resource as the key assessment criterion at their institution (Table 5.19). Curatorial activities that add value to the collections (acquisitions and research) attracted generally less attention (Table 5.19). Since only 20% of directors had always worked in museums (Table 4.2), it is possible that many directors lacked personal experience of collections or, of necessity, concentrated on customer-focused activities. This is not to say that they were not 'museum professionals'. Rather, any instinctive sympathy for collections had had to be downplayed.

In the participation domain, directors emphasised visitation (numbers, satisfaction and spending) rather than other public contacts such as information services (Table 5.11).

With education, directors' views were probably partly determined by LEOTC and other external funding requirements (Tables 5.11, 5.19). Community relationships are hard to manage and harder to assess, yet are vital for museums' sustainability. They are two-way: 52.7% of museums reported assessing *Community in involvement in the museum* and 45.9% assessed *Museum involvement in the community* (Table 5.11), although means of assessment is unknown. For the stakeholders, evidence of functioning partnerships seemed valid. Neither stakeholders nor directors mentioned volunteering, another potential indicator.

The cross-cultural domain exhibited greatest contrast between Survey and Case Study findings. Maori concerns – policies, operations and interactions - emerged as distinct and significant for stakeholders, understandably more so for Maori than Pakeha (Figures 8.16, 8.17). Given the many overlaps between Maori aspects and other performance domains identified in the Case Study, Survey respondents might consider that the performance criteria (Q1c, Q2b) and their assessment practice (Q1h, Q1i) already covered these. They may have understood these to be included within community relations question elements.

It cannot be assumed that no museums assessed their performance in relation to Maori issues, nor that these were regarded as unimportant to assess. Moreover, it cannot be assumed that museum directors were not accountable to Maori. Several museums are known to take these responsibilities seriously (Butts et al., 2002; Tumahoi, 2002), but it was not apparent from Survey responses. Maori concerns should be addressed in museum performance reporting. Taonga and matauranga Maori are gaining new stature through Treaty settlements, indigenous research, intellectual property issues, identity and cultural well-being. Political recognition of Maori through local body liaison with iwi, especially since the Local Government Act 2002, signals greater expectations of Maori participation and rights (Butts, 2003; Durie, 2005).

### **9.2.2 Indicator types**

Museums need indicators that will enable them to account for performance across the domains proposed in the framework (Table 9.2), but the specific design of such is beyond the scope of this research. However, the Case Study Statements exhibited

various indicator characteristics (Appendix D.1). These included simple quantitative factors and presence or absence factors concerning products or services. Many were qualitative and some were highly subjective (e.g. Statements 31, 97). Several notions of value were inferred (e.g. 78) rather than explicit (e.g. 3). Some Statements covered more than one of these attributes, and few were immediately operational.

### *Quantitative and qualitative*

One Survey response pinpointed the main difficulty with indicators: “Qualitative measures more problematic than quantitative, leading to too great an emphasis on quantitative” (SR 19). Quantitative indicators’ practical advantages are well-attested, particularly their lower transaction costs. However, museums are multi-dimensional, whereas quantitative measures have a “tendency to be one-dimensional in considering the various responsibilities of the museum” (SR 19). As a reflection of this, many stakeholders’ Statements were qualitative, emphasising visitors’ experience, quality of exhibitions, culturally appropriate collection management, staff manner and expertise and customer service. Qualitative methodologies, though potentially more effective for assessment, are more demanding to implement.

Anderson (2004) advocates a quantitative emphasis, while including some proxy indicators for qualitative aspects. However, his *Metrics of Success* were “intended to help evaluate an art museum’s success in fulfilling its mission, rather than to help measure its size or the extent of its efficiency or entrepreneurship” (M. L. Anderson, 2004 , p. 18) and do not translate readily to New Zealand museums. His performance domains, however, are broadly echoed in this study (2004 , p. 10) . His indicators are more useful for management purposes, especially diagnostic benchmarking.

Both the Survey (*QIc*) and the Case Study noted *comparison with other museums*, as a means of performance assessment, but benchmarking was uncommon in New Zealand museums (Table 5.26). Museums in Britain are currently benchmarked on a limited range of indicators in local authority performance reviews. Benchmarking has most value when used as part of continuous improvement, which Behn (2003) asserts is the real point of accountability. Museums Aotearoa (2005) showed interest in benchmarking museums, but this would need both qualitative and quantitative

indicators to have credibility in accounting for performance with wider stakeholder interests.

### *Value*

Value has a quantifiable dimension when it is economic. Audit New Zealand recognises that many collections have some financial value (Simpkin, 2003), but for the stakeholders this was not apparent. Surprisingly, no directors volunteered comments on valuations, despite some museums receiving qualified audits (Office of the Auditor-General, 2003, 2004, 2005). Collection valuations remain contentious: “Some suggest it is impossible to value many items within these collections because their ‘value’ is inherent in their nature or their history and cannot be expressed in financial terms.” (Kearney, 2002).

“‘Value’ and ‘valuation’ are not the same” (Kearney, 2002). Ignoring financial valuation, stakeholders implied other notions of value, e.g. *Appreciation of the significance and value of items given* (Statement 3). These included: intellectual (68, 71); educational (19, 70); heritage (3, 40, 122); environmental (26, 57); ethical (57); spiritual and cultural, especially for Maori (25, 53). Museum attributes include social value: reputation in the community (18, 45, 126); responsiveness (32, 48, 52, 66, 67); personal qualities of staff (82, 130, 134); professionalism (12, 15, 24, 65, 73).

Cultural significance, specifically significance for Maori, was either implicit or explicit in many Maori-content Statements. Maori placed high importance on Maori cultural issues in museums, best assessed by verifying bicultural practices and/or co-management of taonga Maori collections. The proposed Maori equivalent of the Standards Scheme (Hakiwai, 2002) might satisfy Maori stakeholders, alongside the generic Treaty Audits increasingly common in the public sector. The museum sector should address this issue together with Maori.

### 9.2.3 More than outputs and outcomes

Museums need to report on more than ‘results’, although, consistent with prevailing political imperatives, outputs and outcomes remain relevant, especially for political/financial stakeholders. Museum planning processes generally designate performance targets to be met within the reporting periods. The paradigm shift from inputs to outputs, and latterly outcomes, occurred when New Zealand’s public sector began accounting for non-financial, as well as financial, performance. The 2001 Survey showed that outputs were most frequently reported by museums and were considered the single most important criterion, but reporting on inputs and outcomes was common (Table 5.8). Despite the prevalent results focus, a minority of museums elevated inputs and *Development of heritage resources* (Table 5.9). The findings cannot explain *how* this asset development is accounted for, although collection management tasks (e.g. objects conserved) might be configured as discrete projects with output targets (M. L. Anderson, 2004 , pp. 20-21).

In the Statements, stakeholders’ perceptions exhibit all these criteria, alongside others (Appendix D.1). Inputs retained currency for stakeholders, although not necessarily perceived as such. A museum’s ability to attract new and continuing resources signals its community standing positively and ‘investor confidence’, whether government through capital grants, local people donating heritage material, sponsors, researchers presenting research collections, data and/or archives. Partnerships are also strategic investments. Relationships take time to build, yet once trust has been built and each partner’s respective benefits are mutually understood and valued, working collaboratively can attract and maximise resources and improve delivery of outputs and/or outcomes. Stakeholders identified some explicit results (generally the more countable outputs), while outcomes articulated were generally short-term – e.g. satisfied visitors.

Meyer (2002 , p. 19) noted that the Oxford English Dictionary definition of performance is about accomplishment (past) and functioning (present), and that it is “often antithetical to promise”. However, activity related to development of the heritage resources should increase the Museum’s promise or potential to generate new products or services. Whether or not this reflected stakeholder informants’ understanding, it is a

consequence (outcome even) of effective collection management and development - museums' stewardship responsibilities.

It was apparent that *processes* mattered to stakeholders – how services were delivered, practices undertaken and public interactions conducted. Similarly collection management exercised professionally and in culturally appropriate ways was highly important for stakeholders. Efficiency (e.g. time-taken to answer enquiries) is integral to processes, and relates to the *timeliness* criterion advocated by Te Papa (Te Papa National Services, 2001c , p. 9) and aligned with its own accountability practice. In a recent New Zealand study of a public sector agency, Wynn-Williams argued that "Any performance assessment needs to respond to broad societal demand as much as to financial management" (2005 , p. 482).

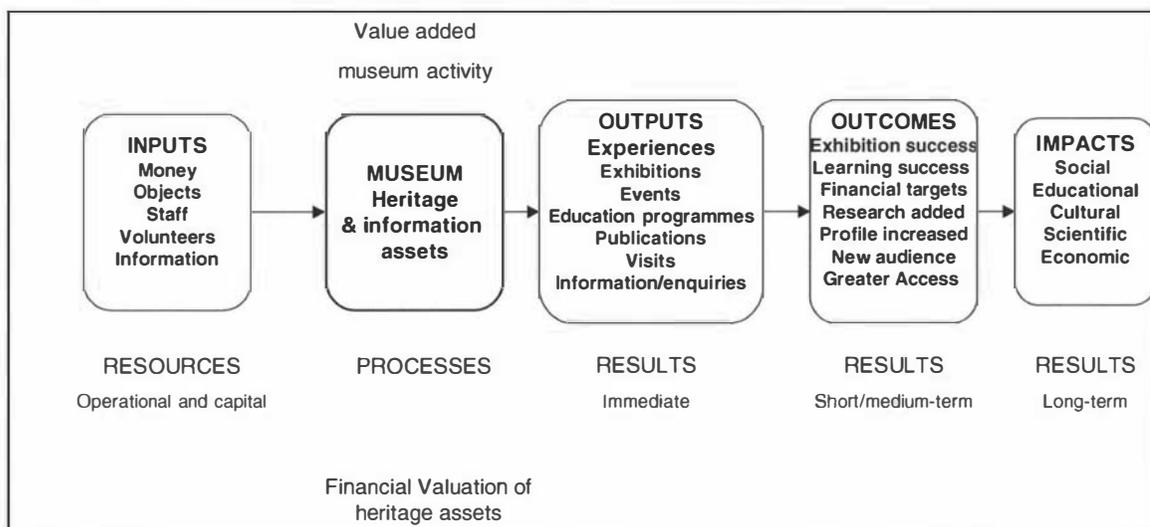
Directors should therefore retain unfashionable inputs and processes along with outputs and outcomes in their performance reporting. Inputs in terms of operational resources (e.g. finance, staff, equipment) build capacity; new acquisitions increase the total heritage resource whose integrity, quality and maintenance clearly mattered to stakeholders. Both need appropriate reporting criteria. In the next section a conceptual framework attempts to integrate all these findings.

### **9.3 THE HEART OF THE MATTER – AN INTEGRATED FRAMEWORK FOR MEANINGFUL ACCOUNTABILITY**

This thesis has argued that museums should be publicly accountable to a wider range of stakeholders. It has identified seven performance domains where performance matters to stakeholders and for which museums should be demonstrably accountable. It has also advocated that museums broaden the types of evidence used when accounting for their performance. Stakeholders require qualitative as well as quantitative evidence, and have interests beyond outputs and outcomes, including sound stewardship of the core heritage assets and various museum processes, interactions and relationships involved in developing and using the collections and serving the public. In short, their collective interests in museums are broad.

The findings suggest that the basic linear VFM model can be ‘fleshed out’ (Figure 9.2). This inputs-outputs model adjusted for museums interprets inputs as mainly operational resources, identified as important criteria by stakeholders. Processes, including internal operations that add various types of value to the core heritage assets, are also represented. For the New Zealand situation, this version includes financial valuation of collections as an accountability area. Although not covered in these findings, there is still a case for addressing longer-term impacts, but they require museums to undertake specific research, probably involving time series investigations, determined by the local situation (e.g. C. Scott, 2002, 2003; C. Scott, 2005). This model’s principal drawback is that it is unidirectional, and provides no feedback mechanism linking results to the museum’s declared mission or purpose to enable a museum’s governing body to respond with new objectives and planning. Thomson (2002) believes feedback is essential for sound strategic planning: "A good museum is one which continuously rearticulates its mission in relation to its stakeholders, its changing community needs and its audiences of users and supporters. The successful museum then matches and adjusts its resources (even its collections) to that mission" (K. S. Thomson, 2002 , pp 105-6). It is also important for accountability.

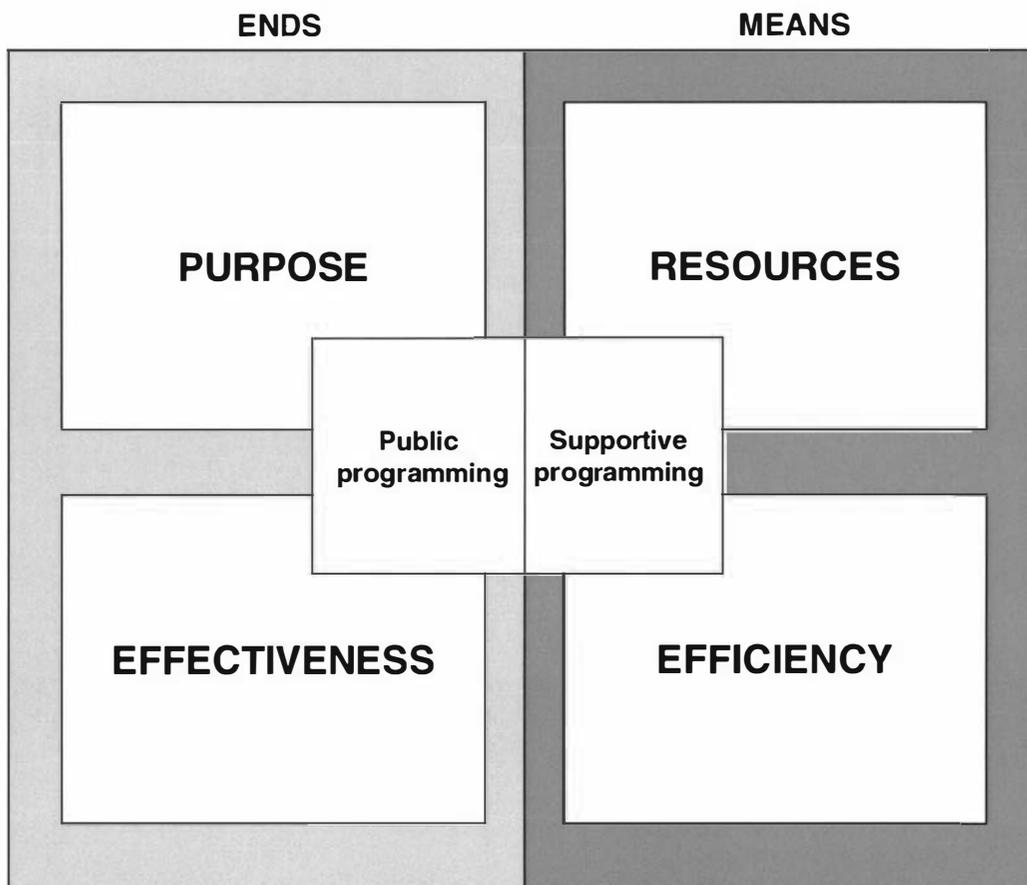
**Figure 9.2: Version of the Value-for-Money model adjusted illustrating accountability responsibilities in New Zealand’s publicly funded museums**



Stakeholders still expected efficiency, effectiveness and sound husbanding of resources, which Weil’s model (2005) integrates with purpose. The interconnections implicit in his ‘elaborated’ matrix of success (Figure 9.3) provide a scaffolding on which to build a

more integrated conceptual framework. Weil's conceptualisation reconnects museum performance with museum purpose, although not tied to specific reporting periods. His model makes manifest the importance of resources, and displays both *public programming* (the outputs of exhibitions, educational programmes and special events) and what he calls *supportive programming*, the behind-the-scenes work which enables the museum to function without necessarily producing immediately visible outputs or outcomes. His upper horizontal dimensions represent achievement in terms of what drives it (purpose and resources) and how it is expected to be achieved (effectiveness and efficiency); his vertical dimensions distinguish the ends (what is intended to be done) and the means by which to achieve those ends.

**Figure 9.3: Stephen Weil's evolving Matrix of Success**  
( Source:Weil, 2005)



### 9.3.1 A generic conceptual model of museum performance accountability

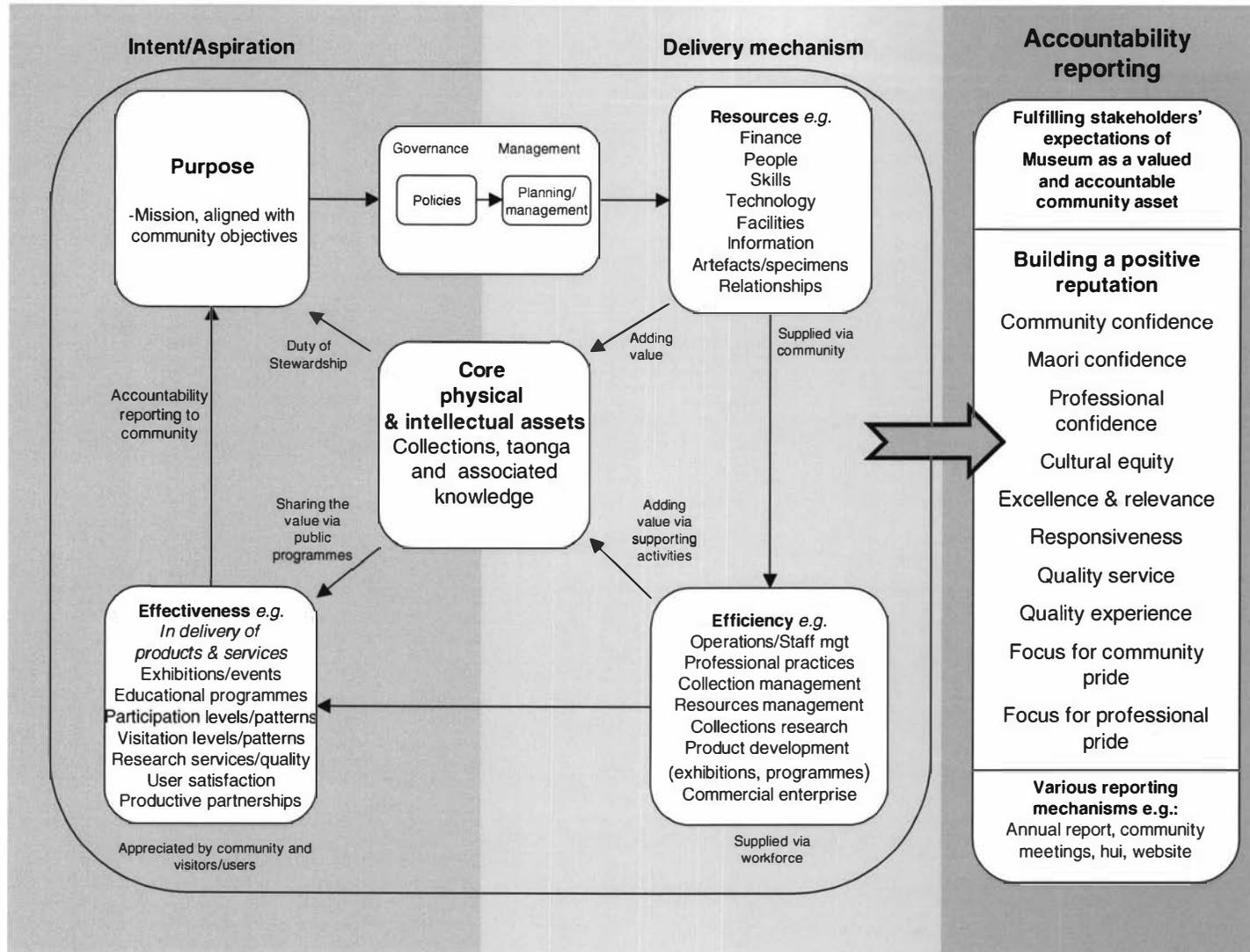
Findings from this study advance Weil's conceptualisation, to offer a generic conceptual model (Figure 9.4) as a means of framing the development of performance accountability reporting, to integrate key stakeholder groups' overlapping interests and most domains of performance for which publicly-funded museums should be accountable. The model is not comprehensive but covers aspects of each of the performance domains, except for the specific Maori concerns. Ideally, these should be integrated into the relevant aspects of the model.

The details of the model are now discussed. The contents of the corner boxes will vary according to museums' particular situations, but generic examples are suggested.

#### *Intent/aspiration and delivery mechanisms*

The conceptual framework presents the multi-dimensionality and inter-connectedness of museum responsibilities, making explicit some of the links between the aspects of performance. Where Weil's matrix (Figure 9.3) displayed *ends* and *means* underlying a museum's achievement of its purpose, these have been characterised as *intent* or *aspiration*, and *delivery mechanism*. In the New Zealand policy context, public sector organisations, such as Te Papa, publish a *Statement of Intent* covering a three-year period (e.g. Museum of New Zealand Te Papa Tongarewa, 2000). This may not be formalised as such by other museums, hence the addition of *aspiration*.

**Figure 9.4: A generic conceptual model for framing performance accountability of publicly-funded museums (showing interconnections of performance domains). The arrows represent processes.**



### *Core physical and intellectual assets*

The model's most obvious divergence from Weil's scheme is the central positioning of the core assets - the collections, taonga and associated knowledge - which are museums' distinct preserve and embody both financial and non-financial value. This may be regarded as rather old-fashioned, but, like the stakeholders, it recognises museums' unique resource. The collections represent a complex mix of primary and secondary values - cultural, aesthetic, historical, scientific, educational, intellectual, personal and collective identity, inspirational, emotional, creative, economic, amenity - for the communities that they serve. Many museum activities add to these assets' intrinsic value directly or indirectly, generate more value through new products, or share the value through their services. The high-level duty of stewardship of these heritage assets is ultimately a governance responsibility, integral to the overall museum purpose. While recognised officially through auditors' scrutiny of collections' financial value (Simpkin, 2003; Watt, 2003), stakeholders were concerned with collection quality, preservation and development. The language of vision and mission statements may obscure this, especially where museums have adopted names that do not necessarily immediately identify them as museums. However, for the stakeholders involved in the study, collections are the heart of the museum enterprise. Museums must account for what they have as well as what they do with what they have, and this includes maintaining the collections' integrity.

### *Purpose, policies, plans and resources*

Reading from the model's top left-hand corner, the museum *purpose*, however expressed, is its mandated institutional mission. In New Zealand, missions and visions are increasingly aligned with community objectives, either because of funding structures or for strategic positioning. From this purpose the governing body develops *policies* that translate into *plans* of action implemented by the museum's management. Implementation requires securing and maximising *resources*. Some the museum already has (e.g. its collections and associated knowledge), others must be acquired during the accountability period. These inputs may become performance targets itemised in annual plans - research funds, exhibition sponsorship, educational funding through LEOTC. Other inputs include: new acquisitions, contract staff to work on specific projects, new

data and research information, new volunteers, new relationships, even hired-in exhibitions. Sources for these inputs will vary but will include the museum's principal communities of support. Case Study findings suggested that ability to attract inputs and their quality – perhaps as much as quantity – reflect a museum's standing, vitality and viability, so museums should address these through public reporting. Some of these resources immediately and directly enhance the collections' value (new acquisitions and knowledge) and assist efficiency and effectiveness (skilled workforce).

### *Efficiency*

*Efficiency* in managing operations depends on both the level and quality of the resources, including the workforce, and the processes used. Much workforce effort is invested in less visible tasks: routine maintenance of physical resources – the buildings (public and back-of-house spaces), collections, exhibitions; management of visitors in galleries; commercial operations – shop, café. Some activities – such as collection conservation and management, research – produce no immediate 'outcome' but they enhance the value of the core asset, extending its life and increasing its ability to generate future products (exhibitions, publications, lectures, merchandise, special public programmes etc.). Equated with Weil's 'supportive programming' (2005), these add value to the collections, but have tended to be overlooked in formal accountability reporting. Activities generating products and services, drawing on the core resources (Weil's 'public programming'), can be more readily accounted for. Stakeholders apparently recognised the workforce's role in making this happen – valuing both their quality and ability to deliver, through being well-managed and satisfied employees.

### *Effectiveness*

*Effectiveness* is assessed by satisfactory achievement (or over-achievement) of pre-defined results. Again, results have tended to be those most easily experienced, observed, counted or understood. Those usually regarded as outputs - visitation, income, numbers of exhibitions – can show improvement against previous years' achievement and, if appropriate, be assessed against other comparable institutions or services, where these exist. Stakeholder participants also perceived qualitative aspects as important – quality of the services (visitors' experiences, user satisfaction, learning outcomes),

products (education programmes, exhibitions, research) and museum practices – but probably few appreciated the costs of qualitative assessment.

Furthermore stakeholders showed an active interest in relationships – for example, Canterbury Museum’s actual and potential engagement in different types of partnership. When initiated for specific projects or tasks, they may be characterised as ‘productive partnerships’. These draw on various museum resources, including established or new relationships, and their success depends greatly on the personal qualities of staff and the institution’s overall attitude and commitment (Gibson, 2003; Wood, 2005). Like some other activities, initiating and maintaining effective relationships takes time, and any resulting exhibition or other definable ‘product’ may not fit conveniently within any standard accountability-reporting period (Thompson, 1995). In many respects, relationships are akin to the collections, requiring on-going maintenance, at different levels of intensity over time, frequently dependent on the life-stage of all partners and mutual understandings of benefits and responsibilities. As such, they also resemble capital in having both intrinsic value and power to generate additional value.

### *Integrated accountability*

The circular flow of the conceptual model shows museum accountability as an integrated feedback mechanism. The investment of resources, supplied via the community, and effort, supplied by mainly the workforce, must be shown to have assisted the achievement of the museum’s declared purpose. The model makes explicit the interconnectedness of Purpose, Resources, Efficiency and Effectiveness around and through the Core Assets and incorporates performance domains perceived by the stakeholders. The link between the museum’s overall purpose and the dual functions of preserving heritage assets and using them to provide public services for the public benefit is shown. The quality of the processes, represented by the directional arrows, was a key stakeholder concern, which needs to be reflected in the accountability criteria. Maori content statements expressed this most clearly but the importance of processes was common to all stakeholders.

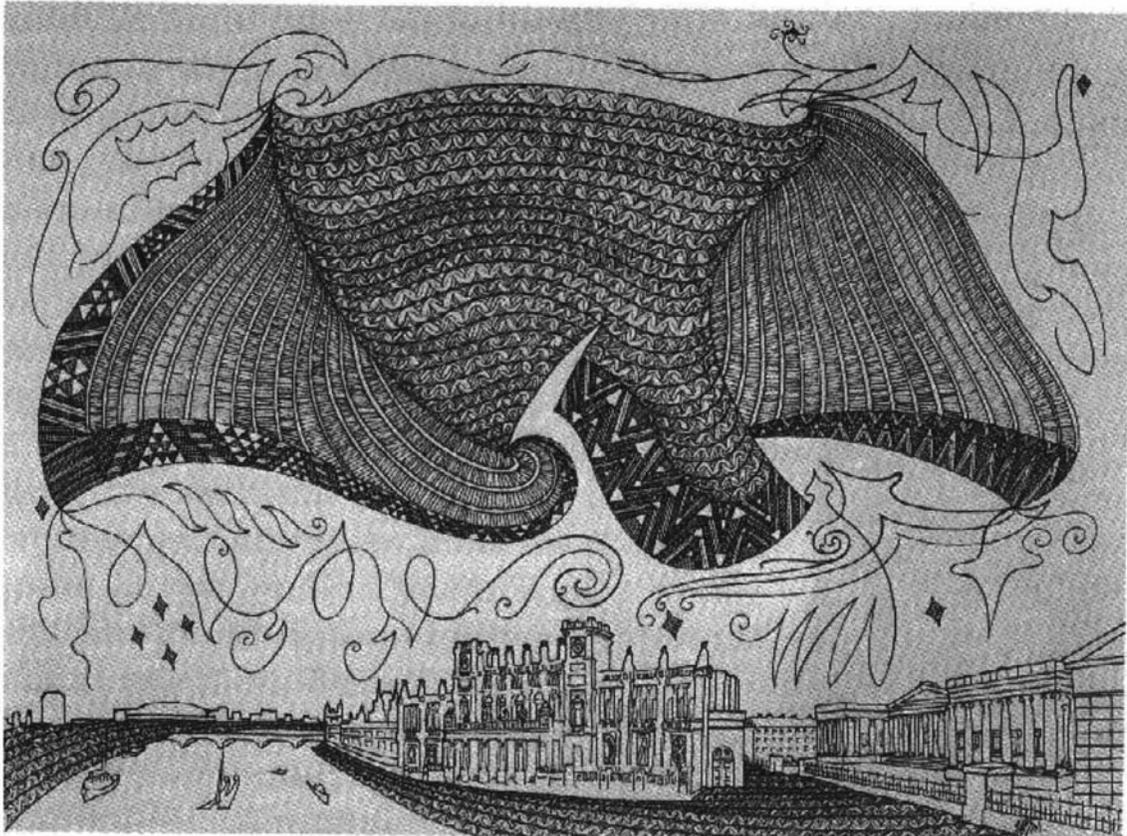
### *Maori dimensions*

Maori concerns are not specifically featured in the generic model (Figure 9.4). For Maori, the use of culturally-sanctioned practice in the care of taonga and koiwi, acknowledgment of, and respect for, Maori values in governance and operations, and collaboration in the development of exhibitions were mainly process criteria. It is one thing to have formal policies and guidelines in place, but quite another to verify their observation in daily practice. Back-of-house activities have to be taken on trust, but is that trust well-placed? A workforce reluctant to compromise professional practice, by taking short-cuts perceived as cheaper or quicker may also resist culturally sanctioned practices (Clavir, 2002). However, with the development of recognised bicultural practices, professional pride in doing a good job should enhance museums' standing with Maori and within the sector, in turn creating trust and opportunities for collaborations, which ultimately benefit the community. These benefits are amplified when Maori participate inside the museum and as users and visitors. Donors, researchers, visitors and other users, whether Maori or non-Maori, experience staff manner and responsiveness directly, making their own assessments of the quality of these interactions.

