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For Love not Money:
Volunteers in New Zealand Museums

**A thesis submitted in partial fulfillment of the requirements for the degree of
Master of Arts in Museum Studies
at Massey University, Palmerston North, New Zealand**

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ABSTRACT

This study was undertaken to begin to better understand the extent of the volunteer work force, the interface between volunteers and paid staff and the role each plays in New Zealand museums. An introductory chapter outlines the scope and structure of the thesis, followed by a chapter giving a brief historical background to New Zealand museums and commenting on contemporary issues.

Research for the study was conducted through a postal survey and four case studies. The results of the questionnaire survey are reported, providing a picture of the extent, nature and demography of museum volunteers, together with data on the various tasks which they undertake.

The case studies describe the management of volunteers at four Auckland museums and identify areas of strength and weakness. The results of the survey are discussed in context with the case studies and the literature review.

The concluding chapter identifies the need for further research on the demography of volunteers at New Zealand museums, makes recommendations for more effective volunteer management and suggests future research questions which will provide the New Zealand museum profession with greater understanding of, and insight into, the many contributions of the unpaid work force.

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TABLE OF CONTENTS

	Page
Chapter One: Introduction.	1
1.1 Outline of the study	1
1.2 Structure of the thesis.	4
Chapter 2: Background.	7
2.1 Historical development of museums in New Zealand	7
2.2 Museums in contemporary New Zealand.	9
Chapter 3: Methodology.	14
3.1 Literature search.	14
3.2 Postal survey.	15
3.3 Case studies.	18
3.3.1 Selection rationale	18
3.3.2 Interviews.	19
3.4 Limitations	20
Chapter 4: Literature Review.	22
4.1 Outline	22
4.2 Structure of the review.	25
4.3 The American experience	27
4.3.1 1950-1969	27
4.3.2 1970-1979	29
4.3.3 1980-1989	32
4.3.4 1990-1999	36
4.4 The British experience	37
4.4.1 1985-1989	38
4.4.2 1990-1997	40
4.5 Kenya, Italy, The Netherlands, Japan and Canada.	47
4.6 Australia 1986-1996.	51
4.7 New Zealand 1947-1998	55
4.8 Discussion	60
Chapter Five: Survey results.	63
5.1 Section A Governance, funding and policy.	63
5.2 Section B. The museum work force.	67
5.3 Section C Areas of responsibility and training.	70
Chapter Six: Case studies.	75
6.1 Introduction	75
6.2 Case Study 1. The Museum of Transport & Technology	76
6.2.1 Background	76
6.2.2 Volunteers at MOTAT.	79
6.2.3 The Volunteer Sections.	83
6.2.4 Policy.	88
6.2.5 Contracts.	89
6.2.6 MOTAT Society reorganisation.	90
6.2.7 Areas of difficulty.	90
6.2.8 The future.	95

6.3 Case Study 2. Auckland War Memorial Museum.	97
6.3.1 Background.	97
6.3.2 Volunteers at Auckland Museum.	100
6.3.3 Policy.	104
6.3.4 Contracts.	106
6.3.5 Induction programmes.	106
6.3.6 Areas of difficulty.	107
6.3.7 Temporary volunteers.	111
3.8 The future.	111
6.4 Case Study 3. Howick Historical Village.	114
6.4.1 Background.	114
6.4.2 Volunteers at Howick Historical Village.	115
6.4.3 Policy and practice.	117
6.4.4 Contracts.	119
6.4.5 Induction programmes.	119
6.4.6 Areas of difficulty.	120
6.4.7 The future.	121
6.5 Case Study 4. The Royal New Zealand Naval Museum.	122
Chapter Seven Discussion of survey results and case studies.	124
7.1 Contribution of volunteers in New Zealand museums.	124
7.2 Governance and source of operational funding.	128
7.3 Demographics of volunteers.	129
7.4 Tasks and training.	131
7.5 Documentation - recording the volunteer contribution	134
7.6 The interface between the volunteer and the paid work force	135
7.7 Issues	136
7.8 Summary of discussion of case studies and survey results.	137
Chapter Eight: Conclusions and Principal Findings of the Research.	138
8.1 Outline.	138
8.2 Management strategies for volunteers.	139
8.3 The relationships between the paid and unpaid work force.	140
8.4 Demographics of volunteers.	141
8.5 Community relations and accountability.	142
8.6 Museum task allocation.	143
8.7 Issues for the sector.	144
8.8 Recommendations.	144
8.8.1 Policy documents.	144
8.8.2 Statistics.	145
8.8.3 Management.	145
8.8.4 Volunteer skills as a national resource.	145

8.9 Further research.	146
8.9.1 Volunteers' recruitment and demographics.	146
8.9.2 Volunteers and professional staff.	146
8.9.3 General.	147
8.10 Summary.	147
Bibliography	149

LIST OF FIGURES

	Page
Figure 1. Governance	64
Figure 2. Age of volunteers.	70
Figure 3. Occupations paid staff	71
Figure 4. Occupations volunteers	72
Figure 5. Training of paid staff & volunteers.	73
Figure 6. MOTAT organisational structure 1970.	80
Figure 7. MOTAT organisational structure 1985.	82
Figure 8. MOTAT volunteer groups 1998.	83
Figure 9. MOTAT organisational structure 1998.	89
Figure 10. Auckland Museum organisational structure 1998.	110
Figure 11. Howick Historical Village organisational structure and responsibilities 1998.	115

LIST OF TABLES

Table 1.	Geographic spread of museums in survey	17
Table 2.	Sources of funding (non-specified amounts) & numbers of recipients.	65
Table 3.	Numbers of museums receiving 100% funding from the following sources.	65
Table 4.	Paid and volunteer staff by museum sector.	68

APPENDICES

- | | |
|--------------------|--|
| Appendix 1. | List of responding museums. |
| Appendix 2. | Questionnaire: Working in New Zealand Museums. |
| Appendix 3. | Museum of Transport and Technology of New Zealand. Bill. 1998. |
| Appendix 4. | MOTAT volunteer application and contract documents. |
| Appendix 5. | Auckland Museum volunteer policy. |
| Appendix 6. | Auckland Museum volunteer application, contract, code of conduct documents. |
| Appendix 7. | Howick Historical Village volunteer contract document. |

Chapter One : Introduction.

1.1 Outline of the study

This thesis is a preliminary study of the volunteer work force in New Zealand museums. Using a combination of quantitative data from a postal survey and qualitative data from selected case studies it examines the two strands of museum staffing, paid and volunteer, and seeks to identify potential areas of conflict. Through an analysis of the strengths and weaknesses of current volunteer policy and practice the research also seeks to identify areas for potential improvements. This research project attempts to assess the contributions of museum volunteers within the context of the wider museum work force and identify key issues in volunteer management.

The thesis investigates the following issues:

- ♦ Is there a literature on museum volunteers, and does overseas experience have relevance for New Zealand?
- ♦ Who volunteers in New Zealand museums and what do they do?
- ♦ Is this different from other countries?
- ♦ How many volunteers and how many paid staff work in New Zealand museums?
- ♦ Does the source of operational funding or the governance of the museum influence the use of volunteers?
- ♦ Do museums use written policy and practice documents?
- ♦ Is training provided for volunteers and paid staff?
- ♦ What are the relationships between paid and unpaid staff and between volunteer groups?
- ♦ Although not formally an hypothesis to be tested by this study, the researcher was interested to see whether data would demonstrate how far a museum's success depended upon the effective management of its volunteers.

This study was prompted by the lack of sound data about the nature and extent of the volunteer contribution to the museum sector. The study involved collecting and analysing quantitative data on the number of volunteers and paid staff working in New

Zealand museums, to gain a clearer picture of the demography of the volunteer work force, including age and gender, and the types of tasks undertaken by both volunteers and paid staff. Qualitative data was acquired through case studies of four museums in the Auckland area.

To develop understanding of the influences on museums that may impact on the use of volunteers, information was sought on governance and sources of operational funding. It is important that museum professionals understand the issues surrounding the employment of staff and volunteers. As American commentator Gellatt says: "...nonprofit organizations need to understand the changing nature of volunteering, the changing nature of nonprofits, and what institutions really want and need from volunteers."¹ They also need "...an understanding, revisited as necessary, of the differing roles of volunteers and staff."² Similarly it is worth reflecting on the issues of professionalism as Stephen Weil notes:

"Professionalism was a process by which a group of workers who were engaged in a common occupation could, through their own effort, achieve public recognition that their work constituted a distinct 'profession' and that each of them - as a practitioner of that profession - was entitled to the special respect that is due to a professional."³

The argument against a 'museum profession' is largely based on the diversity of museum work and the concept of autonomy: "... even if we concede there is a museum profession it is not one which - like medicine or law - can be practiced alone. Museum work can only be performed in an organizational setting."⁴ Weil continues:

"Whether the inherent diversity of museum work is such that it can never be classified as a single profession may not, however be wholly relevant. More

¹ Gelatt, James P. *Managing Non-profit Organizations in the 21st Century*. Oryx, Phoenix, 1992 : xiii

² Ibid : xv

³ Weil, Stephen E. The Ongoing Pursuit of Professional Status. *Museum News*, 67 : 30, 1988.

⁴ Ibid.

to the point, I think is our understanding of how beneficial an impact this

pursuit of professionalism has had and can continue to have on our museums themselves.”⁵

As society becomes better educated, so the mystique surrounding many professions lessens. At the same time a society exposed to sophisticated presentations on television, in shopping malls and ‘client’ replacing ‘recipient’ in a user-pays, market economy, has led to a greater awareness and demand for professional service. Kenneth Hudson noted in 1989 that: ‘professional’: “...appears to mean little more than full-time, paid, or highly skilled.”⁶ A report on volunteers in British museums defined professionalism in the following terms:

“In this publication a professional approach is used to cover both volunteers and paid staff. The criteria are skill and competence; reliability and accountability and an ability to achieve goals. The word expert is reserved for those who have training, qualifications and/or a lifetime or experience in a specific area of museum work.”⁷

This approach is one that is espoused by the management of three of the four case studies that form part of this thesis.

The research is also timely as it amplifies the nature and extent of information on volunteers and paid staff found in the report on training needs of New Zealand museums undertaken by Museum of New Zealand Te Papa Tongarewa⁸ and the statistical analysis of museum trends provided by Creative New Zealand⁹. There is a dearth of material on

⁵ Ibid.

⁶ Hudson, Kenneth. The Flip Side of Professionalism. *Museums Journal*, 88 : 188-90, March 1989

⁷ Office of Arts and Libraries. *Volunteers in Museums and Heritage Organisations. Policy, Planning and Management*. London, HMSO, 1991 : 17.

⁸ National Services, Museum of New Zealand Te Papa Tongarewa. *Museums Training Framework Building a Stronger Museum Sector*. Wellington, The Museum, 1997

⁹ Donnelly, Philip. *New Zealand Museums Facts and Trends 1990-1996*. Creative NZ, 1996.

the subject of volunteers in New Zealand museums. The New Zealand literature on volunteers focuses strongly on the health and social welfare sectors.

1.2 Structure of the thesis.

The structure of the thesis follows a traditional model preceded by preliminaries including title page, abstract, acknowledgements, table of contents and a list of appendices, figures and charts. References appear as footnotes in each chapter and the bibliography follows Chapter Eight.

Following this introductory Chapter, Chapter Two offers a short background chapter providing a brief historical overview of museums in New Zealand and placing museums in the context of New Zealand society today. It briefly outlines the importance which New Zealanders place on cultural activities.

Chapter Three describes the methodology used in researching the topic. A questionnaire was developed covering the areas of governance, sources of operational funding, existence of written policy documents, annual reports, and volunteer contracts, numbers of staff and volunteers, age range and gender of volunteers, the tasks performed by staff and volunteers and finally, the availability of training for museum personnel. Four case studies of museums in the Auckland area were developed from face-to-face interviews followed up by telephone interviews.

Chapter Four discusses the international literature on museums and volunteering. Only English language material was searched and the results are organised by country and date. The literature review covers the years from 1950 to 1997/8. It provided important information on staffing issues and the use of volunteers in different countries.

Chapter Five reports on the results of the survey. 118 museums were sent the questionnaire and 83 responded, a response rate of 70%. The draft questionnaire was sent to ten museums for comment before its general distribution. Nine out of the ten responded to this pilot. The museums chosen for the study represented a geographic

spread - local, regional and national institutions. They included entirely volunteer operated museums and those with paid staff. Selection for the survey also included consideration of a wide coverage of collection types; for example art, transport and technology, natural history, local history, and multidisciplinary museums. The results emphasised the dependence of New Zealand museums on volunteers and identified areas of volunteer management that could be strengthened.

Chapter Six comprises the four case studies of museums in a large urban area. The Auckland War Memorial Museum, the Museum of Transport and Technology (MOTAT), Howick Historical Village Inc. and the Royal New Zealand Navy Museum were selected. Three of the four had participated in the test survey and the fourth, the RNZN Museum, was a respondent to the final questionnaire. Interviews were conducted in person as well as follow-up conducted by telephone and e-mail. Both paid staff and volunteers were interviewed. The museums are geographically spread throughout the wider urban Auckland region, and each represents a distinct segment of the museum sector. Auckland Museum is funded by local government and governed by an Act of Parliament. MOTAT is the largest transport and technology museum in New Zealand and under severe financial pressure. It is governed by an independent board of trustees, has a very small paid staff and a large volunteer work force. The Howick Historical Village is an outdoors museum, owned and operated by the Howick Historical Society. It has a very active volunteer recruitment programme managed by a senior volunteer. The RNZN Museum represents the defence force sector and is fully staffed. The use of volunteers is not sought.

Chapter Seven is a discussion of the findings of the survey and case studies. Similarities and differences between the New Zealand experience and that of overseas museums are noted. Findings highlight the need for policy development, better record keeping, and active recruitment programmes.

Chapter Eight concludes the study. Issues discussed include the need for a better understanding of those who volunteer in New Zealand museums, and importantly, those who do not. Concerns regarding ageing volunteers and the loss of skills no longer

practised in the community, together with suggested ways forward are raised. The profile of New Zealand volunteers is found to be similar to that of other countries and the relationships between paid staff and volunteers are also shared throughout the countries studied in the literature. However it is concluded that much more work needs to be done on museum volunteers in New Zealand and a number of further research questions are posed.

Chapter Two: Background.

2.1 Historical development of museums in New Zealand

While a detailed history of museum development in New Zealand is beyond the scope of this study, a brief outline will provide some background and context to the present-day situation.

The first museum in New Zealand was planned in 1841 as part of the Wakefield settlement of Nelson.¹⁰ As European settlements developed into towns and cities, literary, scientific, philosophical societies, and mechanics' institutes flourished. The Auckland Museum was opened in 1852. Incorporation with the Auckland Institute (a learned society) followed, and the museum became the Auckland Institute and Museum. In 1870 the Museum moved to the previous Post Office site in Princes Street, where it stayed until following World War I, when the Auckland War Memorial Museum opened on the Domain site in 1929.

By 1866 the Government had established the Colonial Museum. The first Colonial Museum Director, James Hector, held the view that the Colonial Museum should "...assist the local typical Museums, the establishment of which should be encouraged in all the principal centres of population."¹¹ No less than 35 pieces of legislation relating to the establishment of "Athenaeums, Libraries, Museums and Mechanic Institutes"¹² were in place by 1884. However only eleven museums and galleries had been established by the end of the 19th Century. Another ten opened in the following 50 years and it was not until the 1960's that a significant increase in the number of museums occurred.

During the last 40 years expansion has been so rapid that today the number of professional and volunteer museums may be in excess of 500. This growth may be attributed to a developing sense of national identity, increased leisure, urbanisation and

¹⁰ Thomson, Keith W *Art Galleries and Museums of New Zealand*. Wellington, Reed, 1981.

¹¹ *Catalogue of the Colonial Museum*, Wellington, New Zealand. 1870 p. iii.

¹² *Index to the Statutes of New Zealand 1840-1884*. Wellington, Government Printer, 1885.

education, together with a sense of need to retain material evidence of the past in a time of rapid change.

From the outset museums have relied upon volunteers as well as paid staff. In 1933 the Carnegie Corporation commissioned a report on New Zealand museums and galleries. Among the findings the authors commented:

“ Frankly the museum and art gallery movement in New Zealand owes little to the government, but it owes a great deal to thousands of enlightened and public-spirited citizens who have pulled together with a delightful sense of team work to make their particular town excel from the museum or art gallery point of view.”¹³

Some eleven years later W. R. B. Oliver also reported on museums in New Zealand.¹⁴ In this report he signalled the need for a professional association to support those working in museums. The Art Galleries and Museums Association of New Zealand (AGMANZ) was formed in Wellington in July 1947. Its membership, and that of its successors, was open not only to paid staff, but also to any individual who: “...has an interest in museums generally...”¹⁵ This inclusive membership policy also serves to highlight the importance placed on volunteers in New Zealand museums.

Throughout the decades of the 1960's and 70's AGMANZ lobbied for government support for New Zealand museums.¹⁶ A Museums and Art Galleries Fund was established and administered by the Department of Internal Affairs. This was replaced in 1981 by the New Zealand Lottery Grants Board. Contestable lottery funding remains a source of capital to museums, including totally volunteer-operated organisations.

In the late 1970's AGMANZ developed a training programme for museum staff. This Diploma programme was developed and administered by senior museum personnel on a

¹³ Markham, S.F. and Oliver, W.R.B *A Report on the Museums and Art Galleries of New Zealand to the Carnegie Corporation of New York*. London, The Museums Association, 1933.

¹⁴ Oliver, W.R.B. *Museums in New Zealand*. Wellington, Dominion Museum, 1944.

¹⁵ The Museums Association of Aotearoa New Zealand Te Rōpu Hanga Kaupapa Taonga Incorporated. *Rules*. 1992.

¹⁶ Gamble, B. Editorial. *AGMANZ News*. 11 : 1, May 1970.

voluntary basis. By the late 1980's the programme could no longer be sustained by volunteers. "As a result of this difficulty AGMANZ supported the development and establishment of a professionally-managed Diploma."¹⁷

In 1989 the Museum Studies programme of Massey University offered museological training at tertiary level in New Zealand for the first time. Both general museological qualifications and those specific to disciplines found within the sector are required of modern museum professionals. However the courses are not confined to those currently employed within the sector. Museum volunteers also enrol in this course. Since 1989 courses in allied disciplines have become available at a range of tertiary institutions. Their graduates also gain qualifications relevant to the museum sector.

Another area where there has been a major input from volunteers, both in New Zealand and elsewhere, is in governance. Although the duties of board members are described in the literature, studies generally focus on the work force, not on the volunteer role in governance. Volunteer board members have a profound influence on museum policy and direction.

Volunteer contribution is characterised by enthusiasm, local and specialist knowledge, energy, technical skills and, most of all, hours of unpaid labour. They are a vital link between the museum and the community. Many museums in New Zealand rely totally on volunteer endeavour, and where voluntary contribution supports the work of paid staff, their role is still often essential to the survival of the museum. Volunteers enable large museums to undertake programmes and offer services that would not be possible within the financial constraints of their operating budgets.

2.2 Museums in contemporary New Zealand.

Museums have felt the impact of changes in the economic and political environment. A recent overview of New Zealand government reforms outlines the reduction of

¹⁷ National Services, Museum of New Zealand Te Papa Tongarewa. *Museums Training Framework Building a Stronger Museum Sector*. Wellington, The Museum, 1997 p.20.

government involvement in New Zealand institutions from 1984 to 1996.¹⁸ Publicly funded work schemes have declined, public sector "businesses" have been sold, privatisation has occurred on a large scale. Since the late 1980's public service has been redefined : "User pays principle and full cost recovery [have been] adopted for many government services."¹⁹

New Zealand society has had to look to providing organisational, managerial and business skills from within the local community to govern, manage, and significantly fund, for example, public institutions such as schools.²⁰ These reforms impacted on museums. The museum education service previously operating in some museums as part of the primary school system, was abolished. Museums are now required to compete with many other providers, to gain a government contract to supply Learning Experiences Outside the Classroom. Increasingly museums are having to charge for education services to make up for a shortfall in programme costs.