John Bevan Ford's image (Figure 9.5) shows a chiefly cloak symbolising the chief's mana over the land below and, in this case, enveloping the British Museum's Museum of Mankind, where many taonga were held (Starzecka, 1996 , p. 155). This image could also serve to represent Maori dimensions of New Zealand museums' public accountability. The placing of a cloak on the shoulders of an individual is an outward sign of the mana (respect, authority and standing) that has been both earned and duly recognised. That mana includes honouring responsibilities, including accountability to kin, reciprocal respect and protection. The image expresses visually ideas about Maori identity and mana in museums. It also symbolises a relationship of continuing reciprocity, which assumes mutual accountability. Museum acknowledgment of Maori concerns in their accountability reporting would recognise and strengthen important relationships with many mutual benefits.

**Figure 9.5: *Te Hono ki Ranana - the Connection with London*. Pigmented ink drawing by John Bevan Ford, 1993, executed to coincide with a Maori exhibition at the British Museum, London.**

(Source: Starzecka, 1996 , p. 155)



### *Accounting for reputation*

The model's right-hand column expresses the goal of more broader accountability reporting: a positive reputation as a museum that pays attention to multiple stakeholder perspectives on the performance domains that matter. It addresses the reputational dimensions that emerged from the data. Accountability reporting itself contributes to reputation. Taken together, *both* accountability reporting *and* the fact of providing more inclusive and meaningful accountability reports strengthen public trust and, ultimately, sustainability for institutions whose overarching mission extends chronologically beyond their current stakeholders' lifetimes. Stakeholders' interest in processes is likely to include the manner in which performance is accounted for, with expectations of honesty and clarity. If these are absent, museums jeopardise vital assets that are hard to regain: reputation and public trust. Museums therefore have to account for good as well as poor performance.

Accountability also involves disseminating performance information. Discussing museums' published annual reports, Tiley (1992 , p. 16) notes their need "to work very hard and make information as clear and accessible as possible". As marketing tools, annual reports cement loyalty and stimulate interest (Tiley, 1992 , p. 16), as well as fulfilling their official functions. While political and financial stakeholders consider over-designed publications superfluous, annual reports still communicate institutional "image and personality" (Tiley, 1992 , p. 16) as well as performance information. They reinforce the museum's 'brand', which needs to be projected, protected and enhanced (Chong, 2002; C. Scott, 2000).

Other reporting mechanisms may be appropriate. Community meetings and hui, are examples where museum representatives can expand on specific stakeholder interests. Tiley (1992) recognised that reports using film and video might be more appropriate for some audiences. In the 21<sup>st</sup> century electronic means, including websites, make this both feasible and globally accessible and extend the reach and variety of museum stakeholders. New Zealand museums have always engaged with overseas museums (Gill, 2005; Sheets-Pyenson, 1988), but increasingly exhibitions, staff and sponsorship negotiations may be the international basis for collaborative projects, including repatriation initiatives. Partly as a consequence of networking with other indigenous people, Maori are enthusiastic and strategic internet users.

Anderson (2004 , p. 18) advocates annual market research to investigate how a museum is ranked "as a significant local asset among local community members". A single question about museums in Ratepayer Satisfaction surveys, such as those undertaken for councils by National Research Bureau's Communitrak service (2005), does not address the seven performance domains, but may represent stakeholders' only contribution to a museum's local performance assessment. This model has been developed to demonstrate how a museum might conceptualise accountability reporting which is inclusive of, and responsive to, broader stakeholder interests

### *Strengths and weaknesses of the conceptual model*

The value of the conceptual model is its characterisation of performance accountability as connected elements and its potential for guiding development of accountability

reporting criteria, especially when considered alongside the stakeholder typology (Table 9.1) and the performance domains (Table 9.2). Museums need a balanced range of performance criteria, covering their unique repertoire of resources, assets and processes, as well as results, to demonstrate responsiveness to stakeholders, in addition to effectiveness and efficiency and overall institutional health. The model also emphasises the dual responsibilities of museum governing bodies – long-term stewardship of heritage assets regarded as held in trust for the public benefit; and oversight of a multi-functional institution delivering a range of public services.

The model is a conceptual, not an operational model. It illustrates the interconnectedness of factors and activities relating to museums' heritage assets and their uses that stakeholders perceived as meriting performance accountability and how these extend from, and reconnect to, the formal purpose. It differentiates core assets and the other resources on which museums draw. It thus attempts to clarify the complexity and diversity of museum operations in the congruent tasks of maintaining and developing the heritage assets (the duties of stewardship and adding value), while using them to deliver a diversity of services and products (sharing the value) to participating users and visitors. Museums have also not adequately explained the present and future value embedded in their collections and the many ways in which these are 'unlocked' for community benefit. Public ignorance of museum processes hampers understanding and thus support when museums make their case for resources.

The model has weaknesses, especially for the New Zealand situation. It is not comprehensive. It does not display the Maori dimensions that emerged so strongly in the case study. There are two primary reasons for this. Firstly the researcher has insufficient confidence in her understanding of Maori perspectives. Secondly, as bicultural practices are adopted, Maori interests should automatically receive institution-wide attention, ideally reinforced through active participation of Maori in governance, management and throughout the workforce. Adding a Maori-specific 'overlay' would complicate the diagram in this context, but if being used in New Zealand for developing performance reporting, Maori should be involved in the process (Harre Hindmarsh, 2005 , p. 2).

## 9.4 LIMITATIONS

Locating this study in New Zealand reduces its international applicability. This applies equally to the Survey and the Case Study, although the Survey's more generic scope and high response rates strengthens its findings' validity and reliability. Since their colonial origins, New Zealand museums continue to be influenced by developments in the English-speaking world and Europe. The Case Study's social and cultural context means it can inform, rather than directly apply to, other museum sectors engaging with indigenous communities, particularly Canada, Australia and the USA.

The principal methodological limitation of this research lies in the use of a single case study (Stake, 1995; Yin, 1994). A sample size of one diminishes its reliability for generalising the findings to the New Zealand museum sector, more so when research participants were selected by convenience sampling. Given museums' intrinsic individuality, no case museum would ever be truly representative, a situation exacerbated where a small pool of museums precludes much replication of museum types. Against this, the initial Survey was comprehensive in scope.

Three specific factors impinge upon the wider generalisability of the Case Study findings for New Zealand. Canterbury Museum is rare in maintaining a strong commitment to research activity by its own staff. A second factor related to the prevailing phase of the Museum's development - an extended period of change, which serendipitously included openness to consultative practice.

The Maori contribution constituted the third factor. The Museum's more formal relationships with tangata whenua and other Maori were at a formative stage in 2002. Furthermore, the proportion of research participants self-identifying as Maori (23%) exceeded the proportions identified through the 2001 Census in both the local (7%), and national (14.7%) populations. This level of engagement probably reflected tangata whenua confidence following the Ngai Tahu Treaty Settlement and subsequent heritage activity (Te Runanga o Ngai Tahu (TRoNT), 2005). The Survey's generic sector-wide focus did not address museum performance in relation to Maori requirements for accountability, a shortcoming highlighted by the Case Study findings.

Stakeholder Statements took no account of intended (or otherwise) impacts beyond the Museum, such as economic benefits through tourism or social benefits like a better-educated local population. The research process's tight focus on the case institution may have prevented the participants considering how the Museum 'made a difference' in its community. Museums might still need to satisfy financial and political stakeholders by demonstrating specific impacts (e.g. Ministry for Social Development, 2005 ' pp. 82-83, pp. 90-91, pp. 96-97). However, general educational benefits to visitors (free choice learning outcomes) could possibly be inferred, while social and cultural benefits may be interpreted as accruing to Maori through pride in taonga, Maori participation, and cultural confidence.

One further limitation concerns the Case Study methodology. The determination and interpretation of the concept maps is explicitly that of the researcher. Had there been the resources to reconvene the stakeholders, the focus group participants' own interpretation may have provided different maps with other labelling for the conceptual elements. However, one research objective was to evaluate the utility of concept mapping in the museum context, and the findings demonstrated its worth as a participative exploratory process.

The study makes no claims to provide a definitive interpretation of the findings, particularly the Maori dimensions that emerged. The researcher acknowledges her professional background as a significant influence on the interpretation and her Pakeha background as an inhibiting cultural factor. As with all essentially qualitative studies, other researchers using the same approach or interpreting the same data would bring their own cultural, social and intellectual biases and reach different conclusions. To return to the map analogy, they may use the same landmarks to set their bearings but undertake a different, but equally challenging journey, reaching a different destination.

## **9.5 CONCLUSIONS**

This interpretive study has three principal conclusions about stakeholders, accountability and museum performance. Firstly, museums should incorporate more stakeholder perspectives when developing performance criteria for their public accountability reporting. Secondly, given the opportunity to reflect on how they assess

museums' performance, stakeholders perceive distinct areas that make sense to them. Thirdly, museums gave insufficient attention, if any, to five performance domains identified by stakeholders: collections, staffing, participation, Maori concerns and community relationships.

Museums should consider the interests of three broad stakeholder types in their performance reporting. This aligns with pressure for more democratic accountability for public sector bodies (e.g. Behn, 2001; Power, 1997), exemplified in New Zealand by the Local Government Act 2002. The Survey found New Zealand's publicly funded museums have involved financial and political stakeholders in developing performance criteria to some degree, recognising their decision-making power over museums' viability. Where professional stakeholders were involved, they were usually the museums' management and staff. However, despite each museum's uniqueness and given the body of generic professional practices, museums should consider their accountability to the wider sector for two reasons. The growing tendency to work collaboratively requires mutual trust in the quality of museums' operations. The development, overseas and in New Zealand, of standards and accreditation programmes offers a degree of quality assurance covering policies and processes that appeared to matter to stakeholders. The second point is that meeting accepted standards consolidates the sector's reputation when museums work with other organisations, also becoming increasingly common. In a small country with a small sector, professionals and other community organisations need reassurance that they are working with museums that can be trusted to operate ethically and professionally. Attaining and retaining accredited status would demonstrate this effectively to all stakeholders.

Stakeholder diversity was well attested by Canterbury Museum, yet few museums reported involving other community stakeholders when developing criteria for institutional assessment potentially relevant for public accountability. The concept mapping methodology showed community stakeholders were able to distinguish domains of performance on which they made their assessments of their museum. Directors wanting to make their public accountability meaningful to their community stakeholders should incorporate these domains in their reporting. For museums to demonstrate accountability across these domains in ways that make sense to stakeholders, they need to use a variety of indicators, but they cannot report on

everything. The conceptual model provides a framework for identifying performance elements and relevant criteria for developing meaningful holistic reporting.

Each analysis of the Case Study data exhibited the seven performance domains in some form, varying in emphasis and importance. In addition to *governance and management*, museums should account for their performance with *collections* and *staffing*, which both received less or minimal attention among the surveyed museums. *Participation* reporting should cover other users of museum resources, not just visitors. Furthermore, accountability should explicitly address *Maori concerns*, acknowledging specific cultural interests and traditional responsibilities for museum-held taonga and associated knowledge and, ideally, demonstrating Maori participation. Implementation of a Maori-led parallel standards programme (Hakiwai, 2002) should partially address this.

In recent years, the annual reports of Canterbury Museum have covered most of the domains that mattered to its stakeholders, although not consistently. Maori concerns, however, were not specifically addressed in its formal reporting, but as its iwi relationships, especially with Ngai Tahu, evolve, this situation may change. In 2005 the Museum already employed more Maori in professional roles than in 2002.

Many stakeholders have an incomplete understanding of museums' scope, operations and responsibilities, which explains their different emphases and importance ratings. The study's focus was not the public value of museums but it provides insights into what it is about museums that stakeholders value. It revealed seven performance domains discernible and important across a diversity of stakeholders. If New Zealand museums address these, their public accountability will be more meaningful to a greater portion of their communities of interest. This should enhance museums' reputations and build public trust in museums as valued community assets which stakeholders are pleased to support.

## CHAPTER TEN

### CONCLUSION

*“It is beyond the scope of the museums to make a final judgement as to the changing shape and character of a culture; however, it is within the scope of a museum to remain in touch with the expectations of a people relating to their artefacts and the work of the museum as a whole.”*

*(Royal, 2004 , Section 7.2)*

The focus of this research has been museum accountability to stakeholders in New Zealand, especially for non-financial performance. Anderson (2004 , 2) observed, “The root of the problem is that there is no longer an agreed-upon method of measuring achievement”. The timeliness and wider relevance of the study are confirmed by the UK Department for Culture, Media and Sport’s recent consultation question, “What systems should be used to assess quality and success in the museums sector?” (2005b , Issue 5).

This study makes no claims to provide definitive answers. Instead it offers insights into what matters about museums to stakeholders, including some seldom consulted in the context of institutional accountability. Stakeholders have been shown to use a variety of factors when they make their own assessments of their museums’ effective performance. The Survey found that most New Zealand museums inadequately addressed stakeholders’ principal interests in their performance assessment activity. Several failed to assess aspects of performance considered highly important by stakeholders, including collections, staff and community relationships. None appeared to report specifically on museum performance in relation to Maori concerns, yet all stakeholders, Maori and non-Maori, recognised these as significant. By identifying seven key domains of museum performance perceived by, and important to, stakeholders, the research findings should enable museums to enhance the value and validity of their accountability reporting and thus increase public trust in their institutions.

Many stakeholders have incomplete and differing understandings of the scope and operations of museums. This explains the variations in their concept maps and importance ratings. The research has afforded several stakeholders, whose views are rarely heard, the opportunity to reflect on what matters to them about their museum and to consider their relative importance when museums account for their performance. Collectively, these insights are interesting in themselves but potentially have practical value for the development of performance criteria that can reinforce the relevance of museum accountability reporting and advance the appreciation of museums as community assets.

### **10.1 ACHIEVEMENT OF RESEARCH OBJECTIVES**

This research has investigated a construct – a museum’s effective performance – as conceptualised by various museum stakeholders. In doing so it has achieved the objective of gaining insights into aspects of museum performance that matter to diverse stakeholders. Furthermore, the Concept System has found to be a productive participatory research method.

The larger question behind this study was: *In accounting for their non-financial performance, how far are New Zealand museums addressing the aspects which matter to their stakeholders?* To address this, it was necessary first to see whether it was the case that museums were assessing non-financial performance, and if so, which aspects, how and why. For broader stakeholder perspectives, information was needed on the factors used by stakeholders in making their assessments of how their museum was doing, and their relative importance.

The study’s descriptive element addressed the research questions about performance assessment in New Zealand’s publicly-funded museums. After documenting the characteristics of the participating museums (Chapter 4), the Survey provided information on the extent and nature of performance assessment and benchmarking (Chapter 5). The exploratory phase investigated who are museum’s stakeholders (Chapter 6) and how they perceive and assess their museum’s performance (Chapters 7 and 8). Comparing the Survey findings on museum assessment practice with the performance areas found to matter to stakeholders in a museum case study led to the

proposal of a conceptual model which could shape or inform normative accountability performance reporting practice.

No firm conclusions have been reached in terms of definitive performance indicators. However, a conceptual framework comprising seven performance domains was developed which should assist museums to design more holistic accountability reporting to address three core stakeholder categories (Chapter 9). In doing so, accountability reporting should become more meaningful and relevant to a wider community of stakeholder interests.

## **10.2 CONTRIBUTIONS OF THE STUDY**

The study has produced a number of outcomes. These include a research method that may have potential in the museum sector, two data sets, a model for conceptualising the development of museum performance indicators for accountability purposes, a framework of performance domains and a stakeholder typology.

### **10.2.1 Research Method**

The study involved a process of concept mapping that had previously been neither applied in this sector nor employed in this precise manner. It enabled discrete stakeholder groups to contribute their perceptions about museum performance both individually and collectively, combining both qualitative and quantitative elements. The Concept System offers museums a participatory methodology suitable for research with different museum stakeholders. Maori concerns were recognised as important across all the stakeholder groups but this would not have been apparent without the contributions of the Maori participants. The method provided a valuable reality check about the scope and effectiveness of Canterbury Museum's performance reporting.

The labour-intensive nature of the approach taken makes it more suited to determining institution-wide performance criteria at longer intervals (e.g. 3-5 years), rather than for evaluating discrete projects. Findings can feed into a performance accountability design for consistent use over a predetermined period for year on year comparison.

### 10.2.2 Data sets

Two data sets have been created:

- a) Descriptive data about the New Zealand museum sector in 2001 and about performance assessment. This can assist further study, acting as a base line for tracing the sector's development, especially its performance assessment activity.
- b) Case Study data covering importance ratings assigned by various groups of museum stakeholders to 140 statements generated by stakeholders as possible indicators of museum performance in 2002. Amended versions of the performance statements may assist with future research at other museums, or for monitoring stakeholders' perceptions, and even assessment, of the case museum's performance.

### 10.2.3 Conceptualisation

The study produced a conceptual model of museum accountability (Figure 9.4) which could guide museums through the development of relevant performance indicators. It needs to be used in conjunction with two other conceptual models. One is the framework of domains of museum performance (Table 9.2) and the other is the stakeholder typology (Table 9.1). By considering how the domains of performance are relevant to, and overlap, specific museum stakeholder categories, a museum should be able to create a mix of performance criteria covering the seven domains and elements, including processes, identified in the conceptual model.

## 10.3 IMPLICATIONS OF THE STUDY

Most studies generate further questions; this is true of this research. The findings suggest directions for future research and have implications for the New Zealand museum sector and for the Case Study museum.

### 10.3.1 Further research

Application of the Case Study methodology at other museums – particularly medium and small ones – might further refine the seven performance domains as a step towards generic criteria for reporting New Zealand museums' performance. There would also

be value in adjusting the method to involve others in the interpretation of stakeholder maps: the stakeholders themselves, museum staff, and museum directors.

Directors' responses to the findings would also be worth investigating, since directors prepare accountability reports. This could be achieved by circulating versions of the stakeholders' Possible Performance Statements to directors, possibly using a Delphi system, to rate them and elicit the most feasible indicators. A panel of directors from museums of different types could then refine these further. The intention would be to design a short menu of practical indicators which take account of stakeholder priorities and the types of criteria – inputs, outputs, outcomes, heritage asset development, processes, qualitative and quantitative etc. – found relevant in this study. For wider applicability, this could also be tested with overseas directors, possibly using electronic data collection through an on-line survey.

Further research could rectify the omission from the Survey of specific questions about how museums are accountable to Maori for all their activities, not solely issues that might appear of most interest to Maori. In this case, responses to such questions could be analysed to see how congruent they were with Maori expectations of museums. Such a study might have comparative value through a parallel investigation in overseas museum sectors with indigenous stakeholders.

The research process and findings also have potential for public policy interest in the cultural sector and the notion of public value and social impact. The findings may assist the Ministry of Culture and Heritage (2005 , p.14) with its cultural indicators programme. This study did not specifically focus on the public value of museums (Department for Culture Media and Sport, 2005a, 2005b; Museums Association (UK), 2005b), but its findings provide some insight into what it is about museums that stakeholders value, and could usefully inform studies similar to those undertaken by Scott (2002; 2003; 2005).

### **10.3.2 Implications for New Zealand museums**

The lack of adequate current data about New Zealand museums disadvantages the sector. While the Survey's high response rate has provided descriptive information on

the sector's characteristics, the findings are not comprehensive. The sector needs to establish regular and reliable data collection about New Zealand museums' scope and activity. This would enable it to plan more strategically and argue more effectively on the sector's behalf, as well as assist future researchers.

The New Zealand museum sector's small size and diversity mean that there is insufficient infrastructure for implementing complex systems such as the accreditation programmes used in other countries (e.g, UK, USA). However, the identification of seven key performance areas that matter to financial and political, professional and community stakeholders could assist the development of some generic museum indicators for use within the sector, for example in any sector benchmarking initiative (Museums Aotearoa, 2005). The Survey showed that in 2001 little benchmarking was being undertaken and directors saw more difficulties than benefits. However, if the sector comes under external pressure to engage in sector-wide benchmarking, it could prepare a swift response based on the performance domains and earn credibility beyond the sector.

For meaningful accountability reporting, quantitative indicators alone are insufficient for most stakeholders, so a mix incorporating qualitative and other criteria would be important. Kindred areas such as tourism, hospitality and human resources may offer relevant external auditing or standards recognition easy to manage and/or adapt. The sector's recent training alliance with the Aviation, Tourism and Travel Training Organisation (Tocker, 2005), suggests an avenue for fruitful collaborations.

Financial valuation of heritage assets had no place in stakeholders' perceptions of museum performance, but their high rating of collections' importance highlighted the need for museums to be accountable for them. The Survey showed that museums were not adequately accounting for their performance as stewards of heritage collections. Museums need to articulate and demonstrate how other kinds of value are embodied in collections and devise readily interpretable evidence to show how collections' value is maintained and developed, and to account honestly for any loss or erosion of value.

Maori inevitably expected museums to be accountable for the safe-keeping of their taonga, but stakeholders collectively identified internal and external performance factors

relating to Maori concerns which museums should be able to account for. These covered policies and practices that acknowledge Maori values and evidence of Maori participation in museums. More museums should include these bicultural dimensions in their accountability reporting, if they are to achieve credibility with Maori. Museums need to involve Maori in determining appropriate means for demonstrating performance. This is likely to increase in importance as iwi-led cultural initiatives compete and collaborate with mainstream museums (Harre Hindmarsh, 2005 , 2)

An observation about the national museum has resonances for the wider sector:

Te Papa's biculturalism, set beside the markedly slighter impact of that ideal upon society as a whole, leads to a larger question - one that brings back the matter of power and its connection with collective memory. How does this museum stand in relation to the world beyond its walls, a world of contestation and conflict? Out there the co-existence of two cultures cherishing competing memories is less harmoniously managed. The Pakeha hegemony remains considerably intact and skilled in the strategies of survival - even in those that have a bicultural look. Signs of deepening differences are common and persistent enough to suggest that the bright cultural dawn in which Te Papa took shape has since clouded over. Te Papa now, it may be, needs to find ways of maintaining its ethos in less propitious times (W. H. Oliver, 2004, xiii).

Emphasis on collections management and other museum-specific processes, including bicultural practice, reinforces the relevance of international trends towards museum accreditation (George, 2005; Mason & Weeks, 2002b). New Zealand's standards programme (Te Papa National Services, 2002) presently serves as a voluntary institutional health check, but may ultimately provide formalised peer recognition sufficient to address accountability to professional stakeholders within and beyond the institution being assessed. All stakeholders regarded museums' public interactions as important. The specific finding that the calibre and management of staff matter confirms the value of reporting on staff quality, as well as usage of museum resources and customer service.

### 10.3.3 Implications for Canterbury Museum

By its participation in this study, Canterbury Museum demonstrated active interest in its stakeholders' perceptions of effective museum performance. Its accountability reporting continued evolving over the period studied, but generally it addresses most of the seven domains of performance identified by its stakeholders, particularly the highly-rated aspect of staffing. As its relationships with Ngai Tahu, other iwi and Maori organisations, led by the Ohaki o Nga Tipuna, continue to develop positively, the findings may assist it to make explicit its accountability to Maori.

### 10.4 SUMMARY: WHAT COUNTS AND WHO COUNTS

The 19<sup>th</sup> century museologist George Brown Goode declared that "It's not what you have but what you do with what you have that counts" (cited in Carter, 1992, p.62). This still holds true in the 21<sup>st</sup> century. The study has provided insights into stakeholders' thinking about museums and their performance. In doing so, it has shown that collections and museum staff matter to stakeholders, as do the ways that heritage assets are cared for and used. Stakeholders also want reassurance that the collections and associated museum resources are used and not just visited. In the study's New Zealand context, Maori dimensions for museum accountability surfaced that were both recognised by, and shared by, Pakeha stakeholders. The study has introduced a new qualitative research tool suitable for museum research with stakeholders but also for other informant groups. The domains of performance identified can contribute to the design of performance criteria that will reflect stakeholder concerns and enhance museums' reputation and accountability through more meaningful reporting. Performance counts, museums count and collections count, but, most significantly, stakeholders count.

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## **APPENDIX A**

### **SURVEY INSTRUMENTS**

- A.1 MUHEC Approval**
- A.2 Covering Letter**
- A.3 Project Information Sheet**
- A.4 Survey Form**
- A.5 First Reminder Letter**
- A.6 Second Reminder Letter**
- A.7 Professional Announcement**

5 June 2001

Jane Legget  
Management and International Business  
Massey University  
Albany

Dear Jane

**HUMAN ETHICS APPROVAL APPLICATION – MUAHEC 01/024  
MUSEUM EFFECTIVENESS, ACCOUNTABILITY AND STAKEHOLDERS**

Thank you for your Application which was considered by the Massey University, Albany Campus, Human Ethics Committee at their meeting held on 24<sup>th</sup> May, 2001.

The Ethics of this application have been approved. It was suggested, however, that you reflect on your suggestion that there are no cultural concerns. Given the importance of museums' use and presentation of Taonga cultural concerns should be outlined. In addition, it was suggested that respondents be made aware that the research might lead to future publications and conference presentations.

Ethics Committee approval will be required for the next phases of the research.

Yours sincerely

Associate Professor Mike O'Brien  
**CHAIRPERSON  
MASSEY UNIVERSITY, ALBANY CAMPUS  
HUMAN ETHICS COMMITTEE**

5 October, 2001

Dear

**Research: Museum expectations and effectiveness**

I am writing to ask if you would please participate in a research project designed to provide New Zealand museums with detailed information on what different interest groups expect of a museum, and ways to improve museum effectiveness. It is also anticipated that the results will assist museums with developing their methods of institutional performance assessment and management, and in offering better services to their communities.

The project is being funded by the Foundation for Research, Science and Technology (FoRST) and Local Government New Zealand. The chief supervisor is Kerr Inkson, Professor of Management at the Department of Management and International Business at Massey University, Albany Campus. A Project Information Sheet is enclosed.

I am undertaking this research as the focus of a doctoral thesis. I am a mature student with 25 years experience in the museum sector, working in curatorial, development and management capacities in Britain and New Zealand as well as in museum training and consultancy. This research interest stems from my project management role in the initial development of the draft New Zealand Museum Standards programme in 1997-98 and 1999-2000 for Te Papa National Services.

I would very much appreciate it if you would complete the enclosed questionnaire (likely to take approximately 30 minutes) and return it to me by Friday, October 26, 2001 in the enclosed stamped addressed envelope. If you are unavailable, the questionnaire might be completed instead by a senior manager in your organisation.

Please note that this questionnaire does not attempt in any way to assess your museum's performance. All data collected will remain confidential to the research team, and if published at a later date, will not be traceable to your museum, without your prior agreement. If you would like more information before completing the questionnaire, please do not hesitate to call me on 09-443-9700 ext. 9578

Thank you for your co-operation and contribution to this sector research.

Yours sincerely,

Jane Legget



**Massey University**

**PROJECT INFORMATION SHEET**

**Doctoral Research Project:**

**Museum effectiveness, performance measurement and stakeholders**

**Researcher:** The researcher is Jane Legget, Bright Futures Doctoral Fellow, Department of Management and International Business, Massey University, Albany Campus, Private Bag 102 904, North Shore MSC, Auckland.

**Research objectives:**

The research aims to identify means for assessing and monitoring museum performance, which recognise short and long term expectations of a range of museum stakeholders. The research results should contribute to improving museum operations and earning capability, museum responsiveness to both professional effectiveness and community expectations, and the long-term management of, and policy outcomes for, the collected heritage as a significant public asset.

**Project funders:** The research is supported by funding from the Foundation for Research, Science and Technology (FoRST) through a Bright Futures Doctoral Fellowship and from Local Government New Zealand's Dame Catherine Tizard Scholarship 2001.

**Institution:** This project is the focus of doctoral research in the Department of Management and International Business at Massey University, Albany campus.

The research project is jointly supervised by:

- Professor Kerr Inkson, Professor of Management, Massey University, Albany campus (*Chief supervisor*)
- Professor Mason Durie, Professor of Maori Studies, Massey University, Palmerston North
- Dr Keith Dewar, Senior Lecturer in Heritage and Tourism Management, Massey University, Albany campus

**Outline of the proposed research design:**

**1. Questionnaire Survey**

**Objective:** Gain an understanding of the present types, levels of use and scope of institutional performance measurement within professionally-managed museums in Aotearoa New Zealand.

**Means:** A structured questionnaire to be distributed to all New Zealand museums operated by one or more paid professional staff. The questionnaire is addressed to the museum director or senior museum professional.

**Results of the survey:** The data from the completed questionnaire will be analysed. Interim results will be made available to respondents.

## 2. Case Studies

**Objective:** Gain insights into the perspectives of a range of museum stakeholders on the assessment of museum performance. This will enable the identification of aspects/elements which can contribute to a museum's accountability to a wider range of museum stakeholders beyond those considerations of funding/governing authorities and museum professional perspectives.

**Means:** Undertake case studies of up to three museums selected to represent the different scales and scope of public museum operations.

Data collection for the case studies will involve stakeholder identification, focus groups and analysis via a computer programme called Concept Mapping enabling visual representation of the relationships between, and the levels of importance ascribed to, the data.

**Results of the case studies:** The data from the case studies will be analysed. Each museum will receive a confidential institutional summary report. Interim results will be made available to stakeholder respondents.

## 3. Model development phase

**Objective:** Based on the analysis of the case studies and survey, develop model(s) and test with an additional case study museum.

**Means:** Analyse and interpret case study and survey results to develop one or more models for museum performance assessment. A further case study museum will then be selected to apply the model(s) in developing a menu of performance measures and indicators which will reflect the scope of that museum's stakeholders' requirements for accountability. The process and outcomes will be evaluated.

**Results of the case study:** The data from this test of the model and its evaluation will be analysed. The participating museum will receive an institutional summary.

### Confidentiality and security

Throughout this study, the responses will be treated in confidence and respondents may reply anonymously. Data will be kept securely in a locked filing cabinet in a locked office in the Department of Management and International Business, Albany campus. Access to the filing cabinet is restricted to the researcher. The data will only be used for the purposes of this thesis project.

*This research may lead to future publications and conference presentations.* Individual respondents or institutions will not be identified in the thesis or any associated publications or presentations without the prior permission of the institution or respondents.

The requirements of Massey University's Human Ethics Committee governing the conduct of research involving human subjects will be observed throughout.

For further information about this project, please contact:

Jane Legget, Department of Management and International Business  
09 480 2294 J.A.Legget@massey.ac.nz

Or

Professor Kerr Inkson, Department of Management and International Business  
09 443 9700 ext 9240 K.Inkson@massey.ac.nz

FOR OFFICE USE




**RESEARCH PROJECT**  
**Museum Effectiveness, Performance Assessment**  
**and Stakeholders**

**SURVEY**

**To investigate the nature and extent of**  
**organisational performance assessment in New Zealand's**  
**publicly funded museums in 2001**

This survey defines “museums” as museums, art galleries, historic houses, science centres, children’s discovery centres, iwi cultural centres and other “museum-like” entities with accessible heritage collections, as listed in the New Zealand Museums Directory 2001, published by Museums Aotearoa.

**Researcher: Jane Legget, Department of Management and International**  
**Business, Massey University, Albany Campus**

## RESEARCH OBJECTIVE

### To investigate the nature and extent of organisational performance assessment in New Zealand's public museums in 2001

#### Survey Purpose

The purpose of this questionnaire is to gather data that will provide information on:

- The extent and nature of organisational performance assessment in New Zealand's publicly funded museums
- Attitudes to various approaches to the assessment of museum performance.

The results of the survey are intended to assist museums with their development of methods of performance assessment, improve museum management and offer better services to their communities. Please refer to Project Information sheet for further details.

*Please note:* This questionnaire does not attempt to evaluate your museum's performance.

#### Criterion for Respondents

This survey is being sent to *all* directors of public museums and art galleries that are believed to meet the following definition.

**"A publicly funded museum"** is one which:

- employs one or more paid staff member to direct the museum operations and to make management decisions and receives some or all of its operational revenue from public funding

If your museum does *not* meet this criterion, please indicate this on the front page and return the survey in the envelope provided by **Friday 26 October 2001**

This questionnaire should take about 30 minutes to complete. Please mail the completed questionnaire in the reply-paid envelope by **Friday 26 October, 2001** to Jane Legget, Department of Management and International Business, Massey University at Albany, Private Bag 102 904, North Shore Mail Centre, Auckland.

Jane Legget, Researcher  
Telephone/fax: (09) 443-9700 ext 9578  
Fax: (09) 441-9109  
E-mail: J.A.Legget@massey.ac.nz

Professor Kerr Inkson, Supervisor  
Telephone: (09) 443-9700 ext 9240  
Fax: (09) 441-9109  
E-mail: K.Inkson@massey.ac.nz

**PART 1 – Assessment of Organisational Performance at Your Museum**

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This section of the survey asks about the ways in which museum performance is currently assessed at your museum. Please note that it is recognised that not all museums undertake, or are required to engage in, regular performance assessment.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1	2	3

“Museum performance assessment” refers to the methods a museum uses to assess its own effectiveness as an organisation which engages in museum activities. *Examples* of methods include: Balanced Scorecard, performance indicators and measures, financial reporting, service performance reporting, self-assessment against professional and/or service standards, reporting against the goals of a strategic plan, benchmarking and external peer review.

4

**Questions**

**Q1a)** Does your museum undertake any regular assessment of its *overall* performance? (*see definition above*) Please tick one.

- Yes
- No *If answer is “No” please go to Part 2 on page 6. →*

5

**Q1b)** How often does this regular assessment of *overall* museum performance take place? Please tick one.

- Less than 12 months
- 12 Months
- 2-3 Years
- 4-5 Years
- Other. *Please specify time period: .....*

6

**Q1c)** What are the reason(s) for this regular assessment? *Tick those that apply. Please indicate the single most important reason with two ticks.*

7  8

- Formal requirement of local authority for financial performance reporting
- Formal requirement of local authority for service performance reporting
- Formal requirement of other funder(s). *Please name funder(s):*  
.....
- Assist management through internal review
- Assist management through external peer review
- Public accountability
- Monitor achievement of agreed goals against plan
- Report costs and outputs against budgeted expenditure
- Prepare case for financial or other support
- Control work programme and resources
- Comparison with other institutions
- Statutory requirement
- Other. *Please specify: .....*

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FOR OFFICE USE

**Q1d)** What types of performance criteria do you use to assess how well your museum is performing? *Please tick those that apply. Please indicate the single most important reason with two ticks.*

- 23
- 24
- 25
- 26
- 27
- 28
- 29

- Inputs (i.e. the resources used by the museum to produce outputs in the form of goods and services)
- Outputs (i.e. goods or services produced by the museum)
- Outcomes (i.e. impacts on, or consequences for, the community resulting from the museum's presence and activities)
- Development of the heritage resources (i.e. increase, improvement, maintenance or reduction of the museum's collections and information – its tangible and intangible heritage resources).
- Other. *Please specify:* .....

**Q1e)** What aspects of museum activity are currently assessed as part of this regular performance assessment? *Please tick those that apply:*

- 30
- 31
- 32
- 33
- 34
- 35
- 36
- 37
- 38
- 39
- 40
- 41
- 42
- 43
- 44
- 45

- Financial management
- Income generation
- Number of visits
- Visitor satisfaction/customer complaints
- Shop sales/visitor spend
- Services to schools/educational institutions
- Collection care (including conservation)
- Collection data management
- Usage of information services
- Production of exhibitions
- Individual staff performance
- Media coverage
- Community involvement in the museum
- Museum involvement in its community
- Other. *Please specify:*.....

**Q1f)** Who is/has been involved in developing the performance criteria for the museum? *Please tick those that apply:*

- 46
- 47
- 48
- 49
- 50
- 51
- 52

- Governing body members
- Director or most senior museum officer
- Local authority officer(s). *Please specify:*.....
- Other funders. *Please specify:* .....
- Museum management team
- Other museum staff
- Other people or groups. *Please specify:*.....

<p><b>Q1g)</b> Who receives/uses the information about the museum's performance?  <i>Please tick those that apply:</i></p> <ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> Governing body</li> <li><input type="checkbox"/> Director</li> <li><input type="checkbox"/> Museum management team</li> <li><input type="checkbox"/> Other museum staff</li> <li><input type="checkbox"/> Local authority</li> <li><input type="checkbox"/> Other funders. <i>Please specify:</i>.....</li> <li><input checked="" type="checkbox"/> Other people or groups. <i>Please specify:</i>.....</li> </ul>	<p><b>FOR OFFICE USE</b></p> <p><input type="checkbox"/> 53</p> <p><input type="checkbox"/> 54</p> <p><input type="checkbox"/> 55</p> <p><input type="checkbox"/> 56</p> <p><input type="checkbox"/> 57</p> <p><input type="checkbox"/> 58</p> <p><input type="checkbox"/> 59</p>
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<p><b>Q1h)</b> What are the primary <u>internal</u> uses of performance assessment at your museum? <i>Please tick up to <u>three</u>:</i></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Reporting to governing body</li> <li><input type="checkbox"/> Monitoring activities against plan</li> <li><input checked="" type="checkbox"/> Monitoring costs</li> <li><input type="checkbox"/> Monitoring public response to museum programmes</li> <li><input type="checkbox"/> Controlling costs</li> <li><input type="checkbox"/> Controlling activities</li> <li><input checked="" type="checkbox"/> Improving decision-making</li> <li><input checked="" type="checkbox"/> Benchmarking between museum departments</li> <li><input type="checkbox"/> None of the above</li> <li><input checked="" type="checkbox"/> Other. <i>Please specify:</i>.....</li> </ul>	<p><input type="checkbox"/> 60   <input type="checkbox"/> 61</p> <p><input type="checkbox"/> 62   <input type="checkbox"/> 63</p> <p><input type="checkbox"/> 64   <input type="checkbox"/> 65</p>
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<p><b>Q1i)</b> What are the primary <u>external</u> uses of performance assessment at your museum? <i>Please tick up to <u>three</u>:</i></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Reporting to external funders</li> <li><input type="checkbox"/> Reporting to local authority</li> <li><input checked="" type="checkbox"/> Making a case for financial or other support</li> <li><input type="checkbox"/> Monitoring expenditure on external funding</li> <li><input type="checkbox"/> Monitoring public response to museum programmes</li> <li><input checked="" type="checkbox"/> Benchmarking with other museums</li> <li><input checked="" type="checkbox"/> Benchmarking with other local authority departments</li> <li><input type="checkbox"/> None of the above</li> <li><input type="checkbox"/> Other. <i>Please specify:</i>.....</li> </ul>	<p><input type="checkbox"/> 66   <input type="checkbox"/> 67</p> <p><input type="checkbox"/> 68   <input type="checkbox"/> 69</p> <p><input type="checkbox"/> 70   <input type="checkbox"/> 71</p>
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**NB:** Please check that only three boxes are ticked in questions Q1h) and Q1i)

## PART 2 – Your Views on the Value of Regular Assessment of Museum Performance

A number of approaches to performance assessment occur within the museum sector internationally. This section seeks *your* views on the value of performance assessment within New Zealand museums.

FOR OFFICE USE

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1	2	3

<input type="checkbox"/>	4
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### Questions

**Q2a)** How much value do you, or would you, place on the application of performance assessment to the following management tasks at *your* museum?  
*Please rate the tasks listed below on a scale of 0 to 5:*

- (5) Essential for managing the museum’s performance
- (4) Very important for managing the museum’s performance
- (3) Somewhat important for managing the museum’s performance
- (2) Relatively unimportant for managing the museum’s performance
- (1) Not important for managing the museum’s performance
- (0) No opinion

Value of performance assessment to museum management tasks	Rating (0-5)
Annual financial reporting to governing body and other external funders	<input type="checkbox"/> 5
Internal monitoring of resources and operations	<input type="checkbox"/> 6
Control of resources and operations	<input type="checkbox"/> 7
Risk management and contingency planning	<input type="checkbox"/> 8
Preparing annual / strategic plan	<input type="checkbox"/> 9
Improvement of museum performance	<input type="checkbox"/> 10
Identification of visitor/user trends	<input type="checkbox"/> 11
Encouraging organisational learning	<input type="checkbox"/> 12
Documentation of museum’s progress	<input type="checkbox"/> 13
Benchmarking within the museum sector	<input type="checkbox"/> 14
Benchmarking beyond the museum sector	<input type="checkbox"/> 15
Responding to museum stakeholders	<input type="checkbox"/> 16
Monitoring relationships with communities of interest and support	<input type="checkbox"/> 17
Meeting statutory requirement	<input type="checkbox"/> 18

**Q2b)** In your opinion, which aspects of museum work are of value to include in the assessment and reporting of a museum's performance?

FOR OFFICE USE

Below is a selection of areas for potential museum performance measurement criteria.

Please rate them on a scale of 0 to 5, as applied to your museum:

- (5) Essential to include in assessment and reporting
- (4) Very important to include in assessment and reporting
- (3) Somewhat important to include in assessment and reporting
- (2) Relatively unimportant to include in assessment and reporting
- (1) Not important to include in assessment and reporting
  - (0) No opinion

Museum activities	Rating (0-5)	
Financial expenditure		<input type="checkbox"/> 19
Income generated		<input type="checkbox"/> 20
Number of visits		<input type="checkbox"/> 21
Visitor satisfaction		<input type="checkbox"/> 22
Number of exhibitions		<input type="checkbox"/> 23
Number of qualified staff		<input type="checkbox"/> 24
Levels of staff absence		<input type="checkbox"/> 25
Quality of collection documentation		<input type="checkbox"/> 26
Quality of collection care		<input type="checkbox"/> 27
Acquisition activity		<input type="checkbox"/> 28
Conservation activity		<input type="checkbox"/> 29
Marketing effectiveness		<input type="checkbox"/> 30
Responsiveness to communities		<input type="checkbox"/> 31
Educational activities		<input type="checkbox"/> 32
Research activities		<input type="checkbox"/> 33
Public enquiry services		<input type="checkbox"/> 34
Museum's reputation		<input type="checkbox"/> 35
Museum innovation		<input type="checkbox"/> 36

**Q2c)** How much value do you, or would you, place on the following approaches to museum performance assessment, if applied to *your* museum?  
*Please rate the approaches to performance measurement listed below on a scale of 0 to 5*

(5) Essential to effective museum performance  
 (4) Very important to effective museum performance  
 (3) Somewhat important to effective museum performance  
 (2) Relatively unimportant to effective museum performance  
 (1) Not important to effective museum performance  
 (0) No opinion

FOR OFFICE USE

Value of approaches to musum performance	Rating (0-5)	
Assessment against agreed performance indicators and measures		<input type="checkbox"/> 37
Self-assessment against professional and/or service standards		<input type="checkbox"/> 38
External peer review		<input type="checkbox"/> 39
Reporting against the goals of a strategic or annual plan		<input type="checkbox"/> 40
Balanced Scorecard approach (where improved/steady/diminished performance is indicated)		<input type="checkbox"/> 41
Benchmarking approaches		<input type="checkbox"/> 42

**Q2d)** In your view, are there any *benefits* from regular assessment of museum performance? *Please tick one and add comment(s) below.*

Yes, many  
 Yes, some  
 No

*Give comments here, using examples where appropriate:*

.....  44  45

.....  46  47

.....  48  49

43

**Q2e)** In your view, are there any *difficulties* with regular assessment of museum performance? *Please tick one and add comment(s) below.*

Yes, many  
 Yes, some  
 No

*Give comments here, using examples where appropriate:*

.....  51  52

.....  53  54

.....  55  56

50

**PART 3 – Your Views on the Value of Benchmarking to Museum Performance**

FOR OFFICE USE

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1	2	3

“Benchmarking” is a means of assessing an organisation against one or more comparable organisations or against accepted standards, as a means of improving effectiveness and quality assurance. It is generally an arrangement which, by mutual consent, can provide feedback to the participating organisations.

4

**Questions**

**Q3a)** Is your museum engaged in any benchmarking activity? *Please tick one.*

- Yes
- No *If answer is “No”, please go to Question 3g) on page 8 →*

5

**Q3b)** If answer is “Yes”, how does your museum apply benchmarking?  
*Please tick those that apply:*

- With one or more other museums
- With other local authority departments. *Please name department(s):*  
.....  
.....
- Against published museum standards. *Please specify:*  
.....  
.....
- Against other standards of performance. *Please specify:*  
.....  
.....

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**Q3c)** If your museum “benchmarks” itself with other museum(s), who is (are) the benchmarking partner(s)? *Please list:*

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**Q3d)** Is this benchmarking activity: *Please tick one:*

- A formal process, endorsed by the governing bodies of each museum involved?
- An informal process, undertaken on an *ad hoc* basis by mutual consent with other museums?

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		FOR OFFICE USE
<p><b>Q3e)</b> If benchmarking against other museums is used, what criteria determined the selection of the museum's benchmarking partner(s)?  <i>Please tick those that apply:</i></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Similarity of collections</li> <li><input type="checkbox"/> Size of collections</li> <li><input type="checkbox"/> Budget size</li> <li><input type="checkbox"/> Number of staff</li> <li><input type="checkbox"/> Size of host population/main community served</li> <li><input type="checkbox"/> Geographical location / characteristics</li> <li><input type="checkbox"/> Similar legal entity</li> <li><input type="checkbox"/> Other. <i>Please specify:</i>.....</li> </ul>	<input type="checkbox"/> 17 <input type="checkbox"/> 18 <input type="checkbox"/> 19 <input type="checkbox"/> 20 <input type="checkbox"/> 21 <input type="checkbox"/> 22 <input type="checkbox"/> 23 <input type="checkbox"/> 24 <input type="checkbox"/> 25	
<p><b>Q3f)</b> What aspects of the museum's activities do you currently "benchmark"?  <i>Please list here, or attach a pre-existing list:</i>.....                      .....                      .....                      .....                      .....</p>		
<p><b>Q3g)</b> What experience does your museum have of using museum standards?  <i>Please tick those that apply:</i></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> None at present <i>If you ticked this, please go to Question 3i) on page 9 →</i></li> <li><input type="checkbox"/> Museum has been involved in trials of Te Papa National Services draft New Zealand standards development</li> <li><input type="checkbox"/> Museum has used overseas museum standards</li> </ul>	<input type="checkbox"/> 26 <input type="checkbox"/> 27 <input type="checkbox"/> 28	
<p><b>Q3h)</b> If standards are currently used within your museum, which standards are they?  <i>Please tick those that apply:</i></p> <ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> Te Papa National Services draft New Zealand museum standards</li> <li><input checked="" type="checkbox"/> Overseas museums standards. <i>Please specify:</i>                      .....</li> <li><input type="checkbox"/> ISO 9000/9001 (International standards for general administration)</li> <li><input type="checkbox"/> Investors in People                      (a human resource standard developed in the United Kingdom)</li> <li><input type="checkbox"/> Yellow Brick Road                      (a human resource standard developed in the United States)</li> <li><input type="checkbox"/> Other. <i>Please specify:</i>                      .....</li> </ul>	<input type="checkbox"/> 29 <input type="checkbox"/> 30 <input type="checkbox"/> 31 <input type="checkbox"/> 32 <input type="checkbox"/> 33 <input type="checkbox"/> 34 <input type="checkbox"/> 35 <input type="checkbox"/> 36	

**Q3 i)** In your view, are there, or would there be, any *benefits* in benchmarking your museum's performance with other museums?

*Please tick one and add comments below.*

- Yes, many
- Yes, some
- No

FOR OFFICE USE

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*Give comments here, using examples where appropriate:*

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**Q3j)** In your view, are there, or would there be, any *difficulties* in benchmarking your museum's performance with other museums?

*Please tick one and add comments below*

- Yes, many
- Yes, some
- No

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*Give comments here, using examples where appropriate:*

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**PART 4 – Descriptive Details About Your Museum**

FOR OFFICE USE

This data will enable statistical analysis of the information collected to identify trends and patterns among museum operations of different scales and organisational contexts. Note: All data related to individual museums and respondents will remain confidential to research team.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1	2	3
<input type="checkbox"/>		
	4	

**Questions**

**Q4a)** Name of museum: .....

.....

**Q4b)** Museum description.  
Which of the descriptions below apply to your museum organisation?  
*Please tick as many as apply.*

- Museum, as traditionally understood
- Art Gallery
- Science and Technology Centre
- Historic House Museum
- Children’s Discovery Centre
- Iwi Cultural Centre
- Other, please specify.....

<input type="checkbox"/>	5
<input type="checkbox"/>	6
<input type="checkbox"/>	7
<input type="checkbox"/>	8
<input type="checkbox"/>	9
<input type="checkbox"/>	10
<input type="checkbox"/>	11
<input type="checkbox"/>	12

**Q4c)** Name of governing body: .....

**Q4d)** Name of main funder (if different from governing body in **Q4c**):  
.....

**Q4e)** Type of museum entity (as defined by its legal status).  
*Please tick one:*

- Charitable Trust
  - Local authority entity
  - Incorporated society
  - Iwi Trust
  - University entity (e.g. departmental museum or collection)
  - Government entity (e.g. Crown entity; state-owned enterprise; defence force; government department)
  - New Zealand Historic Places Trust
  - Other. Please specify .....
- .....

<input type="checkbox"/>	13
<input type="checkbox"/>	14
<input type="checkbox"/>	15
<input type="checkbox"/>	16
<input type="checkbox"/>	17
<input type="checkbox"/>	18
<input type="checkbox"/>	19
<input type="checkbox"/>	20
<input type="checkbox"/>	21

		FOR OFFICE USE
<b>Q4f)</b>	<p>Size of operating budget.</p> <p>What was your operating budget for the last financial year (2000-2001)? \$.....</p>	<input type="checkbox"/> 22
<b>Q4g)</b>	<p>Proportion of public sector funding.</p> <p>What proportion of your operating budget comes from public sector? <i>Please tick one:</i></p> <p><input checked="" type="checkbox"/> Less than 20%  <input type="checkbox"/> 21%-40%  <input checked="" type="checkbox"/> 41%-60%  <input type="checkbox"/> 61%-80%  <input type="checkbox"/> More than 80%</p>	<input type="checkbox"/> 23
<b>Q4h)</b>	<p>Museum attendances:</p> <p>Number of visits (last financial year 2000-2001): .....</p>	<input type="checkbox"/> 24
<b>Q4i)</b>	<p>Staffing:</p> <p>Number of full time paid staff: .....</p> <p>Number of part-time paid staff: .....</p> <p>▪ Number of voluntary staff: .....</p>	<input type="checkbox"/> 25 <input type="checkbox"/> 26 <input type="checkbox"/> 27
<b>Q4j)</b>	<p>Service Agreement.</p> <p>Some local and public authorities have formal Service Agreements with the museums which they support.</p> <p>Does your museum have a formal Service Agreement with your local or other public authority? <i>Please tick which applies:</i></p> <p><input checked="" type="checkbox"/> Yes  <input type="checkbox"/> No</p>	<input type="checkbox"/> 28
<b>Q4k)</b>	<p>Is your museum an institutional member of Museums Aotearoa? <i>Please tick which applies:</i></p> <p><input type="checkbox"/> Yes  <input checked="" type="checkbox"/> No</p>	<input type="checkbox"/> 29

FOR OFFICE USE

**PART 5 – Details About Your Role at the Museum**

This section collects brief information on the person completing the form, for context and contact/follow-up purposes. Note: All data related to individual respondents will remain confidential to the research team.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1	2	3
<input type="checkbox"/>		
4		

**Questions**

**Q5a)** Your name: .....

**Q5b)** Title of your role in the museum: .....

**Q5c)** Contact details:  
 Museum address: .....  
 .....  
 Museum phone: .....fax: .....  
 Museum email: .....

**Q5d)** Your museum background:  
 Which of the following best describes your situation? *Please tick one.*

- Always worked in the museum sector
- Working in the museum sector now, and have other public sector experience
- Working in the museum sector now, and have experience in the business/commercial sector
- Working in the museum sector now, and have *both* other public sector experience *and* business/commercial sector experience

<input type="checkbox"/>
5

**This concludes the questionnaire.**  
**Thank you for your significant contribution to this museum research project.**

**Informed Consent**

Massey University Human Research Ethics Policy requires that respondents give informed consent to their participation in research projects. Please indicate your consent by providing your signature and the date as indicated.

Please note that you may withdraw your questionnaire from the project within six weeks of your signing the informed consent section below, after which the data will be deemed part of the research project.

*My participation in this survey has my informed consent. I note that I have the opportunity to withdraw from this research within six weeks of the date of signing below:*

Signed: ..... Date: .....

Name: .....

I shall collate the results and prepare a summary report of the findings which will be available to all respondents.

<p><i>Please tick if:</i></p> <p><input type="checkbox"/> You would like to receive a copy of the summary of the findings from this questionnaire</p> <p><input checked="" type="checkbox"/> Your museum would be interested in participating in a later stage of this research project.</p>	<p><b>FOR OFFICE USE</b></p> <p><input type="checkbox"/> 6</p> <p><input type="checkbox"/> 7</p>
<p><b>Completion of Questionnaire</b></p> <p>Please return in the reply-paid envelope provided to: Jane Legget, Department of Management and International Business, Massey University at Albany, Private Bag 102904, North Shore Mail Centre, Auckland, by <b><u>Friday 26 October, 2001.</u></b></p>	
<p>Please enclose as many as are available of the following with your completed questionnaire:</p> <p><input type="checkbox"/> Museum’s mission statement or formal statement of purpose</p> <p><input type="checkbox"/> Most recent annual report</p> <p><input checked="" type="checkbox"/> Most recent annual plan</p>	<p><input type="checkbox"/> 8</p> <p><input type="checkbox"/> 9</p> <p><input type="checkbox"/> 10</p>

**Thank you for your assistance in completing this questionnaire.  
Your information and co-operation are much appreciated.**

**Other Comments**

**If you have any other observations, please feel free to add them below or overleaf.**

Please return the completed questionnaire in the reply-paid envelope provided to:  
Jane Legget, Department of Management & International Business,  
Massey University at Albany, Private Bag 102 904, North Shore Mail Centre, Auckland  
by **Friday 26 October, 2001**

«prefix» «first\_name» «surname»  
«designation»  
«name\_of\_museum»  
«address»  
«city» «Zip\_code»

31 October, 2001

Dear

Survey about museum effectiveness

I recently sent a questionnaire asking your views about the use of performance assessment in New Zealand museums, with a request to return it by 26 October, 2001.

If you have already completed and returned it to me, thank you. If not, please would you complete it as soon as possible and send it back to me in the stamped, addressed envelope provided.

It is extremely important that your museum is included in the study and your support would be much appreciated. The research sample was designed to accurately reflect the full diversity of type and size of publicly-funded museums in New Zealand.

If the questionnaire has not reached you or has been mislaid, please let me know, and I shall forward a second copy.

Thank you for your co-operation and contribution to this museum sector research.

Yours sincerely

Jane Legget

15 November, 2001

**CONFIDENTIAL**

Dear

Survey about museum effectiveness

Last month I sent a questionnaire asking your views about the use of performance assessment in New Zealand museums. This research is designed to provide new Zealand museums with detailed information on what different interest groups expect of a museum, and ways to improve museum effectiveness. It is also anticipated that the results will assist museum with developing their methods of institutional performance assessment and management, and in offering better services to their communities.

If you have already completed and returned it to me, thank you. In case it has not reached you or has been mislaid, I now enclose a second copy. I would very much appreciate it if you would please complete the questionnaire and return to me in the attached stamped, addressed envelope by **Friday, November 30 2001..**

It is important that (*name of museum*) is included in the research project. The research sample was designed to accurately reflect the full diversity of type and size of publicly-funded museums in New Zealand, so your contribution would strengthen the validity of the study. If you are unavailable, the questionnaire might be completed instead by a senior manager in your organisation..

Please note that this questionnaire does not attempt in any way to assess your museum's performance. All data collected will remain confidential to the research team, and if published at a later date, will not be traceable to your museum, without your prior agreement. If you would like more information before completing the questionnaire, please do not hesitate to call on me on 09-443-9700 ext 9578.

Thank you for your co-operation and contribution to this museum sector research.

Yours sincerely

Jane Legget

## **PROFESSIONAL ANNOUNCEMENT**

**Text for inclusion in *Museum News* September 2001, p.42,**  
Newsletter of Museums Aotearoa, the sector industry body.

### **Research on museum performance assessment**

Museum directors will shortly receive a questionnaire from Jane Legget as part of a survey of publicly funded-museums in New Zealand. This is part of a larger research project on museum accountability, stakeholders and performance, undertaken in the Department of Management and International Business Massey University at Albany. All recipients are encouraged to respond – the results should assist museums with developing performance assessment and management systems, and improving service delivery to their communities.

## APPENDIX B

### CASE STUDY INSTRUMENTS

- B.1 MUHEC Approval**
- B.2 Project Information Sheet**
- B.3 Focus Group Letter**
- B.4 Stakeholder Identification Information Sheet**
- B.5 Focus Group Information Sheet**
- B.6 Informed Consent Form**
- B.7 Focus Group Demographics**
- B.8 Task Letter**
- B.9 Task 1 – Rating Instrument**
- B.10 Task 2 – Sorting Task Instructions**

10 June 2002

Jane Legget  
C/o Professor Kerr Inkson  
Department of Management & International Business  
Massey University  
Albany

Dear Jane

**HUMAN ETHICS APPROVAL APPLICATION – MUAHEC 01/038**  
**Museum Effectiveness, Accountability And Stakeholders**

Thank you for providing the Information Sheet and Consent Form for the focus groups in the stakeholder component of your research.