The not-for-profit sector has responded to new demands and challenges by developing more sophisticated methods of operation. Tertiary institutions are providing courses designed specifically to meet the business and managerial needs of the not-for-profit sector, especially in the fields of health and social services. Such organisations, including museums, use professional fund-raisers, public relations and marketing services as part of their business strategies.

Despite government policies which emphasise greater self-sufficiency, a recent survey of museums²¹ found that contributions to operating income in New Zealand museums by central and local government, and government-subsidised agencies such as universities, increased in the years 1990/91 to 1995/96 by some 70%. New Zealand Lottery Grants Board contributions were separately accounted for and amounted to 1% of the total operating income for 1994/95, and 1995/96. Large museums i.e. those with an operating

¹⁸ Smelt, Simon *New Zealand's Government Reforms 1984-1996: an overview*. Wellington, SM Associates, 1998 [Internet document]

¹⁹ Ibid : 2

²⁰ Smelt. 1998.

²¹ Donnelly, Philip. *New Zealand Museums Facts and Trends 1990-1996*. Creative NZ, 1996.

income of more than one million dollars, received the largest proportion of total government funding.²² According to the same source, personnel costs accounted for 47% of the total operating expenditure by function in 1995/96.²³

Donnelly calculated that from 1991/92 to 1995/96 staff numbers at the museums surveyed, increased from 670 to 923 full time equivalents (FTE). Large museums were responsible for 60% of this increase.²⁴ The development of the Te Papa project will have impacted on this figure (although Donnelly did not quantify this).

In the same period the reported volunteer numbers increased from 1,142 to 2,140. The survey excluded totally volunteer-run museums, so the actual number of volunteers involved over the total museum sector is higher again. Donnelly's figures included an estimate for non-respondents, and full-time equivalent staff were expressed as a proportion of normal hours worked by a full-time employee during the year.

National Services, a division of the Museum of New Zealand Te Papa Tongrewa, surveyed the training needs of New Zealand museums.²⁵ As part of this research a "census" of museums was taken. It estimated a paid workforce of 1,700 FTE and volunteer work force of 4,500 across the sector. The museums participating in the survey were not listed and the methods used in calculating the full-time equivalent staff are not explained.

The data currently available needs to be treated with some caution. Museums are a small industry with an estimated total expenditure (i.e. capital and operational) of \$155,693,000 in the 1995/96 year.²⁶ "The analysis of the sector by museum size highlights the skewed distribution of the sector."²⁷ Large percentage increases are experienced from the development of just one or two major projects. Donnelly notes that: "The major capital expansion programme and temporary closure of one

²² Ibid : 4

²³ Donnelly : 29 .

²⁴ Ibid : 11

²⁵ National Services Te Papa. 1997 : 92

²⁶ Donnelly : 30

²⁷ National Services Te Papa : 12

institution [MONZ Te Papa] have influenced some totals and trends, such as total attendances and capital expenditure.”²⁸ It is important to acknowledge the composition of the museum sector. Four museums - Te Papa, Auckland, Canterbury and Otago - are much larger than the other regional and city museums. A number of smaller museums have only one or two paid staff and between 40 and 60% of New Zealand museums are wholly operated by volunteers.

The survey results obtained by Donnelly and National Services, together with the survey results from this thesis, while differing in absolute numbers, all confirm the preponderance of volunteers over paid staff in New Zealand museums. It is timely, therefore, to examine the roles and responsibilities and the nature of the interface between the two groups. Does this interface develop a creative tension leading to a vital productive organisation or does it produce a climate of mutual misunderstanding and hinder progress of the museum? We need to know who is offering to volunteer in museums and, importantly, who is not. The range and types of occupations within museums, together with an examination of how these occupations are divided between volunteer and paid staff, are also significant.

There is an increasing awareness of the important contribution which museums and heritage organisations make to New Zealand's largest industry - tourism. New museum developments in New Plymouth and the Wairaprapa and the major refurbishment projects at Auckland War Memorial Museum, Otago Museum and the new Dunedin Public Art Gallery, have given museums in general a high media profile. In particular, the opening of Te Papa in February 1998, has provided the focus for debates on New Zealand culture in general, and the roles and contributions of museums to that debate.

The museum community must also be aware however, of the potential for an increasing gap in resources between the professional and voluntary sectors. Donnelly noted in his survey that between 1994/5 and 1995/6 the numbers of staff employed by small museums (i.e. those with an operating budget of up to \$249,999) fell slightly. During the same period large museums (i.e. those with an operating budget greater than \$1,000,000) increased staff numbers by nearly 10%.²⁹

²⁸ Donnelly : 5.

²⁹ Donnelly : 11.

Another initiative of Te Papa's National Services is the New Zealand Museum Standards project. This arose in response to a need identified by MAANZ (Museums Association Aotearoa New Zealand) for a national standards programme. The consultation within the museum community found a strong desire for an inclusive system which embraced both the paid and volunteer run museums, as a means of recognising the achievements and the professional attitudes to be found among the volunteer sector as well as the work of the paid sector.³⁰

Visitors demand high standards of presentation, entertaining as well as informing, they also expect value for the money that they pay either through their taxes and rates and/or through an entry charge. Local communities want involvement and accountability from their museums. Professional decisions are open to scrutiny and some of the strongest links museums have with the community are forged through the involvement of committed volunteers. The challenge for museum is to maximise the use of volunteers as a work force and as ambassadors for heritage preservation in the wider community.

³⁰ National Services, Museum of New Zealand Te Papa Tongarewa. *Towards a New Zealand Museums Standard Scheme*. Wellington, The Museum, 1999.

Chapter Three: Methodology.

This chapter outlines the methodologies used and considers methodological limitations. The research that forms the basis of this thesis was carried out through a postal questionnaire, face-to-face interviews, a literature review and four case studies, over the years 1996-8.

3.1 Literature and archives.

A review of the international literature on museum volunteers was undertaken to provide a context within which to analyse museum volunteer policies and practices in New Zealand. The search was undertaken using library catalogues including the Smithsonian Institution on-line bibliographic services, on-line data bases and hard copy bibliographies. The indexes of selected journals were hand searched to ensure that items of importance were not missed.

The general literature on volunteering is extensive and it was decided to limit the review to material on museum volunteers. Some reference has been made to the generic literature where this enhanced the analysis. The electronic data bases ERIC, ART INDEX, INNZ and the on-line catalogues of the Smithsonian Institution, the National Library and Massey University were searched using Library of Congress subject headings and free-text searching. The Internet was also searched for references. The libraries of the Auckland War Memorial Museum, MOTAT, Unitec and the Auckland Public Library were consulted.

The literature review provided information on which to base the design of the questionnaire which formed the quantitative survey. The interview questions used in the case studies, although not tightly structured, were also developed from issues raised in the literature.

Section Committee minutes, scrapbooks and newsletters. Auckland Museum provided copies of policy documents, manuals, volunteer application forms and contracts.

3.2 Postal survey.

A number of important issues required research before the survey could be designed. The 1991 British report *Volunteers in Museums and Heritage Organisations*,³¹ provided assistance in framing the questionnaire.

The questionnaire³² developed for the survey was organised into three sections. Section A dealt with the various types of governance of New Zealand museums, sources of operational funding and the use of written policies. Section B covered the work force, the number of both paid and unpaid museum workers, and demographics of the volunteers. Section C asked the respondents to indicate the number of people in their organisation that carried out a range of responsibilities. The final questions asked about the availability and source of orientation and training offered to both paid and unpaid staff and afforded the respondent the opportunity to provide further comment. Recognising that surveys are often time-consuming to complete, this questionnaire was limited to twenty questions and most were able to be answered by a simple indication in the appropriate box.

To examine the New Zealand situation in the light of the overseas experience, questions were asked about museum governance and source of operational funding.

Twelve options were given on the question of governance with the opportunity to add in a category not otherwise offered. Seven possible sources of operational funding were offered, again with the opportunity to add any other source. The section concluded with four questions on policy documents.

Throughout the literature emphasis is placed on the desirability of having clear written policies and volunteer contracts. To examine how New Zealand museums had responded

³¹ Office of Arts and Libraries. *Volunteers in Museums and Heritage Organisations*. London, HMSO, 1991

³² See *Appendix 2*

to the development of these practices, questions were asked on written policies, job descriptions and volunteer contracts. The publication of an annual report was seen not only as a method of communication with the wider community, but also as a possible avenue for volunteer recognition. As a result a question on annual reports was included in this section and the content of reports commented on in Chapters 5.1 and 6.2.7.

Little information on the demographics of the New Zealand museum volunteer work force was found in the literature beyond that discussed in the Introduction to this thesis. Section B of the questionnaire asked for data about the number of paid and volunteer staff, and the number of hours worked by volunteers. Questions were also asked about the gender, age and volunteers' involvement in the paid work force.

"Museum volunteers do work of all kinds... There is virtually no aspect of museum operation unassisted by volunteers."³³ Examination of the New Zealand Department of Statistics' census questions on occupational groups, revealed that only one museum-specific occupation, that of curator, was included. Discussion was held with a statistician at the Department, to establish the terms that would be most useful in the questionnaire that formed part of the research for this thesis.

It was noted that museum-specific occupations were not listed in the Department's occupational groupings because of the relatively small numbers of people engaged in them. It was also noted that some occupational descriptors such as conservator and guide have different meanings for the Department of Statistics, than that generally understood by the museum profession. The occupation "registrar" did not appear at all.

The survey questionnaire offered a choice of seventeen occupational areas and again an opportunity to indicate other activities not specified in the list. The question was asked for both volunteers and paid staff. The final group of questions in Section C asked five questions on the availability of training for both paid staff and volunteers and offered a final opportunity to comment further on the survey.

³³ American Association of Museums. *Museums for a new century. A report of the Commission on Museums for a New Century*. Washington, American Association of Museums, 1984 : 79.

Once the questionnaire was developed it was checked by an independent statistician as well as the Massey University Supervisor, before being tested on ten museums selected from the Museums Address List compiled by Tony Cairns for the Museums Association Aotearoa New Zealand.³⁴

The test list included museums that varied in size and governance, were geographically spread and included both professionally and volunteer managed institutions. The only modifications suggested as a result of the test were minor adjustments to layout, although one small volunteer operation thought that they had little to contribute, commenting that: "I don't think our small museum fits your survey. Our volunteers are the committee members who administer the museum and assist in working "B's". There is no one in attendance full time."³⁵ However the survey was completed quite satisfactorily by the respondent.

Eighty-three (70%) of the questionnaires were returned. The geographic spread is outlined in Table 1. From the list supplied in the Donnelly survey³⁶ it was possible to check that these responses included a spread of large, medium and small museums as defined by him. There is no standard definition of museum size. Donnelly uses the size of operating budgets as a measure, and as the survey for this study did not ask for that information, the information is not able to be accurately quantified.

Table 1. Geographic spread of museums.

Geographic areas (as indicated in address list)	Number of museums contacted	Number of responses
Northland	9	5
Auckland	18	11
Waikato	9	9
Bay of Plenty	5	3
Gisborne	2	2
Hawkes Bay	3	1
Taranaki	3	3
Manawatu/Whanganui	13	9
Wellington	21	16
Nelson	2	2
West Coast	2	1
Canterbury	15	9
Otago	16	10
Southland	2	2
Total	120	83

³⁴ Cairns, Tony comp. *Museums address list*. Wellington, Museum of New Zealand, Te Papa Tongarewa, 1995.

³⁵ Survey form 64.

³⁶ Donnelly : 36

3.3 Case studies.

3.3.1 Selection rationale.

The researcher was employed by the Museum of Transport and Technology during the first eighteen months of this project and was a member of the Auckland Museum Trust Board until September 1998. The information obtained from the staff and volunteers, documents and archives in those institutions was in no way dependent upon the positions held. The Case Studies are the result of normal research and interview procedures. Where the interviewees were known to the researcher, the interviews were conducted in a more informal manner.

The four museums selected for the case studies were all in the Auckland region. The Museum of Transport, Technology & Social History (MOTAT) in Auckland City, was the subject of the major case study, the other three museums being the Auckland War Memorial Museum, The Howick Historical Village and the Royal New Zealand Navy Museum, Devonport. A written request for assistance with the research was made to the director of each museum. Interviews with staff were also arranged through the director. Volunteer interviews were largely arranged out of working hours and follow-up investigations largely conducted by telephone. Each person interviewed agreed to be identified when quoted verbatim.

The museums were chosen as each represented a specific size, method of governance, operational funding base and collection type. Auckland Museum, is a large general museum, Howick Historical Village owned and operated by an historical society, MOTAT the largest transport and technology museum in New Zealand and the RNZN museum an example of a Defence Force museum. As these museums all operate within one geographic area, they are potentially drawing on the same volunteer labour pool, although they are situated in the centre, east, and north of the region. The institutions were also selected from the Auckland region for logistical reasons because the researcher works there and because of work commitments was unable to investigate institutions in other regions.

3.3.2 Interviews.

Each of the museums selected as case studies also completed the questionnaire which was then followed up by 23 semi-structured face-to-face interviews of up to 90 minutes duration with staff and volunteers in the four museums that form the case studies. One volunteer was interviewed by telephone only. Follow-up telephone calls or e-mail contacts were made in each case.

Each research participant was asked to describe the paid staff/volunteer mix in their museum; identify the most important factors contributing to successful paid and volunteer staff relations and to outline areas of difficulty (if any). The interviews followed a similar structure in each case. The semi-structured interview approach allowed for open-ended questions and the opportunity to follow-up on points raised by the informants.

The Director of each museum was interviewed, either by telephone or in person. In order to gain a clear understanding of the volunteer policies and management practices in each museum, emphasis was placed on interviewing the staff and/or volunteer responsible for volunteer management. In the case of the RNZN Museum, the interviews were with the Director only. Of the 23 interviewees, thirteen were volunteers at Auckland Museum, MOTAT and Howick Historical Village.

To ensure a purposeful sampling of the volunteer work force in each museum, the following selection criteria were applied. The volunteers interviewed were selected to cover those working in the various departments, sections or areas of the selected museums. Those chosen included both men and women, within a diverse age range. Volunteers with special responsibilities e.g. volunteer co-ordination, section head; were included, together with those who were without responsibilities beyond their specific roles. Also included in the volunteer selection criteria was an attempt to interview a mix of very experienced, (in two cases volunteers who were founding members of the museum), as well as those who had more recently become volunteers. A range of age

groups was also sought. Notes were taken at each interview and after transcription, follow up interviews or telephone calls were made to clarify particular points.

The case studies provided qualitative data that could not be obtained through a questionnaire, especially in the field of volunteer/staff relationships, difficulties encountered in volunteer management and how those difficulties were resolved. The case studies also provided information which enabled comparisons to be made between policy and practice in New Zealand institutions and those of museums in other countries, as described in the literature.

3.4 Limitations

The unavailability of two overseas theses limited access to primary data that has been collected and analysed in Britain and Canada. This emphasises the importance of publishing the results of thesis research.

The National Services Department Te Papa document *Museums' Training Framework*³⁷ was published after the research for this thesis had been completed. Consequently the results from this thesis do not easily link to the framework used for the Te Papa study.

The survey results in Chapter Five report the number of respondents for each question. Where questions remained unanswered the respondents generally indicated that the information was not available from their records. Despite asking for a percentage figure to be supplied for the source of operating income, many respondents merely ticked the box. When analysing the responses it was therefore only possible to indicate the number of museums receiving funding from a particular source.

The question relating to annual reports should have included a note to include museum reports published as part of a larger report e.g. local government annual reports of council. Some respondents did indicate that their museum reported in this way.

³⁷ Te Papa. National Services. 1997.

It was anticipated that museums did not generally keep information on the ethnicity of their volunteer work force. This was confirmed at case study interviews. To gain a fuller picture of the volunteer work force and how it reflects its community more work in this area would be useful. One respondent indicated that their museum did not keep information on the age of volunteers as they felt this contravened the privacy legislation.

Chapter Four: Literature Review

4.1 Outline.

To identify key issues and background to the questions posed by the research topic, some examination of the generic, as well as the specific, museum literature on volunteers, was required. The New Zealand experience as recorded in the case studies will be compared and contrasted with overseas museums in Chapter Seven. The literature provided the framework from which survey questions and case study interviews were developed.

From the extensive generic material available, the most useful sources were an unpublished study by a New Zealand researcher, carried out in Canada, the United Kingdom and the United States,³⁸ and an American work on general management of the not-for-profit sector.³⁹ Subsequently the New Zealand study became the basis for a book on volunteering in New Zealand.⁴⁰

From these references themes common to all volunteering emerged. In the 19th Century voluntary work was regarded as a: "...charitable and philanthropic tradition of the rich helping the poor"⁴¹. During the 20th century is central to understanding volunteer motivation. The traditional view of volunteering is today expressed in terms of community service. Volunteers are also motivated by personal needs for companionship, intellectual stimulation, or the need to gain experience towards possible employment. Museum volunteers differ from other groups of volunteers in that they: "...are motivated primarily from a commitment to the resource within the community rather than to the plight of people within the community."⁴²

³⁸ Woods, Mary. *Volunteers - People Who Work for Reasons Other Than Money. A study in Canada, United Kingdom and United States*. Winston Churchill Memorial Trust Board, 1992 [unpublished report]

³⁹ Gelatt, James P. *Managing Nonprofit Organizations in the 21st Century*. Phoenix, Oryx, 1992.

⁴⁰ Woods, Mary. *Volunteers. A guide for volunteers and their organisations*. Christchurch, Hazard Press, 1998.

⁴¹ Woods. 1992 :12

⁴² Office of Arts & Libraries *Volunteers in museums and heritage organisations. Planning, Policy and Management*. London, HMSO, 1991.

More women than men undertake voluntary work. Woods quotes that the Canadian department of statistics which found that in 1987 56.5% of volunteers were women as opposed to 43.% of men.⁴³ The Te Papa training needs study suggests that men make up 45.4% of museum volunteers in New Zealand.⁴⁴

As societies become more culturally diverse Gelatt comments:

“As we become an older, more racially and ethnically diverse population non-profit organizations will be both serving individuals from a wider cultural diversity and needing to attract volunteers who reflect those same characteristics.”⁴⁵

Woods comments on the homogenous nature of volunteers in both England and America where she attended conferences on volunteering. In New Zealand, according to the Museum Training Needs Survey, 96% of volunteers are of European descent.⁴⁶ Woods reported that:

“... one of the issues I wanted to explore was how different cultures approached volunteering, however the information I gathered was minimal.... it seems the places I visited formal volunteering is dominated by people of Anglo-Saxon or European descent.”⁴⁷

This is an area that clearly needs more attention, especially given the particular relationship Maori have with taonga held in New Zealand museums and the nature of the volunteer input they may have in caring for these treasures. It may be that museums do not characterise the work of kaumatua and others who advise museums as volunteer work. The nature of the structures in place for receiving such advice may be a formal

Planning, Policy and Management. London, HMSO, 1991.

⁴³ Woods. 1992 : 13

⁴⁴ National Services, Museum of New Zealand, Te Papa Tongarewa. *Museums' Training Framework - Building a stronger museum sector.* The Museum, [Wellington] 1997 : 14.

⁴⁵ Gelatt : 205

⁴⁶ National Services Te Papa : 13

⁴⁷ Woods. 1992 : 16

part of governance and seen as a different form of voluntary work from that provided by other volunteers. Conversely, such involvement may be infrequent and informal and less integrated into the museum structure.

Another group of people identified by Woods as emerging volunteers are people with disabilities. Some museum literature discusses the provision of programmes and activities within the museum for people with disabilities, and identifies the disabled as potential volunteers,⁴⁸ but it is an area also requiring further study and research. Information on volunteers with disabilities was not sought by the survey carried out for this thesis.

Authors across the sectors are agreed that volunteers should always receive recognition for the contribution they make to the organisation. Gelatt states:

“Regardless of the form that the recognition takes, it should accomplish four things:

1. Help the volunteer feel that his or her work is valued.
2. Invite the volunteer to maintain, if not upgrade, his or her level of participation.
3. Attract other to contribute their time through the means of recognising the work of a volunteer.
4. Present the organization in a positive light.”⁴⁹

He foresees that the future will see :

“...the roles of volunteer and staff may have become intermingled, making it difficult to tell where one begins and the other leaves off. All the more reason to keep in mind that volunteers do what they do without financial remuneration and look for ways to enrich the jobs they perform.”⁵⁰

⁴⁸ Office of Arts & Libraries : 22

⁴⁹ Gelatt : 222

⁵⁰ Ibid.