This aspect of your project is approved.

If you make any significant departure from the Application as approved then you should return this project to the Human Ethics Committee, Albany Campus, for further consideration and approval.

Yours sincerely

Dr Brian Murphy  
**Deputy Chairperson,**  
**Human Ethics Committee**  
**Albany Campus**

cc: Professor Kerr Inkson



## PROJECT INFORMATION SHEET

**Doctoral Research Project:****Museum effectiveness, performance measurement and stakeholders**

**Researcher:** The researcher is Jane Legget, Bright Futures Doctoral Fellow, Department of Management and International Business, Massey University, Albany Campus, Private Bag 102 904, North Shore MSC, Auckland.

**Research objectives:**

The research aims to identify means for assessing and monitoring museum performance, which recognise short and long term expectations of a range of museum stakeholders. The research results should contribute to improving museum operations and earning capability, museum responsiveness to both professional effectiveness and community expectations, and the long-term management of, and policy outcomes for, the collected heritage as a significant public asset.

**Project funders:** The research is supported by funding from the Foundation for Research, Science and Technology (FoRST) through a Bright Futures Doctoral Fellowship and from Local Government New Zealand's Dame Catherine Tizard Scholarship 2001.

**Institution:** This project is the focus of doctoral research in the Department of Management and International Business at Massey University, Albany campus.

The research project is jointly supervised by:

- Professor Kerr Inkson, Professor of Management, Massey University, Albany campus (*Chief supervisor*)
- Professor Mason Durie, Professor of Maori Studies, Massey University, Palmerston North
- Dr Keith Dewar, Senior Lecturer in Heritage and Tourism Management, Massey University, Albany campus

**Outline of the proposed research design:****1. Questionnaire Survey**

**Objective:** Gain an understanding of the present types, levels of use and scope of institutional performance measurement within professionally-managed museums in Aotearoa New Zealand.

**Means:** A structured questionnaire to be distributed to all New Zealand museums operated by one or more paid professional staff. The questionnaire is addressed to the museum director or senior museum professional.

**Results of the survey:** The data from the completed questionnaire will be analysed. Interim results will be made available to respondents.



«FirstName» «LastName»  
«JobTitle»  
«Company»  
«Address1»  
«City» «PostalCode»

2 June, 2002

Dear «FirstName» «LastName»

### **Research case study meeting, Monday 10 June 2002**

Anthony Wright has kindly invited you, on my behalf, to participate in a focus group session, as part of a case study of the Canterbury Museum. This case study forms part of the research programme for a doctoral thesis exploring aspects of museums and their relationships with their communities. In particular, it investigates how stakeholders assess the performance of their local museum. I am very grateful to Anthony for agreeing to the involvement of the Canterbury Museum in this study.

I should like to confirm that this session will take place in the Museum Board Room at 2 p.m. Light refreshments will be provided.

The research is being undertaken at Massey University. The chief supervisor is Kerr Inkson, Professor of Management in the Department of Management and International Business. The project is being funded by the Foundation for Research, Science and Technology (FoRST) and Local Government New Zealand, and conforms to the requirements of the Massey University Code of Ethics.

The Museum will be one of a small number of New Zealand museums of different sizes which are demonstrating their commitment to their communities by participating in this research and taking advantage of the opportunity to gain insights into the views of different communities with legitimate interests in their organisation. This session will be one of ten focus groups being held with people identified as having different “stakes” in the Museum. Your participation will contribute to our understanding of the expectations of both paid and volunteer staff.

As it is important that you come to our meeting on Monday 10 June with your ideas fresh, I propose only to give a brief outline here of what will be involved.

The session will take the form of an interactive group interview. You can expect to draw on your insider knowledge of the Museum, its collections, services and users. I shall introduce the project and the Massey University Code of Ethics fully, then we shall engage in some discussion and “workshopping” of ideas. It will be informal but focussed. You should find it interesting.

If you would like to discuss this project with me before participating, please do not hesitate to call me on 09-480-2294, or e.mail me at: J.A.Legget@massey.ac.nz

I look forward to meeting you at 2 p.m. on Monday, 10 June, in the Museum Board room and thank you for taking part in this research.

Yours sincerely,

Jane Legget  
FoRST Doctoral Fellow  
Department of Management and International Business

## INFORMATION SHEET

### Case studies of selected museums and their stakeholders – the stakeholder identification exercise.

#### 1. What is the study about?

The overall goal of this research is to explore a means of assessing how a publicly funded museum is performing, using measures or indicators which recognise the different interests of various community stakeholders. *Stakeholders* are individuals or groups who have a legitimate interest in the museum, its collections and its activities. These interests can be direct, such as ratepayers, donors, staff, visitors, students, local residents, or indirect, such as hoteliers and tourism operators whose businesses may benefit from other spending by visitors who come to town to see the museum.

This Museum is one of three New Zealand museums of different sizes which wish to participate as case studies, working with their local community to develop effective ways in which to demonstrate how they are achieving the museum's goals.

#### 2. What will you have to do?

If you agree to take part in the study, you will meet with the researcher, Jane Legget, and up to eight of your colleagues, for an informal group workshop session of approximately three hours. There will be an hour's break for lunch. The group will share ideas on:

- who the stakeholders of this Museum are
- which stakeholders are the most important to involve in the study
- why they are identified as significant

This session will generally take the form of an interactive group interview.

Neither you nor any of the informants will be identifiable from the research report, thesis or any subsequent publication of the final report.

#### 3. What happens after your participation?

Jane Legget will arrange a series of group interviews with representatives of those stakeholder groups which together we have identified as important and accessible. They will take part in focus groups where they will share ideas on how they assess the effectiveness of their Museum's performance. The suggestions for "performance indicators" from *all* the groups will be combined into one list which will then be sent to each participant for an importance rating exercise. The results will be analysed and subjected to a concept mapping exercise.

After this has been completed, Jane Legget will then:

- identify patterns in the responses
- identify points which best reflect the views of all the stakeholder group participants relating to the case study museum
- prepare a short summary which will be available for each participant
- write up this part of the research
- compare and contrast the results of the three case studies, using the analysis to identify what seem to be the more significant "performance indicators"
- seek reactions to these findings from a selection of significant decision-makers in the wider New Zealand cultural heritage community

- report back to the case study museums and their participating stakeholders on the results and conclusions at an appropriate stage.
- write up the complete study

#### **4. The informant's rights**

All participants are volunteers who have rights which are guaranteed under the Massey University Code of Ethics.

If you take part in the case study, you have the right to:

- Ask any questions about the study that may occur to you during your participation
- Withdraw from the study during or after our meeting
- Contribute to the discussion on the understanding that your contribution is completely confidential to the researchers and other group members, and that you will not be identified in any reports which are prepared from the study.
- Examine the lists of points which summarises the group's discussion
- Receive a summary of the research findings on completion of the study
- Have access to the final report once it is complete and has been examined.

For further information, please contact:

Jane Legget  
 Department of Management and International Business  
 Private bag 102 904  
 North Shore Mail Centre  
 AUCKLAND

*e.mail:* [J.A.Legget@massey.ac.nz](mailto:J.A.Legget@massey.ac.nz)

*Telephone:* 09-480-2204 (home - with answering machine and fax)

*Telephone:* 09-443-9700 ext 9242 (Massey University, but no answering machine or voice mail).

*Note:* that I shall not be at the University on a regular basis during this phase of the research, so it is best to contact me at home.

## INFORMATION SHEET

### Case studies of selected museums and their stakeholders – Focus Groups with Museum Stakeholders.

#### 3. What is the study about?

The overall goal of this research is to develop a means of assessing how a publicly funded museum is performing, using measures or indicators which recognise the different interests of various community stakeholders. *Stakeholders* are individuals or groups who have a legitimate interest in the museum, its collections and activities. These interests can be direct, such as ratepayers, donors, staff, visitors, students, local residents - or indirect, such as hoteliers and tourism operators whose businesses may benefit from other spending by visitors who come to town to see the museum.

The Canterbury Museum has agreed to participate as a case study, working with the local community to develop effective ways in which to demonstrate how the Museum is achieving its goals. If you agree to take part in the study, you will be a member of one of six to eight Focus Groups participating in meetings with stakeholders on the Canterbury Museum.

#### 4. What will you have to do?

You will meet with the researcher, Jane Legget, and up to eight other people for an informal group workshop session of approximately one hour. Light refreshments will be available. The group will share ideas on:

- stakeholders of this Museum - who they are
- why they are identified as significant to the Museum
- the nature, characteristics and expectations of the Museum's stakeholders
- how the Museum performs in terms of its stakeholders.

This session will take the form of an interactive group interview. The exercise should provide valuable information to the Museum, as well as the research project.

Neither you nor any of the other participants will be identifiable from the research report, thesis or any subsequent publication of the final report.

#### 3. What happens following your participation?

Jane Legget will gather together the ideas from *all* the Focus Group meetings for the Canterbury Museum. They will be combined into one list, which will then be sent to each participant for an importance rating exercise and a sorting exercise. This process will be explained at the Focus Group meeting. Participants will be asked to return the task sheets in a stamped addressed envelope provided. Jane Legget will then analyse the results, using a concept mapping approach. A summary of the results of the research will be sent to all participants.

On completion of the study you will be invited to a presentation on the findings by Jane Legget at the Canterbury Museum.

## 5. The participant's rights

All participants are volunteers who have rights which are guaranteed under the Massey University Code of Ethics.

If you take part in the case study, you have the right to:

- Ask any questions about the study that may occur to you during your participation
- Withdraw from the study during or after our meeting
- Contribute to the discussion on the understanding that your contribution is completely confidential to the researchers and other group members, and that you will not be identified in any reports which are prepared from the study
- Examine the lists of points which summarises the group's discussion
- Receive a summary of the research findings on completion of the study
- Have access to the final report once it has been completed and examined.

Two copies of the informed consent form are attached.

For further information, please contact:

Jane Legget  
 Department of Management and International Business  
 Private bag 102 904  
 North Shore Mail Centre  
 AUCKLAND

*email:* [J.A.Legget@massey.ac.nz](mailto:J.A.Legget@massey.ac.nz)

*Telephone:* 09-480-2204 (home - with answering machine and fax)  
*Please note:* I will only be at the University on an infrequent basis during this phase of the research. It would be best to contact me at home.

*Telephone:* 09-443-9700 ext 9242 (Massey University, but no answering machine or voice mail).

*This project has been reviewed and approved by the Massey University Regional Human Ethics Committee, Albany Campus, Protocol MUAHEC 02/032. If you have any concerns about the conduct of this research, please contact Associate-Professor Kerry Chamberlain, Chair, Massey University Regional Human Ethics Committee, Albany, telephone 09 443 9799, email K.Chamberlain@massey.ac.nz*

## INFORMED CONSENT FORM

Massey University Human Research Ethics Policy requires that participants give informed consent to their participation in research projects.

### Research Project: Museums and their stakeholders

#### Stakeholder identification exercise

*See PROJECT INFORMATION sheet for full details*

If you take part in the case study, you have the right to:

- Ask any questions about the study that may occur to you during your participation
- Withdraw from the study during or after our meeting
- Contribute to the discussion on the understanding that your contribution is completely confidential to the researchers and other group members, and that you will not be identified in any reports which are prepared from the study.
- Examine the lists of points which summarises the group's discussion
- Receive a summary of the research findings on completion of the study
- Have access to the final report once it is complete and has been examined.

If you agree to take part, please indicate your consent by providing your signature and the date as shown below:

### INFORMED CONSENT

*My participation in this research has my informed consent.*

*Signed:* ..... *Date:* .....

*Name:* .....

For further information, please contact:

Jane Legget  
 Department of Management and International Business  
 Private bag 102 904  
 North Shore Mail Centre  
 AUCKLAND

*e.mail:* [J.A.Legget@massey.ac.nz](mailto:J.A.Legget@massey.ac.nz)

*Telephone:* 09-480-2204 (home - with answering machine and fax)

*Telephone:* 09-443-9700 ext 9242 (Massey University, but no answering machine or voice mail).

**CONFIDENTIAL****RESEARCH PROJECT:  
Stakeholders and the Assessment of Museum Performance****Focus Group Participants – Demographic Data**      **Focus Group no:** .....

Thank you for contributing your ideas on how the performance of museums could be assessed. Please could you provide the following details. This will allow me to describe the characteristics of each group, to contact you with the follow-up task, and to send you a summary of the results.

**Name:**.....**Contact address:** .....

.....

**Telephone:** 03-**Email:** .....

- 1. Relationship with the Canterbury Museum:** Please describe, in your own words, your relationship with the Museum ie, the various ways that you have contact with, and/or take an interest in, the Canterbury Museum: .....

.....  
 .....

- 2. Number of years of contact with the Museum:** *Please tick the box which best describes the time you have been involved with the Museum:*

Less than 1 year     1-4 years     5-9 years     10-14 years     over 15 years

- 3. Age group:** *Please tick the box which best describes your age group:*

Under 25 years     25-34 years     35-44 years     45-54 years     over 55 years

- 4. Gender:** *Please tick the relevant box*

Female     Male

- 5. Maori/non-Maori:** *Please tick the box which best describes you:*

Do you identify yourself as Maori?      Yes       No

- 6. Education:** *Please tick the box which describes your last full-time education:*

Secondary school     Tertiary college (certificate/diploma)     Undergraduate     Postgraduate

- 7. Future involvement with this research project:** *Please circle which applies:*

- I would like to be involved in later stages of this project      Yes/No
- I would like to receive a summary of the research results      Yes/No

*This data will remain confidential to the research team*

*Stakeholder name*

*Address*

*Address*

*Address*

XXXX, 2002

Dear *Stakeholder name*

**Canterbury Museum – Stakeholders’ perspectives on aspects of museum performance assessment**

Thank you again for participating in my focus group workshop on *date*. We now have a comprehensive list of the Canterbury Museum’s activities and functions.

I have now put all contributions into a randomised list and, as discussed at the workshop, we need to complete the two follow-up tasks.

You will find enclosed:

- **Task 1** – a survey form, requesting you to assign an importance rating to each statement
- **Task 2** – an instruction sheet, a bundle of coloured cards, and 10 small envelopes
- A large stamped addressed brown envelope for returning the completed tasks.

I am hoping you will recall the supermarket example we went through at the workshop, illustrating the process. Remember there are no right answers. It is *your* view that’s important.

If you have any queries, please do not hesitate to contact me at home: 09-480 2294 or at the University at [J.A.Legget@massey.ac.nz](mailto:J.A.Legget@massey.ac.nz). Please return the tasks to me **by 13 September 2002** using the large stamped addressed envelope provided.

I very much look forward to receiving your completed tasks and will report back to you on the results once the analysis is complete.

With all good wishes and my thanks again for your help with this research project.

Yours sincerely

Jane Legget

STAKEHOLDER GROUP NUMBER .....

RESPONSE NUMBER.....



# **Massey University**

## **RESEARCH PROJECT**

**Museum Effectiveness, Performance Assessment  
And Stakeholders**

### **OBJECTIVE**

**To investigate the factors important to museum stakeholders when assessing  
the performance of their local public museum  
Case Study Museum: Canterbury Museum**

## **TASK 1**

### **Rating the Statements**

#### **RESEARCHER:**

**Jane Legget, Department of Management and  
International Business, Massey University, Albany Campus**

## INSTRUCTIONS

### TASK 1

## Rating the Statements

The statements that follow are developed from the 11 focus groups held in Christchurch when participants were asked for possible “performance statements” that could be used to indicate how well the Canterbury Museum is doing.

**This task involves rating the importance of the possible performance statements listed based on your perspective as a stakeholder in the Canterbury Museum, using a 1-5 scale where:**

<b>1 = Not important</b>	<b>2 = Relatively unimportant</b>	<b>3 = Somewhat important</b>
	<b>4 = Very important</b>	<b>5 = Essential</b>

*Please Note:*

- Remember you are rating the importance of these possible performance statements as ways to assess *how* the museum is doing. You are not rating the museum itself.
- Use the full range of rating numbers (ie, 1-5) as this survey is concerned with identifying the relative differences between the performance statements listed.

This questionnaire should take about 20 minutes to complete. When you have finished the task please check that you have provided a rating for each of the performance statements listed. Then please return this completed survey form, **along with the results of Task 2**, using the brown stamped addressed envelope provided, and send by **30 September 2002**.

Thank you. If you have any questions, please contact me on 09-480 2294 or [J.A.Legget@massey.ac.nz](mailto:J.A.Legget@massey.ac.nz)

Jane Legget  
 Department of Management and International Business  
 Massey University at Albany  
 Private Bag 102 904  
 North Shore Mail Centre  
 Auckland

# Rating the Statements

Based on your perspective as a stakeholder in the Canterbury Museum, please rate the following statements in terms of their importance using a 1-5 scale where:

1 = Not important	2 = Relatively unimportant	3 = Somewhat important
4 = Very important	5 = Essential	

Please circle the number (1-5) below you think is the most appropriate

Possible Museum Performance Statements	1	2	3	4	5
	Not important	Relatively unimportant	Somewhat important	Very important	Essential
Museum's share of the total visitor market in the area	1	2	3	4	5
Success in applications for grants from central government	1	2	3	4	5
Appreciation of the significance and value of items given	1	2	3	4	5
Quality of the research undertaken by museum staff	1	2	3	4	5
Effectiveness of the advertising	1	2	3	4	5
Whether annual objectives are realistic	1	2	3	4	5
Display of taonga from contemporary Maori perspectives	1	2	3	4	5
Whether school teachers can download the museum's educational resources	1	2	3	4	5
How often exhibitions and displays change	1	2	3	4	5
Proximity of safe parking and "drop off" areas	1	2	3	4	5
Representation of Maori in total visitor numbers	1	2	3	4	5
Whether museum staff are responding to public enquiries	1	2	3	4	5
Security systems in place	1	2	3	4	5
Number of tourists visiting the museum	1	2	3	4	5
Level of collaboration with staff from other museums	1	2	3	4	5
Availability of a wide range of topics for organised school visits	1	2	3	4	5
Number of young people visiting the museum	1	2	3	4	5
Number of visits based on "word of mouth" recommendations	1	2	3	4	5
Use by a range of educational institutions - not just schools	1	2	3	4	5
Work of museum in partnership with local heritage attractions	1	2	3	4	5
Published annual reports and statements of intent	1	2	3	4	5

For office use

Code	Possible Museum Performance Statements	Rating Scale				
		1 Not important	2 Relatively unimportant	3 Somewhat important	4 Very important	5 Essential
22	Monthly board reports	1	2	3	4	5
23	Training opportunities for Maori at the museum	1	2	3	4	5
24	Continuous improvement in collection management, documentation and development	1	2	3	4	5
25	Consideration as a safe place for Maori artefacts and koiwi (human remains)	1	2	3	4	5
26	Environmentally-friendly working practices	1	2	3	4	5
27	Management of the museum's budget	1	2	3	4	5
28	Level of feeling of ownership Maori have in the museum	1	2	3	4	5
29	Total number of visitors to the museum	1	2	3	4	5
30	Availability of interactive educational resources	1	2	3	4	5
31	Whether Maori feel proud in how the taonga reflect them and their experience	1	2	3	4	5
32	How the museum deals with complaints	1	2	3	4	5
33	Quality of system for reviewing the board's performance	1	2	3	4	5
34	Level of new development within the museum	1	2	3	4	5
35	Ability of the museum to attract new users	1	2	3	4	5
36	Maori protocols as integral to the museum's way of working	1	2	3	4	5
37	Museum's appeal to visitors from elsewhere in New Zealand	1	2	3	4	5
38	Whether museum staff can keep up with their workloads	1	2	3	4	5
39	Willingness of local people to bring their visitors to the museum	1	2	3	4	5
40	Balance between "cutting edge" innovations with traditional heritage care	1	2	3	4	5
41	Whether staff are outward-looking, promoting the museum in the community	1	2	3	4	5
42	Physical safety of the museum's buildings	1	2	3	4	5
43	Whether visitors can easily follow the sequence of displays in the public galleries	1	2	3	4	5
44	The time it takes the museum to respond to public enquiries	1	2	3	4	5
45	Return visits from local people	1	2	3	4	5
46	Staff giving talks, lectures on request	1	2	3	4	5
47	Level of financial contributions from donations and bequests	1	2	3	4	5

## Possible Museum Performance Statements

	1 Not important	2 Relatively unimportant	3 Somewhat important	4 Very important	5 Essential
Willingness to engage in partnership projects	1	2	3	4	5
Whether visiting schools cover all decile groups	1	2	3	4	5
Number of touring exhibitions hosted by the museum each year	1	2	3	4	5
Development of displays in partnership with tangata whenua	1	2	3	4	5
Perception of responsiveness of museum to its community	1	2	3	4	5
How safe Maori feel culturally in the museum	1	2	3	4	5
Maori attendance at museum meetings	1	2	3	4	5
Quality and range of the merchandise in its shop	1	2	3	4	5
Ability to tailor education programmes to teachers' needs	1	2	3	4	5
Preferred suppliers providing ethically and sustainably produced goods	1	2	3	4	5
Level of practical support for museum's partnership with tangata whenua	1	2	3	4	5
State of cleanliness of the displays - no dusty birds!	1	2	3	4	5
Whether people are prepared to pay to visit the museum	1	2	3	4	5
Whether visitors care sufficiently to communicate their views	1	2	3	4	5
Comparison with other museums	1	2	3	4	5
Public understanding of the full scope of the museum's work	1	2	3	4	5
Performance of the Board	1	2	3	4	5
Whether the museum staff are all well-trained in their respective fields	1	2	3	4	5
Willingness to take collections out to educational institutions	1	2	3	4	5
Willingness of museum to work with other organisations in educational programmes	1	2	3	4	5
Volume of recognised research undertaken by museum staff	1	2	3	4	5
Level of spend per visitor in the shop and café	1	2	3	4	5
Number of repeat visits by schools, other educational groups	1	2	3	4	5
Respect of the research community towards the museum	1	2	3	4	5
Encouragement of interdisciplinary working among staff	1	2	3	4	5
Proper care and management of objects, taonga, specimens	1	2	3	4	5
Ability of exhibitions, displays to meet the interests of a wide range of visitors	1	2	3	4	5

For office use

Code	Possible Museum Performance Statements	Rating Scale					For office use
		1 Not important	2 Relatively unimportant	3 Somewhat important	4 Very important	5 Essential	
75	Maori in decision-making roles at the museum	1	2	3	4	5	
76	Number of high profile visitors eg, heads of state and royalty	1	2	3	4	5	
77	Whether museum staff share a common purpose and goals	1	2	3	4	5	
78	Quality of the touring exhibitions loaned to the museum	1	2	3	4	5	
79	Number of Maori visitors to the exhibitions	1	2	3	4	5	
80	Opportunities for students eg, volunteers, work experience, contracts	1	2	3	4	5	
81	Willingness of the museum to help small museums	1	2	3	4	5	
82	Attitude of staff eg, friendly, approachable, enthusiastic	1	2	3	4	5	
83	Tangata whenua involvement in decisions about the care of taonga, koiwi (human remains)	1	2	3	4	5	
84	Maori representation on the staff	1	2	3	4	5	
85	Range of academic specialists on its staff	1	2	3	4	5	
86	Levels of satisfaction with customer service	1	2	3	4	5	
87	Appreciation of Maori values by all museum staff and Board	1	2	3	4	5	
88	Effectiveness of internal communication with staff, volunteers	1	2	3	4	5	
89	Level and trends in financial support from the local councils	1	2	3	4	5	
90	Collection's representation of, and relevance to, the local community	1	2	3	4	5	
91	Public support for the museum, especially with fund-raising	1	2	3	4	5	
92	Feedback from school users (teachers and pupils)	1	2	3	4	5	
93	Trends in visitor numbers	1	2	3	4	5	
94	Visitor response to the displays	1	2	3	4	5	
95	Ability of museum to answer specialist research enquiries	1	2	3	4	5	
96	Ability of the museum's experts to provide background on the collections	1	2	3	4	5	
97	Confidence of donors in offering items for the collections	1	2	3	4	5	
98	Frequency of media coverage	1	2	3	4	5	
99	Sensitivity of Maori culture displays to Maori concerns	1	2	3	4	5	
100	Staff resources for the physical and cultural care of all the collections	1	2	3	4	5	
101	Feedback from young visitors	1	2	3	4	5	

## Possible Museum Performance Statements

	1 Not important	2 Relatively unimportant	3 Somewhat important	4 Very important	5 Essential
02 Response time to donors' queries about the items given	1	2	3	4	5
03 Whether staff willingly share their knowledge and experience	1	2	3	4	5
04 Whether visitor targets for overseas and local visitors are met	1	2	3	4	5
05 Inclusion of Treaty of Waitangi principles in governance, policies and procedures	1	2	3	4	5
06 Whether communications to target groups are effective, appropriate and timely	1	2	3	4	5
07 Level of use by the public of the research collections, archives and databases	1	2	3	4	5
08 Success of funding applications to sponsors and other sources	1	2	3	4	5
09 Perception of the museum as a quality visitor attraction	1	2	3	4	5
10 Accessibility of the collections, including viewing	1	2	3	4	5
11 Quality of the items in the collections	1	2	3	4	5
12 Effectiveness and relevance of museum's planning processes	1	2	3	4	5
13 Response of the multi-cultural community to the museum	1	2	3	4	5
14 Ministry of Education recognition of the educational programmes	1	2	3	4	5
15 Use and application of computer technology	1	2	3	4	5
16 Public awareness of the museum's unique specialist collections	1	2	3	4	5
17 The mix of entertainment and education	1	2	3	4	5
18 Use of the museum by Kohanga Reo and Maori schools	1	2	3	4	5
19 Recognition as a venue for events	1	2	3	4	5
20 Ease with which Maori can participate in museum's activities	1	2	3	4	5
21 Ability of museum to attract and keep quality staff, volunteers	1	2	3	4	5
22 Respect for the heritage nature of the museum's buildings	1	2	3	4	5
23 Perception of school programmes in terms of "value for money"	1	2	3	4	5
24 Number and trends of Maori visitors	1	2	3	4	5
25 Level of promotion of New Zealand themes to overseas visitors	1	2	3	4	5
26 Reputation of the museum	1	2	3	4	5
27 Level of use by educational institutions, including schools	1	2	3	4	5
28 Level of communication between staff and colleagues from other museums about their work	1	2	3	4	5

For office use

Code	Possible Museum Performance Statements	Rating Scale					For office use
		1 Not important	2 Relatively unimportant	3 Somewhat important	4 Very important	5 Essential	
129	Number of people participating in public events, programmes	1	2	3	4	5	
130	Handling of sensitive cultural issues	1	2	3	4	5	
131	Visitor feedback	1	2	3	4	5	
132	Use by local council staff for assistance with their work	1	2	3	4	5	
133	Relevance of museum to its diverse local communities	1	2	3	4	5	
134	Courtesy with which staff respond to offers of objects from potential donors	1	2	3	4	5	
135	Level of staff satisfaction	1	2	3	4	5	
136	Ability to meet stakeholders' expectations	1	2	3	4	5	
137	Number of people using the museum's public enquiry services	1	2	3	4	5	
138	Number of objects and exhibitions loaned out to other museums	1	2	3	4	5	
139	Level of Maori representation on the Board	1	2	3	4	5	
140	Range of visitors (age, gender, nationality etc)	1	2	3	4	5	

### On Completion

Please now check that you have provided a rating for each of the indicators listed. Then please return this completed survey form, **along with the results of Task 2** using the brown stamped addressed envelope provided, and send by **30 September 2002**.

If you have any questions, comments about the research or observations you think may be helpful please feel free to add them to your responses. You can also contact me on 09-480 2294 or J.A.Legget@massey.ac.nz

**Thank you for your assistance in completing this task. Your substantial contribution to this research project is very much appreciated.**

Jane Legget  
 Department of Management and International Business  
 Massey University at Albany  
 Private Bag 102 904  
 North Shore Mail Centre  
 Auckland

## Task 2 – Sorting the Statements

This is the exercise we discussed at the workshop using the example of assessing how well a supermarket is doing. As with Task 1, there is no right answer – it is *your* view as an individual stakeholder in the museum that matters.

To complete Task 2 you have been provided **140** coloured cards, each bearing a numbered possible performance statement from the list in Task 1; and 10 white envelopes.

1. **Please sort the “statement cards” into categories or groups, which you feel have a connecting theme.**
2. **Please write the name of the categories on the white envelopes provided and put your chosen cards related to that theme inside.** Please don't seal the envelopes, just tuck in the flap to ensure the cards are secure. Check that each envelope is named. You may not need all 10 envelopes. If you need more than 10 categories, please add extra envelopes (recycled is fine!).

### *Suggestions:*

- Spread the cards out on a large table to help with your selection.
  - Revisit your completed Task 1 list to see if any themes suggest themselves to you. Write these themes on a piece of paper as first ideas for groupings.
  - The groupings may change through this exercise. Move the statement cards around and create new titles until all the cards have been allocated. It is important that every card is used.
  - Some of your categories may have many statement cards, other categories may only have a very few. Some may have only one.
3. Please put the named envelopes containing the coloured statement cards, together with your completed **Task 1** list which rates the importance of the statements, in the stamped addressed envelope provided and send by **30 September, 2002.**

If you have any questions, please contact me on 09-480 2294 or  
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## APPENDIX C Case Study Data Summaries and Maps

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- Table C.9.1 Strongly Perceived Concepts

## A. FUNCTIONAL ANALYSIS: GOVERNANCE

See Chapter Eight Section 8.1 for description.