4.2 Structure of the review.

The literature review is presented chronologically and regionally. The majority of relevant literature was written in the United States and Britain. On examination, there were identifiable differences in the volunteer experience in each country. It was decided to examine and report on them separately. The concluding section of the review draws together the themes and issues discussed in the literature of the United States, Britain, Australia, and New Zealand. Some references from Japan, Canada, Kenya, Italy and the Netherlands have also been integrated into the discussion.

The literature on professionalism focuses in part on the question of definition. Within the museum sector there has been considerable debate around the concept of museum work as a profession. Irrespective of the position individuals take in the debate there is a growing consensus that both paid museum staff and volunteers work within an accepted code of ethics and strive to reach a high standard of practice.⁵¹

“Policies and practices for volunteers and paid staff alike should promote accountability and high performance. If high standards in managing volunteers are expected, clearly defined and consistently applied, there will be resultant high levels of performance.”⁵²

This report goes on to develop a checklist to ensure professional levels of performance. These include recognition of the cost of high quality work, whether it is carried out by paid staff or volunteers, opportunities for training, proper supervision and guidance, performance evaluation, recognition and strong management.⁵³

Codes of ethics are not generally discussed in the literature on volunteers. Professional museum associations, including Museums Aotearoa (formerly Museums Association Aotearoa New Zealand - MAANZ), have developed codes of ethics and guides to

⁵¹ Weil, Stephen E. The ongoing pursuit of professional status. *Museum News* 67 : 30-34, 1988.

⁵² Office of Arts & Libraries. 1991 : 64

⁵³ Ibid.

professional practice for museum staff and governing bodies.⁵⁴ Museums Aotearoa is open to all who work or have an interest in museums and the Code is applicable to both paid and unpaid staff. The appropriate elements of the Code could well be incorporated in volunteer contracts.

The American tradition of philanthropy combined with an emphasis on management, was reflected in the literature published in the United States. The museum as a public service supported by central and local government was described in the British literature. New Zealand museums were developed first through the British tradition. Later the Carnegie Corporation brought the experience of American philanthropy to both Australia and New Zealand. Therefore the literature from Britain and the United States was selected as the main sources to provide the research and describe the practices, against which the New Zealand experience in the case studies could be matched.

“The centrality of volunteer activity to American museums and the incorporation of voluntarism into the American way of life means that volunteers are integrated into the museum community... The tradition of supporters groups in museums in the United Kingdom has been well established for over a century. It is only in the last twenty years, however, that national volunteer organisations have been set up in response to the rapid growth of community involvement in museums, the expansion of their numbers, and development of their work.”⁵⁵

These comments from the report of the British Office of Arts & Libraries highlight essential differences in the museum cultures of North America and Britain. Despite reports of some ambivalence towards the use of volunteers,⁵⁶ the American literature largely works from the assumption that volunteers are woven into the fabric of museum

⁵⁴ Museums Association of Aotearoa New Zealand Te Ropu Hanga Kaupapa Taonga Incorporated. *Code of Ethics and Guide to professional practice For Governing Bodies of Museums and Museum Staff*. Wellington, The Association, 1994.

⁵⁵ Office of Arts & Libraries :

⁵⁶ Nicholson, Thomas D. *Volunteer employment at the American Museum of Natural History*. Curator 26 : 241-252, 1983.

work. Much of the writing is concerned with the practicalities of recruitment, training and management of volunteers.

There appears to be little research into the effects of volunteerism on the availability of paid positions within the museum sector. Does the existence of a large volunteer work force in a museum, for instance, allow the governing body to keep expenditure on professional staff artificially low to the long term detriment of the museum? There was little quantified data presented on the effects (either positive or negative) of using a significant percentage of museums' resources to support volunteers and volunteer projects. While issues of ambiguity towards volunteers by museum professionals are touched upon, the reasons behind these attitudes are barely explored. Volunteer attitudes to staff are almost entirely ignored.

The American literature indicates a much more vigorous recruitment programme for young volunteers than is found among New Zealand museums where volunteers are clearly in the 40 + age group. Formal job descriptions, volunteer contracts and the concept of one work force comprising paid and unpaid staff, appear to be well established in American museums. In contrast by 1985 only 12.5% of British museums provided written job descriptions for volunteers.⁵⁷

4.3 The American experience

4.3.1 1950-1969

As early as 1959, when the periodical was in only its second volume, Leroy Flint, Director of the Akron Art Institute, was writing in *Curator* on volunteer performance. His description of the ideal volunteer would hardly find acceptance today: "The best volunteer is a married woman, thirty to forty-five years old, with one or two children in school, and a husband in an executive position." However his advice on management of the volunteer work force strikes surprisingly contemporary notes.

"Once you have selected her, train her well so that she knows her job and can do it without being constantly watched and corrected... orient the volunteer

⁵⁷Falconer, Heather. Freely Given. *Museums Journal* 95 : 29, 1996

to the organization. See that she knows and agrees with its philosophy and objectives. Give her responsibility by depending upon her as you would a paid staff member.... Volunteers treated as professionals begin to respond with professional-like attitudes.... Last, but not least, there is the obligation to recognize the contribution of the valuable volunteer and to show and express appreciation.”⁵⁸

In 1965 the American Association of Museums held a symposium on “*The Training and Utilization of Volunteers*”. The paper by Mildred S. Compton draws on forty years’ experience of training both adults and young people as volunteers in the Children’s Museum of Indianapolis. Their Children’s Museum Guild had been established for 32 years by 1965 and was limited to 60 active young women who contracted to give eight years’ volunteer service to the museum. After eight years they were no longer required to give service but most continued as active Associate members.

The author described the junior training program. Beginning as Junior Volunteers, the most promising were then selected to become Junior Docents. At high school age young people could apply to become Junior Curators. Not only is the American volunteer integrated into the museum community, but Compton sees the museum as part of the community; “To be an active member of the Guild,” she writes, “is a way of life in Indianapolis; being president of such an organization is a full time job.”⁵⁹ The Guild is described in the following way:

“This is a social organisation. Its members are well educated and have a vast scope of training on which to draw. The Guild proposes and selects its own members by a vote of its total membership. Competition exists to demonstrate that each nominee is a potential cultural leader of our community, one who has the talents and background to carry through on Guild and museum projects”⁶⁰

⁵⁸ Flint, Leroy. Educational standards and volunteer performance. *Curator* 2 : 101-107, 1959.

⁵⁹ Compton, Mildred S. *A training program for museum volunteers*. *Curator* 8 : 294-8, 1965.

⁶⁰ Ibid.

The question of how well the volunteers represented the wider Indianapolis community remains unanswered.

At the same symposium James E. Seidelman, Director of Education and Director of Junior Gallery and Creative Arts Center, William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, presented a paper on volunteer placement. He advocates a detailed interview with prospective volunteers followed by:

“...a definite understanding with the volunteer of what will be expected. This is often in contract form, signed after reading the dates of the training period to be attended and the amount of time to be given. To avoid any future misunderstanding even the minute detail of time of day is clearly stated in the contract.”⁶¹

4.3.2 1970-1979

The American literature of the 1970's continues to describe practical issues of recruiting, training and managing volunteers, as well as reporting on particular experiences of volunteer involvement in museum programmes. However the discussion of staffing issues, especially volunteer staff, forms a small proportion of the subjects covered. From title pages scanned the subjects dominating the literature of the 1970's include conservation, collecting, exhibit development, education, labels, visitor evaluations and computer applications.

Daniel E. Reibel, Curator Old Economy Village, raises the issue of discrimination in the selection of volunteers, albeit with more than a hint of irony. He maintains that museums discriminate against:

“their self-created minority groups in the following order (beginning with those most discriminated against):

1. Anyone who was not born in the community or who at least did not go to school there (especially applied to rising young executives with lots of energy

⁶¹ Seidelman, James E., Rockill, William and Atkins, Mary Importance of volunteer training. *Curator* 8 : 299-301, 1965.

and good ideas)

2. Anyone under 35 (especially teenagers)
3. Men (especially those not husbands of members)
4. Blue-collar workers and people with lower echelon jobs (especially members of labor unions and people whose English is not very good)
5. Anyone who does not go to a Protestant or English-speaking Catholic church (especially true if they belong to any of the above groups).
6. Anyone belonging to a minority racial group.

If you accept this argument, you must realize that museums have a much smaller problem with racial discrimination than other types.”⁶²

Despite the established culture of volunteerism, Reibel voices some ambivalence over the use of volunteers. His opening sentences of the article quoted above reads:

“The ideal in the museum field is to have an adequate, amply paid staff, and not to use volunteers at all. The fact that very few museums are able to reach this goal does not change the thinking of many professionals.”⁶³

Textile Conservator Pat Reeves describes a tapestry conservation project initiated and carried out by a husband-and-wife team at the Fine Arts Museum in San Francisco. This museum resulted from the merger of two smaller institutions and did not have the financial resources to properly house, display or conserve a collection of one hundred tapestries. The article describes in detail, including costings, how the husband, a retired engineer, literally built the storage facilities and the wife previously a docent turned curatorial associate, undertook specialist training in conservation. Together they recruited twenty-six volunteers including students, arranged for professional oversight and training, to complete the project. Volunteers had undertaken conservation projects in transport, technology and local history museums, but were not commonly found in fine art museums.

⁶²Reibel, Daniel B. The use of volunteers in museums and historical societies. *Curator* 17 : 8-17, 1974.

⁶³ Ibid : 8

Conversely volunteers have long been associated with museum education programmes. In 1976 Glenn McGlathery and Martha Hartmann describe a programme developed at the Denver Museum of Natural History which was designed to meet the demands of a busy period of the education year.⁶⁴ During May the museum received so many school visits that the staff could not provide the normal guiding service in the galleries. Mobile “Touch Carts” containing museum objects for students to handle were wheeled into the galleries. Trained volunteers worked alongside museum staff to deliver the educational programme to the schools. Staff from other museum departments joined with the Education Department and volunteers in this programme. “The program would not be possible without a supportive administration, interdepartmental co-operation, and a corps of committed volunteers who bring a sense of joy and enthusiasm to the project.”⁶⁵

This article points to the “team” approach of service delivery that was to become more common in the ensuing decades.

Between 1970 and 1976 the first world wide survey of societies of Friends of museums was undertaken by UNESCO National Commissions, the World Federation of Friends of Museums and the International Council of Museums. The results reported on history, aims, membership, subscriptions and resources, privileges and activities. They found that:

‘The majority of societies, however- mainly in English-speaking countries, but also in Belgium, France, Italy and Poland- offer the museum assistance of volunteers to work behind the information desk, at the sales counter, in the cafeteria, the work shops and the exhibition halls, acting as guides, attendants or cleaners according to need. Other volunteers devote their time to scientific research... or undertake practical work enabling the museum to benefit from their specialized fields.’⁶⁶

The American contribution was written by Barbara Writson who proposed that the long tradition of volunteer service in the United States may have resulted from: “...the desperate needs of pioneer life and the loneliness of the few thousand souls set down in

⁶⁴ McGlathery, Glenn and Hartmann, Martha N. Here Come the Touch Carts. *Curator* 19 : 193-7, 1976

⁶⁵ Ibid :197

⁶⁶ Museums and Their Friends. *Museum* : 29 : 39, 1977

a largely hostile and unsettled world.”⁶⁷ She goes on to describe the development of volunteer service in American museums: “Fifteen or twenty years ago, with minor exceptions, museum volunteers were in education departments working with children or were helping in libraries. Today men and women are at work in every section of the museum.”⁶⁸ Writson is critical of the lack of training programmes and lack of attention to: “... performance and appearance required from volunteers. It can all become too folksy.”⁶⁹ The article goes on to recommend better recruitment practices and the use of professional volunteer co-ordinators. The literature of the seventies reflects an expansion of role of volunteers in American museums and reports on the experiences of professional and volunteer working side-by-side.

4.3.3 1980-1989

The Commission on Museums for a New Century began its work in 1982 and published its report in 1984. It is a major study of American museums with three objectives:

“to explore current social, economic, political and scientific trends that will affect the future of museums; to identify trends in the operations and needs of museums; and to describe the resulting opportunities and responsibilities facing the museum community.”⁷⁰

The Commission found that more than 70,000 volunteers served in American museums and the number was growing. They found that: “There is virtually no aspect of museum operations unassisted by volunteers.”⁷¹

Museums were both expecting more from their volunteers and offering more in return.

⁶⁷ Ibid : 15

⁶⁸ Ibid.

⁶⁹ Ibid.

⁷⁰ American Association of Museums. *Museums for a new century. A report of the Commission on Museums for a New Century*. Washington, American Association of Museums, 1984. p.11.

⁷¹ Ibid : 79

“Museum volunteers now expect greater responsibility and opportunity for personal growth, and museums are requiring more vigorous training programs... Museums are asking more of their volunteers. And they are getting what they ask for in a new breed of committed, versatile people who perform integral services in all kinds of museums.”⁷²

The Commission did not make specific recommendations on volunteer involvement but in the recommendation on training for museum staff stated: “In the firm belief that size is not a criterion for excellence, we encourage programs that provide information and training for professionals and volunteers in small and developing museums.”⁷³

The Commission also included a section on governance and asserted that: “Unlike trustees in museums in the rest of the world’s museums, trustees in our museums are volunteers.”⁷⁴ They recommended that the American Museums Association form a task force to examine effective leadership for museums. Volunteers in a governance role was not part of the research undertaken for this thesis.

The educational work of museums emerges as a major topic in the 1980’s, especially as it is carried out by volunteer guides and docents. The emphasis on training was marked as museums focused on how best to carry out their role as educators. Art museums in particular had a long history of using the volunteer as teacher/guide. Adrienne L. Horn, a consultant to museums in adult education, wrote in 1980

“The most common educational program offered by the art museum is the guided tour given by volunteer museum educators known as docents. Docent tours began at the Museum of Fine Arts in Boston in April 1907, because the trustees felt that ‘the museum needed to make the significance of its collections clear and interesting to the public and students.’ ... Today, docent tours are more prevalent than ever in art museums in the United States.”⁷⁵

⁷² Ibid : 79

⁷³ Ibid : 85

⁷⁴ Ibid : 78

⁷⁵ Horn, Adrienne L. A comparative study of two methods of conducting docent tours in art museums. *Curator* 23 : 105-107, 1980

However she noted that children were better catered for than adults.

The American Museum of Natural History began "Highlights tours" in 1977. In a 1981 article Mitzi Bhavani describes their experience, including the selection and training of volunteers.⁷⁶ The programme was developed in response to an identified visitor need. "With the growth of attendance (now 2.5 million annually) ...we needed a way to show visitors the highlights of our institution..."⁷⁷ A retired staff member who had become a volunteer, developed and managed the programme. Subsequently this role became a paid staff position. Volunteer guides were carefully selected, most were college graduates although this was not a formal requirement. They received extensive training including eight hours of work on the information desk, six two-hour training sessions, reading lists, three hours per week in the museum halls followed by "reviews" where the trainee guide with the Museum Highlights Tour Co-ordinator had an exchange of information on the halls covered by the tour. A final "six-hall review" of one hour completed the entry training. All guides were expected to continue their study and reading.

Also in 1981 Thomas D. Nicholson, Director of the same museum, gave a presentation at the annual meeting of the American Association of Museums, in which he described volunteer employment across the range of activities in the museum. This presentation, reported two years later in *Curator*, addresses more than the practical "how-we-do-it-at-our museum" which characterises a good deal of the writing on the subject. Nicholson affirms the volunteer culture of the United States: "We *are* a volunteer society in very large measure" but goes on to identify reasons for, and to describe, the ambivalence towards volunteers:

"Until recently our attitude toward... volunteers was ambivalent. While the management (through its President and Trustees) and scientific programs (through uncompensated staff) benefited greatly from unsalaried personnel, the Museum very clearly discouraged volunteers in other fields of work." ⁷⁸

⁷⁶ Bhavnani, Mitzi Museum highlights tours. *Curator* 24 : 213-220, 1981.

⁷⁷ Ibid : 213

⁷⁸ Nicholson, Thomas D., Volunteer employment at the American Museum of Natural History. *Curator* 26 :241-252, 1983.

For the first time concerns of the staff were expressed including issues of morale, professionalism, and quality of service. The attitude of local government towards the employment of professional museum staff, if the employing authority learned that certain kinds of positions could be filled with volunteers, was also an issue. Nicholson acknowledged the concerns of trade unions regarding the use of volunteers. He goes on to identify the real and the false issues in employee-volunteer relations, giving concerns over security as an example of a false issue. The acceptance of volunteers within the American Museum of Natural History came about with a new administration introducing the programme in a planned and careful manner. Nicholson outlines their procedures and analyses the value of their volunteer work force in both monetary terms:

“...they supply us annually the equivalent of 60 full-time employees, equivalent to a cost of \$1,000,000 and \$1,200,000 per year! and in terms of programme enhancement ...volunteerism... has enabled us to create, develop and present significant new programs never offered before.”⁷⁹

At the end of the decade, Phyllis J. Meltzer, a consultant to museums for adult education and volunteer management, describes a new form of volunteer contract which she calls the “Volunteer Service Agreement.” Meltzer argues that as today's volunteers expect a return on their investment of time, agreements that offer specific learning opportunities to the volunteer as well as helping the museum meet its academic and performance standards and: “..help the museum make the very best of the many talents volunteers now have to offer.”⁸⁰

Included in the article is a sample agreement which outlines what, how, and by when learning will take place. It also identifies procedures for both testing how the volunteers know what they have learned and then proving that the learning has taken place. The agreement is developed on a one to one basis with the volunteer manager and requires a high level of staff involvement.

⁷⁹ Ibid : 241-52.

⁸⁰ Meltzer, Phyllis J. Help them Help You. *Museum News*, March/April : 60-62, 1989.

4.3.4 1990-1999

Although the American Association for Museum Volunteers (AAMV) was established in 1976, it is not until the 1990's that articles begin to appear in the general museum literature written from the volunteers' point of view.

Mary Naquin Sharp, of the Women's Volunteer Committee of the Baltimore Museum of Art, together with Magda Schremp, Manager of Docent programmes at the Smithsonian Institution's Museum of Natural History and the Alliance Rental Gallery Committee of the Indianapolis Museum of Art, contributed to an article ⁸¹ in which they discuss the use of volunteers in three separate areas of museum activities namely the retail shop, weekend programmes and loan and sale of art works as both a means of supporting local artists and fund-raising for the museum. The section on weekend volunteering reported on a panel discussion sponsored by the American Association for Museum Volunteers and raised the perennial issues of management and training.

Cynthia N. Pinkston, Executive Director of the AAMV, outlines the challenges facing American museums, and how volunteers can help them meet these challenges. The author reports that in America museums have "some 380,000 individuals prepared to serve as bridges between the institutions and the communities they serve: the museum volunteers." However she notes that : "Although we pride ourselves on being a nation of people who volunteer and help others, often we view volunteering with a Janus-like ambivalence."⁸² She emphasises the need to include volunteers as part of the team, and stresses the importance of volunteer links with the community. "As museums seek to strengthen community relations, they can take the important step by first strengthening relations with their volunteers."⁸³

The largest conglomerate of museums in the world, the Smithsonian Institution in Washington D.C. has a volunteer work force of several thousand. Through their website the Smithsonian publicises its extensive volunteer programs. They include the Volunteer

⁸¹ Sharp, Mary Naquin et al. United States volunteers lead the way. *Museum* 230-4, 1992.

⁸² Pinkston, Cynthia N. The volunteer bridge. *Museum News* May/June : 56-7, 1993

⁸³ Ibid.

Information Specialist Program which “provide the principal interface between the Smithsonian and the visiting public,”⁸⁴ a “Seasonal Program” which offers summer opportunities for students and temporary volunteers for the “Smithsonian Folklife Festival” which “...relies upon the services of hundreds of volunteers to assist with every aspect of this annual celebration of folk crafts, music and culture.”⁸⁵ The “Behind-the-Scenes Program” ... provides assistance to the staff by recruiting and placing individuals who wish to contribute their time and expertise to specific areas of study within the Institution.”⁸⁶

These pages give a brief description of the areas of volunteer programmes available and contact details. The “Visitor Information Program Application Procedure”⁸⁷ A pre training interview is required and a training programme must be successfully completed. The elements of the training include classroom sessions and orientation tours before a supervised transitional period of work at the Information Center, followed by a one session orientation to the trainee’s specific tasks. An application form is available on-line.