<b>C.1</b>	<b>A. Functional Analysis: Governance</b>
Table C.1.1	Top Ten Statements
Figure C.1.1	Governance KRG – Concept Map
Figure C.1.2	Governance KRG – Cluster Map
Table C.1.2	Cluster Concept Names with Content Summary
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### Table C.1.1 Governance Top Ten Statements

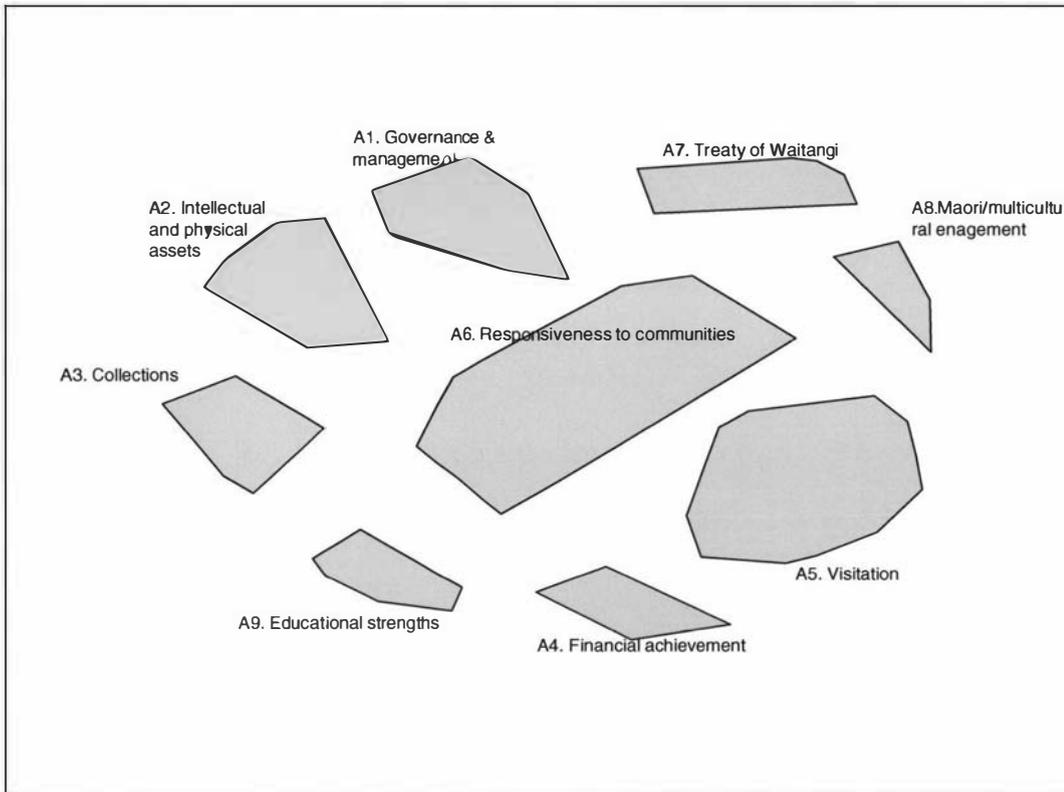
*Top fourteen “possible performance indicators” out of 140, as rated by the Governance KRG, in descending order of mean importance rating.*

	“Possible performance indicator” statements	MIR	SD	Concept
1	27. Management of the museum’s budget	4.86	0.38	A1. Governance & management
2	73. Proper care and management of objects, taonga, specimens	4.71	0.49	A3. Collection care & presentation
3	135. Level of staff satisfaction	4.57	0.79	A1. Governance & management
4	97. Confidence of donors in offering items for the collections	4.50	0.84	A1. Governance & management
5	82. Attitude of staff, e.g. friendly, approachable, enthusiastic	4.50	0.55	A1. Governance & management
6	121. Ability of museum to attract and keep quality staff and volunteers	4.50	0.55	A1. Governance & management
7	112. Effectiveness and relevance of museum’s planning processes	4.50	0.55	A1. Governance & management
8	111. Quality of items in the collections	4.50	0.55	A3. Collection care & presentation
9	65. Whether staff are all well-trained in their respective fields	4.43	0.79	A2. Intellectual & physical assets
10 =	24. Continuous improvement in collection management, documentation & development	4.43	0.53	A2. Intellectual & physical assets
10 =	122. Respect for the heritage nature of the museum’s buildings	4.33	0.52	A2. Intellectual & physical assets
10 =	88. Effectiveness of internal communication with staff and volunteers	4.33	1.03	A1. Governance & management
10 =	89 Level and trends in financial support from local councils	4.33	0.52	A4. Financial achievement
10 =	126. Reputation of the museum	4.33	0.52	A6. Responsiveness to communities

Note: the last five statements were equal 10<sup>th</sup>.

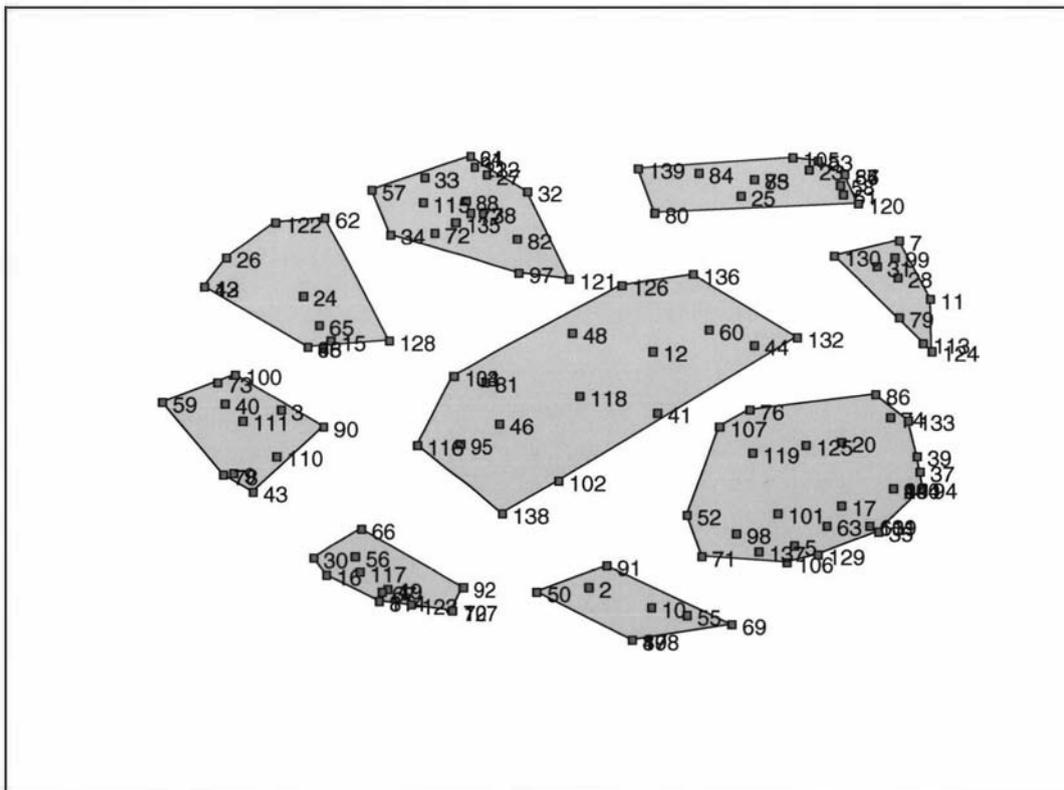
**Figure C.1.1 Governance KRG – Concept Map**

*Concept map for Governance KRG, showing the 9-cluster solution*



**Figure C.1.2 Governance KRG – Cluster Map**

*Point map for Governance KRG, showing the distribution of the statements*



**Table C.1.2 Governance Cluster Concept Names with Content Summary**

*Concept names (in descending order of Mean Cluster Rating (MCV)) with content summary for Governance concept map. Abbreviated labels used shown in bold.*

Cluster names	Content summary of effective museum performance factors	Items (140)
A1. Effective <b>governance and management</b>	Mix of internal management, planning, staffing and operational factors, plus formal reporting, plus Board performance and public trust	19
A2. <b>Intellectual and physical assets</b>	Value of staff expertise and research; knowledge management; physical security and maintenance.	13
A3. <b>Collection care and presentation</b>	Appropriate collection stewardship, and effective access and display, including quality issues.	11
A4. <b>Financial achievement</b>	Financial security – income generation and external support.	9
A5. <b>Visitation – quantitative and qualitative</b>	Visitor statistics, satisfaction and feedback, market share, and marketing effectiveness	33
A6. <b>Responsiveness to communities of interest</b>	Museum staff interactions with the public, customer service, willingness to collaborate, reputation in the community.	17
A7. <b>Treaty of Waitangi</b>	Treaty principles in practice and policy <i>within</i> the Museum, and active Maori participation	15
A8. <b>Maori/multicultural engagement with museum</b>	Community engagement in, and sense of ownership of, the Museum by Maori and other cultural groups.	9
A9. <b>Educational strengths</b>	Provision of, and responses to, educational services, mainly for schools but also other educational institutions and community groups	14

**Table C.1.3 Governance Concept Data Analysis Summary**

*Mean Coherence Values and Mean Cluster Ratings for the 9 Governance KRG concepts. The concepts are presented in descending order of Mean Cluster Rating*

Concept	Items per cluster	MCV (SD)	MCR (SD)
A1. <b>Governance and management</b>	19	0.42 (0.17)	4.05 (0.73)
A2. <b>Intellectual and physical assets</b>	13	0.44 (0.19)	3.84 (0.82)
A3. <b>Collection care and presentation</b>	11	0.62 (0.17)	3.79 (0.82)
A4. <b>Financial achievement</b>	9	0.65 (0.21)	3.40 (0.81)
A5. <b>Visitation</b>	33	0.37 (0.21)	3.38 (0.65)
A6. <b>Responsiveness to communities</b>	17	0.65 (0.13)	3.37 (0.67)
A7. <b>Treaty of Waitangi</b>	15	<b>0.24</b> (0.190)	3.29 (0.79)
A8. <b>Maori/multicultural engagement</b>	9	0.49 (0.09)	3.23 (0.82)
A9. <b>Educational strengths</b>	14	0.34 (0.09)	3.23 (0.84)

*Result in bold indicates strongly shared perception i.e. value less than 0.3*

**B. FUNCTIONAL ANALYSIS: SECTOR**

<b>C.2</b>	<b>B. Functional Analysis: Sector</b>
Table C.2.1	Top Ten Statements
Figure C.2.1	Sector KRG – Concept Map
Figure C.2.2	Sector KRG – Cluster Map
Table C.2.2	Cluster Concept Names with Content Summary
Table C.2.3	Concept Data Analysis Summary

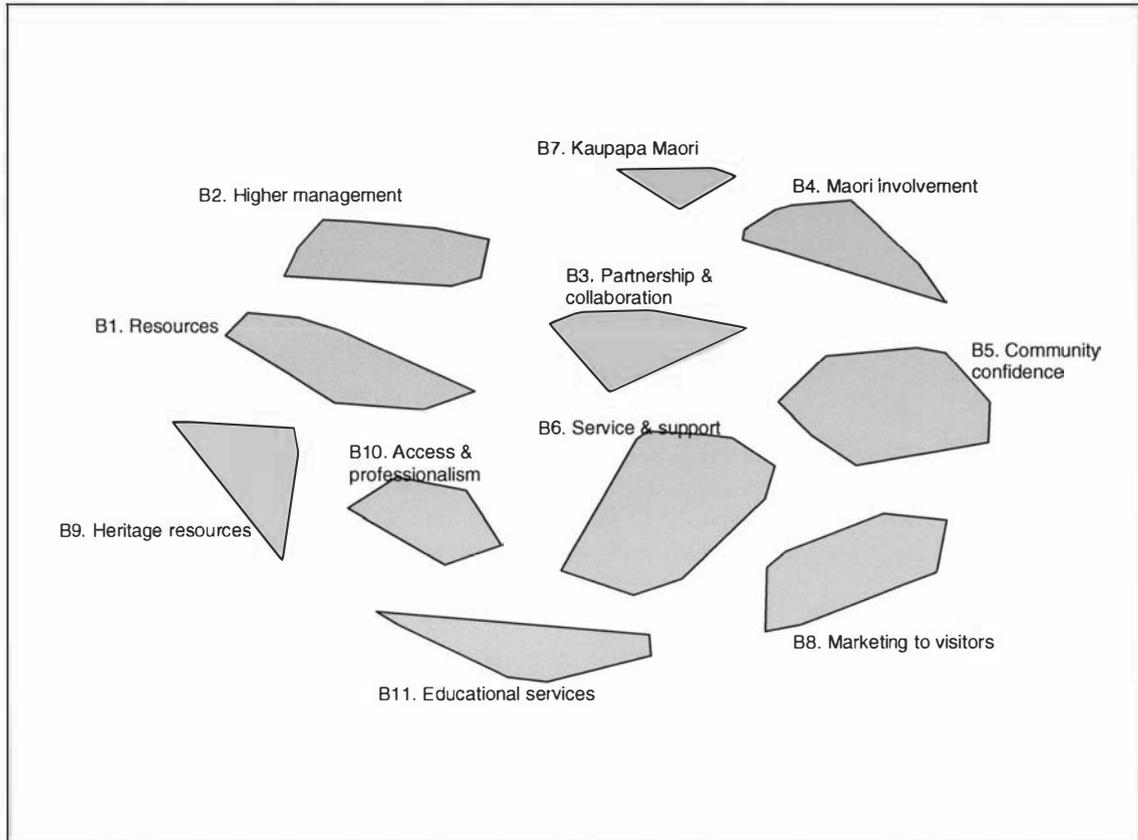
**Table C.2.1 Sector Top ten statements**

*Top ten “possible performance indicators” out of 140, as rated by the Sector KRG, in descending order of importance rating.*

	<b>“Possible performance indicator” statements</b>	<b>MIR</b>	<b>SD</b>	<b>Concept</b>
1	96. Ability of the museum’s experts to provide background on the collections	4.54	0.66	<b>B1.Resource</b>
2	88 Effectiveness of internal communication with staff and volunteers	4.46	0.78	<b>B2. Higher Management</b>
3	82. Attitude of staff, e.g. friendly, approachable, enthusiastic	4.46	0.66	<b>B3. Partnership &amp; collaboration</b>
4	103. Whether staff willingly share their knowledge and experience	4.46	0.66	<b>B3. Partnership &amp; collaboration</b>
5	27. Management of the Museum’s budget	4.38	0.65	<b>B2. Higher Management</b>
6	77. Whether Museum staff share a common purpose and goals.	4.38	0.65	<b>B2. Higher Management</b>
7	78. Tangata whenua involvement in decisions about care of taonga, koiwi (human remains)	4.38	0.77	<b>B3. Maori involvement</b>
8	126. Reputation of the museum	4.38	0.77	<b>B6.Service and support</b>
9	86. Levels of satisfaction with customer service	4.38	0.51	<b>B7. Marketing to visitors</b>
10	73. Proper care and management of objects, taonga, specimens	4.38	1.12	<b>B8. Heritage resources</b>

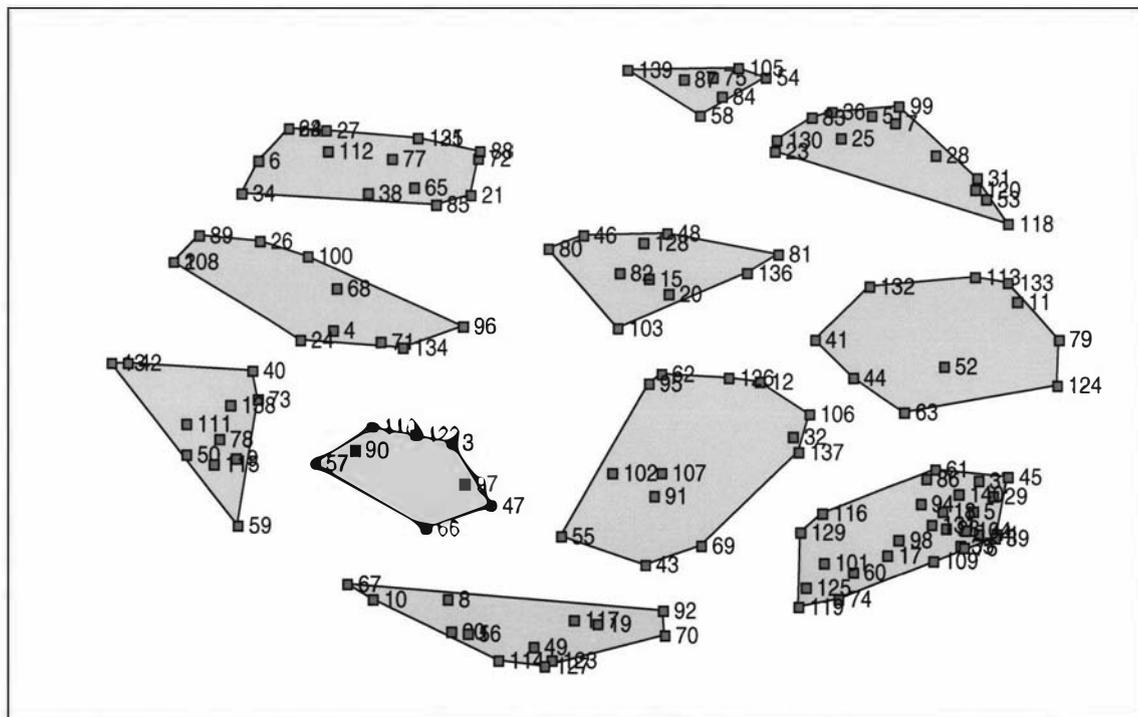
**Figure C.2.1 Sector Concept Map**

*Concept map for Sector KRG, showing 11-cluster solution*



**Figure C.2.2 Sector Cluster Map**

*Point map for Sector KRG, showing the distribution of the statements*



**Table C.2.2 Sector Concept Names with Content Summary**

*Concept names (in descending order of Mean Cluster Rating (MCV)) with content summary for Sector concept map. Abbreviated labels used shown in bold.*

<b>Cluster names</b>	<b>Content summary of effective museum performance factors</b>	<b>Items (140)</b>
B1. <b>Resources</b> to add value to collection	Staff and research capacity to manage and enhance value of collections; secure funding; professionalism.	11
B2. <b>Higher management</b>	Effective management of resources, especially staff; sound <b>planning</b> ; <b>accountability</b> ; <b>Board performance</b>	16
B3. <b>Maori involvement</b> with the museum	Maori participation in care and display; culturally sensitive practice; Maori confidence in cultural protocols, safety and display of taonga. Sense of ownership and pride. Active use of museum by Maori; <b>training opportunities</b> .	13
B4. Spirit of <b>partnership and collaboration</b>	Willingness to work in partnerships; communication with <b>colleagues</b> ; <b>responsiveness</b> of staff	10
B5. <b>Community confidence</b> in Museum	Positive relationships with local communities; perception of responsiveness; Maori visiting the Museum	10
B6. Customer <b>service and local support</b>	Use of museum services; quality of customer service; visitor spend; support of museum shown through <b>local finance</b> ; <b>reputation</b> of museum	13
B7. <b>Kaupapa Maori</b> policy and practice	Active relationship with Maori in managing museum; respect for Treaty of Waitangi; Maori confidence in the Museum.	7
B8. Successful <b>marketing to visitors</b>	Visitor figures, trends, demographics and satisfaction, feedback. Effective promotion.	27
B9. Management and use of <b>heritage resources</b>	Care, cleanliness and security of collections; quality and number of exhibitions; balance of tradition and innovation; use of <b>computer technology</b>	11
B10. <b>Access and professionalism/mutual respect</b>	Community confidence shown through individuals' gifts of objects and financial donations; respect for collections and heritage buildings; access to collections	8
B11. <b>Educational services: quality and use</b>	All items clearly relate to aspects of education services.	14

**Table C.2.3 Sector Concept Data Analysis Summary**

*Mean Coherence Values and Mean Cluster Ratings for the 11 Sector KRG concepts.  
The concepts are presented in descending order of Mean Cluster Rating*

Concept	Items per cluster	MCV (SD)	MCR (SD)
B1. Resources	11	0.60 (0.15)	3.90 (0.90)
B2 <sup>1</sup> . Higher management	16	0.31 (0.10)	3.88 (0.83)
B3. Partnership and collaboration	10	0.42 (0.10)	3.72 (0.79)
B4. Maori involvement	13	0.39 (0.15)	3.64 (0.98)
B5. Community confidence in Museum	10	0.59 (0.21)	3.58 (0.89)
B6. Service and support	13	0.47 (0.09)	3.57 (0.85)
B7. Kaupapa Maori	7	0.35 (0.09)	3.56 (0.89)
B8. Marketing to visitors	27	<b>0.15</b> (0.13)	3.54 (0.83)
B9. Heritage resources	11	0.49 (0.17)	3.54 (0.84)
B10. Access and professionalism	8	0.51 (0.21)	3.42 (0.90)
B11. Educational services	14	0.44 (0.16)	3.31 (0.94)

*Result in bold indicates strongly shared perception i.e. value less than 0.3*

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<sup>1</sup> JAL Note that 50 % of items referred to staff in this cluster.

**C. FUNCTIONAL ANALYSIS: COMMUNITY****C.3 C. Functional Analysis: Community**

Table C.3.1	Top Ten Statements
Figure C.3.1	Community KRG – Concept Map
Figure C.3.2	Community KRG – Cluster Map
Table C.3.2	Cluster Concept Names with Content Summary
Table C.3.3	Concept Data Analysis Summary

**Table C.3.1 Community Top Ten Statements**

*Top ten “possible performance indicators” out of 140, as rated by the Community KRG, in descending order of mean importance rating.*

	<b>“Possible performance indicator” statements</b>	<b>MIR</b>	<b>SD</b>	<b>Concept</b>
1	73. Proper care and management of objects, taonga, specimens	4.67	0.55	<b>C2. Collection management</b>
2	65. Whether the staff are well-trained in their respective fields	4.59	0.69	<b>C1. Staff and operations</b>
3	121 Ability of museum to attract and keep quality staff and volunteers	4.48	0.58	<b>C1. Staff and operations</b>
4	82. Attitude of staff, e.g. friendly, approachable, enthusiastic	4.44	0.70	<b>C1. Staff and operations</b>
5	126. Reputation of the museum	4.42	0.81	<b>C7. Reputation</b>
6	3. Appreciation of the significance and value of items given	4.41	0.64	<b>C7. Reputation</b>
7	130. Handling of sensitive cultural issues	4.41	0.64	<b>C3. Maori confidence</b>
8	42. Physical safety of the museum’s buildings	4.41	0.89	<b>C1. Staff and operations</b>
9	13. Security systems in place	4.41	0.89	<b>C1. Staff and operations</b>
10	52. Perception of responsiveness of museum to its community	4.40	0.71	<b>C2. Collection management</b>



**Table C.3.2 Sector Concept Names with Content Summary**

*Concept names (in descending order of Mean Cluster Rating (MCV)) with content summary for Community concept map. Abbreviated labels used shown in bold.*

<b>Cluster names</b>	<b>Content summary of effective museum performance factors</b>	<b>Items (140)</b>
<b>C1. Staff management and operations</b>	Qualifications, attitude, satisfaction and responsiveness of staff, including willingness to communicate and collaborate.	14
<b>C2. Quality of collection management</b>	Adequate physical resources; cultural sensitivity; active, high quality research; collaboration with other museums; donor relations; access to collections; <b>respect of the research community</b>	15
<b>C3. Maori confidence in the Museum</b>	Maori response; cultural engagement with museum collections; sense of trust, pride and ownership in museum	11
<b>C4. Education in the community</b>	Use and recognition of museum's education programmes by schools and other education agencies; feedback from schools and other users	15
<b>C5. Public interaction</b>	Effective external communications; visitor-friendly galleries and facilities; quality of customer service and public contacts; <b>respect for museum's heritage buildings</b>	12
<b>C6. Utilisation of collections</b>	Dynamic exhibition programme and sound research adding value to collections and exhibitions; relevance to local community; sharing collection information effectively.	14
<b>C7. Reputation in the community</b>	Willingness to engage in partnerships; reputation as a "good museum"; recognition as a community asset; public use of collections and research resources.	11
<b>C8. Management effectiveness and Board accountability</b>	Effective planning and management of resources; Board performance; public reporting; meeting stakeholders' expectations.	10
<b>C9. Maori values integral to museum</b>	Observation of Treaty of Waitangi principles and Maori protocol; tangata whenua involvement in decision-making and care of taonga and koiwi (human remains); Maori representation on Board, staff and visitors	9
<b>C10. Visitor demographics/trends</b>	Numbers, types and origins of visitors; repeat visits; success in attracting new users	13
<b>C11. Visitor response</b>	Visitor satisfaction; image as a quality visitor attraction; return visits by locals; visitor spend; feedback; level of financial donations/bequests/successful fund-raising.	13

**Table C.3.3 Community Concept Data Analysis Summary**  
*Mean Coherence Values and Mean Cluster Ratings for the 11 Community KRG concepts. The concepts are presented in descending order of Mean Cluster Rating*

Concept	Items per cluster	MCV (SD)	MCR (SD)
C1. Staff and operations	14	0.34 (0.03)	4.17 (0.27)
C2. Collection management	15	0.33 (0.09)	4.12 (0.34)
C3. Maori confidence	11	0.14 (0.08)	4.00 (0.96)
C4. Education in the community	15	0.54 (0.15)	3.91 (0.90)
C5. Public interaction	12	<b>0.27</b> (0.06)	3.84 (0.86)
C6. Utilisation of collections	14	0.68 (0.12)	3.83 (0.81)
C7. Reputation	11	0.40 (0.09)	3.79 (0.86)
C8. Management and accountability	10	0.41 (0.03)	3.78 (0.89)
C9. Maori values	9	<b>0.24</b> (0.21)	3.73 (0.38)
C10. Visitor demographics	13	<b>0.18</b> (0.03)	3.63 (0.90)
C11. Visitor response	13	<b>0.26</b> (0.11)	3.60 (0.88)

*Result in bold indicates strongly shared perception i.e. value less than 0.3*

**D. STRUCTURAL ANALYSIS: INTERNAL**

<b>C.4 D. Structural Analysis: Internal</b>	
Table C.4.1	Internal Top Ten Statements
Figure C.4.1	Internal KRG – Concept Map
Figure C.4.2	Internal KRG – Cluster Map
Table C.4.2	Internal Cluster Concept Names with Content Summary
Table C.4.3	Internal Concept Data Analysis Summary

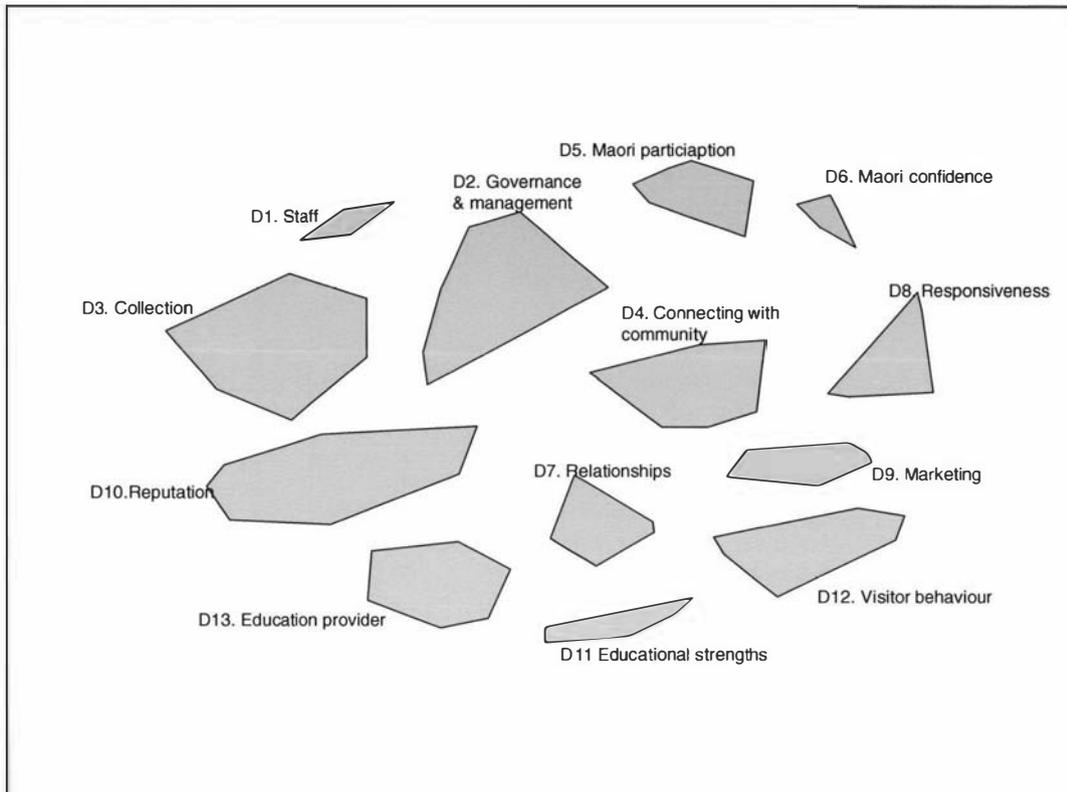
**Table C.4.1 Internal Top Ten Statements**