The Smithsonian publishes in-house material including volunteer handbooks and project descriptions.⁸⁸ Given the scale of volunteer programmes at the Smithsonian, it is surprising to find no record of their work in this area in major museological journals.

4.4 The British experience

Patrick Boylan, reporting a panel discussion held in 1992,⁸⁹ challenges the perception that volunteerism is less well established in British as opposed American museums. It is true, however, that until the publication of the report by Jenny Mattingly in 1984,⁹⁰ the volunteer sector in British museums was not widely discussed in the professional

⁸⁴ Smithsonian Institution. Visitor Information Programs. [Internet article]

⁸⁵ Smithsonian Institution Seasonal Programs. [Internet article]

⁸⁶ Smithsonian Institution Behind-the-Scenes Volunteer Program. [Internet article]

⁸⁷ Smithsonian Institution. Visitor Information Program Application Procedure. [Internet article]

⁸⁸ Office of Arts and Libraries : 86-87.

⁸⁹ Boylan, Patrick J ed *Museums 2000 Politics, people, professionals and profit*. London, Museums Association, 1992

⁹⁰ Mattingly, Jenny *Volunteers in Museums and Galleries*. London, The Volunteer Centre, 1984.

literature. American management practices, together with the involvement of the corporate sector in the support of American museums, produced an environment that resulted in formal volunteer structures. On the other hand the museums in Britain were seen as a public service, much in the same way as roads and schools were viewed, and the museum literature reflected the concerns of the professionals working within the largely publicly funded institutions. The British government commissioned a number of reports during the 1980's and 1990's which provide an overview of the UK experience. With the rise of community involvement in museums and the development of the "independent" museum, which is largely dependent upon volunteers, scrutiny of the British experience begins to emerge.

4.4.1 1985-1989

Following the Mattingly report Ian Chadwick and Eileen Hooper-Greenhill discuss the issues raised prior to, and following, its publication. They report a high level of "fear, bitterness and resentment, much of it related to poor management and unclear thinking."⁹¹ The issues of concern are those previously raised by American museum workers - the loss of professionalism, eroding of standards, possible loss of paid jobs. The public ownership of many British museums also gave rise to concerns over public accountability.

However, volunteers were also seen as having a legitimate role to play in museum work and as providing useful links to and from the museums' owners - the public. The authors outline three basic principles that they feel should apply to museum staffing:

- "1. Museum work that is essential to the running of the museum and has always been done by paid staff should not be done by volunteers.
2. Any use of volunteers should be agreed by management, staff and the volunteers themselves. Continuous negotiation will be necessary and should be seen as a normal state of affairs, rather than a response to a crisis.
3. With increasing accountability and shortage of money (and resources in

⁹¹ Chadwick, Ian & Hooper-Greenhill, Eileen Volunteers in museums and galleries: A discussion of some of the issues. *Museums Journal* 84:177-8, March 1985.

general) the community needs its museums and the museum its community. If this museum/community relationship cannot be developed or cemented, the potential and often traditional protectors of the museum are lost.”⁹²

Volunteering in Britain was an haphazard, uncoordinated activity which was “neither cost effective nor satisfactory.”⁹³ Chadwick and Hooper-Greenhill advocate a project approach to volunteering, with a year’s projects planned in advance, with volunteers directed into short-term projects or tasks. This project approach is promoted as a way of providing a satisfying experience for the volunteer and minimising the curators’ supervisory time. They emphasise that this work must be additional to the normal operation of the museum and urge museums to closely examine the myths and generalities surrounding the use of museum volunteers.

In 1989 Barry and Gail Lord together with John Nicks undertook a survey on collection management for the Office of Arts and Libraries. The subsequent report⁹⁴ details the staffing structures in national, local authority and independent museums. They found considerable differences in staffing patterns across the sectors. National museums not only had the greater numbers of paid full-time staff, but also the fewest numbers of volunteers. The roles of volunteers also varied greatly especially between the national/university, local government and independent institutions. The latter ‘employing’ volunteers in many more areas than the national or local authority museums.

Volunteers, together with paid employees subsidised by Government schemes such as the Manpower Services Commission, accounted for 63% of the independent museums’ work force. This compared with 29% of local authority and a mere 3% of national museums. The areas where volunteers were used in national museums were education, guided tours, library and design. Local authority museums also employed volunteers in the education and library functions and for documentation and curatorial duties as well. Independent museums added research, guided tours, restoration and security to the list

⁹² Ibid.

⁹³ Ibid.

⁹⁴ Lord, Barry, Lord, Gail & Nicks, John *The cost of collecting. Collection management in UK Museums. A report commissioned by the Office of Arts and Libraries*. HMSO, London, 1989.

of tasks performed by their volunteer work force. All types of museums used volunteers extensively in both front-of-house and behind-the-scenes operations

4.4.2 1990-1997

In 1991 two major museum reports were published in Britain. The Museums and Galleries Commission charged a Working Party led by Professor John Last to:

“consider the role and responsibilities of local authorities in relation to museums and galleries in the United Kingdom, now and in the future, to instance ways in which local authorities may best provide support for museums and galleries and to make recommendations.”⁹⁵

Staffing issues are raised in Chapter 5 Managing Museums - Recent developments. Section 5.28 deals specifically with volunteers, endorsing the findings of the work reported in *Volunteers in Museums and Heritage Organisations*. The Working Party stressed the need for resources, policy, supervision and a written manual.

“... all museums should have a volunteering policy. It should include the reason for volunteer involvement and a code of practice governing the relationship between the volunteer and the museum...”⁹⁶

They also affirmed the supplementary and supportive role of volunteers in museums, restating the Museums Association position that “volunteers can only in exceptional cases replace the trained, qualified permanent staff in the museum.”⁹⁷

The stated aim of *Volunteers in Museums and Heritage Organisations* was to develop a manual of practical help in the management of volunteers, to give an overview of the nature of volunteering in British museums which offers a context for museum planning and through case studies, to provide examples of good practice. Research was carried

⁹⁵ Museums and Galleries Commission. *Local Authorities and museums. Report by a Working Party 1991*. HMSO, London, 1991.

⁹⁶ Ibid : 64

⁹⁷ Ibid : 5

out throughout Britain, United States and Italy. Written communications, telephone and face-to-face interviews were used to gather data. A Steering Committee of the Office of Arts and Libraries was responsible for the project. The report found that in Britain:

“...volunteer involvement is integral to the ethos of all but the most specialist departmental university museums or private museums owned and run by individuals, and that volunteer support provides the essential underpinning for the development of an expanding number of functions. In a majority of museums high public expectations and high professional standards cannot be met as far as the care of and access to collections are concerned without volunteer help.”⁹⁸

The funding and publishing of this practical manual for the use of the museum sector as a whole, demonstrates the concept of museums as a public service in Great Britain, noted by American writers as being absent in the United States.

Millar describes volunteers as “the hidden face of museum professionalism”⁹⁹ when discussing the social and professional environment in which museums operate. The report asserts that “Community involvement, rather than simply the enthusiasm of volunteers, has been a major impetus for the rapid growth of museums over the past 25 years.”¹⁰⁰

From discussion of the volunteer environment the report moves to sections on policy planning and implementation, concluding with a Summary for Action - a short checklist of topics to be included in planning for volunteers. The appendices include the case studies and lists of volunteer organisations, together with Suggested Guidelines for the New Volunteer. The section on “Working relations”¹⁰¹ uses two checklists to identify problem areas. The first is a checklist of stereotyped attitudes to volunteers that may give rise to rivalry between the volunteers and paid staff. They include perceptions of

⁹⁸ Office of Arts and Libraries. *Volunteers in Museums and Heritage Organisations*. London, HMSO, 1991 : 3

⁹⁹ Ibid : 5

¹⁰⁰ Ibid : 9

¹⁰¹ Ibid : 62-69

volunteers taking an unfair proportion of resources, being unreliable, unpredictable and taking jobs from paid staff. Pointers to best practice are given in a checklist on professional standards and volunteers including careful assessment and placement of volunteers in positions that match their interests and skills, investment in adequate training, performance evaluation, clear guidance and strong, effective management.

This publication, like much of the literature examined, offers practical guidance on volunteer management. However it goes beyond practical advice, providing wider insights based on an "... in-depth investigation into good practice in the management of volunteers in museums and heritage organisations."¹⁰² It explored the context in which museums operate, discussing the formal and informal economy and changes in society, key issues facing volunteers and museum management. This study was particularly useful in developing the questionnaire and interview questions for this thesis.

From 1991 onwards many more articles on volunteering in British museums began to appear in the literature. The establishment of the Museum Training Institute in 1991 with training of volunteers as one of its three main platforms, provided comment on desirable policy development. Political changes such as alterations to the Job Seekers Allowance¹⁰³ contributed to discussion of general issues surrounding volunteering. Individual museums contributed their experiences to illustrate particular management practices.

Judith Kelly writing in the *Museums Journal* of December 1991, which included a number of articles on the independent museum operations in Britain, describes (among others) the management practices of the Biggar Museum Trust. This Trust, which boasts of 106 active volunteers out of a population of 2,000, developed a reputation for doing much with little. The Trust operates five museums open to the public, including archaeological sites, 17th Century bastle houses in the surrounding farmland, and the Scots poet, Hugh Mc Diarmid's, cottage. They run a full calendar of events including Scotland's second largest car rally, a Civil war muster and an Edwardian fair.

¹⁰² Ibid : iv

¹⁰³ Hall, Liz All for love. *Museums Journal* 94 : 25, October 1995.

When asked how the museum attracted such a large volunteer group in a small community with at least sixty other "...flourishing organisations", the Director replied "Part of the reason is we just ask people... I suppose the main reason for our success is that we treat everyone on equal terms, adapting their capabilities to our needs."¹⁰⁴

In the same issue Kathy Gee and Sam Hunt describe the professional support available to smaller museums run by voluntary staff. The British museum registration scheme was seen as a major factor in the need for professional input, even in the smallest museum. Through Area Museum Councils every registered museum obtained access to either professional staff or curatorial advisers. The staff at larger museums in an area often took on the role of curatorial adviser to smaller museums.¹⁰⁵ In the concluding article in the series Stephen Locke details the relationships between professionals and volunteers, including the role of governing boards. Although the means by which positive outcomes are achieved are markedly different between the British and American experiences, the qualities required and the actions to be implemented are essentially the same.¹⁰⁶

Under the banner of the World Federation of Friends of Museums - WFFM CHRONICLE Robert Logan describes how the Glasgow Art Gallery and Museums Association trained some fifty volunteers to act as guides in the Glasgow Museum of Transport.¹⁰⁷ The training includes public speaking and group dynamics and the volunteers were recruited from societies and retired engineers - people who had a real interest in the transport artefacts. Logan reports that this museum was the fourth Glaswegian museum to introduce the guide service provided by the Association. It is an interesting example of the volunteer association recruiting and training volunteers for a number of museums in an area.

In 1992 the Museums and Galleries Commission published *Museums matter* with a chapter by Sue Millar.¹⁰⁸ She describes the: "...relationship between the volunteer and

¹⁰⁴ Kelly, Judith Small is beautiful. *Museums Journal* 90 : 26-29, December 1991.

¹⁰⁵ Gee, Kathy; Hunt, Sam Help at hand. *Museums Journal* 90 : 37-8, December 1991.

¹⁰⁶ Locke, Stephen Growing pains. *Museums Journal* 90: 30-33, December 1991

¹⁰⁷ Logan, Robert N.S. Guides in the flesh and all volunteers. *Museum* 43 : 52-3, 1991

¹⁰⁸ Millar, Sue *Managing volunteers: a partnership approach* in Museums and Galleries Commission. *Museums Matter* . London, HMSO, 1992.

heritage conservation... the range of tasks... the significance of the volunteer contribution and the role of Friends' associations." She also write about "procedures that a heritage/museum manager... should consider in order to formulate volunteer policy and practices tailor-made to the needs of a particular heritage organisation." ¹⁰⁹

In Britain one third of the total museum work force of 25,000 are volunteers. Millar describes the huge expansion of trusts, independent local history and transport museums, canal and railway preservation societies that took place from the 1970's on. She describes this development as "... a dynamic force in adjusting to the process of change in society," and notes that many transport preservation societies and museums sprang up as the technology which they preserve became obsolete. She sees the volunteers involved in this movement as pivotal to the preservation and sustenance of heritage sites, as advocates, fund-raisers and providers of practical help; yet few organisations kept accurate records on the number of hours worked and their monetary value. Millar also concluded that many issues surrounding volunteers were not well addressed in British museums, which generally lacked developed volunteer policies, volunteer contracts and clear management structures. Millar includes advice on local legislative matters and details of volunteer organisations.

The editorial of *Museums Journal*, July 1993, comments on the use of volunteers. The editor declares that:

"Limited resources and volunteers can be a dangerous mixture. Shamefully, at least one local authority has considered appointing volunteers to replace salaried attendants. Not only is this a shabby attempt to provide public services on the cheap, but it threatens to downgrade museum staff and trivialise their expertise." In support of this argument volunteer organisations asserted "it is delusory to believe that volunteers can deliver key services, day in, day out." ¹¹⁰

¹⁰⁹ Ibid : 270

¹¹⁰ Making the best use of volunteers. *Museums Journal* 92 : 7, July 1993

The editorial then goes on to suggest that a co-ordinated national organisation may provide a powerful advocacy group for all museum volunteers.

The 1994 *Manual of Heritage Management*, edited by Richard Harrison, outlines the familiar themes of communication, clarity of role, training, recognition and reward as essentials for managing volunteers successfully. The chapter on volunteer management, authored by Tony Hirst, also lays down some guidelines for the "volunteer organization separate from the museum itself."¹¹¹ Hirst states: "I believe that each organization has a different role in achieving a common objective, that of improving the operation of the museum; mixing roles can lead to uncertainty, confusion, lack of achievement and satisfaction."¹¹²

In a 1995 article Liz Hall¹¹³ discusses the impact of changing government regulations governing unemployment benefits in Britain. Museums throughout Britain depended upon a regular intake of unemployed people and students as volunteers. Regulations laid down the maximum number of hours to be worked in a voluntary position. Students wished to work as volunteers to acquire valuable museum experience, but their benefits were cut if they worked too many volunteer hours. A survey of museum studies students at Manchester University discovered that "...constraints on hours worked as volunteers imposed by the benefits system to be a major obstacle."¹¹⁴ Hall comments on the British experience of using volunteer service as a prerequisite for entry into the museum profession. However many students cannot afford to take on long stints of volunteering, although it is still seen as a positive step for those entering the work force.

Heather Falconer comments on a survey carried out in the North-west of England by museum studies student Sarah Walter. She says that in 1991:

"Millar found museums were mostly failing to address the complicated issues

¹¹¹ Hirst, Tony IN *Manual of heritage management*. Butterworth/Heinemann
Published in association with the Association of Independent Museums, London
1994 : 280-2.

¹¹² Ibid.

¹¹³ Hall, Liz All for love. *Museums Journal* 94 : 25-28, October 1995.

¹¹⁴ Ibid : 26

surrounding unpaid helpers. Five years on Walter's survey of seventy eight heritage organisations... tells a similar story. Few museums have developed formal policies for taking on and managing volunteers, a fact not helped by the lack of national policies"¹¹⁵

Museums also cite the lack of resources as a major reason for using volunteers, although they did also acknowledge the value of volunteers in the 'widening of community links'. Despite this, Falconer comments that the survey "shows a distinct absence of minority groups in the make-up of the region."¹¹⁶

During 1996 the National Centre for Volunteering published five booklets aimed at exploring why some groups are underrepresented in the volunteer work force. Comments on these publications, and on the Handbook for Friends, (British Association for Friends of Museums) are found in an article by Stephanie McIvor in 1997. She describes the booklets as offering: "... interesting and useful insights into innovative volunteer management practice and are a welcome break from overly prescriptive management texts."¹¹⁷ She concludes that these publications are pointers towards a more active management of volunteers in British museums.

"...the most common cause of ineffective volunteer management is the image of volunteers conforming to a stereotype. Thankfully the image of volunteers in museums has come a long way since 1959 when *The Curator* described the best volunteers as married women, 30 to 45-years-old with one or two children and a husband in an executive position."¹¹⁸

The literature reflects the public service nature of museums in Great Britain, and much of the research has been instigated by governmental agencies. The effect of government policies on museums are described in the British literature, in marked contrast to the general focus of American authors. The use of volunteers in response to a lack of resources to employ or replace professional staff, is a serious concern in Britain. The

¹¹⁵ Falconer, Heather Freely given. *Museums Journal* 95 : 28-29, June 1996.

¹¹⁶ Ibid : 28

¹¹⁷ McIvor, Stephanie Free and willing. *Museums Journal* 96: 39, February 1997.

¹¹⁸ iBID.

place of trade unions in developing employment policies with both paid and unpaid staff is mentioned by several authors.

Generally the problems encountered and solutions suggested have themes in common for both the British and the American experience. As indicated in the introduction to this chapter, more formal volunteer management practices are not so embedded in the British situation, however the literature indicates that the concepts are well understood and endorsed.

4.5 Kenya, Italy, The Netherlands, Japan and Canada.

Although the available English language material on the practices and policies of museums in Europe, Africa and Asia is limited, it offers different perspectives in a number of important ways. The concept of a volunteer museum society becoming a training provider to a number of museums is not common in the British or American experience. Although the 'museum without walls' concept is not new, the Milan experience of taking the museum into hospitals using the volunteers of both institutions is an innovative programme. Using volunteer service as an entrée to a career in museums is well documented, but the Japanese experience of using volunteering in museums as a means of opening doors previously closed to women gives an added dimension to the importance of the volunteer experience. The Canadian museums give excellent examples of well developed volunteer manuals that have relevance to New Zealand museums working towards well managed integrated work forces.

The Kenya Museum Society was formed in 1970 to give support to the museums of that country. Anne Jeffers outlines the extensive activities that the Society undertakes, both on behalf of its members and in support of Kenya's museums. The most important work of the society is reported as being the development of the training course for volunteer guides who work in a number of museums.¹¹⁹

¹¹⁹Jeffers, Anne E. The 1978 Guide-Training Course of the Kenya Museums Society.
Curator 23 : 1980

Volontari Associati per Italiani (VAMI) held a meeting at the international conference on "The role of Cultural Property Volunteers: the Museum for Schools, the Handicapped and Hospitals" in May 1989. Alberica Trivulzio¹²⁰ examines in detail the themes of the conference and the experience of VAMI especially in Milan.

Trivulzio describes the role of volunteers in museums as that of "*Educazione Permanente* (lifelong education) for all members of society, by both promoting knowledge and the fullest possible use of its cultural heritage."¹²¹ In Milan a "Visual Education Programme," focusing on 5 to 13 year olds, was developed to deliver "...the acquisition of an initial nucleus of knowledge (notions and didactic tools) on which to base exploration of the work of art."¹²² Using the 'maieutic system' i.e. Socratic method, of dialogue between didactic monitor and pupil, volunteers work with groups of no more than ten students at once. The methods used appear formal and the children are instructed in "rules of good behaviour in a museum" at the outset of the visit. However VAMI also works with school boards to provide teachers with the specific aim of "Facilitating teachers' utilization of didactic tools for *Educazione Permanente* school programmes dealing with works of art."¹²³ Volunteers are seen as pivotal to the school being able to "Fulfil its mandate for the life-long education of its future citizens."¹²⁴

The VAMI Didactic Section opened in Milan in 1989 to give thorough training to all its volunteers. At the Milan Centre a special group focuses on providing guided services for "visual-motor-handicapped persons wishing to enjoy museums and exhibitions."¹²⁵ Trivulzio comments that Italy does not have the resources available to other countries to fully develop this area of volunteer activity. During the same year preliminary work was done on the provision of museums services to hospitals, again with the use of volunteers and in collaboration with the Hospital Volunteers Association. This article gives an

¹²⁰ Trivulzio, Alberica The Role of Cultural Property Volunteers: The Museum for Schools, the Handicapped and Hospitals. *Museum Management and Curatorship* 9 : 273-280, 1990

¹²¹ Ibid : 274

¹²² Ibid : 275

¹²³ Ibid : 277

¹²⁴ Ibid.

¹²⁵ Ibid : 278

insight into areas of museum volunteer activity and collaboration not generally recorded elsewhere.

Jan Swagerman, a museum consultant from The Netherlands, discusses the demands of increased professionalism, including modern management techniques which “will tend to sweep away non-professional volunteer guides.”¹²⁶ Swagerman proposes that more effort should be put into increasing the effectiveness of volunteer guides. “The human being is the link,” he writes:

“connecting the world of interests and ideas that museum visitors bring with them into the museum, and the ‘other world’ that awaits them there. ... no machine, however sophisticated, can respond to a visitor’s questions with genuinely inspiring enthusiasm.”¹²⁷

Swagerman uses ‘ice-breaking’ techniques such as asking participants to bring an object from their museum and introduce themselves to the group by talking about the artefact. These mini-presentations became a regular part of the course, useful as introductory exercises and as a tool for assessing presentation techniques. Swagerman points to the need to develop a consistent approach while recognising the diversity of the museum audience.

By 1991 career opportunities for Japanese women had begun to widen. Tomoko Matsushita describes the Japanese volunteer movement, with particular reference to the National Science Museum, Tokyo.¹²⁸ The entire paid staff were male but a surprisingly large numbers of the volunteers were women aged between 30 and 40. At that time women accounted for 79% of volunteers in Japanese museums, but only 20% of the museum professionals, with a mere 0.4% holding the position of director. Matsushita speculates that the success of the volunteer programme may “... lead museum authorities to make it more difficult for women to enter the field as professionals. On the other

¹²⁶ Swagerman, Jan Volunteer guides: a condemned species? *Museum* 43 : 193-6, 1991

¹²⁷ Ibid : 195

¹²⁸ Matsushita, Tomoko In Japan: the Volunteers of the National Science Museum. *Museum* 43 : 144, 1991

hand, voluntary service might also serve as a first step in the development of an efficient body of professional women.”¹²⁹ The experience of museum volunteering as a means of entering the museum profession is common in many countries. In Japan however, it is seen as contributing to the development of women as a whole. “Indeed, volunteerism should be viewed as an expression of women’s self-esteem and commitment to social duties. Finally, it should also be an example to other professions.”¹³⁰

Canadian Lois McConkey died before her manual on volunteerism was published in 1985. A volunteer herself, she wrote an accessible and practical handbook for museum volunteers and those who manage them.¹³¹ It remains a useful guide, especially for smaller museums.

As more museums develop formal policies and practices for their volunteer staff as well as their paid work force, a number of manuals and handbooks are written and made available to the wider museum community. Glenbow Museum, Art Gallery, Library and Archives in Calgary, is one such institution. Their manual is a substantial document, covering all aspects of volunteering in considerable detail.¹³² These Canadian examples demonstrate the increasing sophistication of volunteer management over the past two decades. While still essentially a practical working document the Glenbow manual covers the same areas for volunteers as would be found in a general staff manual. It demonstrates principles of volunteer management described in the literature.

The underlying philosophy of the volunteer as an integral part, rather than an adjunct to, the organisation, is demonstrated by the inclusion of the museum’s vision statement, corporate and strategic plans and organisational charts in the introductory chapters. Also included in these chapters are the specific goals, strategies and resources relating to the

¹²⁹ Ibid.

¹³⁰ Ibid

¹³¹ McConkey, Lois *From boredom to burnout: a manual on volunteerism*. Estate of Lois McConkey and the University of British Columbia Museum of Anthropology, Vancouver, B.C., 1985.

¹³² Cooper, Valerie *Laying the foundation policies and procedures for volunteer programs. A model manual from the Glenbow Museum, Art Gallery, Library and Archives*. The Museum, Calgary, 1995

volunteer work force. Formal selection, appointment, termination, training, and placement procedures, rewards and benefits are detailed in subsequent chapters.

4.6 Australia 1986-1996.

The Australian Museums Association conference held in Perth, 1986 included a case study presented by Christopher Levins, Education Officer, National Trust of Australia (NSW). This paper set out to “explore the effects that arise when a substantial amount of museum interpretation and presentation is carried out by volunteers.”¹³³

Old Government House Parramatta was vested in the Trust in 1967 and work began on restoration of the building. The Trust, a non-government organisation attracted a membership of 34,000 in 1986 and carried out its work through a small staff of administrators and conservators. A Restoration Committee was formed for the work on Old Government House and one of their tasks was to recruit and train volunteer guides to staff the restored building. In 1970 some three hundred people were on the roster. As they had a security as well as interpretative role the guides were known as ‘guardians’. The project was very successful and continued virtually unchanged into the 1983 when a reassessment was begun.

Levins states:

“Self-examination at historic sites can provide a pretty rough time for all of the parties concerned. Critical review can bring to the surface doubts about the authenticity of the ‘restoration’ and bring to light faults with the interpretation.”¹³⁴

He describes adjustments made to the roster which upset long serving guardians who left, leaving the House with reduced numbers of volunteers. He cautions against making

¹³³ Levins, Christopher *Volunteers and museum interpretation a case study*. IN Proceedings of the Council of Australian Museum Associations Conference 1986, edited by Patricia M Summerfield. Perth, History Department Western Australian Museum, Perth 1986.

¹³⁴ Ibid : 130

immediate, far reaching change, "this is excessively emotional, unproductive and causes crippling alienation and rupture amongst members and volunteers..."¹³⁵ Instead he advocates careful research and planning. New training methods for guardians were put in place (although they were less successful among established volunteers) and lines of communication kept open through a news sheet, lectures and the establishment of a library. The Old Government House story illustrates "that without careful guidance the voluntary effect can perpetuate out-of-date practices - it can be slow to react and respond to new developments."¹³⁶

Levins concludes by outlining four steps which need to be recognised in the process of using volunteers:

- "1. IDENTIFY your volunteers - leaders and followers.
2. RECRUIT
3. TRAIN
4. ASSIST the volunteers with a supporting structure which gives them the tools and expertise, provides a statement of intent, recognizes their needs and gives recognition to their contribution."¹³⁷

Graham Horne describes his experience of a Community Museum Management Course which had been developed by the Material Culture Unit of James Cook University in Townsville.¹³⁸ Working in Western Australia where no appropriate tertiary course was available, the part-time distance options offered by James Cook which were designed

"... for people working in local museums. Their aim is to provide volunteer staff with a range of basic museum skills and to assist the activities and development of community museums in Australia."¹³⁹

¹³⁵ Ibid : 130-1

¹³⁶ Ibid : 133

¹³⁷ Ibid : 133

¹³⁸ Horne, Graham Community Museum management Courses: a personal view. *Museums West* 5 : 15, 1992

¹³⁹ Ibid.

He found the course to be “ideal for all personnel whether salaried or volunteer who wish to work in museums.”¹⁴⁰ Although there may be other such courses not recorded in the literature, this seems to be the first university based course specifically designed for volunteers working in community museums and one that could have considerable relevance for New Zealand.

A creative partnership in Tasmania is described in which three corporates, namely the ANZ Bank, Ogilvy Mather & Mazengarb and The Mercury nominated an employee to work as a volunteer with the Tasmanian Museum and Art Gallery management in the areas such as “market supply and demand for the museum’s program and services, revenue raising services and corporate identity.”¹⁴¹ This example of corporate support to the museum is a practical expression of the American concept of ‘good corporate citizenship.’

The dissertation by Margaret Love, a Voluntary Guide in the Art Gallery of Western Australia, on *The Role of the Voluntary Guide in Public Gallery Education* has resulted in the 1994 handbook *Guides in Action: A Handbook for Interpretative Guides*.¹⁴² Three questionnaires were compiled and sent to art galleries in Canada, Great Britain, Russia and the USA as well as Australia.

The first questionnaire for the Practising Guide: “...examined the motivations and expected rewards of the guides themselves and invited problem areas in their administration.”¹⁴³ The Gallery Visitor survey looked at: “...visitor expectations and asked for opinions on specific educational services offered to the public at the Gallery of Western Australia.”¹⁴⁴ The International Questionnaire: “researched the nature and purpose of the educational services offered, the part played by Gallery Guides (Docents) ...and the administration and training of the guides themselves.”¹⁴⁵

¹⁴⁰ Ibid.

¹⁴¹ Volunteers revamp Tasmanian Museum and Art Gallery. *Museum National* : 22 August 1993

¹⁴² Love, Margaret *Guides in Action. A Handbook for Interpretative Guides*. The Author, [Perth] 1994.

¹⁴³ Ibid : viii

¹⁴⁴ Ibid.

¹⁴⁵ Ibid.

The handbook gives a brief overview of the results and shows variations in the way education programmes are delivered, although the basic aims are similar. She noted different approaches to the delivery of education services in galleries of Great Britain and those of Australia, United States and Canada. In Britain programmes were directed towards teachers and adults, "... in the expectation that these in turn will be better equipped to transmit the experience..."¹⁴⁶ In contrast the North American and Australian galleries these programmes take place alongside "... activities that are designed directly for the child audience."¹⁴⁷

The introductory chapter discusses the role of art in education, the art gallery as educator and the value of art in education. There is a section on selection and training of guides, audience profiling and sample tours. This is another practical, accessible handbook soundly based in scholarship and research.

Another volunteer, Alison Ferry, describes the experience of the Great Barrier Reef Aquarium Volunteers, 120 of whom support the 22 full-time and 9 part-time staff. She comments on the management decision to integrate volunteers with paid staff:

"A fine line exists between exploitation and empowerment: volunteers may be given boring tasks, little training, little information on the overall aims of the organisation, nor trusted with any real responsibility. Alternatively training and empowerment, if not adequately managed, lead to conflict with staff."¹⁴⁸

The Aquarium managed their staff by have a volunteer programme with separate aims and objectives, linked to organisational aims and clear demarcation between the essential work done by paid staff with work not otherwise achievable done by volunteers.

Museums Australia Inc. published a pamphlet in the Museum Methods series entitled *Volunteers in Museums*. This four page document provides a check list on "how to attract the right volunteers and to maintain their interest and enthusiasm..."¹⁴⁹

¹⁴⁶ Ibid : ix

¹⁴⁷ Ibid.

¹⁴⁸ Ferry, Alison *Volunteers: the vital link Museums National* : 22 June 1994.

¹⁴⁹ Arnold, Belinda *Volunteers in museums. Museum Methods* 1.10 Haymarket,

The newsletter of the National Museum of Australia describes the volunteer guides who interpret Old Parliament House. Among these guides are former members of the press gallery and people with other links to the building, as well as interested members of the public.¹⁵⁰

4.7 New Zealand 1947-1998

There is a dearth of material written on the work force of New Zealand museums. Searching through the *Index to New Zealand Periodicals* from 1947¹⁵¹ revealed numbers of descriptive articles on the history and development of New Zealand museums. The Art Galleries and Museums Association (AGMANZ) established a newsletter in 1953 and its second issue reported the establishment of a subcommittee to examine the staff and salary scales of four metropolitan museums.¹⁵² The subsequent issue contained a report back which found low levels of remuneration with no defined scale. The report outlined the duties and qualifications required for museum staff. No mention was made of voluntary assistance.¹⁵³

The first article on volunteers appeared in 1981 when Moira Johnson reported on a pilot gallery assistants scheme at the National Art Gallery.¹⁵⁴ This scheme was brought to New Zealand as a result of the study undertaken in the United States by the then Acting Director. Johnson describes the recruiting programme which was done through newspaper and radio programmes. They specified that teachers, those experienced with children, those with administrative skills and both men and women were welcome to apply. The training offered was of two and one half hours per week duration over six months. The fifteen women selected for the programme were asked to work twenty hours per month for a period of two years.

Museums Australia Inc. 1995

¹⁵⁰ Guides bring history to life *Outreach* : 6-7 May/August 1996.

¹⁵¹ *Index to New Zealand Periodicals*. Wellington, National Library Of New Zealand, 1947-1986

¹⁵² *AGMANZ newsletter*. 2, November 1953 (cyclostyled)

¹⁵³ *Ibid.* 3, 1954.

¹⁵⁴ Johnson, Moira Gallery Assistants : a Pilot Volunteer Scheme. *AGMANZ News* 12 : 6-8, 1981

Johnson reported on the work undertaken by the volunteers which included exhibit development, talks, administration, guiding for special exhibitions and general duties. The problems identified included those of recognition for the volunteers, the demands on staff, and the opinion that the use of volunteers weakens the position of the Director when applying for more staff. Both the Robert McDougall Art Gallery and the Manawatu Art Gallery were reported as having volunteer guiding schemes.

Although historically volunteers have worked in museums throughout New Zealand, it was not until an organised programme was established that information appeared in the literature. Ken Gorbey in an article on the administration of small museums, described an administrative structure comprising Governing Body, Director, and Staff Overseeing Specialist Functions.

Gorbey gives the following advice:

“Here is offered a simple administrative structure that would suit a museum without paid professional staff... Such museums rely entirely or heavily on the volunteer who usually does not have a great deal of expertise... the volunteer does not depend upon his museum work to support the mortgage with the result that should his or her work come under attack it is all too easy to solve the problem by quitting.”¹⁵⁵

This article was not primarily addressing volunteer policy or practice, but recognised the voluntary nature of many New Zealand museums by devising organisational structures appropriate to their needs.

A data base search of the journal literature from 1986 only yielded fourteen articles.¹⁵⁶ Of those fourteen, one article in the *New Zealand Women's Weekly*¹⁵⁷ described the work done by volunteers in saving 100,000 photographic negatives at the Nelson Provincial

¹⁵⁵ Gorbey, Ken The Organisation and Administration of Small Museums. *AGMANZ News* : 1-6, 1981

¹⁵⁶ INNZ National Library of New Zealand. Silver Platter.

¹⁵⁷ Scene & heard. *New Zealand Women's Weekly* : 56, 24/31 December 1990

Museum and one in *Archifacts* ¹⁵⁸ mentions the contribution of volunteers working on the map collection of Canterbury Museum.

An article in the *Evening Post* newspaper of 18 July 1990 discussed problems faced by the Department of Conservation in their use of volunteers for work in the Whirinaki forest. In an area of high unemployment the local Council and The New Zealand Workers' Union, to which DoC wage workers belonged, objected to the scheme. Three of the wage workers at Minginui were to be made redundant and the Department had not given the required 14 days notice of opening a proposed accommodation centre for volunteers. The fear of the Union was that "for every dollar they save by bringing in a volunteer, they'll be two dollars short next year." ¹⁵⁹ The reporter, Angela Ots, does not indicate any resolution to the issue, but it is one that is referred to in British literature, where it is recommended that unions be involved in the development of volunteer practices.

Mark Stoddard, an archivist with National Archives, recorded in the *New Zealand Genealogist* of 1990¹⁶⁰ the indexing activities of the New Zealand Society of Genealogists who provided voluntary work in the Auckland office of National Archives.

He also commented in 1991 that there tended to be a negative attitude towards volunteers and "a misguided belief that because the work done by them is free it must be of a low standard."¹⁶¹ He then goes on to observe that to his knowledge "no survey ... has been made of either the services performed by volunteers... or of the attitudes of archivists to volunteers and voluntary work."¹⁶² Stoddard then examines the use of volunteers in some overseas repositories and in National Archives, recording some of the extensive work done by volunteers. He outlines the familiar requirements for managing a

¹⁵⁸ Laing, Josie Maps or misfits. *Archifacts* 2 : 28 - 31, 1988

¹⁵⁹ Ots, Angela Whirinaki: paid conservation workers versus the volunteers. *Evening Post* : 9, 18 July 1990

¹⁶⁰ Stoddard, Mark Volunteer workers - the unsung heroes. *New Zealand Genealogist* 21 : 275-276, 1990

¹⁶¹ Stoddard, Mark The use and experiences of volunteers in archives work. *Archifacts* : 41-45 April 1991

¹⁶² Ibid : 41

successful workplace with volunteers and paid staff; those of clear policies and practices, good communication, recognition, and reward.

The work of volunteers in maintaining and restoring historic places for the Department of Conservation is described by Ken Bradley.¹⁶³ This joins a number of descriptive articles on the work of volunteers in other fields - education, social and health services that make up the bulk of the literature on the volunteers that contribute so much to the fabric of New Zealand life.

Histories of individual museums are also sources of information on museum volunteers. Roxanne Fea and Elisabeth Pishief co-authored the story of the Hawkes Bay Museum.¹⁶⁴ The work of volunteers is woven into the 60 years' of museum activity covered by this history. It describes the early collectors and often "small numbers of dedicated individuals"¹⁶⁵ to those "...largely volunteer staff" who established the museum "...at the forefront of museums in New Zealand"¹⁶⁶ under the guidance of a professional museum director. The Hawkes Bay Museum experience of volunteers and professional staff together establishing, governing and developing an important museum is one that is repeated in other parts of New Zealand. Such institutional histories are important records of community activity and professional development in New Zealand museums.

Statistical information on New Zealand museums is provided by the annual survey of New Zealand museums. The 1996 survey by Philip Donnelly, *New Zealand Museums Facts and Trends 1990-1996*¹⁶⁷ being the sixth in the series. The first three were published in conjunction with data from Australian museums. Since 1993/94 Creative New Zealand released the surveys as independent publications. Because of timing and other changes, the 1996 publication combines 1994/95 and 1995/96 data. The survey covers eight activities, namely: museum admissions, staffing, friends of museums,

¹⁶³ Bradley, Ken Volunteers at work . *New Zealand Historic Places* 54 : 28-29, 1995

¹⁶⁴ Fea, Roxanne and Pishief, Elisabeth *Culture of Collecting. Sixty Years of the Hawke's Bay Museum*. Napier, Hawke's Bay Cultural Trust, 1996.

¹⁶⁵ Ibid : 10

¹⁶⁶ Ibid : 42

¹⁶⁷ Donnelly. 1996.

exhibitions, publications and resources (i.e. educational resources), collections, operating income and museum expenditure.

Museums were classified as being small, medium or large according to their operating budgets and only museums that employed staff were included. Of the museums asked to participate 63% responded.

In 1997 National Services, Museum of New Zealand Te Papa Tongarewa published a report on the training needs of New Zealand museums.¹⁶⁸ The report resulted from a project designed to “produce information to assist with decision-making about training for the museum sector.”¹⁶⁹ Two surveys were undertaken. The first survey was sent to 481 organisations listed in the National Services Museum of New Zealand Te Papa Tongarewa database. The questionnaire was designed to create a profile of the museum sector, only 43% of the organisations responded. The second survey was sent to a structured sample of 120 museums to assess specific training needs and current practices and a response rate of 50% was achieved. The project also included extensive consultation within the sector, including structured individual interviews and focus groups/hui.

Training providers were consulted regarding current provision and future developments and training needs assessment made. The report refers to paid staff and volunteers as one work force and comments “The training needs are not entirely dependent on whether an individual is paid or a volunteer. The needs of an individual are more dependent on the level of specialisation of their role and the size of their museum.”¹⁷⁰ Given the small size of the sector - some 1,700 FTE (full-time-equivalent) paid employees and 4,500 volunteers, the establishment of an Industry Training Organisation was not recommended at this stage. Likewise it was suggested that an undergraduate Diploma or Certificate be delayed until the demand reaches a sustainable level. In the meantime Te Papa National Services was recommended to facilitate the training priorities identified through the project.

¹⁶⁸ National Services Te Papa. 1997

¹⁶⁹ Ibid : 2.

¹⁷⁰ Ibid : 30

National Services Te Papa, in partnership with Museums Aotearoa, have undertaken a project on the development of appropriate bicultural partnerships in New Zealand museums. The background paper to the research report by Gerard O'Regan¹⁷¹ outlines the views of kaitiaki Maori, including comment on paid employment for Maori in New Zealand museums.

A guide for New Zealand volunteers and their organisations was published in 1998 by Mary Woods. The book grew: "... out of my experience as a volunteer and as a paid worker working with volunteers."¹⁷² Similar in content to volunteer manuals published elsewhere, it provides practical information to meet local needs. The book is organised into four sections and covers a description of volunteer motivation and work, management, problems and volunteers in different contexts. The latter section includes volunteer committees and boards, volunteers in sport, volunteers in the church, and volunteers in welfare. It was disappointing to find that volunteers in the cultural sector were not included and only two brief references were made to volunteers in museums. Despite this shortcoming, this is an accessible and useful tool for museums employing volunteers.