*Top ten “possible performance indicators”, as rated by the Internal KRG, in descending order of mean importance rating.*

	<b>“Possible performance indicator” statements</b>	<b>MIR</b>	<b>SD</b>	<b>Concept</b>
1	73. Proper care and management of objects, taonga, specimens	4.71	0.47	<b>D3. Collection</b>
2	27. Management of the museum’s budget	4.65	0.61	<b>D2. Management and governance</b>
3	82. Attitude of staff, e.g. friendly, approachable, enthusiastic	4.56	0.63	<b>D2. Management and governance</b>
4	135. Level of staff satisfaction	4.53	0.62	<b>D1. Staff</b>
5	88. Effectiveness of internal communication with staff and volunteers	4.44	0.89	<b>D2. Management and governance</b>
6	96. Ability of the museum’s experts to provide background on the collections	4.44	0.73	<b>D3. Collection</b>
7	97. Confidence of donors in offering items for the collections	4.44	0.73	<b>D10. Reputation</b>
8	24. Continuous improvement in collection management, documentation and development	4.41	0.62	<b>D3. Collection</b>
9	83. Tangata whenua involvement in decisions about the care of taonga, koiwi (human remains)	4.38	0.96	<b>D5. Maori participation</b>
10	103. Whether staff willingly share their knowledge and experience	4.38	0.62	<b>D2. Management and governance</b>
11	100. Staff resources for the physical and cultural care of all the collections	4.38	0.62	<b>D3. Collection</b>

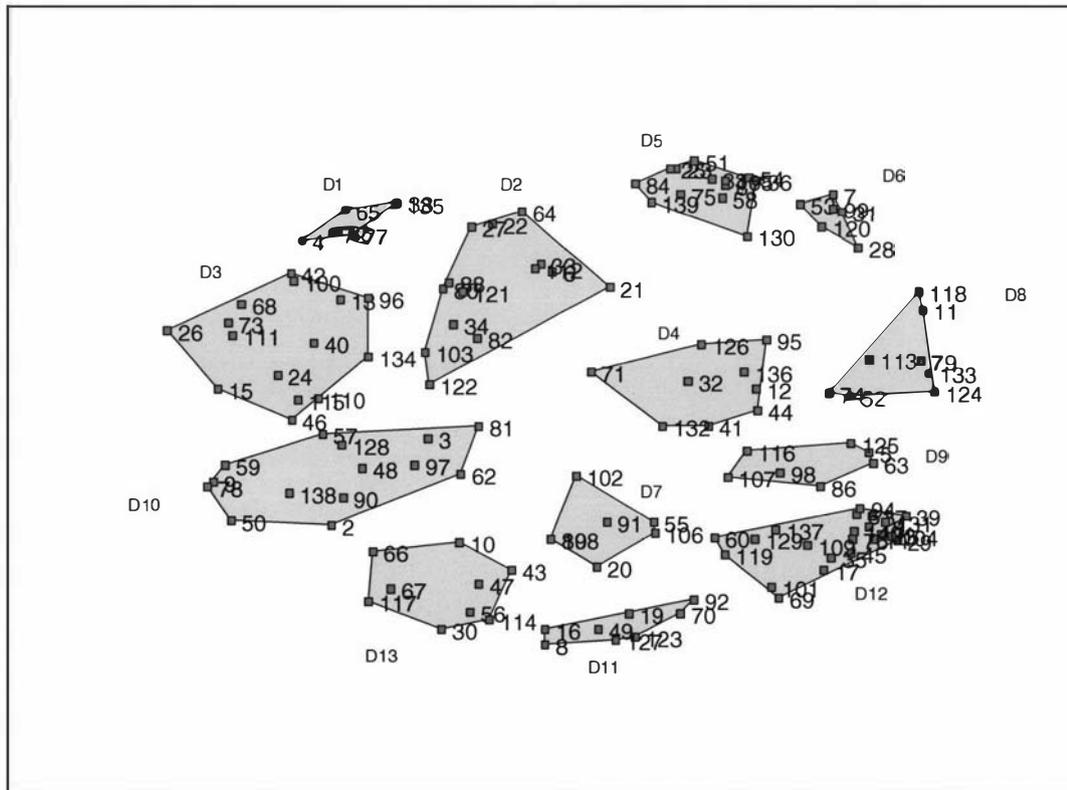
**Figure C.4.1 Internal KRG – Concept Map**

*Concept map for Internal KRG, showing the 13-cluster solution*



**Figure C.4.2 Internal KRG – Cluster Map**

*Point map for Internal KRG, showing the distribution of the statements*



**Table C.4.2 Internal Cluster Concept Names with Content Summary**  
*Concept names (in descending order of Mean Cluster Rating (MCV)) with content summary for Internal concept map. Abbreviated labels used shown in bold.*

Cluster names	Content summary of effective museum performance factors	Items (140)
D1. <b>Staff</b> quality and management	Well-trained and qualified staff, staff satisfaction; research quality; coping with workload; shared purpose	7
D2. Effective <b>governance and management</b>	Board performance and accountability; effective management and planning; sound reporting; budget management; recruitment and retention of quality staff	14
D3. Professional <b>collection</b> management, research and access	Proper care for objects and taonga; balance of innovation and traditional care; research, documentation and access to collections; adequate resources; collaboration; security	15
D4. <b>Connecting with the community</b>	Reputation in the community; courtesy and customer service; use by locals; responsiveness	9
D5. <b>Maori participation</b> (and engagement at all levels) integration?	Integration of Maori values throughout operations; Treaty principles observed; Maori involvement in decision-making; Maori collaboration in exhibition and care of taonga and koiwi.	13
D6. <b>Maori confidence</b> in Museum	Museum “culturally safe”; Maori pride in taonga in Museum; sense of ownership in Museum.	6
D7. Productive <b>relationships</b>	Public funding raising support; responsive to donors; local authority funding; sponsorship; heritage partnerships	7
D8. <b>Responsiveness</b> to cultural diversity	Relevance to local multicultural communities; appeal to wide range of visitor interests; level of Maori visitation, including Maori-immersion schools.	8
D9. <b>Marketing</b> effectiveness	Media coverage; effective advertising; public awareness of museum’s scope; customer satisfaction; public use of collections.	7
D10. Professional <b>reputation</b> and public confidence	Comparison with other museums; level and quality of exhibition activity; success in government grants; donor confidence; assistance to small museums	14
D11. <b>Educational strengths</b>	Use of educational services by schools and others; range of themes; accessible educational resources; feedback; perception as “value for money”.	8
D12. Understanding <b>visitor behaviour</b>	Visitor figures, demographics and trends; visitor feedback; visitor spend; willingness to pay	23
13. Recognised community <b>education provider</b>	Education partnerships; Ministry recognition; responsive educational programmes; user-friendliness	9

**Table C.4.3 Internal Concept Data Analysis Summary**

*Mean Coherence Values and Mean Cluster Ratings for the 13 Internal KRG concepts. The concepts are presented in descending order of Mean Cluster Rating*

Concept	Items per cluster	MCV (SD)	MCR (SD)
D1. Staff	7	0.36 (0.07)	4.15 (0.73)
D2. Governance and management	14	0.41 (0.07)	3.92 (0.73)
D3. Collection	15	0.58 (0.07)	3.87 (0.84)
D4. Connecting with community	9	0.50 (0.09)	3.80 (0.73)
D5. Maori participation	13	<b>0.23</b> (0.12)	3.77 (0.97)
D6. Maori confidence	6	<b>0.29</b> (0.07)	3.76 (1.04)
D7. Relationships	7	0.41 (0.06)	3.55 (0.85)
D8. Responsiveness	8	0.64 (0.16)	3.54 (0.92)
D9. Marketing	7	0.34 (0.10)	3.49 (0.76)
D10. Reputation	14	0.70 (0.17)	3.42 (0.84)
D11. Educational strengths	8	0.35 (0.02)	3.42 (0.86)
D12. Visitor behaviour	23	<b>0.11</b> (0.10)	3.32 (0.78)
13. Education provider	9	0.61 (0.06)	3.17 (0.92)

*Result in bold indicates strongly shared perception i.e. value less than 0.3*

**E: STRUCTURAL ANALYSIS: EXTERNAL**

<b>C.5</b>	<b>E. Structural Analysis: External</b>
Table C.5.1	External Top Ten Statements
Figure C.5.1	External KRG – Concept Map
Figure C.5.2	External KRG – Cluster Map
Table C.5.2	External Cluster Concept Names with Content Summary
Table C.5.3	External Concept Data Analysis Summary

**Table C.5.1 External Top Ten Statements**

*Top ten “possible performance indicators”, as rated by the External KRG, in descending order of mean importance rating.*

	<b>“Possible performance indicator” statements</b>	<b>MIR</b>	<b>SD</b>	<b>Concept</b>
1	65. Whether the staff are all well-trained in their respective fields	4.57	0.68	<b>E1. Staff</b>
2	13. Security systems in place	4.53	0.82	<b>E2. Operational effectiveness</b>
3	73. Proper care and management of objects, taonga, specimens	4.53	0.86	<b>E3. Collection</b>
4	126. Reputation of the museum	4.52	0.74	<b>E11. Facilities and services</b>
5	42. Physical safety of the museum’s buildings	4.50	0.68	<b>E2. Operational effectiveness</b>
6	121. Ability of museum to attract and keep quality staff and volunteers	4.43	0.63	<b>E1. Staff</b>
7	82. Attitude of staff, e.g. friendly, approachable, enthusiastic	4.40	0.67	<b>E1. Staff</b>
8	136. Ability to meet stakeholders’ expectations	4.40	0.50	<b>E2. Operational effectiveness</b>
9	111. Quality of the items in the collections	4.37	0.72	<b>E4. Confidence and responsiveness</b>
10	96. Ability of the museum’s experts to provide background on the collections	4.33	0.61	<b>E6. Expertise and collegiality</b>



**Table C.5.2 External Cluster Concept Names with Content Summary**  
*Concept names (in descending order of Mean Cluster Rating (MCV)) with content summary for External concept map. Abbreviated labels used shown in bold.*

<b>Cluster names</b>	<b>Content summary of effective museum performance factors</b>	<b>Items (140)</b>
E1. <b>Staff</b> quality and management	Staff attitudes; staff capability and qualifications; staff satisfaction; staff communications; range of skills; adequate resources	13
E2. <b>Operational effectiveness</b>	Meet service expectations; physical security and cleanliness; responsive to visitors/enquirers; easy visitor flow.	9
E3. <b>Collection</b> management and research	Care of collections; staff courtesy to donors; research quality and volume; preferred ethical suppliers	6
E4. Community <b>confidence and museum responsiveness</b>	Public confidence (donors, researchers; lenders); partnerships; comparison with other museums; perceived responsiveness; quality of items in collections	10
E5. Value to, and <b>support of, community</b>	Usage of collections; appreciation of collection value; responding to enquirers; success in getting grants	6
E6. Professional <b>expertise and collegiality</b>	Collegiality; willingness to share and co-operate; give lectures; opportunities for students; access to collections	7
E7. Perceived <b>responsiveness to Maori</b> concerns	Active involvement of Maori; reputation as culturally safe; sensitive displays; how Maori feel about the museum	13
E8. <b>Board performance</b>	Formal reporting; realistic planning; board performance; budget management	7
E9. <b>Educational services</b>	Usage; responsiveness; Ministry recognition; range of services; value for money	13
E10. Marketing success with <b>visitors</b>	Numbers & types of visitors; behaviour and feedback; marketing effectiveness	24
E11. Productive <b>facilities and services</b>	Museum's reputation; income generation; user satisfaction; facilities; public enquiries; visitor spend	14
E12. Balanced and relevant <b>exhibitions programme</b>	Changing exhibition programme; locally relevant; innovative; responsive to multi-cultural community; use of ICT.	8
13. Integrated <b>Maori values</b>	Maori on Board and staff; kaupapa Maori operating; level of Maori visitation.	10

**Table C.5.3 External Concept Data Analysis Summary**

*Mean Coherence Values and Mean Cluster Ratings for the 13 External KRG concepts. The concepts are presented in descending order of Mean Cluster Rating*

Concept	Items per cluster	MCV (SD)	MCR (SD)
E1. Staff	13	0.37 (0.03)	4.11 (0.78)
E2. Operational effectiveness	9	0.42 (0.06)	4.10 (0.77)
E3. Collection	6	0.53 (0.15)	4.00 (0.86)
E4. Confidence and responsiveness	10	0.37 (0.03)	3.94 (0.86)
E5. Support of community	6	0.72 (0.17)	3.92 (0.81)
E6. Expertise and collegiality	7	0.36 (0.05)	3.85 (0.78)
E7. Responsiveness to Maori	13	<b>0.18</b> (0.17)	3.84 (0.97)
E8. Board performance	7	0.49 (0.02)	3.80 (0.87)
E9. Educational services	13	0.52 (0.10)	3.79 (0.98)
E10. Visitors	24	<b>0.24</b> (0.05)	3.69 (0.89)
E11. Facilities and services	14	0.50 (0.14)	3.66 (0.91)
E12. Exhibitions	8	0.78 (0.14)	3.63 (0.83)
E13. Maori values	10	0.32 (0.21)	3.51 (1.02)

*Result in bold indicates strongly shared perception i.e. value less than 0.3*

**F. CULTURAL ANALYSIS: PAKEHA**

<b>C.6</b>	<b>F. Cultural Analysis: Pakeha</b>
Table C.6.1	Pakeha Top Ten Statements
Figure C.6.1	Pakeha KRG – Concept Map
Figure C.6.2	Pakeha KRG – Cluster Map
Table C.6.2	Pakeha Cluster Concept Names with Content Summary
Table C.6.3	Pakeha Concept Data Analysis Summary

**Table C.6.1 Pakeha Top Ten Statements**

*Top ten “possible performance indicators”, as rated by the Pakeha KRG, in descending order of mean importance rating.*

	<b>“Possible performance indicator” statements</b>	<b>MIR</b>	<b>SD</b>	<b>Concept</b>
1	73. Proper care and management of objects, taonga, specimens	4.53	0.81	<b>F1. Collections</b>
2	82. Attitude of staff, e.g. friendly, approachable, enthusiastic	4.49	0.66	<b>F2. Staff</b>
3	126. Reputation of the museum	4.44	0.66	<b>F3. Reputation and support</b>
4	63. Whether staff are well-trained in their respective fields	4.39	0.73	<b>F1. Collections</b>
5	27. Management of the museum’s budget	4.39	0.80	<b>F4. Management and governance</b>
6	121. Ability of museum to attract and keep quality staff and volunteers	4.37	0.60	<b>F2. Staff</b>
7	96. Ability of the museum’s experts to provide background on the collections	4.37	0.65	<b>F1. Collections</b>
8	42. Physical safety of the museum’s buildings	4.36	0.90	<b>F5. Buildings and relationships</b>
9	86. Levels of satisfaction with customer service	4.31	0.76	<b>F9. Visitor response</b>
10	135. Level of staff satisfaction	4.31	0.71	<b>F2. Staff</b>



**Table C.6.2 Pakeha Cluster Concept Names with Content Summary**  
*Concept names (in descending order of Mean Cluster Rating (MCV)) with content summary for Pakeha concept map. Abbreviated labels used shown in bold.*

<b>Cluster names</b>	<b>Content summary of effective museum performance factors</b>	<b>Items (140)</b>
F1. Staff capacity to care for and research <b>collections</b>	Well-trained, knowledgeable qualified staff; professional practice; collection management and research; interdisciplinary; innovation balanced with traditional approaches; use of computers.	18
F2. Effective management of <b>staff</b> in order to deliver	Recruitment and retention of quality staff; satisfaction, workloads, attitudes, common purpose; security systems; responsive and supportive beyond the museum	11
<b>F3. Reputation and support</b> in the community	Reputation; responsiveness to users; donor confidence; relevance; satisfaction of users and visitors; <b>partnerships</b>	13
F4. Effective <b>governance and management</b>	Accountability reporting; realistic objectives; planning relevant; budget management; board performance	7
F5. Management of <b>buildings and relationships</b>	Safety of, and respect for, heritage buildings; outward-looking; effective responses to complaints; TLA using resources	7
F6. Use of <b>education services</b>	Use, feedback, range, recognition; “value for money”; interactive; mix of education and entertainment	11
<b>F7. Visit statistics</b>	Visit numbers, different types; trends; market share; targets met; attract new users; <b>repeat visits</b>	13
F8. <b>Quality of collections, exhibitions and research</b>	Quality of exhibitions; research respected; collections’ significance and value appreciated.	9
F9. <b>Visitor behaviour and response</b>	Visitor spend; donations; satisfaction; support; feedback; response to displays; understanding’ use of enquiry services; <b>perceptions</b>	18
F10. <b>Maori involvement and confidence</b>	Sensitive display and care of taonga; Maori involvement in display and care; care and training opportunities and staff positions; use by Kohanga Reo	10
F11. Recognised <b>education provider</b>	Working with educational organizations; responsive; <b>funding success</b> from various sources.	5
F12. Active <b>partnership with Maori</b>	Treaty of Waitangi policies; Maori on Board and making decisions; sense of ownership; active participation at all levels; staff appreciate Maori values	10
F13. <b>Engagement with diverse local community</b>	Maori visiting; response of multicultural community; good communications; meeting stakeholder expectations; quality and range of items in shop	8

**Table C.6.3 Pakeha Concept Data Analysis Summary**

*Mean Coherence Values and Mean Cluster Ratings for the 13 Pakeha KRG concepts. The concepts are presented in descending order of Mean Cluster Rating*

Concept	Items per cluster	MCV (SD)	MCR (SD)
F1. Collections	18	0.36 (0.149)	3.95 (0.78)
F2. Staff	11	<b>0.26</b> (0.072)	3.94 (0.81)
F3. Reputation and support	13	0.37 (0.081)	3.82 (0.87)
F4. Governance and management	7	0.33 (0.042)	3.75 (0.87)
F5. Buildings and relationships	7	0.33 (0.071)	3.69 (0.85)
F6. Education services	11	0.37 (0.064)	3.57 (0.96)
F7. Visit statistics	13	<b>0.05</b> (0.160)	3.57 (0.88)
F8. Quality of collections	9	0.54 (0.102)	3.56 (0.85)
F9. Visitor response	18	<b>0.21</b> (0.136)	3.55 (0.83)
F10. Maori involvement	10	<b>0.30</b> (0.258)	3.55 (0.92)
F11. Education provider	5	0.65 (0.218)	3.48 (1.02)
F12. Partnership with Maori	10	<b>0.17</b> (0.091)	3.42 (0.90)
F13. Engagement with community	8	0.44 (0.168)	3.36 (0.86)

*Result in bold indicates strongly shared perception i.e. value less than 0.3*

**G. CULTURAL ANALYSIS: MAORI**

<b>C.7</b>	<b>G. Cultural Analysis: Maori</b>
Table C.7.1	Maori Top Ten Statements
Figure C.7.1	Maori KRG – Concept Map
Figure C.7.2	Maori KRG – Cluster Map
Table C.7.2	Maori Cluster Concept Names with Content Summary
Table C.7.3	Maori Concept Data Analysis Summary

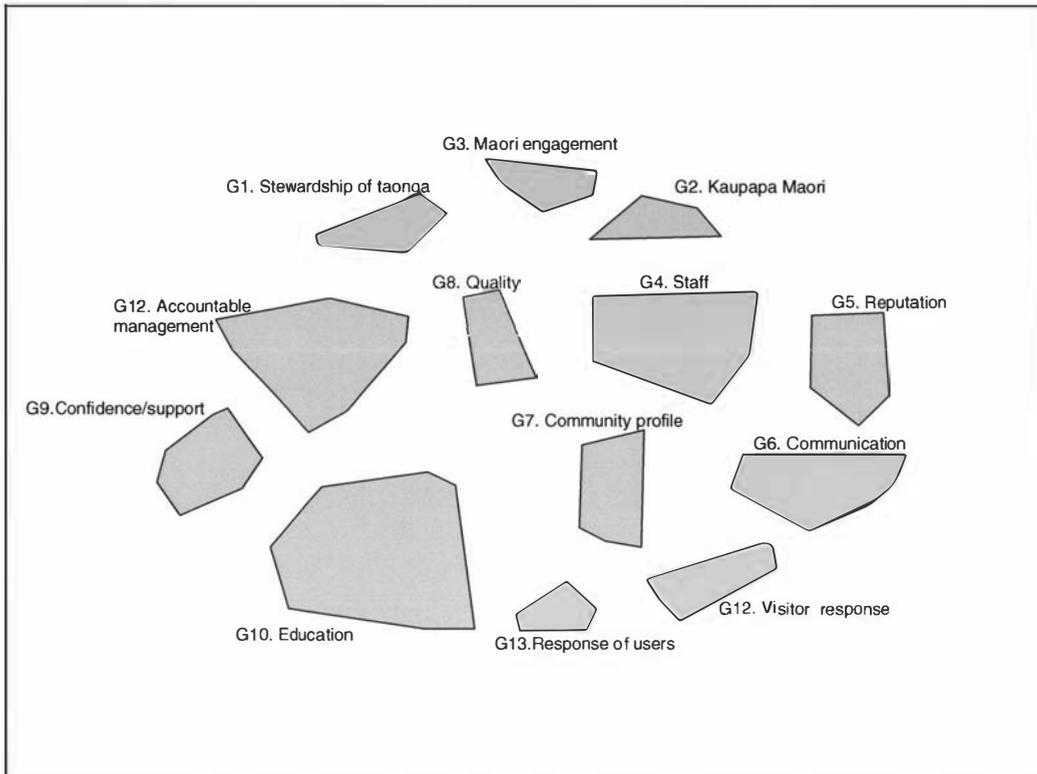
**Table C.7.1 Maori Top Ten Statements**

*Top ten “possible performance indicators”, as rated by the Maori KRG, in descending order of mean importance rating.*

	<b>“Possible performance indicator” statements</b>	<b>MIR</b>	<b>SD</b>	<b>Concept</b>
1	25. Consideration as a safe place for Maori artefacts and koiwi (human remains)	4.91	0.30	<b>G3. Maori engagement</b>
2	83. Tangata whenua involvement in decisions about the care of taonga and koiwi (human remains)	4.91	0.30	<b>G3. Maori engagement</b>
3	83. Maori in decision-making roles at the Museum	4.82	0.40	<b>G3. Maori engagement</b>
4	84. Maori representation on staff	4.82	0.40	<b>G3. Maori engagement</b>
5	73. Proper care and management of objects, taonga, specimens	4.82	0.40	<b>G1. Stewardship of taonga</b>
6	100. Staff resources for the physical and cultural care of all the collections	4.82	0.40	<b>G1. Stewardship of taonga</b>
7	105. Inclusion of treaty of Waitangi principles in governance, policies and procedures.	4.82	0.60	<b>G2. Kaupapa Maori</b>
8	4. Quality of research undertaken by museum staff	4.82	0.40	<b>G4. Staff</b>
9	65. Whether staff are all well-trained in their respective fields	4.82	0.60	<b>G4. Staff</b>
10	51. Development of displays in partnership with tangata whenua	4.80	0.42	<b>G1. Stewardship of taonga</b>

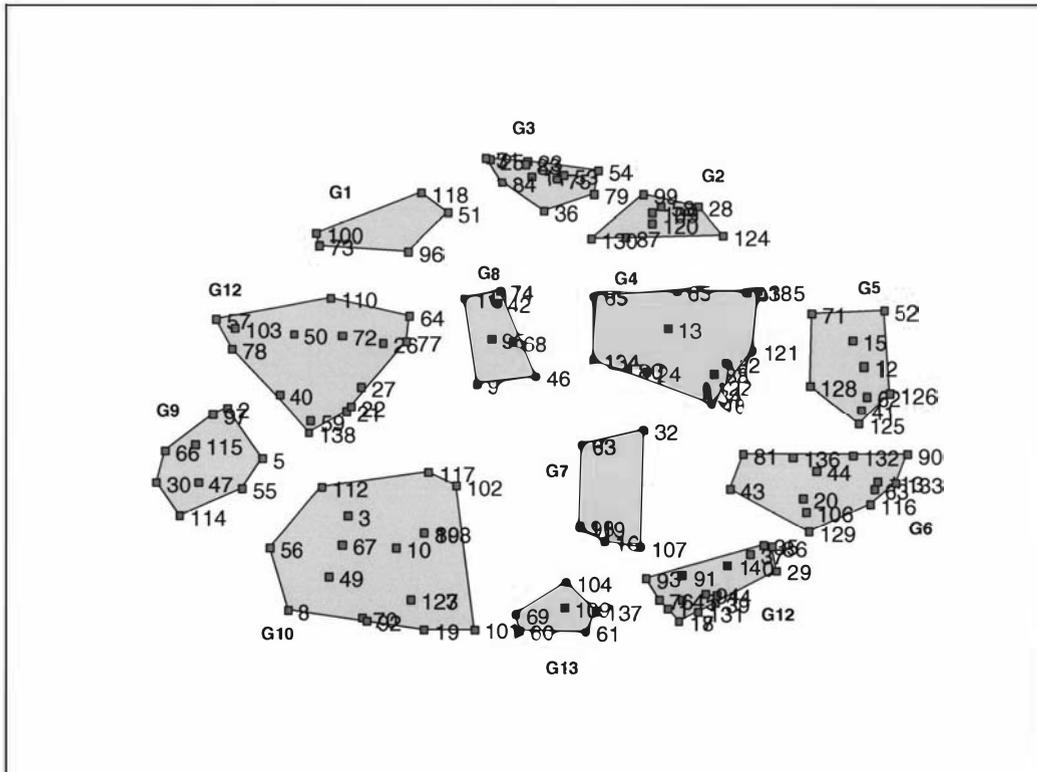
**Figure C.7.1 Maori KRG – Concept Map**

*Concept map for Maori KRG, showing the 13-cluster solution*



**Figure C.7.2 Maori KRG – Cluster Map**

*Point map for Maori KRG, showing the distribution of the statements*



**Table C.7.2 Maori Cluster Concept Names with Content Summary**  
*Concept names (in descending order of Mean Cluster Rating (MCV)) with content summary for Maori concept map. Abbreviated labels used shown in bold.*

<b>Cluster names</b>	<b>Content summary of effective museum performance factors</b>	<b>Items (140)</b>
G1. Maori values integrated in <b>stewardship</b> and exhibition of <b>taonga</b>	Culturally appropriate care of taonga; displays prepared in partnerships with Maori; use of Museum by Maori schools	5
G2. <b>Kaupapa Maori</b>	Maori values integral to governance and management; active partnership; handling of sensitive cultural issues.	9
G3. Positive <b>engagement</b> with <b>Maori</b>	How far Maori engage with the museum in decision-making, meetings, on staff and as visitors. Cultural safety. Maori pride in how taonga reflect them and their experience.	12
G4. <b>Staff</b> management and development	Qualified, trained and satisfied staff; recruitment and retention of quality staff. Capacity to manage workloads and care for buildings and collections. Attitudes, <b>respect for heritage</b> . Innovations.	15
G5. <b>Reputation</b> for responsiveness and collaboration	Reputation of the museum in various communities (local, research, museum); positive response to collaborations; outward-looking; communications; responsiveness.	9
G6. Relevance to and <b>communication</b> with diverse stakeholders	Public awareness and understanding of the museum's scope;	13
G7. Positive <b>community profile</b>	Media cover; formal accountability; dealing with complaints; public use of research resources; recognition as venue for events; range of school visit topics	7
G8. <b>Quality</b> museum assets and products	Buildings and collections quality; research recognised and expertise available; range and turnover of exhibitions; lectures available.	7
G9. Public <b>confidence/support</b> ( <i>Not the right label yet</i> )	Recognition of government especially with grants; support donors (of objects); educational emphasis; <b>quality merchandise</b> ; use of <b>technology</b>	9
G10. Valued <b>educational</b> services	Extent of use of education services; feedback from users; ability to tailor services and to collaborate; perception as "value for money".	17
G11. <b>Accountable</b> and effective <b>management</b> of resources and operations	Board accountability; management of exhibitions, galleries, staff and users; ethical practices; <b>accessibility</b> ; balance of tradition and innovation.	15
G12. <b>Visitor</b> trends, <b>response</b> and behaviour	Visitor statistics, demography; response; behaviour; feedback; satisfaction	16
G13. Perceptions and <b>response</b> of service users	Extent of use of enquiry service, visitor facilities; perception as a quality visitor attraction; willingness to pay.	6

**Table C.7.3 Maori Concept Data Analysis Summary**

*Mean Coherence Values and Mean Cluster Ratings for the 13 Maori KRG concepts. The concepts are presented in descending order of Mean Cluster Rating*

Concept	Items per cluster	MCV (SD)	MCR (SD)
G1. <b>Stewardship of taonga</b>	5	0.45 (0.087)	4.61 (0.60)
G2. <b>Kaupapa Maori</b>	9	0.31 (0.081)	4.60 (0.68)
G3. <b>Maori Engagement</b>	12	<b>0.10</b> (0.098)	4.55 (0.65)
G4. <b>Staff</b>	15	0.36 (0.042)	4.31 (0.72)
G5. <b>Reputation</b>	9	0.56 (0.066)	4.06 (0.84)
G6. <b>Communication</b>	13	0.44 (0.076)	3.92 (0.78)
G7. <b>Community profile</b>	7	0.34 (0.027)	3.92 (0.79)
G8. <b>Quality</b>	7	0.39 (0.075)	3.91 (0.84)
G9. <b>Confidence/support</b> ( <i>Not the right label yet</i> )	9	0.78 (0.144)	3.89 (1.00)
G10. <b>Education</b> services	17	0.45 (0.087)	3.87 (0.79)
G11. <b>Accountable management</b>	15	0.54 (0.130)	3.85 (0.82)
G12. <b>Visitor response</b>	16	<b>0.26</b> (0.042)	3.69 (0.87)
G13. <b>Response of users</b>	6	0.34 (0.052)	3.29 (1.00)

*Results in bold indicate strong conceptual consensus, i.e. value less than 0.3*

Add the table of the 0.3 or less

## H. COLLECTIVE ANALYSIS: TOTAL STAKEHOLDER GROUP

<b>C.8</b>	<b>H. Collective Analysis: All Stakeholders</b>
Table C.8.1	TSG Top Ten Statements
Figure C.8.1	TSG – Concept Map
Figure C.8.2	TSG – Cluster Map
Table C.8.2	TSG Cluster Concept Names with Content Summary
Table C.8.3	TSG Concept Data Analysis Summary

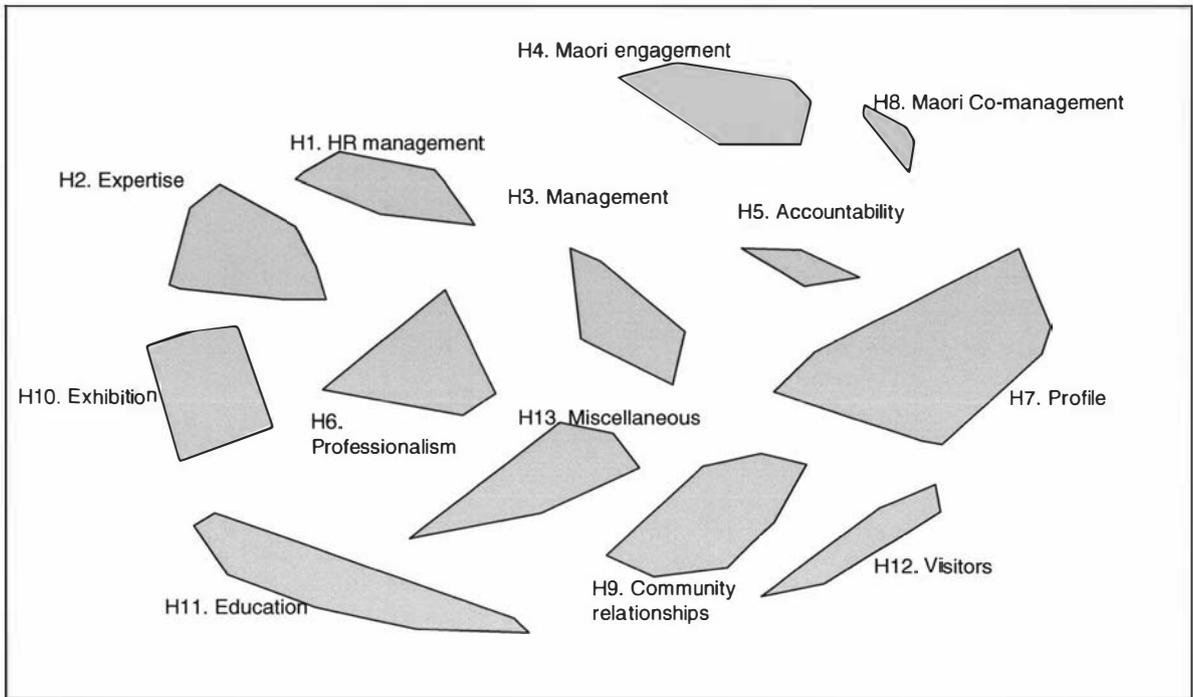
### Table C.8.1 TSG Top Ten Statements

The top thirteen 'possible performance statements' as rated by the 47 raters, presented in descending order by mean importance rating.

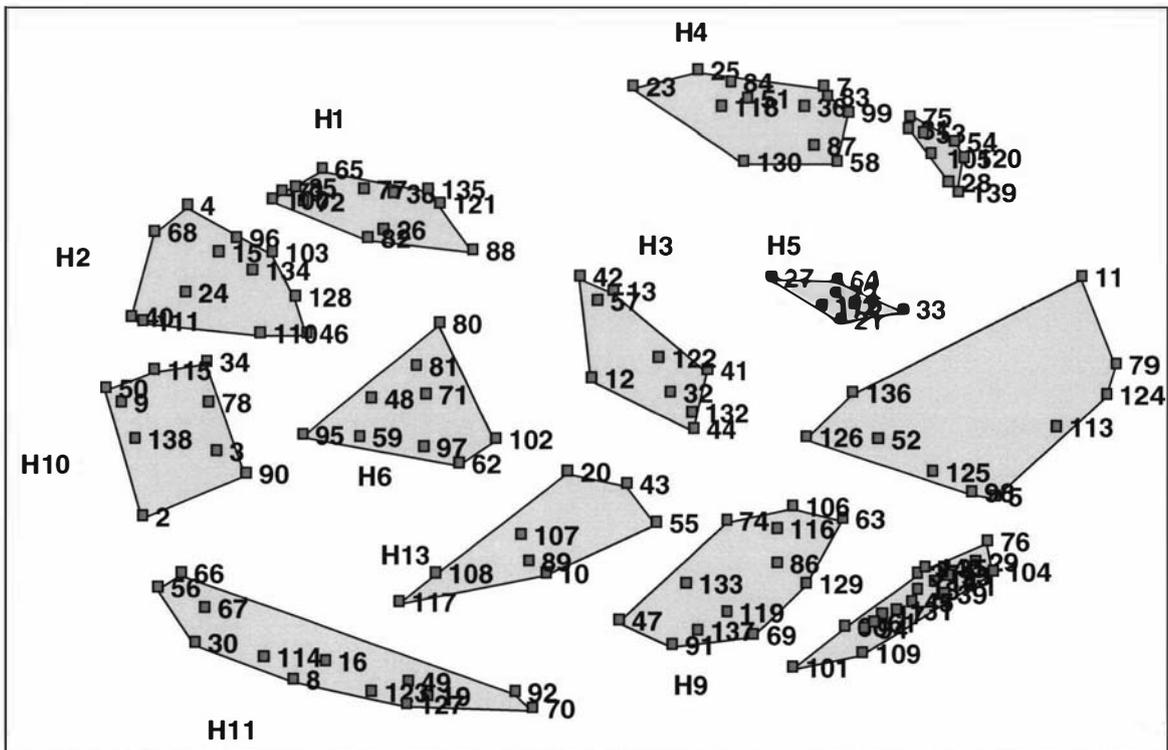
	<b>“Possible performance indicator” statements</b>	<b>MIR</b>	<b>SD</b>	<b>Concept</b>
1	73 Proper care and management of objects, taonga and specimens	4.60	0.74	
2	65 Whether the staff are all well-trained in their respective fields	4.49	0.72	
3	82 Attitude of staff, e.g. friendly, approachable, enthusiastic	4.46	0.66	
4	27 Management of the museum's budget	4.43	0.77	
5	126 Reputation of the museum	4.40	0.75	
6	96 Ability of the museum's experts to provide background on the collections	4.37	0.64	
7	135 Level of staff satisfaction	4.36	0.67	
8	121 Ability of museum to attract and keep quality staff and volunteers	4.35	0.67	
9	83 Tangata whenua involvement in decisions about the care of taonga and koiwi (human remains)	4.31	0.82	
10 =	103 Whether staff willingly share their knowledge and experience	4.30	0.55	
10 =	13 Security systems in place	4.30	1.04	
10 =	24 Continuous improvement in collection management, documentation and development	4.30	0.78	
10 =	42 Physical safety of the museum's buildings	4.30	0.95	

Note: The last four statements were equal 10<sup>th</sup>.

**Figure C.8.1: Total Stakeholder Group Concept Map**  
*Concept map for TSG showing the 13-cluster solution.*



**Figure C.8.2: Total Stakeholder Group Cluster Map**  
*Point map for Total Stakeholders, showing the distribution of the statements*



**Table C.8.2: TSG Cluster Concept names with Content Summary**

The concept names are presented (in descending order) of Mean Cluster Rating (MCR). Abbreviated labels used shown in bold.

<b>Concept names 13-cluster solution</b>	<b>Content summary of effective museum performance factors</b>	<b>State- ments (140)</b>
H 1. <b>HR</b> (Human Resources) <b>management</b>	Capacity to deliver collection care; staff satisfaction; shared purpose; range of staff; interdisciplinary working; environmentally friendly working practices	12
H 2. Staff <b>expertise</b>	Research capability and accessibility; research quality; professional collaboration; courtesy; willingness to share	24
H 3. Effective <b>management</b> of operations and assets	Physical security and safety; respect for heritage buildings; dealing with complaints; responsive staff; efficient enquiry service; ethical suppliers; use by local authority staff.	9
H 4. Active <b>Maori engagement</b>	Maori involved in care and display of taonga; Maori on staff; training opportunities for Maori; Maori values appreciated throughout museum.	12
H 5. Governance and <b>accountability</b>	Board performance; planning; accountability; budget management	7
H 6. <b>Professionalism</b> - reputation and relationships	Research expertise recognised; willing to partner; help smaller museums; opportunities for students; comparison with other museums.	9
H 7. Positive <b>profile</b> and effective marketing	Reputation; responsiveness to multicultural community (including Maori); effective marketing and promotion; Maori as visitors.	10
H 8. <b>Maori Co-management.</b>	Maori pride and sense of ownership; Maori in decision-making roles, including Board membership; participating in meetings; Treaty of Waitangi principles observed	8
H 9. <b>Community relationships</b> – successful relationships with user communities	Customer satisfaction; public support; locally relevant; public awareness of museum’s scope; external communications; use of services; recognised venue; spend in café and shop; financial donations and bequests.	12
H 10. <b>Exhibition</b> of Collections ( <i>assets and products</i> )	Collections – representative, relevant and significant; exhibitions – quality and changing; innovation – developments and use of computer technology; grant success.	9
H 11. Effective <b>educational role</b>	Use by educational organisations (numbers, types, repeated use); Ministry of education recognition; feedback; perceived as “value for money”; interactive, downloadable and tailored education resources; collections taken out to educational institutions.	13
H 12. <b>Visitors</b> response – demography, behaviour, feedback	Numbers of visits; demographics; trends; attraction power; willingness to pay; feedback; word of mouth.	19
H 13. <b>Miscellaneous</b> - Financial resources and stakeholder engagement	Levels of public and sponsors funding; public use of research resources; working in partnership with heritage attractions; easy-to-follow displays; mix of entertainment and education; merchandise range; safe “drop off”	8

**Table C.8.3: TSG Concept Data Analysis Summary.**

*MCV and MCR for the 13 TSG concepts. The concepts are presented in descending order of MCR*

Concept	Statements	MCV (SD)	MCR (SD)
H 1. HR management	12	<b>0.20</b> (0.08)	4.20 (0.76)
H 2. Expertise	12	0.34 (0.11)	3.94 (0.78)
H 3. Management	9	<b>0.26</b> (0.04)	3.83 (0.87)
H 4. Maori engagement	12	<b>0.25</b> (0.18)	3.82 (0.98)
H 5. Accountability	7	<b>0.28</b> (0.03)	3.80 (0.86)
H 6. Professionalism	9	0.32 (0.06)	3.74 (0.89)
H 7. Profile	10	0.40 (0.14)	3.68 (0.87)
H 8. Maori Co-management	8	<b>0.17</b> (0.08)	3.68 (1.02)
H 9. Community relationships	12	<b>0.24</b> (0.09)	3.63 (0.85)
H 10. Exhibitions	9	0.60 (0.15)	3.60 (0.82)
H 11. Educational role	13	0.39 (0.08)	3.60 (0.98)
H 12. Visitors	19	<b>0.07</b> (0.06)	3.58 (0.86)
H 13. Miscellaneous	8	0.36 (0.09)	3.56 (0.94)
Total	140		

*Note:* Results in bold indicate strong conceptual consensus, i.e. value less than 0.3

## I. SUMMARY OF STRONGLY PERCEIVED CONCEPTS

**Table C.9.1 Table of strongly perceived concepts.**

**The concepts generated by the 40 sorters, presented according to the different analytical groupings, MCVs of 0.3 or less show stronger conceptual cohesion.**

Analysis	KRG	Sorts	Concept name	MCV	Statements
Functional	A. Governance	5	A7. Treaty of Waitangi	0.24	15
	B. Sector	12	B8. Marketing to visitors	0.15	27
	C. Community	23	C3. Maori confidence	0.14	11
			C5. Public interaction	0.27	12
			C9 Maori Values	0.24	9
			C10 Visitor demographics	0.18	13
			C11 Visitor response	0.26	13
Structural	D. Internal	15	D5. Maori participation	0.23	13
			D6 Maori confidence	0.29	13
			D12 Visitor behaviour	0.11	23
	E. External	25	E7 Responsiveness to Maori	0.18	13
			E10 Visitors	0.24	24
Cultural	F. Pakeha	32	F2 Staff	0.26	11
			F7 Visit statistics	0.05	13
			F9 Visitor response	0.21	18
			F10 Maori involvement	0.30	10
			F12 Partnership with Maori	0.17	10
	G. Maori	8	G3 Maori engagement	0.10	12
	Collective	H. Total Stakeholders Group	40	H1. HR management	0.20
H3. Management				0.26	9
H4. Maori engagement				0.25	12
H5. Accountability				0.28	7
H.8 Co-management				0.17	8
H9. Community relationships				0.24	12
H12. Visitors				0.07	19

The bigger the pool of informants, the more commonality of concepts

## **APPENDIX D**

### **CASE STUDY STATEMENTS – TEXT AND RATINGS**

- D.1    Statements**
- D.2    Statements with Ratings**

*Note: Appendix D.1 is also provided as a foldout at the end of the Thesis.*

## Appendix D1: Statements used for Concept Mapping

### code Possible Museum Performance Statements

- 1 Museum's share of the total visitor market in the area
- 2 Success in applications for cash grants from central government
- 3 Appreciation of the significance and value of items given
- 4 Quality of the research undertaken by museum staff
- 5 Effectiveness of the advertising
- 6 Whether annual objectives are realistic
- 7 Display of taonga taking into account contemporary Maori perspectives
- 8 Whether school teachers can download the museum's educational resources
- 9 How often exhibitions and displays change
- 10 Availability of safe parking and bus "drop off" areas close to the museum
- 11 Representation of Maori in total visitor numbers
- 12 Whether museum staff are responding to public enquiries
- 13 Security systems in place
- 14 Number of tourists visiting the museum
- 15 Level of staff collaboration with colleagues from other museums
- 16 Availability of a wide range of topics for organised school visits
- 17 Number of young people visiting the museum
- 18 Number of visits based on "word of mouth" recommendations
- 19 Use by a wide range of educational institutions - not just schools
- 20 Work of museum in partnership with local heritage attractions
- 21 Published annual reports and statements of intent
- 22 Monthly board reports
- 23 Training opportunities for Maori at the museum
- 24 Continuous improvement in collection management, documentation and development
- 25 Consideration as a safe place for Maori artefacts and koiwi (human remains)
- 26 Environmentally-friendly working practices
- 27 Management of the museum's budget
- 28 Level of feeling of ownership Maori have in the museum
- 29 Total number of visitors to the museum
- 30 Availability of interactive educational resources
- 31 Whether Maori feel proud in how the taonga reflect them and their experience
- 32 How the museum deals with complaints
- 33 Quality of system in place for reviewing the performance of the Board
- 34 Level of new development within the museum
- 35 Ability of the museum to attract new users
- 36 Maori protocols as integral to the museum's way of working
- 37 Museum's appeal to visitors from elsewhere in New Zealand
- 38 Whether museum staff can keep up with their workloads
- 39 Willingness of local people to bring their visitors to the museum
- 40 Balance between "cutting edge" innovations with traditional heritage care
- 41 Whether staff are outward-looking, promoting the museum in the community
- 42 Physical safety of the museum's buildings
- 43 Whether visitors can easily follow the sequence of displays in the public galleries
- 44 The time it takes the museum to respond to public enquiries
- 45 Return visits from local people
- 46 Staff giving talks, lectures on request
- 47 Level of financial contributions from voluntary donations and bequests
- 48 Willingness to engage in partnership projects
- 49 Whether visiting schools cover all decile groups

- 50 Number of touring exhibitions hosted by the museum each year
- 51 Development of displays in partnership with tangata whenua
- 52 Perception of responsiveness of museum to its community
- 53 How safe Maori feel culturally in the museum
- 54 Maori attendance at museum meetings
- 55 Quality and range of the merchandise in its shop
- 56 Ability of staff to tailor education programmes to teachers' needs
- 57 Preferred suppliers providing ethically and sustainably produced goods
- 58 Level of practical support for museum's partnership with tangata whenua
- 59 State of cleanliness of the displays - no dusty birds!
- 60 Whether people are prepared to pay to visit the museum
- 61 Whether visitors care sufficiently to communicate their views
- 62 Comparison with other museums
- 63 Public understanding of the full scope of the museum's work
- 64 Performance of the Board
- 65 Whether the museum staff are all well-trained in their respective fields
- 66 Willingness of museum to take collections out to educational institutions
- 67 Willingness of museum to work with other organisations in educational programmes
- 68 Volume of recognised research undertaken by museum staff
- 69 Level of spend per visitor in the shop and café
- 70 Number of repeat visits by schools and other educational groups
- 71 Level of respect of the research community towards the museum
- 72 Whether interdisciplinary working is encouraged among museum staff
- 73 Proper care and management of objects, taonga and specimens
- 74 Ability of exhibitions and displays to meet the interests of a wide range of visitors
- 75 Maori in decision-making roles at the museum
- 76 Number of high profile visitors, such as heads of state and royalty
- 77 Whether museum staff share a common purpose and goals
- 78 Quality of the touring exhibitions loaned to the museum
- 79 Number of Maori visitors to the exhibitions
- 80 Opportunities for students e.g. volunteers, work experience, contracts
- 81 Willingness of the museum to help small museums
- 82 Attitude of staff eg, friendly, approachable, enthusiastic
- 83 Tangata whenua involvement in decisions about the care of taonga, koiwi (human remains)
- 84 Maori representation on the staff
- 85 Range of academic specialists on its staff
- 86 Levels of satisfaction with customer service
- 87 Appreciation of Maori values by all museum staff and Board members
- 88 Effectiveness of internal communication with staff and volunteers
- 89 Level and trends in financial support from the local councils
- 90 Collection's representation of, and relevance to, the local community
- 91 Public support for the museum, especially with fund-raising
- 92 Feedback from school users (teachers and pupils)
- 93 Trends in visitor numbers
- 94 Visitor response to the displays
- 95 Perception of ability of museum to answer specialist research enquiries
- 96 Ability of the museum's experts to provide background on the collections
- 97 Confidence of donors in offering items for the collections
- 98 Frequency of media coverage
- 99 Sensitivity of Maori culture displays to Maori concerns
- 100 Staff resources for the physical and cultural care of all the collections
- 101 Feedback from young visitors

- 102 Response time to donors' queries about the items given
- 103 Whether museum staff willingly share their knowledge and experience
- 104 Whether visitor targets for both overseas and local visitors are met
- 105 Treaty of Waitangi principles in governance, policies and procedures
- 106 Whether communications to target groups are effective, appropriate and timely
- 107 Level of public use of the research collections, archives and databases
- 108 Success of funding applications to sponsors and other sources
- 109 Perception of the museum as a quality visitor attraction
- 110 Accessibility of the collections, including viewing
- 111 Quality of the items in the collections
- 112 Effectiveness and relevance of museum's planning processes
- 113 Response of the multi-cultural community to the museum
- 114 Ministry of Education recognition of the museum's educational programmes
- 115 Use and application of computer technology
- 116 Public awareness of the museum's unique specialist collections
- 117 The mix of entertainment and education
- 118 Use of the museum by Kohanga Reo and Maori schools
- 119 Recognition as a venue for events
- 120 Ease with which Maori can participate in museum's activities
- 121 Ability of museum to attract and keep high quality staff and volunteers
- 122 Respect for the heritage nature of the museum's buildings
- 123 Perception of school programmes in terms of "value for money"
- 124 Number and trends of Maori visitors
- 125 Level of promotion of New Zealand themes to overseas visitors
- 126 Reputation of the museum
- 127 Level of use by educational institutions, including schools
- 128 Level of communication between staff and colleagues from other museums about their work
- 129 Number of people participating in public events and programmes
- 130 Handling of sensitive cultural issues
- 131 Visitor feedback
- 132 Use of museum by local council staff for assistance with their work
- 133 Relevance of museum to its diverse local communities
- 134 Courtesy with which staff respond to offers of objects from potential donors
- 135 Level of staff satisfaction
- 136 Ability to meet stakeholders' expectations
- 137 Number of people using the museum's public enquiry services
- 138 Number of objects and exhibitions loaned out to other museums
- 139 Level of Maori representation on the Board
- 140 Range of visitors (age, gender, nationality etc) visiting the museum

**Appendix D2: Statements with Mean Importance Ratings by Key Response Group (KRG) and Collective Response**

code	Functional Analysis			Structural Analysis	Cultural Analysis	Collective		
	A. Governance	B. Sector	C. Community	D. Internal	E. External	F. Pakeha	G. Maori	H. Total Stakeholders
<b>Possible Museum Performance Statements</b>								
1	3.71	3.69	3.74	3.65	3.77	3.72	3.73	3.72
2	3.86	3.85	3.81	4.00	3.73	3.72	4.18	3.83
3	3.43	3.92	4.41	3.82	4.30	3.94	4.73	4.13
4	3.86	3.92	4.33	4.18	4.13	3.94	4.82	4.15
5	3.29	3.62	3.81	3.35	3.86	3.58	4.00	3.67
6	3.57	3.62	4.00	3.76	3.86	3.72	4.20	3.83
7	3.29	3.62	4.04	3.65	3.87	3.50	4.73	3.79
8	3.43	3.00	3.67	3.18	3.60	3.36	3.73	3.45
9	3.43	2.85	3.41	3.00	3.40	3.22	3.36	3.26
10	2.71	3.08	3.37	2.94	3.33	3.00	3.82	3.19
11	2.57	3.46	3.37	3.24	3.30	3.08	3.91	3.28
12	4.00	4.08	4.30	4.06	4.27	4.14	4.36	4.19
13	4.14	4.15	4.41	3.88	4.53	4.22	4.55	4.30
14	3.29	3.62	3.81	3.53	3.77	3.67	3.73	3.68
15	2.86	3.46	3.78	3.29	3.70	3.42	4.00	3.55
16	3.29	3.23	3.89	3.29	3.80	3.50	4.00	3.62
17	3.86	3.31	3.89	3.53	3.83	3.72	3.73	3.72
18	3.14	3.62	3.38	3.24	3.48	3.42	3.30	3.39
19	3.14	3.62	4.04	3.53	3.93	3.75	3.91	3.79
20	2.86	3.38	4.00	3.06	4.00	3.61	3.82	3.66
21	3.86	3.15	3.41	3.06	3.60	3.33	3.64	3.40
22	4.14	2.85	2.93	3.29	2.97	3.06	3.18	3.09
23	2.86	3.23	3.52	3.35	3.33	3.00	4.45	3.34
24	4.43	4.15	4.33	4.41	4.23	4.22	4.55	4.30
25	4.00	4.00	4.30	4.29	4.10	3.94	4.91	4.17
26	3.43	3.69	4.04	3.59	4.00	3.75	4.18	3.85
27	4.86	4.38	4.33	4.65	4.30	4.39	4.55	4.43
28	3.14	3.77	3.74	3.76	3.60	3.33	4.73	3.66
29	3.57	3.69	3.85	3.47	3.93	3.75	3.82	3.77
30	2.86	3.31	3.56	3.06	3.57	3.31	3.64	3.38
31	3.43	3.69	4.22	3.88	4.00	3.75	4.64	3.96
32	3.57	3.85	4.00	3.88	3.90	3.81	4.18	3.89
33	3.86	3.77	3.63	3.82	3.63	3.56	4.18	3.70
34	3.71	3.23	3.70	3.29	3.73	3.58	3.55	3.57
35	3.29	3.77	4.00	3.53	4.00	3.83	3.82	3.83
36	3.00	3.08	3.70	3.12	3.60	3.14	4.36	3.43

code	Functional Analysis			Structural Analysis		Cultural Analysis		Collective	
	A. Governance	B. Sector	C. Community	D. Internal	E. External	F. Pakeha	G. Maori	H. Total Stakeholders	
<b>Possible Museum Performance Statements</b>									
37	Museum's appeal to visitors from elsewhere in New Zealand	3.43	3.31	4.07	3.41	3.97	3.75	3.82	3.77
38	Whether museum staff can keep up with their workloads	3.71	4.00	3.85	3.82	3.90	3.81	4.09	3.87
39	Willingness of local people to bring their visitors to the museum	3.57	3.77	4.04	3.71	4.00	3.86	4.00	3.89
40	Balance between "cutting edge" innovations with traditional heritage care	3.43	3.23	3.81	3.41	3.70	3.58	3.64	3.60
41	Whether staff are outward-looking, promoting the museum in the community	3.43	4.08	4.00	3.71	4.07	3.97	3.82	3.94
42	Physical safety of the museum's buildings	4.00	4.23	4.41	3.94	4.50	4.36	4.09	4.30
43	Whether visitors can easily follow the sequence of displays in the public galleries	3.43	3.92	4.00	3.59	4.07	3.86	4.00	3.89
44	The time it takes the museum to respond to public enquiries	3.57	3.69	3.63	3.71	3.60	3.56	3.91	3.64
45	Return visits from local people	3.29	3.62	3.96	3.53	3.90	3.75	3.80	3.76
46	Staff giving talks, lectures on request	2.86	3.08	3.70	3.18	3.53	3.28	3.82	3.40
47	Level of financial contributions from voluntary donations and bequests	3.71	3.46	3.56	3.59	3.53	3.47	3.82	3.55
48	Willingness to engage in partnership projects	2.86	3.62	3.85	3.35	3.80	3.50	4.09	3.64
49	Whether visiting schools cover all decile groups	3.33	3.62	3.96	3.63	3.83	3.62	4.18	3.76
50	Number of touring exhibitions hosted by the museum each year	2.71	2.69	3.48	2.82	3.33	2.97	3.73	3.15
51	Development of displays in partnership with tangata whenua	3.00	3.38	3.96	3.50	3.73	3.33	4.80	3.65
52	Perception of responsiveness of museum to its community	4.00	3.69	4.40	3.88	4.28	3.97	4.70	4.13
53	How safe Maori feel culturally in the museum	3.00	3.69	3.96	3.65	3.80	3.44	4.73	3.74
54	Maori attendance at museum meetings	3.29	3.08	3.48	3.41	3.30	3.00	4.45	3.34
55	Quality and range of the merchandise in its shop	2.71	2.85	3.22	2.88	3.13	2.83	3.73	3.04
56	Ability of staff to tailor education programmes to teachers' needs	3.29	3.08	3.85	3.18	3.76	3.49	3.73	3.54
57	Preferred suppliers providing ethically and sustainably produced goods	3.00	2.46	3.42	2.82	3.24	2.97	3.45	3.09
58	Level of practical support for museum's partnership with tangata whenua	3.29	3.38	3.85	3.59	3.67	3.36	4.55	3.64
59	State of cleanliness of the displays - no dusty birds!	3.57	3.62	4.22	3.59	4.13	3.89	4.09	3.94
60	Whether people are prepared to pay to visit the museum	2.57	2.54	2.85	2.47	2.86	2.77	2.55	2.72
61	Whether visitors care sufficiently to communicate their views	2.71	3.23	3.37	3.06	3.33	3.14	3.55	3.23
62	Comparison with other museums	3.43	2.92	3.38	3.18	3.31	3.26	3.27	3.26
63	Public understanding of the full scope of the museum's work	3.14	4.08	3.81	3.71	3.83	3.72	4.00	3.79
64	Performance of the Board	4.00	4.00	4.00	3.82	4.10	4.00	4.00	4.00
65	Whether the museum staff are all well-trained in their respective fields	4.43	4.31	4.59	4.35	4.57	4.39	4.82	4.49
66	Willingness of museum to take collections out to educational institutions	3.00	2.08	3.70	2.53	3.50	3.06	3.45	3.15
67	Willingness of museum to work with other organisations in educational programmes	3.00	3.00	3.96	2.94	3.90	3.44	3.91	3.55
68	Volume of recognised research undertaken by museum staff	3.71	3.00	3.78	3.41	3.63	3.50	3.73	3.55
69	Level of spend per visitor in the shop and café	2.71	2.23	2.56	2.29	2.60	2.44	2.64	2.49
70	Number of repeat visits by schools and other educational groups	3.29	3.31	3.96	3.41	3.83	3.64	3.82	3.68
71	Level of respect of the research community towards the museum	3.43	3.85	4.11	3.82	4.00	3.86	4.18	3.94
72	Whether interdisciplinary working is encouraged among museum staff	3.71	3.69	3.74	4.06	3.53	3.64	4.00	3.72
73	Proper care and management of objects, taonga and specimens	4.71	4.38	4.67	4.71	4.53	4.53	4.82	4.60