There is generally little discussion in the literature of the philosophy, policies and practices of the New Zealand museum work force - paid or voluntary. The work of Te Papa National Services and Creative New Zealand provides an outline of the current shape of the museum work force and its context, but the full picture remains unclear.

4.8 Discussion

From the 1950's until the present, the literature on museum volunteers in the selected countries has had recurrent themes of the need for clarity of purpose and practice,

¹⁷¹ O'Regan, Gerard *Bicultural developments in museums Aotearoa : what is the current status = Ki te whakamana i te kaupapa tikanga-a-rua ki roto i nga whare taonga o te motu : kei hea e tu ana?* Wellington, Museum of New Zealand Te Papa National Services in partnership with Museums Association of Aotearoa New Zealand, 1997.

¹⁷² Woods. 1998 : 4

written guidelines, appropriate training and sound management. The art museums in particular developed formal volunteer programmes early on and their experience consequently is well documented especially in the literature of the United States.

The United States experience of business management is reflected in the discussion of these issues in the American museum journals. On the other hand, the concept of museums as a public service and the role trade unions play in developing work force practices in British museums are demonstrated particularly by the publicly funded research and publications coming from the United Kingdom. They include both quantitative as well as qualitative data on the nature of the whole museum work force.

Canada and Australia are producing practical handbooks for their own circumstances - some written by volunteers themselves in response to a need identified in their own experience. Much of the writing from all sources is centred around practical needs rather than philosophical discussion. There is a wealth of reported experience to draw upon for museums setting about introducing a volunteer programme or developing a programme already in place. The latter is the more challenging, as managing change demands special skills and sensitivity.

Although the interface between paid and unpaid workers is discussed sporadically, there is a lack of in-depth study on the long-term effects on individual institutions, or the museum profession as a whole, of using volunteers. There have been some attempts to quantify in money terms the contribution made by the volunteer work force and this work needs further refinement as it becomes a powerful political tool when seeking public support and funding.

The role of the volunteer as a link with the community is assuming more importance as museums strive to become more democratic and inclusive. Issues of gender and ethnicity as well as age, in both the volunteer and paid work force in museums, are beginning to receive more attention, and it is of note that the Japanese experience highlights the importance of museum volunteering in the development of opportunities for Japanese women.

The New Zealand experience is poorly recorded, although volunteers outnumber the paid work force by more than 2 to 1. The literature of the not-for-profit sector is extensive and education at tertiary level is available for those working in this area. However the emphasis is firmly on the social sciences, particularly the health and welfare fields. While principles of management may be shared, it is important that experience specific to the heritage and cultural sector be reported.

Chapter Five : Results of the Questionnaire Survey.

This chapter gives an account of the postal survey undertaken in 1997 and comments on the results and limitations. The museums chosen for the questionnaire *Working in New Zealand Museums* (Appendix 2) were selected from a geographic spread from Northland to the Southland. They included large, medium and small museums, both professionally staffed and wholly volunteer operated. The survey was divided into three sections comprising twenty questions in total. Participants were invited to add their own comments at the end of the questionnaire and 33 out of a total of 83 respondents elaborated on their responses to the questions. The majority of the comments expanded on the nature of the museum and the number of roles individuals in small work forces - both paid and volunteer - filled.

5.1 Section A: Governance, funding and policy.

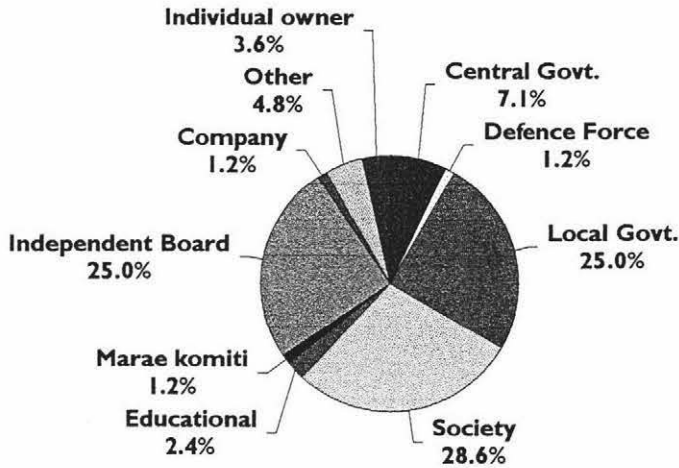
To investigate possible differences and similarities in the volunteer and paid work force of museums of different structure, questions were asked on the governance and operational funding. The use of written volunteer contracts, job descriptions and annual reports was also sought in the first section of the questionnaire.

Question 1. Who governs your museum?

Eleven types of governance were selected as being representative of most museum organisations in New Zealand. A final option allowed for any that had not been specified. The categories were defined as follows: Central Government, Defence Force, Board /Council set up by an Act of Parliament (Statutory Board), Regional Government, Local Government, Independent Board or Trust, Historical or other Society, University or other Educational Institution, Marae Komiti or Iwi Authority, Company, Independent owner, Other. The latter included a church and the Fire Commission. A number of museums governed by societies placed themselves in this 'other' category, believing an incorporated society was a separate category. In the analysis they were included with the

Historical and other Society group. The question failed to specify incorporated societies in the category.

Figure 1. Governance
83 respondents



The results were not unexpected, with governance of museums falling into three main categories. (Figure 1) They are local government (either as a department of council or with the addition of a board, usually comprising councillors and appointed members) historical and other societies; or independent charitable trust boards. Included in the latter category are the statutory boards of Auckland War Memorial Museum, Otago and Canterbury museums which all operate under their own legislative framework. The only other museum with its own legislation is Te Papa. However it was not included in the survey as the timing of this research coincided with a major development phase of the Museum and the information sought was not able to be supplied.

This sample shows governance of New Zealand museums fairly evenly split between the public sector (central and local government; defence force and university museums) and independent boards or societies. Independent owners, companies and marae komiti account for a total of 6% of the respondents.

Museums governed by historical and other societies had the least numbers of paid employees, eight out of twenty-four respondents employing one or more staff full- or part-time. All museums governed by societies had volunteers. The numbers ranged from one through to 200 at a large outdoor museum. Museums governed by local and central government and independent boards employed paid staff, but not all had volunteer assistance in the work force.

Question 2. *What proportion of your total funding comes from the following sources?*

Question 2 sought information on the sources of operational funding for museums.

Six museums did not supply any financial details. The remainder reported receiving funds from the sources identified in Table 2:

Table 2: Sources of funding (non-specified amounts) & numbers of recipients are:

Central Govt.	Local Govt.	Society	Earnings	Private Funds	Marae/Iwi	Other	No response
14	37	15	27	16	1	21	6
10%	27.6%	11%	19.25%	12%	0.72%	15.21%	4.22%

Museums responding under the 'Other' category reported unspecified grants and donations, as well as contributions by past-pupils and the Board of Governors of a school museum, one company totally funded its museum, as did the Fire Commission. Most museums generated operating income from a variety of sources, with eighteen receiving 100% funding from one source.

Table 3: Number of museums receiving 100% operational funding from the following sources:

Central Govt.	Local Govt.	Society	Earnings	Private Funds	Mare/Iwi	Other
2	1	1	6	3	0	5

Although only one museum reported receiving 100% of its operating budget from Local Government, a further eleven museums received between 90% and 99%. Local Government is clearly the main funder of museums. Of the 77 museums who replied to the financial questions, twelve (15.6%) did not record any self-generated income.

The seven museums that generated between 90% and 100% of their budget from earned income were governed by a Defence Force (one), an Independent Trust (two), Historical or other Society (three) and an Individual Owner (four). Of these museums four employ full-time and part-time paid staff, two are totally volunteer-operated museums and three have both paid and volunteer staff. The largest of the self-funding museums employs ten full-time and five part-time staff, as well as being supported by 42 volunteers who contribute 75 hours per week.

Central Government provided funding for University, Defence Force, and Police Museums. Te Papa is the only museum to receive government vote funding. The Government contribution for museum educators employed under Learning Experiences Outside the Classroom (LEOTC) contracts, was also noted by some museums. Museums compete with other providers of educational programmes for this financial support and it is usually granted for fixed contracts. This funding enhances the standard of educational programmes able to be offered by museums.

Questions 3 to 5 sought information on the use of written policies, contracts and job descriptions for volunteers, 83 museums responded to these questions.

Question 3. Does your museum have a written volunteer policy?

Only sixteen museums (19.27%) indicated that they had written volunteer policy documents. They were almost evenly spread across the main governance groupings and included two volunteer operated museums.

Question 4. Does your museum have written contracts for volunteers?

Seventeen museums also had developed volunteer contracts (20.4%) All these museums had paid staff although they ranged from a museum with 3.5 paid staff and four volunteers, to a major museum with 105 full-time, 55 part-time paid staff and 163 volunteers.

Question 5. Does your museum have written job descriptions for your volunteers?

Eighteen museums had written job descriptions for volunteers. (21.6%) Job descriptions were used across the sector in both volunteer operated and museums with paid staff. The size of the work force again varied from a museum with one part-time staff member and six volunteers to the museum with the largest number of paid staff and 163 volunteers.

Of the sixteen museums with written volunteer policy documents, thirteen also had volunteer contracts, but only eight supplied written job descriptions. These sixteen museums were spread between local authority governed and funded museums, those with independent boards, one Crown Research Institute and one church archive/museum. One had a volunteer policy but rarely used volunteers, ten museums of the sixteen, had a volunteer work force of between twenty and 163 people. The remainder had under nineteen volunteers.

Of the six museums with only written job descriptions for volunteers, the size of the volunteer work force ranged from one to 56 and covered local government as well as society museums.

Question 6. Does your museum publish an annual report?

Surprisingly only 37 from a total of 83 museums who replied to the questionnaire published an annual report (46.9%) Most museums with five staff or more published an annual report, although one with a paid staff of twenty did not. Some local authority operated museums published their reports as part of their authority's statutory reporting process. Annual reports are a vehicle for formal recognition of the work carried out by staff and volunteers. The annual report of the Auckland Museum of 1995/6,¹⁷³ for example, devotes an entire page to the work of the volunteers and each volunteer is listed by name in the concluding section.

5. 2 Section B. The museum work force.

The questions in this section relate to the numbers of paid and unpaid staff in museums, the gender and ages of volunteers. To understand the importance of the museum volunteer to the industry and to plan for the future, it is necessary to know the demographics of the volunteers.

Questions 7 to 10 ask the numbers of paid staff both full and part time, the number of volunteers and the hours per week worked by volunteers in the museum. 83 museums responded to these question.

¹⁷³Auckland Institute and Museum. Annual Report 1 July 1995 - 30 June 1996.

Question 7. How many paid staff are employed at your museum full-time?

The numbers of full-time (i.e. 30+ hours per week) staff employed in the responding museums totalled 526. A further breakdown of these figures (see Table 4) into publicly governed and funded museums, society museums, independent museums (without substantial public funding) and others including privately owned and funded museums, demonstrates both the size and importance of the public sector in providing opportunities for paid employment in museums.

Question 8. How many paid staff are employed at your museum part-time?

Part-time (i.e. less than thirty hours per week) paid staff numbered 247.

Question 9. How many volunteers work in your museum?

Volunteers numbered 2,056.

Table 4: Paid and volunteer staff by museum sector.

Museum grouping:	Publicly owned & funded	Society owned & funded	Independ. Board-non-public funding	Other	No response	Total
Number	35	26	9	10	3	83
Percentage	44%	32.4%	11%	12.2%	.4%	100%
Full-time paid	406	57	71	4	0	538
Percentage	75%	11%	13.25%	.75%	0	100%
Part-time paid	193	24	33	4	0	254
Percentage	76%	9%	13.5%	1.5%	0	100%
Volunteers	1,304	608	108	36	0	2,056
Percentage	63.5%	29.5%	5.25%	1.75%	0	100%

The 365 full-time staff of the Institute of Geological and Nuclear Sciences who hold “major national collections of fossils, rocks and minerals”¹⁷⁴ were not included in the figure for paid staff. This response is an anomaly and further investigation into the primary professional allegiance of this group, (which is beyond the scope of this study) would be required to establish their actual positions. Of the 83 museums which responded to the survey, seventeen were entirely volunteer run, seven employed only part-time staff, 51 employed full-time staff and 48 employed both full and part-time paid staff.

¹⁷⁴ Survey form 63. 1996. {Thesis questionnaire}

Question 10. *Estimate the number of volunteer hours worked in your museum per week.*

The 77 respondents reported that a total of 4,133 volunteer hours per week were worked in museums. The true figure is in excess of this as six museums in the survey were not able to supply the estimated number of hours worked. In one museum where two volunteer groups have kept an accurate register of their hours worked, one group has contributed 40,000 hours over eleven years and the other 68,000 hours over seventeen years.

Questions 11 - 14 sought to establish the nature of volunteers in New Zealand

Question 11. *How many men volunteer in your museum?*

The number of men volunteering was 763 (45%) of the total responses.

Question 12. *How many women volunteer in your museum?*

Women volunteers totalled 951(55%). Of the 83 museums surveyed 70 responded to the questions on gender. Gender information was not kept for 168 volunteers.

A question on ethnicity was not included at this time as it was felt many museums did not have this data available. Men are more likely to be volunteers in military, transport and technology museums. The thirteen museums in these categories (as described in the Directory¹⁷⁵ from which the museums were selected) which responded to the question reported 267 men and 75 women working as volunteers. Of the 75 women, 42 came from one museum. From the survey respondents it was found that women were more likely to volunteer in art galleries, regional and historical museums.

Question 13. *How many of your volunteers are also in the paid work force?*

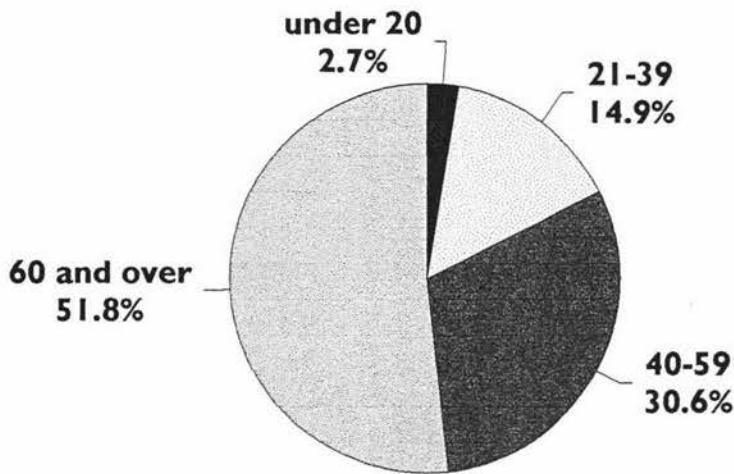
Of the 30 museums who responded to the question regarding volunteers' involvement in the paid work force outside the museum, 269 out of a total of 972 were reported to be in paid employment. This probably indicates the high number of older retired people working as volunteers in New Zealand museums.

Question 14. *How many of your volunteers are in the following age groups: under 20, 21-39, 40-59, over 60?*

Over 50% of volunteers are in the over 60 years age group, with a further 30% aged between 40 and 59 years. The under 20 year olds are the smallest age band volunteering in New Zealand museums.

¹⁷⁵ Cairns : 1995.

Figure 2. Age of Volunteers
61 respondents



5.3 Section C Areas of responsibility and training.

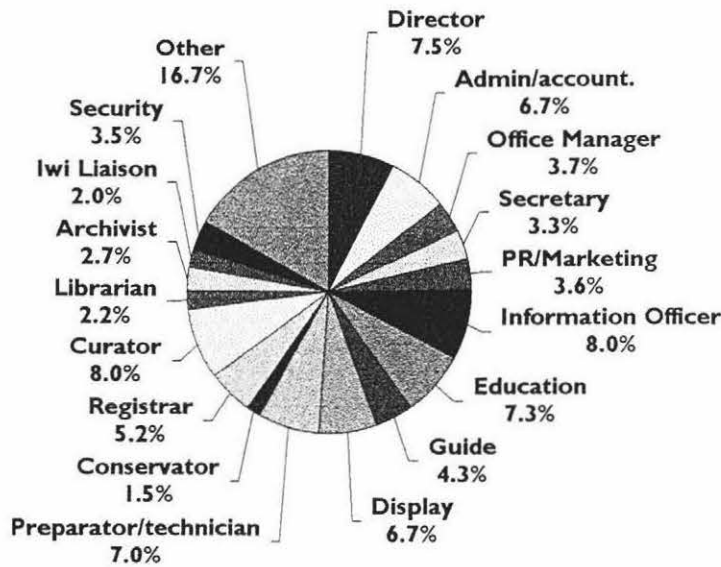
Question 15. What type of work do your volunteers and paid staff do?... Please indicate the number of people involved in each occupation.

The final section of the survey sought information on occupations of museum workers. The categories were established with the assistance of the Department of Statistics which uses only one occupational grouping for museum workers, that of 'curator'. The categories follow those used in the census with the addition of occupations specific to museums e.g. registrar. The occupation 'conservator' is understood by the Department of Statistics to apply to those involved in the conservation of the natural environment. Similarly the Department regards 'guides', as those involved in the tourism industry as tour guides. Although the question specifically asked for the number of people involved in each occupation, some museums merely indicated that the particular occupation was filled by either paid staff or volunteers. These responses were not included in the statistical analysis.

Paid staff were reasonably evenly spread across the occupational groups as outlined in Figure 6. The high number of responses to 'other' included retail, and building services

staff, volunteer co-ordinators, project leaders, gardeners, collection managers, photographer, public programmes managers, researcher, corporate services manager, historian, and operators of working exhibits.

Figure 3. Occupations - Paid Staff



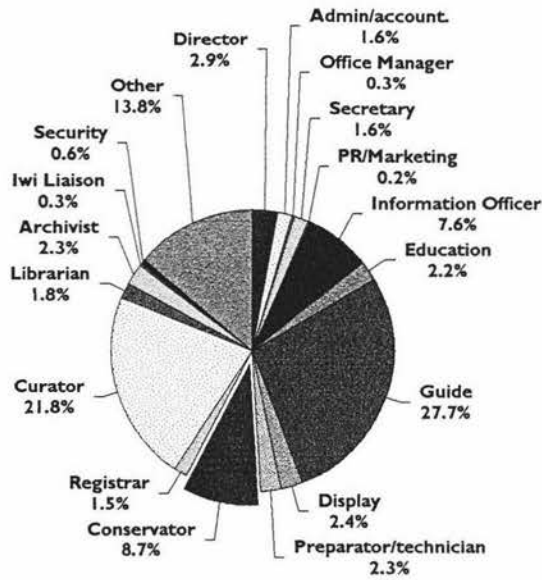
A notable feature of the responses was the range of tasks undertaken by a small number of staff and volunteers. "I am the lot", and "We all do everything", were common comments from smaller museums. Three museums indicated their use of contract workers for specific projects or services.

Grouping individual occupations into broader areas resulted in the following:

Table 5. Occupational groupings - paid staff.

Managmnt/ Admin.	Marketing	Visitor services	Collection managmnt	Iwi liaison	Security	Other
21.2%	3.6%	26.3%	26.4%	2.0%	3.5%	17%

The number of staff providing cleaning, retail and food services were not specified, but would increase the percentage of staff involved in visitor services. Building and grounds maintenance also account for a percentage (unspecified by respondents) of paid staff employed in museums. The survey did not ask a question on the use of contract staff in museums, but responses from three museums indicate that increasing use may be made of contract staff.

Figure 4. Occupations - volunteers

Volunteers, in contrast to paid staff, were much more likely to be engaged in caring for the collections and providing visitor services.

Table 6. Occupational groupings - volunteers.

Managmnt/ Admin.	Marketing	Visitor services & display	Collection managmnt	Iwi liaison	Security	Other
6.6%	0.2%	42.2%	36.1%	0.3%	0.6%	14%

Large, as well as small, museums use volunteers to provide enhanced visitor services that they could not otherwise offer their visitors. The respondents did not often differentiate between paid and volunteer staff when responding to the 'other category', although a number indicated that volunteers were used in retail, food services, building and grounds maintenance. One respondent commented that it was unfortunate that the museum had to rely on volunteer assistance to carry out functions such as staffing the retail shop. Museums also relied on volunteers to maintain and operate working transport and communication exhibits. One art museum reported the use of volunteers for special exhibitions and events, but did not have a regular volunteer work force. Museums also involved temporary volunteers in special exhibitions relevant to a particular ethnic or other group. For example, the Returned Services Association

provided guides for an exhibition relating to New Zealand's involvement in wars, the Jewish community similarly provided guides for an exhibition of Jewish treasures.

Although the Department of Statistics has the one museum occupation listed as curator, only 8% of paid staff described themselves as such. However 21.8% of volunteers in museums are engaged in curatorial work. Similarly conservators account for 1.5% of the paid staff while 8.7% of volunteers are engaged in conservation work.

The final questions in this section sought information on the provision of training for both paid staff and volunteers.

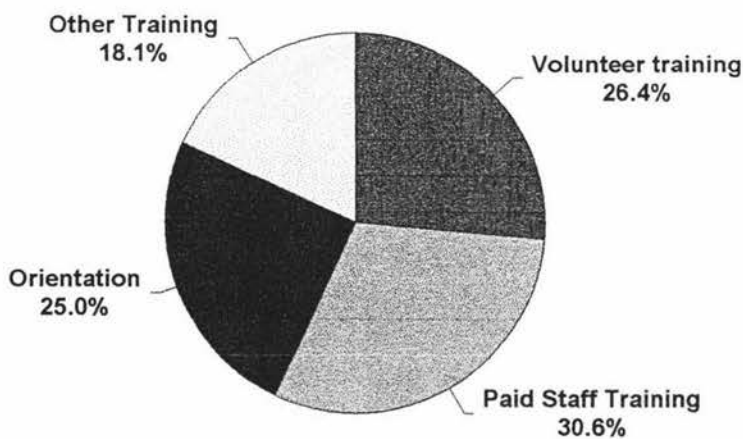
Question 16. Does your museum provided training for volunteers?

Question 17. Does your museum provide training for paid staff?

Question 18. Are all staff/volunteers required to attend orientation?

56 museums indicated that they provided training and/or orientation for their staff. Paid staff were 4.2% more likely to receive training than volunteers and 25% of the respondents required their work force to attend orientation, with 18.1% requiring attendance at some other forms of training.

Figure 5. Training of Paid & Volunteer Staff
56 respondents



Question 19. Is the training provided in-house, through access to out-of-house, both?

Training was provided by the museums themselves by 39.3% of the respondents and by an outside provider in 31.9% of the sample. Both in-house and outside providers were used by 28.9% of museums answering the question.

Question 20. Are there any other comments you wish to add to this survey?

The additional comments largely focused on the nature of the responding museum, “we are a small one room attached to our church” and their use of volunteers for example “we do not use many volunteers as yet”. Five respondents thought that as they were a very small organisations their responses would not be useful. Two museums wrote covering notes offering to arrange visits.

In some instances the questionnaires presented more challenges to the totally volunteer museum as the questionnaire design had to cover the whole museum sector regardless of size.

Chapter Six : Case studies.

6.1 Introduction

This chapter outlines the case studies that provide greater insight into attitudes, practices and management of museum volunteers.

Four museums in the Auckland area were chosen for the case studies, namely the Museum of Transport, Technology & Social History (MOTAT); The Auckland War Memorial Museum, Howick Historical Village and the Royal New Zealand Navy Museum at Devonport. These museums were selected as case studies because they represent different types and sizes of museum each with their own form of governance, structure, focus, collections and public programmes.

In each case the director of the museum was interviewed, as were volunteers and other staff. Each museum has paid staff and, in all but one, an active volunteer group. MOTAT is of particular interest because it was formerly owned and operated by volunteer groups. Although this is no longer the case, the volunteer work force is essential to the survival of the museum. Howick Historical Village remains in the ownership of a volunteer society and provides a useful case study of the advantages and disadvantages of operating a museum in these circumstances. It was hypothesised at the outset of this research that the successful operation of such museums depended to a great extent on the successful management of the volunteer work force. Therefore one would expect to find that these two museums would have developed practices which provide examples of good practice appropriate to the rest of the museum community in New Zealand.

6.2 Case Study 1.

THE MUSEUM OF TRANSPORT, TECHNOLOGY & SOCIAL HISTORY - MOTAT

**Great North Road
Western Springs
Auckland.**

6.2.1 Background

This museum was chosen as the primary case study as the researcher was on staff. Resources, including archival material and interviewees were readily available, to enable the research to be carried out within the limited time frame.

The Museum of Transport and Technology of New Zealand, MOTAT, is the most extensive of the case studies undertaken. MOTAT is a complex organisation and demonstrates many of the issues relating to museum staffing that have been raised in the literature. MOTAT is New Zealand's largest transport and technology museum. It is an independent trust, funded by a mixture of earned income and a grant from Auckland City Council. This grant has to be applied for each year and is dependent upon the museum seeking funding from other sources including the region's six other territorial local authorities. These authorities do not contribute more than a token amount to MOTAT, and in some cases contribute nothing at all.

Like many transport museums, MOTAT had its beginnings when a major technological shift occurred. "...MOTAT was New Zealand's first venture into the field of museology inspired by the rapid advancement of science and technology generated in the twentieth century."¹⁷⁶

¹⁷⁶ Thomson : 119.

On 29th December 1956 Auckland City tramway system ceased operation. The trams themselves were to be broken up - the metal going to Japan for scrap and the bodies turned into baches along the Thames Coast and elsewhere in the Auckland province.

Graham Stewart, who had inherited a passion for trams from his father, railway historian and artist W.W. Stewart, became extremely concerned at the destruction of this important part of New Zealand's public transport history. Mr C. R. Gribble, General Manager of the Auckland Transport Board, was instrumental in securing one of Auckland's first electric trams, No.11, for preservation by Auckland City Council. Graham Stewart approached him regarding the preservation of the most modern tram, No. 253. Through the good offices of Mr. Gribble, brothers Ian and Graham Stewart, secured tram numbers 253 and 248. These trams were transported to Matakoho, Northland, for safekeeping on the farm of Mervyn Sterling, whose family was also involved with tramways.

The concept of a transport museum began to emerge. In 1958 The Old Time Transport Preservation League was formed by the Stewarts and Sterlings and membership sought from the wider community. The Portland Cement Works steam locomotive "Bertha" was donated to the embryo museum. Other artefacts began to arrive.

In July 1960 100 people, representing 27 organisations, attended a meeting called by the Royal Aeronautical Society, The Old Time Transport Preservation League and the Historic Auckland Society, and organised by journalist Frank Simpson, to establish a museum at Western Springs on the site of the waterworks. Chaired by Mayor Dove Meyer Robinson, the meeting resolved to: "Form a museum to preserve the relics of transport, historic pioneer artefacts and the advances of technology."¹⁷⁷ Just four years later MOTAT opened on the Western Springs site in Auckland.

Throughout the 1960's and 70's the museum expanded and the collections grew. Large numbers of volunteers, organised into "Sections" representing collecting areas, worked on the artefacts and helped organise the hugely popular "Live Weekends." The operating

¹⁷⁷Cresswell, John comp. MOTAT Museum of Transport and Technology of New Zealand Inc. Auckland, Hamlyn, 1976, p. 109.

tramway opened on 16th December 1967. The Barclay steam locomotive first operated in 1970 and by 1978 the Sir Keith Park Airfield was opened. A gate charge was instituted in 1967.

In 1969 financial difficulties arose and the MOTAT Society was reorganised. A Management Committee, comprising Society and Local Government representatives, administered the day-to-day operations of MOTAT. Expansion continued especially through the use of Government work schemes, "...in 1979 some 450 men were employed weekly..¹⁷⁸ Although the comment was made that the large numbers employed seemed to achieve little,¹⁷⁹ the tramway was extended to the Zoo.

By 1984 Government schemes came to an end, and MOTAT was once again in serious financial difficulties. The MOTAT Society handed over the museum to a Board of Trustees which comprised representatives of the MOTAT Society and the Auckland City Council. From this time, despite the new Science Centre buildings opening in 1990, patronage began to decline. Competing attractions, a generally run down appearance and loss of many previously popular "working" exhibits, all contributed to the decline of visitor numbers. Volunteer numbers dropped as people became disillusioned. A New Zealand Herald editorial headlined the situation as "A Desperate Plight" and commented on the "...steady stream of complaints about items left to rust or rot away; too often the management style seems to have alienated willing help."¹⁸⁰

In 1994 the MOTAT Board appointed Grant Kirby, a management consultant who had had previous experience of MOTAT, to manage the museum. There was a large number of redundancies, staff numbers dropping from 43 to nine. Of the 43 paid staff, there were four professionally qualified staff plus the teachers employed by the Education Board and the director. The remainder worked in support roles, with volunteers largely caring for the collections.

Auckland City supported the museum through this period, i.e. from 1994 to the present, provided it met certain performance criteria outlined in a business plan and sought

¹⁷⁸ New Zealand Herald. Editorial. January 23, 1995.

¹⁷⁹ Ibid.

¹⁸⁰ Ibid

funding from other territorial local authorities. A professional senior management team was put in place, but to continue operating within budget, a second restructuring took place with the loss of one professional position. At present the Museum operates with a staff of eight full-time equivalents, three consultants and Task-force Green staff, whose number varies according to need and budget availability. The only professional positions still in place are the 1.5 FTE educators (paid for by a Learning Experience Outside the Classroom (LEOTC) contract) and one manager of programmes and collections.

Surveys undertaken by R.Cubed Ltd¹⁸¹ indicate that MOTAT is visited by residents of all greater Auckland, (North Shore, Waitakere, Manukau and Auckland Cities, Rodney, Papakura and Franklin Districts) and that next to the Zoo it is the cultural institution they most wish to see supported by public funding. In order to meet the requirements of Auckland City, a bill was introduced into Parliament in 1998¹⁸² which sought compulsory contributions from all territorial local authorities in the Auckland region. This bill is based on the Auckland War Memorial Museum Act. Funding would be derived from all the Territorial Local Authorities, using a mechanism based on population and distance from the museum. A local columnist commented that: "That MOTAT has to resort to parliamentary help to introduce some equity into its funding reflects poorly on local, and too often still parochial politicians."¹⁸³

6.2.2 Volunteers at MOTAT.

From the beginning MOTAT was developed by volunteers. Many of these volunteers wanted to preserve machines and other objects they had used during their working lives. They recognised the need for professional museological guidance and support. The founding members consulted with museums throughout the world including the Science Museum, London, the Royal Air Force Museum, Hendon and the Smithsonian Institution, Washington, D.C. Lord Montague of Beaulieu gave advice and came to Auckland to open the museum in October 1964.

¹⁸¹ R. Cubed Ltd. Visitor survey. Museum of Transport and Technology, Auckland. 1994.

¹⁸² Museum of Transport and Technology. Bill. 1998.

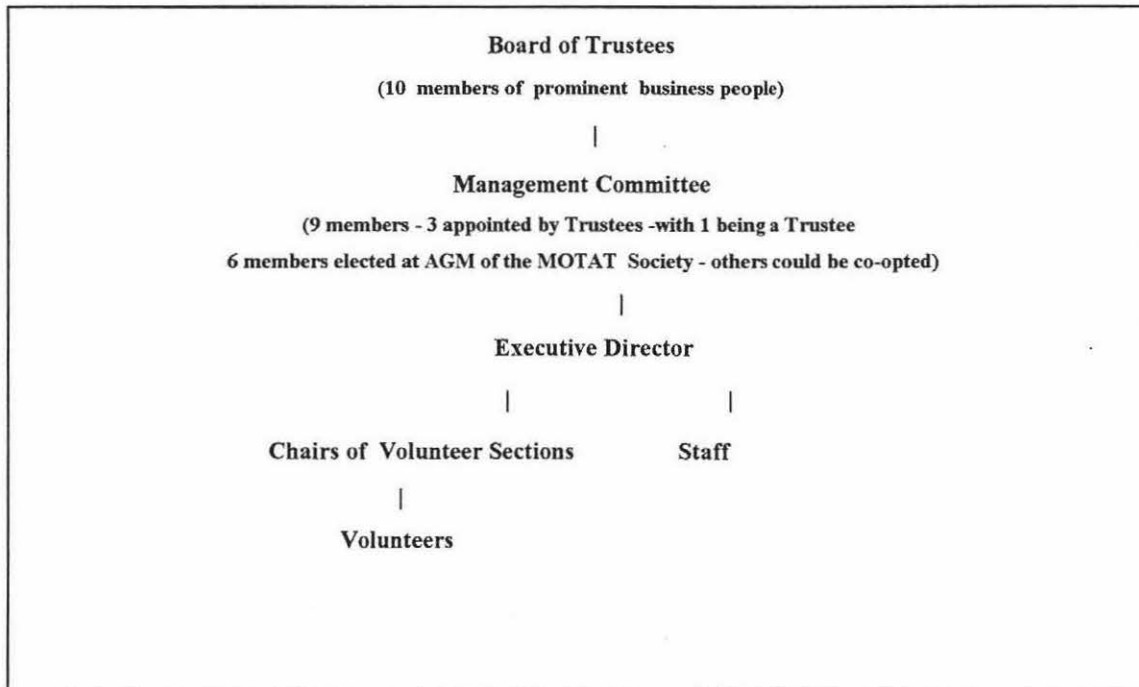
¹⁸³ Rudman, Brian. *A Monstrous Commitment*. New Zealand Herald. 30 April, 1997

Until 1967 the Museum was entirely run by volunteers. In that year the financial requirements of the fast-growing museum required that a gate charge be introduced. Once charging was in place, it became obvious that paid staff were also required and by 1970 a full-time director was needed to run MOTAT.

Volunteers were still largely responsible for the running of the museum, and the care and operation of the artefacts. Volunteer groups were organised into Sections, representing the particular collecting area. In the time of great expansion through the 1970's to mid-1980's, sections were formed for each of the following: Aviation, Tramways, Road Transport, Fire, Railways, Steam, The Pioneer Village, Printing, Agriculture, Communications including Recorded Sound, and Numismatics. There was a Library Committee that developed the Walsh Memorial Library which had its genesis in the library of the Royal Aeronautical Society.

In 1970 a three-tier structure of governance and management was developed with the assistance of a firm of consultants.

Figure 6: MOTAT Organisational structure 1970



Cresswell records that:

"The system is ideal for coping with a major work force of volunteer members working, under the guidelines of an incorporated society, side by side with a small band of employees under the control of the Director. It is this system and the enthusiasm with which it is put into practice which have been the main forces in the growth of the museum."¹⁸⁴

Cresswell also noted:

"Old things had not yet acquired intrinsic 'antique' value, and much of what museum members saved would have been lost forever. ...From barns and attics and wrecker's yards, from phased-out tramways and steam railways, from airline, fire-brigades and farms, even from buried dumps of war-time aircraft, the museum's supporters brought in thousands of items, large and small. ... Protection was the key note, display at that stage subordinate to preservation and restoration... There was little room for planned professionalism, and little professional expertise available in what was, for New Zealand, a unique undertaking. Working like beavers... were scores of enthusiasts... from retired technicians and tradesmen, to boys, often their sons, learning by doing."¹⁸⁵

This management system lasted for almost ten years, during which time the museum continued to expand. When the Museum's financial crisis occurred in 1984, and a new governance structure was put in place, the MOTAT Society handed over all the assets to the Trust Board by way of gift. The Society ceased to have control of the Board.

The Trust Board appointed a new Director, and new subsidised government work schemes were largely used to employ staff, some of whom had been employed under previous schemes. The Volunteer Sections continued to provide most of the services to the collections; they operated working exhibits including the extended tramway.

A new emphasis emerged with the construction of the New Zealand Science Centre on the Western Springs site. This development was designed to attract more visitors to the

¹⁸⁴ Cresswell. 1976 : 109.

¹⁸⁵ Ibid : 6-7

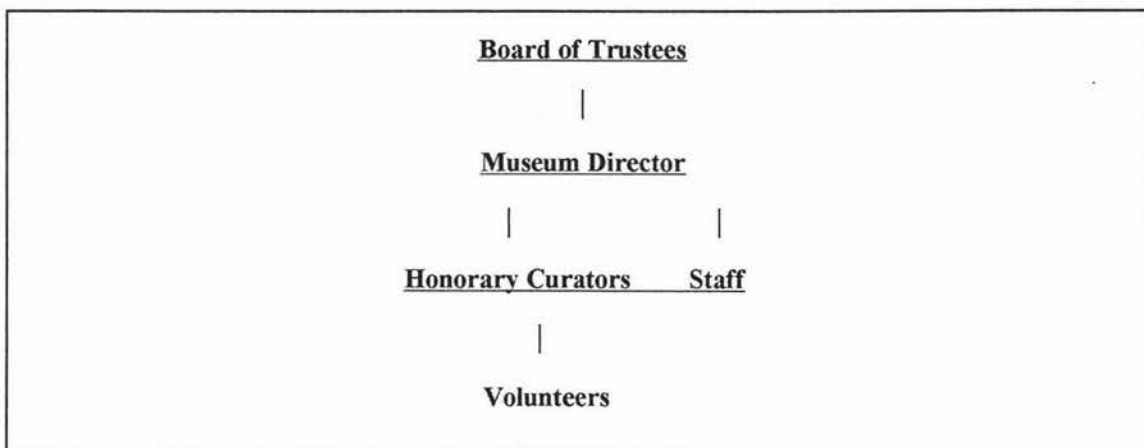
museum. During the years 1990-1994 some volunteer Sections perceived this change of direction negatively, feeling that the collection areas were being starved of funds that were going to the Science Centre. Editorial comment in the New Zealand Herald reflected this unease:

“While fewer exhibits seem to be displayed “live” (surely a principal attraction in such a museum) there have been curious exhibitions of dinosaurs and robots which seem to have little to do with our past transport and technology.”¹⁸⁶

Personality clashes occurred within volunteer groups and their numbers dwindled. Without any records of active volunteers throughout the museum, exact numbers cannot be given, but the MOTAT Society membership (to which almost all volunteers belonged) dropped from 423 in 1990 to 182 in 1994,¹⁸⁷ and whole sections, such as Steam, became largely inactive.

Despite this, MOTAT still had a large volunteer support group, and the Board appointed volunteer Section Leaders as Honorary Curators, providing them with a small honorarium. They did not have volunteer contracts but received “a letter of appointment from the Board- it had no job description or outcomes.”¹⁸⁸

Figure 7: MOTAT Organisational Structure 1985



¹⁸⁶ New Zealand Herald Editorial. January 23, 1995

¹⁸⁷ MOTAT Society records. 1990 to 1994.

¹⁸⁸ Interview with John Walker, November 1998.

6.2.3 The Volunteer Sections.

In 1998 the Volunteer Sections remain the backbone of the MOTAT work force.

Figure 8: MOTAT Volunteer Groups 1998

<u>GROUP</u>	<u>NUMBER OF ACTIVE VOLUNTEERS</u>
Aviation Section	}
Bomber Command Association	}
Fleet Air Arm Museum	} all represented on the Hangar Committee
RNZAF Association	} which co-ordinates Aviation activity.
Solent Preservation Society	}
	Total of all aviation volunteers: 83
Military Section	9
Rail Section	21
Road Transport Section	12
Tramway Section	38
Victorian Village	<u>22</u>
	<u>TOTAL</u> 185

MOTAT volunteers are largely men in the upper age group. From the figures supplied just 4% are women and 2.75% under the age of 20 years. A further 21% are in the age bracket 21 - 39 years, the remaining 76.25% in 40 - 60+ years age band.

The aviation collection at MOTAT is of national and international importance and is included in Ogden's book *Great Aircraft Collections of the World*.¹⁸⁹ There are five separate groups of volunteers working in the hangars. Until 1995 they worked in isolation from one another. The Fleet Air Arm Association had its own building until the new hangar was built in 1987.

The collection includes both military and civil aircraft. The Fleet Air Arm Association built a replica Fairey Swordfish aircraft; the RNZAF Association has formed the Save

¹⁸⁹ Ogden, Bob *Great Aircraft Collections of the World*. New York, Gallery Books, 1986. p. 68-69.