code	Functional Analysis			Structural Analysis		Cultural Analysis		Collective
	A. Governance	B. Sector	C. Community	D. Internal	E. External	F. Pakeha	G. Maori	H. Total Stakeholders
<b>Possible Museum Performance Statements</b>								
74	3.86	3.69	4.26	3.94	4.10	3.97	4.27	4.04
75	3.00	3.62	3.81	3.69	3.63	3.29	4.82	3.65
76	2.00	2.77	2.30	2.31	2.43	2.37	2.45	2.39
77	4.17	4.38	4.04	4.25	4.10	4.14	4.18	4.15
78	3.50	3.85	3.96	3.63	4.00	3.89	3.82	3.87
79	2.67	3.38	3.22	3.31	3.13	2.97	3.91	3.20
80	3.00	3.46	3.74	3.63	3.53	3.43	4.00	3.57
81	2.50	3.38	3.56	3.06	3.53	3.31	3.55	3.37
82	4.50	4.46	4.44	4.56	4.40	4.49	4.36	4.46
83	4.00	4.38	4.35	4.38	4.28	4.12	4.91	4.31
84	2.83	3.62	3.74	3.63	3.53	3.17	4.82	3.57
85	3.67	3.85	4.07	3.88	4.00	3.80	4.45	3.96
86	4.17	4.38	4.22	4.19	4.30	4.31	4.09	4.26
87	3.50	4.08	4.11	4.13	3.97	3.80	4.73	4.02
88	4.33	4.46	4.19	4.44	4.20	4.20	4.55	4.28
89	4.33	3.85	3.85	3.94	3.90	3.86	4.10	3.91
90	3.83	3.92	4.07	3.94	4.03	3.94	4.18	4.00
91	3.83	4.00	3.96	3.75	4.07	3.94	4.00	3.96
92	3.17	3.62	3.85	3.44	3.83	3.69	3.73	3.70
93	3.50	3.85	3.56	3.38	3.77	3.69	3.45	3.63
94	3.67	3.92	3.67	3.69	3.77	3.83	3.45	3.74
95	3.67	3.92	4.00	3.94	3.93	3.89	4.09	3.93
96	4.17	4.54	4.33	4.44	4.33	4.37	4.36	4.37
97	4.50	4.23	4.15	4.44	4.10	4.23	4.18	4.22
98	3.17	3.15	3.48	2.94	3.57	3.40	3.18	3.35
99	3.83	4.00	4.22	4.13	4.10	3.91	4.73	4.11
100	4.00	4.23	4.35	4.38	4.21	4.09	4.82	4.27
101	3.50	3.62	3.44	3.50	3.47	3.49	3.45	3.48
102	3.83	3.69	3.89	3.94	3.77	3.80	3.91	3.83
103	3.83	4.46	4.33	4.38	4.27	4.26	4.45	4.30
104	3.67	3.62	3.48	3.31	3.67	3.57	3.45	3.54
105	4.17	3.92	4.19	4.25	4.03	3.89	4.82	4.11
106	3.17	3.69	3.93	3.38	3.97	3.66	4.09	3.76
107	3.50	3.85	3.74	3.63	3.80	3.69	3.91	3.74
108	4.00	3.77	3.67	3.88	3.67	3.69	3.91	3.74
109	3.83	4.23	4.22	4.06	4.23	4.17	4.18	4.17
110	3.83	3.62	4.19	3.81	4.07	3.97	4.00	3.98

code	Functional Analysis			Structural Analysis		Cultural Analysis	Collective		
	A. Governance	B. Sector	C. Community	D. Internal	E. External	F. Pakeha	G. Maori	H. Total Stakeholders	
<b>Possible Museum Performance Statements</b>									
111	Quality of the items in the collections	4.50	3.77	4.30	3.81	4.37	4.23	4.00	4.17
112	Effectiveness and relevance of museum's planning processes	4.50	4.08	4.11	4.13	4.17	4.17	4.09	4.15
113	Response of the multi-cultural community to the museum	3.50	3.62	4.22	3.81	4.00	3.80	4.36	3.93
114	Ministry of Education recognition of the museum's educational programmes	3.50	3.38	4.12	3.56	3.97	3.74	4.09	3.82
115	Use and application of computer technology	3.83	3.62	3.85	3.69	3.79	3.71	3.91	3.76
116	Public awareness of the museum's unique specialist collections	3.50	3.62	4.16	3.47	4.10	3.85	4.00	3.89
117	The mix of entertainment and education	3.00	3.23	3.35	3.19	3.31	3.24	3.36	3.27
118	Use of the museum by Kohanga Reo and Maori schools	2.83	3.38	3.81	3.50	3.60	3.34	4.27	3.57
119	Recognition as a venue for events	2.50	2.92	3.44	2.81	3.37	2.97	3.82	3.17
120	Ease with which Maori can participate in museum's activities	3.17	3.31	3.81	3.50	3.63	3.31	4.45	3.59
121	Ability of museum to attract and keep high quality staff and volunteers	4.50	4.00	4.48	4.19	4.43	4.37	4.27	4.35
122	Respect for the heritage nature of the museum's buildings	4.33	3.69	3.96	3.81	4.00	4.00	3.73	3.93
123	Perception of school programmes in terms of "value for money"	3.33	3.15	3.85	3.25	3.76	3.50	3.82	3.58
124	Number and trends of Maori visitors	2.67	3.23	3.22	3.00	3.23	2.91	3.91	3.15
125	Level of promotion of New Zealand themes to overseas visitors	3.17	3.00	3.78	3.19	3.63	3.34	3.91	3.48
126	Reputation of the museum	4.33	4.38	4.42	4.19	4.52	4.44	4.27	4.40
127	Level of use by educational institutions, including schools	3.67	3.77	3.93	3.63	3.97	3.91	3.64	3.85
128	Level of communication between staff and colleagues from other museums about their work	3.50	3.69	3.85	3.69	3.80	3.69	4.00	3.76
129	Number of people participating in public events and programmes	3.57	3.46	3.56	3.41	3.60	3.50	3.64	3.53
130	Handling of sensitive cultural issues	4.00	3.92	4.41	4.12	4.27	4.06	4.73	4.21
131	Visitor feedback	4.00	4.08	4.08	3.82	4.21	4.09	4.00	4.07
132	Use of museum by local council staff for assistance with their work	3.00	2.85	3.37	3.00	3.27	3.17	3.18	3.17
133	Relevance of museum to its diverse local communities	3.43	3.77	4.11	3.65	4.07	3.86	4.09	3.91
134	Courtesy with which staff respond to offers of objects from potential donors	4.00	4.08	4.26	4.06	4.23	4.14	4.27	4.17
135	Level of staff satisfaction	4.57	4.23	4.37	4.53	4.27	4.31	4.55	4.36
136	Ability to meet stakeholders' expectations	3.71	4.23	4.37	3.94	4.40	4.25	4.18	4.23
137	Number of people using the museum's public enquiry services	3.29	3.08	3.26	3.29	3.17	3.17	3.36	3.21
138	Number of objects and exhibitions loaned out to other museums	2.71	2.69	2.96	2.53	3.03	2.83	2.91	2.85
139	Level of Maori representation on the Board	3.29	3.31	3.52	3.59	3.33	3.03	4.73	3.43
140	Range of visitors (age, gender, nationality etc) visiting the museum	3.14	3.85	3.56	3.47	3.63	3.50	3.82	3.57

## APPENDIX E

### TREATY OF WAITANGI

#### **Treaty of Waitangi – texts**

The Treaty of Waitangi 1840 was prepared in both an English and a Maori version. The texts of the Treaty of Waitangi provided below are that used by Te Papa National Services, the unit of the Museum of New Zealand, Te Papa Tongarewa, which works in partnership with museums and iwi to improve the care and use of heritage collections in New Zealand (Source from electronic version provided by Harre Hindmarsh, 2005).

#### **TREATY OF WAITANGI TE TIRITI O WAITANGI**

There are two versions of the Treaty of Waitangi Te Tiriti o Waitangi, one in English and the other in Te Reo Māori . The version in Te Reo Māori that was signed by Māori is recognised in international law under the contra preferendum principle as the legal version, and is the version adopted by the *New Zealand Museums Standards Scheme Ngā Kaupapa Whaimana a Ngā Whare Taonga o Aotearoa*.

#### **Texts of the Treaty of Waitangi**

##### *Māori Text*

Ko Wikitoria te Kuini o Ingarani i tana mahara atawai ki nga Rangitira me Hapū o Nu Tirani i tana hiahia hoki kia tohungia ki a ratou rangatiratanga me to ratou wenua, a kia mau tonuhoki te Rongo ki a ratou me te Atanoho hoki kua wakaaro ia he mea tika kia tukua mai tetahi Rangatira--hei kai wakarite ki nga Tangata Māori o Nu Tirani—kia wakaetia e nga Rangatira Māori te Kawanatanga o te Kuini ki nga wahikatoa o te Wenua nei me nga Motu--na te mea hoki hetokomaha ke nga tangata o tona Iwi Kua noho ki tenei wenua, a e haere mai nei. Na ko te Kuini e hiahia ana kia wakaritea te Kawanatanga kia kaua ai nga kino e puta mai kite tangata Māori ki te Pakeha e noho ture kore ana. Na, kua pai te Kuini kia tukua a hau a Wiremu Hopihona he Kapitana i te Roiara Nawi hei Kawana mo nga wahi katoa o Nu Tirani e tukua aiane, amoa atu ki te Kuini, e mea atu ana ia ki nga Rangatira o te wakaminenga o nga hapū o Nu Tirani me era Rangatira atu enei ture ka koretia nei.

## KO TE TUATAHI

Ko nga Rangatira o te wakaminenga me nga Rangatira katoa hoki ki hai i uru ki taua wakaminenga ka tuku rawa atu kit e Kuini o Ingarani ake tonu atu—te Kawanatanga katoa o ratou wenua.

## KO TE TUARUA

Ko te kuini o Ingarani ka wakarite ka wakaae ki nga Rangatira ki nga hapū--ki nga tangata katoa o Nu Tirani te tino rangatiratanga o ratou wenua o ratou kainga me o ratou taonga katoa. Otiia ko nga Rangatira o te wakaminenga me nga Rangatira katoa atu ka tuku ki te Kuini te hokonga o era wahi wenua e pai ai te tangata nona te wenua--ki te ritenga o te utu e wakaritea ai e ratou ko te kai hoko e meatia nei o te Kuini hei kai hoko mona.

*[Translation of first sentence, Clause 2 by Professor I H Kawharu ( :The Queen of England arranges [and] agrees to the Chiefs to the subtribes to the people all of New Zealand the unqualified exercise (meaning to a chief complete control according to their customs) of their chieftainship over their lands their villages and over their treasures all...].*

(Kawharu, I. H (ed) *Waitangi: Māori & Pākehā Perspectives of the Treaty of Waitangi*, Oxford University Press, Auckland, 1989.)

## KO TE TUATORU

Hei wakaritenga mai hoki tenei mo te wakaetanga ki to Kawanatanga o te Kuini—Ka tiakina e te Kuini o Ingarani nga tangata Māori katoa o Nu Tirani ka tukua ki a ratou nga tikanga katoa rite tahi ki ana mea ki nga tangata o Ingarani.

(signed) William Hobson Consul and Lieutenant Governor

Na ko matou ko nga Rangatira o to wakaminenga o nga hapū o Nu Tirani ka huihui nei ki Waitangi ko matou hoki ko nga Rangatira o Nu Tirani ka kite nei i ritenga o enei kopu, ka tangohia ka wakaatia katoatia e matou, koia ka tohungia ai o matou ingoa o matou tohu. Ka meatia tenei ki Waitangi i te ono o nga ra o Pepueri i te tau kotahi mano, e waru rau e wa te kau o to tatou Ariki.

***English Text***

Her Majesty Victoria, Queen of the United Kingdom of Great Britain and Ireland, regarding with Her Royal Favour the Native Chiefs and Tribes of New Zealand, and anxious to protect their just Rights and Property, and to secure to them the enjoyment of Peace and Good Order, has deemed it necessary, in consequence of the great number of Her Majesty's Subjects who have already settled in New Zealand, and the rapid extension of Emigration both from Europe and Australia which is still in progress, to constitute and appoint a functionary properly authorized to treat with the Aborigines of New Zealand for the recognition of Her Majesty's Sovereign authority over the whole or any part of those islands. Her Majesty, therefore being desirous to establish a settled form of Civil Government with a view to avert the evil consequences which must result from the absence of the necessary Laws and Institutions alike to the native population and to Her subjects, has been graciously pleased to empower and authorize me, William Hobson, a Captain in Her Majesty's Royal Navy, Consul and Lieutenant Governor of such parts of New Zealand as may be, or hereafter shall be, ceded to Her Majesty, to invite the confederated and independent Chiefs of New Zealand to concur in the following Articles and Conditions

**ARTICLE THE FIRST**

The Chiefs of the Confederation of the United Tribes of New Zealand, and the separate and independent Chiefs who have not become members of the Confederation, cede to Her Majesty the Queen of England, absolutely and without reservation, all the rights and powers of Sovereignty [*in the te reo Māori version this word is kawanatanga' which does not mean 'sovereignty', but rather means 'governorship' which Māori in 1840 understood to relate to being a 'governor' in the sense used in the Bible*] which the said Confederation or Individual Chiefs respectively exercise or possess, or may be supposed to exercise or possess, over their respective territories as the sole Sovereigns thereof.

**ARTICLE THE SECOND**

Her Majesty the Queen of England confirms and guarantees to the Chiefs and Tribes of New Zealand and to the respective families and individuals thereof, the full, exclusive and undisturbed possession [*ie, sovereignty/tino rangatiratanga*] of their Lands and Estates, Forests, Fisheries, and other properties which they may collectively possess, so

long as it is their wish and desire to retain the same in their possession; but the Chiefs of the United Tribes and the individual Chiefs yield to Her Majesty the exclusive right of pre-emption over such lands as the proprietors thereof may be disposed to alienate, at such prices as may be agreed upon between the respective Proprietors and persons appointed by Her Majesty to treat with them in that behalf.

### ARTICLE THE THIRD

In consideration thereof, Her Majesty the Queen of England extends to the Natives of New Zealand Her royal protection and imparts to them all the Rights and Privileges of British Subjects.

(signed) W Hobson Lieutenant Governor

Now, therefore, We, the Chiefs of the Confederation of the United Tribes of New Zealand, being assembled in Congress at Victoria, in Waitangi, and We, the Separate and Independent Chiefs of New Zealand, claiming authority over the Tribes and Territories which are specified after our respective names, having been made fully to understand the Provisions of the foregoing Treaty, accept and enter into the same in the full spirit and meaning thereof, in witness of which we have attached our signatures or marks at the places and the dates respectively specified.

Done at Waitangi this Sixth day of February in the year of Our Lord one thousand eight hundred and forty.

Harre Hindmarsh, J. (2005). *The way forward*, from <http://www.mgnsw.org.au/files/resources/TheWayForward.pdf> downloaded 7 November, 2005

## APPENDIX F

### MUSEUM DEFINITIONS

A selection of definitions from international and national museums associations.  
(Further details are available on their respective websites)

#### 1. INTERNATIONAL COUNCIL OF MUSEUMS

In its Code of Ethics (2004) The International Council of Museums (ICOM) describes a museum as:

*a non-profit making permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, the tangible and intangible evidence of people and their environment.*

#### 2. MUSEUMS AUSTRALIA

Museums Australia (<http://www.museumsaustralia.org.au/aboutus>)

The Museums Australia Constitution (2002) defines a 'museum' as an institution with the following characteristics:

*A museum helps people understand the world by using objects and ideas to interpret the past and present and explore the future. A museum preserves and researches collections, and makes objects and information accessible in actual and virtual environments. Museums are established in the public interest as permanent, not-for-profit organisations that contribute long-term value to communities.*

Museums Australia recognises that museums of science, history and art may be designated by many other names (including Gallery and Keeping Place ). In addition, the following may qualify as museums for the purposes of this definition:

- (a) natural, archaeological and ethnographic monuments and sites and historical monuments and sites of a museum nature that acquire, conserve and communicate material evidence of people and their environment;
- (b) institutions holding collections of and displaying specimens of plants and animals, such as botanical and zoological gardens, herbaria, aquaria and vivaria;
- (c) science centres;
- (d) Cultural centres and other entities that facilitate the preservation, continuation and management of tangible or intangible heritage resources (living heritage and digital creative activity);
- (e) such other institutions as the [Museums Australia National] Council consider as having some or all of the characteristics of a museum.

### **3. MUSEUMS ASSOCIATION OF GREAT BRITAIN**

Museums Association (GB) [www.museumsassociation.org](http://www.museumsassociation.org)

The Museums Association agreed a definition in September 1998.

'Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society.'

### **4. AMERICAN ASSOCIATION OF MUSEUMS (AAM)**

American Association of Museums <http://www.aam-us.org/aboutmuseums/whatis.cfm>

American museums are infinitely diverse. The AAM *Code of Ethics for Museums* notes that their common denominator is making a "unique contribution to the public by collecting, preserving, and interpreting the things of this world."

The code also acknowledges the variety of sizes and types of museums: "Their numbers include both governmental and private museums of anthropology, art history and

natural history, aquariums, arboreta, art centers, botanical gardens, children's museums, historic sites, nature centers, planetariums, science and technology centers, and zoos."

To participate in the AAM Accreditation Program, a museum must:

- Be a legally organized nonprofit institution or part of a nonprofit organization or government entity
- Be essentially educational in nature
- Have a formally stated and approved mission
- Use and interpret objects and/or a site for the public presentation of regularly scheduled programs and exhibits
- Have a formal and appropriate program of documentation, care, and use of collections and/or objects
- Carry out the above functions primarily at a physical facility/site
- Have been open to the public for at least two years
- Be open to the public at least 1,000 hours a year
- Have accessioned 80 percent of its permanent collection
- Have at least one paid professional staff with museum knowledge and experience
- Have a full-time director to whom authority is delegated for day-to-day operations
- Have the financial resources sufficient to operate effectively
- Demonstrate it meets the Characteristics of an Accreditable Museum

*The AAM also provides two other definitions:*

**The International Council of Museums (ICOM) defines a museum as:**

- A non-profitmaking, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment.

**The federal government in the Museum and Library Services Act defined a museum as:**

- A public or private nonprofit agency or institution organized on a permanent basis for essentially educational or aesthetic purposes, which, utilizing a

professional staff, owns or utilizes tangible objects, cares for them, and exhibits them to the public on a regular basis.

The Institute of Museum and Library Services (IMLS) uses the Museum and Library Services Act definition as the basis for its eligibility criteria to receive federal funds from IMLS:

- Be organized as a public or private nonprofit institution that exists on a permanent basis for essentially educational or aesthetic reasons
- Care for and own or use tangible objects, whether animate or inanimate, and exhibit these objects on a regular basis through facilities that it owns or operates
- Have at least one professional staff member or the full-time equivalent, whether paid or unpaid, whose primary responsibility is the acquisition, care, or exhibition of the public objects owned or used by the museum
- Be open and provide museum services to the general public for at least 120 days a year

## **5. CANADIAN MUSEUMS ASSOCIATION**

Canadian Museums Association <http://www.museums.ca> or  
<http://www.museums.ca/Cma1/About/CMA/ethics/introduction.htm>

A non-profit, permanent establishment, exempt from federal and provincial income taxes, open to the public at regular hours and administered in the public interest for the purpose of collecting and preserving, studying, interpreting, assembling and exhibiting to the public for its instruction and enjoyment, objects and specimens of cultural value, including artistic, scientific (whether animate or inanimate) historical and technological material. (CMA Bylaws, 1995.)

## **6. SOUTH AFRICA**

South African Museums Association <http://www.samaweb.org.za/const.htm#definition>

From the Constitution:

### **DEFINITION OF A MUSEUM**

Museums are dynamic and accountable public institutions which both shape and

manifest the consciousness, identities and understanding of communities and individuals in relation to their natural, historical and cultural environments, through collection, documentation, conservation, research and education programmes that are responsive to the needs of society.

## Appendix D1: Statements used for Concept Mapping

### code Possible Museum Performance Statements

- 1 Museum's share of the total visitor market in the area
- 2 Success in applications for cash grants from central government
- 3 Appreciation of the significance and value of items given
- 4 Quality of the research undertaken by museum staff
- 5 Effectiveness of the advertising
- 6 Whether annual objectives are realistic
- 7 Display of taonga taking into account contemporary Maori perspectives
- 8 Whether school teachers can download the museum's educational resources
- 9 How often exhibitions and displays change
- 10 Availability of safe parking and bus "drop off" areas close to the museum
- 11 Representation of Maori in total visitor numbers
- 12 Whether museum staff are responding to public enquiries
- 13 Security systems in place
- 14 Number of tourists visiting the museum
- 15 Level of staff collaboration with colleagues from other museums
- 16 Availability of a wide range of topics for organised school visits
- 17 Number of young people visiting the museum
- 18 Number of visits based on "word of mouth" recommendations
- 19 Use by a wide range of educational institutions - not just schools
- 20 Work of museum in partnership with local heritage attractions
- 21 Published annual reports and statements of intent
- 22 Monthly board reports
- 23 Training opportunities for Maori at the museum
- 24 Continuous improvement in collection management, documentation and development
- 25 Consideration as a safe place for Maori artefacts and koiwi (human remains)
- 26 Environmentally-friendly working practices
- 27 Management of the museum's budget
- 28 Level of feeling of ownership Maori have in the museum
- 29 Total number of visitors to the museum
- 30 Availability of interactive educational resources
- 31 Whether Maori feel proud in how the taonga reflect them and their experience
- 32 How the museum deals with complaints
- 33 Quality of system in place for reviewing the performance of the Board
- 34 Level of new development within the museum
- 35 Ability of the museum to attract new users
- 36 Maori protocols as integral to the museum's way of working
- 37 Museum's appeal to visitors from elsewhere in New Zealand
- 38 Whether museum staff can keep up with their workloads
- 39 Willingness of local people to bring their visitors to the museum
- 40 Balance between "cutting edge" innovations with traditional heritage care
- 41 Whether staff are outward-looking, promoting the museum in the community
- 42 Physical safety of the museum's buildings
- 43 Whether visitors can easily follow the sequence of displays in the public galleries
- 44 The time it takes the museum to respond to public enquiries
- 45 Return visits from local people
- 46 Staff giving talks, lectures on request
- 47 Level of financial contributions from voluntary donations and bequests
- 48 Willingness to engage in partnership projects
- 49 Whether visiting schools cover all decile groups

- 50 Number of touring exhibitions hosted by the museum each year
- 51 Development of displays in partnership with tangata whenua
- 52 Perception of responsiveness of museum to its community
- 53 How safe Maori feel culturally in the museum
- 54 Maori attendance at museum meetings
- 55 Quality and range of the merchandise in its shop
- 56 Ability of staff to tailor education programmes to teachers' needs
- 57 Preferred suppliers providing ethically and sustainably produced goods
- 58 Level of practical support for museum's partnership with tangata whenua
- 59 State of cleanliness of the displays - no dusty birds!
- 60 Whether people are prepared to pay to visit the museum
- 61 Whether visitors care sufficiently to communicate their views
- 62 Comparison with other museums
- 63 Public understanding of the full scope of the museum's work
- 64 Performance of the Board
- 65 Whether the museum staff are all well-trained in their respective fields
- 66 Willingness of museum to take collections out to educational institutions
- 67 Willingness of museum to work with other organisations in educational programmes
- 68 Volume of recognised research undertaken by museum staff
- 69 Level of spend per visitor in the shop and café
- 70 Number of repeat visits by schools and other educational groups
- 71 Level of respect of the research community towards the museum
- 72 Whether interdisciplinary working is encouraged among museum staff
- 73 Proper care and management of objects, taonga and specimens
- 74 Ability of exhibitions and displays to meet the interests of a wide range of visitors
- 75 Maori in decision-making roles at the museum
- 76 Number of high profile visitors, such as heads of state and royalty
- 77 Whether museum staff share a common purpose and goals
- 78 Quality of the touring exhibitions loaned to the museum
- 79 Number of Maori visitors to the exhibitions
- 80 Opportunities for students e.g. volunteers, work experience, contracts
- 81 Willingness of the museum to help small museums
- 82 Attitude of staff eg, friendly, approachable, enthusiastic
- 83 Tangata whenua involvement in decisions about the care of taonga, koiwi (human remains)
- 84 Maori representation on the staff
- 85 Range of academic specialists on its staff
- 86 Levels of satisfaction with customer service
- 87 Appreciation of Maori values by all museum staff and Board members
- 88 Effectiveness of internal communication with staff and volunteers
- 89 Level and trends in financial support from the local councils
- 90 Collection's representation of, and relevance to, the local community
- 91 Public support for the museum, especially with fund-raising
- 92 Feedback from school users (teachers and pupils)
- 93 Trends in visitor numbers
- 94 Visitor response to the displays
- 95 Perception of ability of museum to answer specialist research enquiries
- 96 Ability of the museum's experts to provide background on the collections
- 97 Confidence of donors in offering items for the collections
- 98 Frequency of media coverage
- 99 Sensitivity of Maori culture displays to Maori concerns
- 100 Staff resources for the physical and cultural care of all the collections
- 101 Feedback from young visitors

- 50 Number of touring exhibitions hosted by the museum each year
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- 76 Number of high profile visitors, such as heads of state and royalty
- 77 Whether museum staff share a common purpose and goals
- 78 Quality of the touring exhibitions loaned to the museum
- 79 Number of Maori visitors to the exhibitions
- 80 Opportunities for students e.g. volunteers, work experience, contracts
- 81 Willingness of the museum to help small museums
- 82 Attitude of staff eg, friendly, approachable, enthusiastic
- 83 Tangata whenua involvement in decisions about the care of taonga, koiwi (human remains)
- 84 Maori representation on the staff
- 85 Range of academic specialists on its staff
- 86 Levels of satisfaction with customer service
- 87 Appreciation of Maori values by all museum staff and Board members
- 88 Effectiveness of internal communication with staff and volunteers
- 89 Level and trends in financial support from the local councils
- 90 Collection's representation of, and relevance to, the local community
- 91 Public support for the museum, especially with fund-raising
- 92 Feedback from school users (teachers and pupils)
- 93 Trends in visitor numbers
- 94 Visitor response to the displays
- 95 Perception of ability of museum to answer specialist research enquiries
- 96 Ability of the museum's experts to provide background on the collections
- 97 Confidence of donors in offering items for the collections
- 98 Frequency of media coverage
- 99 Sensitivity of Maori culture displays to Maori concerns
- 100 Staff resources for the physical and cultural care of all the collections
- 101 Feedback from young visitors

- 102 Response time to donors' queries about the items given
- 103 Whether museum staff willingly share their knowledge and experience
- 104 Whether visitor targets for both overseas and local visitors are met
- 105 Treaty of Waitangi principles in governance, policies and procedures
- 106 Whether communications to target groups are effective, appropriate and timely
- 107 Level of public use of the research collections, archives and databases
- 108 Success of funding applications to sponsors and other sources
- 109 Perception of the museum as a quality visitor attraction
- 110 Accessibility of the collections, including viewing
- 111 Quality of the items in the collections
- 112 Effectiveness and relevance of museum's planning processes
- 113 Response of the multi-cultural community to the museum
- 114 Ministry of Education recognition of the museum's educational programmes
- 115 Use and application of computer technology
- 116 Public awareness of the museum's unique specialist collections
- 117 The mix of entertainment and education
- 118 Use of the museum by Kohanga Reo and Maori schools
- 119 Recognition as a venue for events
- 120 Ease with which Maori can participate in museum's activities
- 121 Ability of museum to attract and keep high quality staff and volunteers
- 122 Respect for the heritage nature of the museum's buildings
- 123 Perception of school programmes in terms of "value for money"
- 124 Number and trends of Maori visitors
- 125 Level of promotion of New Zealand themes to overseas visitors
- 126 Reputation of the museum
- 127 Level of use by educational institutions, including schools
- 128 Level of communication between staff and colleagues from other museums about their work
- 129 Number of people participating in public events and programmes
- 130 Handling of sensitive cultural issues
- 131 Visitor feedback
- 132 Use of museum by local council staff for assistance with their work
- 133 Relevance of museum to its diverse local communities
- 134 Courtesy with which staff respond to offers of objects from potential donors
- 135 Level of staff satisfaction
- 136 Ability to meet stakeholders' expectations
- 137 Number of people using the museum's public enquiry services
- 138 Number of objects and exhibitions loaned out to other museums
- 139 Level of Maori representation on the Board
- 140 Range of visitors (age, gender, nationality etc) visiting the museum