Our Sunderland group to work on the Sunderland Flying Boat. This aircraft is still exhibited in the open air. The Bomber Command Association has been associated with the acquisition, preservation and restoration of the Lancaster Bomber. The Solent Preservation Society works on the Short Solent Flying Boat and the Aviation Section works on the collection as a whole. The MOTAT Manager commented: "There is probably no greater gathering of New Zealand's aviation engineering expertise relating to the aircraft of the 1940's to 1960's anywhere in the country, than is found in this hangar on a Wednesday morning."¹⁹⁰

With several independent groups all working in the same collecting area, inevitably tensions arose over resources and space. The membership of one volunteer group in the hangar did not necessarily know the volunteers of another group working in the same building. Territorial battles were fought and bitter argument broke out from time to time. To manage the situation a Hangar Committee was formed in 1996 with representatives of all groups. The committee meets regularly with staff and issues concerning resources, coming events, exhibitions, and museum-wide matters, are brought to this group. Communications have improved and tensions have been eased, if not eradicated entirely. The Fleet Air Arm and Bomber Command volunteers are mostly in the 60+ age group. "We are all getting old - we seem to go to funerals every week."¹⁹¹ These groups comprise men who fought in the Second World War. The Fleet Air Arm Association has completed its major display work. It is a museum-within-a-museum. The Association has had professional design artists complete the exhibitions and has received financial support from the parent Fleet Air Arm Association in England. The Fleet Air Arm Museum artefacts belong to MOTAT.

The Bomber Command Association has an increasing sense of urgency over their work but to date have only used outside help on the Lancaster itself and are slowly developing the associated displays. The Lancaster was one of MOTAT's earliest exhibits, arriving at the museum in 1964. Their dedication is such that one member of Bomber Command

¹⁹⁰ Interview with Grant Kirby, May 1997.

¹⁹¹ Interview with Bill Simpson, November 1997

remarked: "Even if Christmas Day falls on a Wednesday I'll be here - we never miss a Wednesday."¹⁹²

The Solent Preservation Society includes some women although they do not form a regular part of the weekly working party. The story of the flight hostesses is included in the displays that accompany the aircraft itself. The Solent volunteers represent a slightly younger group, although most would be over 60 years of age.

Of the other Sections of the museum the Victorian Village attracts most women and has traditionally sought input from conservators and training in museum skills. These training programmes have been initiated by the volunteers themselves using outside training providers such as a textile and object conservators.¹⁹³

Consequently the volunteers have developed expertise especially in areas of textile and small metal objects conservation. They now carry out training for any new members of their volunteer team. They have developed links to Auckland Museum curators working with similar materials and have supplied artefacts for exhibitions at Auckland Museums and other museums within New Zealand.

"Auckland Museum borrowed our entire collection of dolls for their display and had selected items of underwear for their latest display. Te Papa borrowed a selection of our replica dresses for photographing for postcards."¹⁹⁴

They have a clear understanding of the difference between conservation and restoration and their policy is to conserve rather than restore. This has been an informal policy developed in the absence of a MOTAT Board policy on the subject.

The artefacts in the Village collection are all registered and provenance recorded where it is known. These records are not computerised. MOTAT has a volunteer registrar who also undertakes other work. The volunteers have a regular programme of changing

¹⁹² Interview with John Barton, November 1997.

¹⁹³ Bickerton, Oriel. *Victorian Village Report*. MOTAT Annual Report 1996-97

¹⁹⁴ Ibid.

exhibits in the buildings they manage and have the only climate controlled storage in the museum.

The Village volunteers provide guides for tour groups who visit the museum although this has declined of recent years and until the museum receives secure funding the tourist market is not able to be developed. On "Live Days" and special events Village volunteers appear in costume. These volunteers are all over the age of 65 years.

Younger members of the volunteers are found in the small Military Section, and they also attract young women. The Tram Section has the youngest volunteer, as well as a founding member of the museum.

The Tram section is responsible for the 364 days per year operation of the tramway which runs outside the museum gates. They recruit and train new tram drivers and conductors and generate income not only through the daily tram operation, but also through special events such as champagne tram rides for special events and private hire. Like the Solent Preservation Society, they also have an organisation within the MOTAT umbrella, the Western Springs Tramway Inc.

The Tram Section has also undertaken major restoration projects to provide a stock of trams for working exhibits. They conserve artefacts that are of historical importance for inclusion in static displays. To comply with Health and Safety Regulations the Tramway Workshop is only open to visitors when volunteers are working in the area. Within this Section are people knowledgeable on the history, operation and engineering of the tramways of Auckland. Senior members assist the museum fulfil the statutory obligations required under public transport regulations which govern the operation of the tramway.

The Road Transport Section has responsibility for all road vehicles including fire engines. The Section Head has been a volunteer for over 25 years. He was a professional fire fighter. The areas of responsibility for the Section widened when the Agriculture Section was integrated into Road Transport. Volunteer numbers in Agriculture had dwindled and

MOTAT found the management of farm animals both beyond its resources and outside its main collecting focus. The Fire and Steam Sections were also amalgamated into Road Transport.

The volunteers in Road Transport, like others within MOTAT, have been successful over the years in raising money for their projects. Many of the vehicles in the collection needed "reintegration". This is a term used by David Hallam, a visiting museum professional, to describe the actions needed to restore an artefact that had deteriorated from the condition on acceptance into the collection, due to the museum's inability to properly care for it.¹⁹⁵

The Road Transport Section found storage and workshop premises some ten kilometres away from MOTAT, that provided better conditions for the volunteers and their artefacts. "It was a two-edged sword. We had better conditions but we were divorced from MOTAT. Some volunteers really used the Section as their own playground. We are much better back at the museum and it has been a gain rather than a loss to have some volunteers go!"¹⁹⁶

This Section Head has a wide vision of the museum and has put forward detailed development plans. He also understands the concepts of conservation versus restoration and is keen for the visitor to be able to view the workshop and talk with the volunteers. Vehicles are being reintegrated and restored to working order - not to give rides around museum grounds but as a conservation measure.

Soon after the establishment of MOTAT, the Tramway Section, the Auckland Metropolitan Model Railway Club, the Railway Enthusiasts' Society and the Bush Tramway Club began work on building a 107 cm gauge railway in the museum grounds. The Tramway Section then concentrated on trams, the Railway Enthusiasts moved to Glenbrook where they still operate a railway and it remained for the Bush Tramway Club to form the Railway Section.

¹⁹⁵ David Hallam, Seminar Auckland Museum. Personal communication. 1995

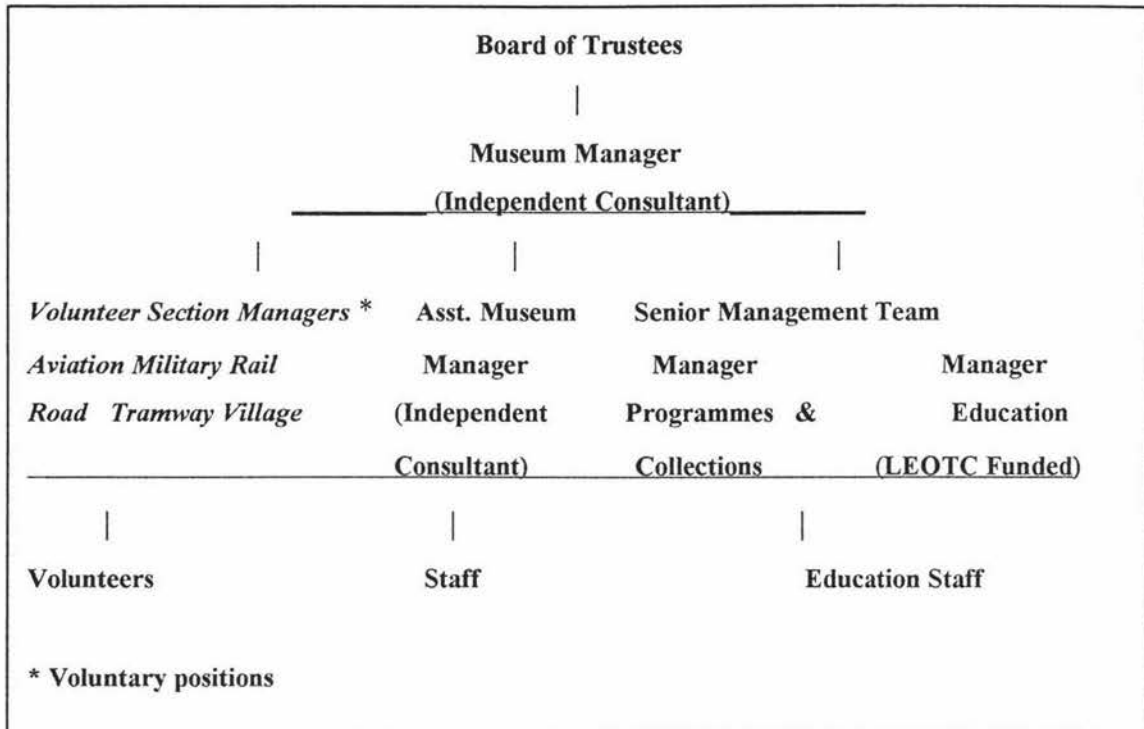
¹⁹⁶ Interview with John Walker, November 1998.

By 1968 a 90m track was laid at Western Springs and after the museum secured the Meola Road site a longer track was laid on the perimeter. The collection continued to grow, far outstripping the ability of the Rail volunteers to either house or maintain the artefacts. The main attraction for many was the operation of steam engines and other projects lapsed for want of both resources and interest. The Rail Section has had competition for volunteers from the Railway Enthusiasts and other rail societies in Auckland and their numbers declined. They do not run a regular service on the line, but participate in "Live Days."

6.2.4 Policy.

In 1994, when Grant Kirby was appointed as the consultant manager of MOTAT, he instituted modern management structures in the museum. A number of issues required attention including issues of security of the museum's collections and buildings, health and safety and lines of accountability.

In 1995 the Museum Manager recommended to the Board of Trustees that MOTAT formalise its relationship with the volunteer workers in the Museum. The Board agreed to this and a programme of development and implementation began. Research into the experience of other museums was undertaken. The Honorary Curator system was replaced with Section Managers who became the conduit through which information flowed to and from management and volunteers.

Figure 9: MOTAT Organisational Structure 1998.

6.2.5 Contracts.

Working volunteer application forms and contracts were developed and dispute resolution procedures set in place. (Appendix 4) Paid staff all came under individual employment contracts. The human resources were to form one work force - some paid - some voluntary. A series of meetings were held to work through the issues and introduce the new volunteer employment structure to the volunteers. Clear benefits as well as responsibilities are listed in the introductory letter accompanying the contract. Benefits include free family membership to the MOTAT Society, newsletters, social gatherings, invitations to opening events and references for *curriculum vitae*.

Despite best efforts there were a few volunteers who did not, or would not, see the need for the contracts. Through negotiation, communication and finally clear directives, all MOTAT's working volunteers have now (1998) signed their contracts and comply with the contract terms and conditions. (Appendix 4)

6.2.6 MOTAT Society reorganisation.

Through members' involvement in these developments the MOTAT Society decided to restructure so that each Section had representatives on the Society's Management Committee. Previously a particular Section could dominate the affairs of the Society by taking over the Committee. Volunteers in discrete organisations such as Fleet Air Arm had no voice in the Society unless they took out a separate MOTAT Society membership. As the Society also appointed one Board member and its chairperson was automatically on the Board, a particular Section's interests could be promoted at Board level without regard to the needs of the whole organisation. The new structure allows for a more inclusive Society better able to support MOTAT and the work of all the volunteer sections. This is a particular difficulty at MOTAT as volunteers work in isolated groups - on different days and nights and in different physical locations within the two sites.

A system of funding applications was established. Section Managers are invited to make applications for funds from the Society for specific projects. These projects must be consistent with the Trust Board collection policies and progress is reported at quarterly intervals. The Society Committee receives the applications and decides upon the grants which must meet certain criteria. These are projects that are additional to the normal Trust Board responsibilities and programme of maintenance and capital expenditure. It is a way of ensuring that volunteers consider carefully how their projects are aligned with the overall mission and direction of the museum.

6.2.7 Areas of difficulty.

MOTAT's volunteers are essential to its operation; without them the Museum would not exist. Some volunteers have worked for the Museum since its inception. They have raised, and continue to raise, thousands of dollars for the Museum and provide many more thousands of dollars worth of labour annually. The Solent Preservation Society calculates that they have raised, (to September 1998) \$68,500 in cash for the restoration of the Short Solent Flying Boat, as well as donated or heavily discounted materials and

services from 50 companies. They calculate their equivalent labour costs at \$20 per hour, contributing \$80,000 per annum in 1998 terms.

The Bomber Command Association also calculate their contribution to the restoration of the Lancaster Bomber to be 40,000 hours labour over eleven years and \$180,000 in cash or kind. Other Sections have contributed in similar fashion. Acknowledging the support does not minimise the real difficulties that stem from a large volunteer work force operating in any museum, but especially in a museum with a skeletal staff and minimal financial resources.

MOTAT has never had enough funding to employ the professional staff it requires to care for the collections adequately and fully develop the public programmes around those collections. For example MOTAT has been unable to employ a conservator on staff or on contract. The MOTAT Society has provided funds for the Victorian Village volunteers to have a few significant clothing artefacts conserved by a professional textile conservator.

Even though areas of difficulty have been minimised through better management and communication, areas of concern include understanding of the Museum as a whole, conservation versus restoration, provenance and registration, interpretation, training and relationships between sections and paid staff.

Some volunteer groups are so focused on their area of interest that the wider concerns of the Museum are of little or no interest to them. The reorganisation of the MOTAT Society has helped overcome this difficulty but the 'big picture' needs constant reinforcement through good communication and involvement in museum-wide activities and planning. "Live Days" have been reintroduced into MOTAT's programme of activities. These are planned and carried out with the involvement of all volunteer sections.

"The working volunteers play an important role in the activities planned. Live Days in particular require the full support from the volunteer sections and each Live Day has increased visitor numbers dramatically."¹⁹⁷

¹⁹⁷ Thorn, Ruth Public Programmes Manager's Report. MOTAT Annual Report 1996/97.

Christmas functions are held for MOTAT's volunteers and recognition of their contribution is recorded regularly in Board minutes and in the annual report:

"I must pass a special vote of thanks to all of the volunteers who have gone the extra mile to achieve the pleasing result we are reporting this year. MOTAT exists through the efforts of its volunteers and is indeed fortunate to have some of the foremost experts in New Zealand working on its collections."¹⁹⁸

Museological concerns regarding conservation are not always understood by volunteers or governing bodies and world-wide "there is a serious shortage of conservators who specialise in industrial and transportation conservation work."¹⁹⁹ Many of the working volunteers at MOTAT are as Wilson and Pimm describe: "The skilled professional who demonstrates his or her superior knowledge by using it for the benefit of an organization, which could not normally afford their services."²⁰⁰ Philosophical or theoretical concerns of museum practice are difficult to impart to practical people who, as Kirby identified, are the real experts on the artefacts. These volunteers often wish to restore the artefacts to working, showroom condition. Although this may be appropriate where the deterioration has occurred through inadequate storage conditions within the museum, it is an area that needs professional oversight.

"Dis-mantle-itis" is a term coined by MOTAT's Manager to describe the projects that begin and get abandoned. "Meg Merrilees," an F180 railway engine that ran on the first railway line from Auckland to Onehunga, typified the problem. The engine arrived at the Museum in good display condition, having run as a railway enthusiasts' engine up until the 1960's. At some point she was dismantled for repair and restoration. The job became too big for the resources of the Rail Section and interest in this very important artefact

¹⁹⁸ Kirby, Grant. Manager's Report. MOTAT Annual Report. 1996/7

¹⁹⁹ Storer, J. D. *Conservation of Industrial Collections*. Transport Museums. Yearbook of the International Association of Transport Museums. 15/16 : 64, 1988/9.

²⁰⁰ Wilson, Aubrey and Pimm, Gina *The tyranny of the volunteer: the care and feeding of voluntary workforces*. Management Decision 34:24-40, 1996.

was lost. It has taken a considerable amount of time and pressure to at last reintegrate the various parts of the engine.

For a short period from 1984-6 when Lottery Funding was available a professional registrar was employed by MOTAT. "Registrar matters have been progressed , with further work being completed on the Museum's collection policy."²⁰¹ That position has not been filled since the Lottery Funding ceased, other than by volunteer assistance, as the museum had to focus its activities on rationalising the collections (using the volunteer registrar and such records as existed), tidying up the sites and attracting enough patronage to keep operating. As Boland commented in 1995: "Kirby is left with the unenviable task of saving the museum. Initial aims are to double the visitor numbers and improve the interactive nature of the museum."²⁰²

MOTAT further developed the collection policy and because of the constraints of space and resources the Board placed a moratorium on collecting any but the most important artefacts. All acquisitions have to be approved by the Board. Despite this small artefacts continue to flow into the separate sections. The Solent Preservation Society have collected many hundreds of items relating to the aircraft. These are not seen by members as artefacts in need of the same regime as, for example, a new aircraft or motor vehicle. Therefore there are large numbers of un-provenanced, unrecorded items in the collection, including many original photographs, ephemera and small objects. This illustrates the lack of control which a dedicated paid staff member could improve, and the lack of full appreciation by volunteers of the basic responsibility of museum practice. At some future time these will need to be recorded, but unfortunately provenance will not be able to be established in a large number of cases. It is to be hoped that no legal challenges will arise in the future, as has occurred in the past through lack of accurate record-keeping. Until resources can provide for professional registration and training for volunteers, the legal challenge remains a distinct possibility. The impact of the poor public image which can result could threaten the credibility of the organisation.

²⁰¹ Museum of Transport and Technology Trust of New Zealand. Annual Report. 1986/7 : 1

²⁰² Boland, Mary Jane *Museum of Trials and Tribulations*. New Zealand Herald January 21, 1995

Interpretation by volunteers largely focuses on the technical aspects of an object. While this is important information for a technological museum, it is only one aspect of the story. To change this emphasis MOTAT has added the words "Social History" to its full name - The Museum of Transport, Technology and Social History. The intent of the change is to contextualise the artefacts in the history of Auckland, and New Zealand, and to provide a small "window on the world". There has been criticism by women that some of MOTAT's displays are entirely male-orientated. Bomber Command, for instance, have developed their own displays accompanying the Lancaster and do not mention women riveters and women delivery pilots in their interpretation. These women were not seen to be part of the Bomber Command story.

Relationships between paid staff and volunteers need careful management and constant communication. A significant number of MOTAT volunteers have worked in the museum for more than twenty years including some founding members. The largely male volunteer work force had some difficulty with the appointment of three women in senior management positions in 1995. They were dubbed "the Petticoat Brigade." This was largely met with humour but the youngest member of the team had significant difficulties in having her professionalism and expertise recognised. The Museum Manager made it clear that sexist language and behaviour were unacceptable and the situation has improved - at least overtly.

The competition between volunteer groups, especially over matters of space and resources, which was accompanied by a good deal of unpleasant behaviour, has been reduced by the better lines of communication developed over the past four years. Despite any difficulties and personality clashes that may arise, paid and unpaid staff are united in their desire for proper recognition and funding for MOTAT. Over the past five years, despite the volunteers' particular loyalty towards their Sections, there has developed a much greater appreciation of the museum as a whole.

Volunteers are MOTAT's strong advocates to local and central government. In the bill presently before a Select Committee of Parliament dozens of submissions have been made by MOTAT volunteers in support of the organisation. Throughout the various

communities of Auckland, MOTAT volunteers provide the link between museum and the public and are responsible for a great deal of public support evidenced by the three hundred and sixty submissions made to the Select Committee in support of the MOTAT Bill.

6.2.8 The future.

The future of MOTAT remains precarious. It cannot continue to operate at the present level without sustained operational funding. MOTAT is in the unenviable situation of not being able to attract more revenue from, for example, the tourism industry until it has the financial resources to upgrade visitor facilities and displays. The Board cannot ethically accept any more artefacts when it cannot look after the present collections, which means that the collections remain static.

The volunteers have skills that are fast disappearing and there is no museum-wide programme of skills transfer. The ability to maintain the standards required by law for the operation of the trams and trains will be lost if these skills are not imparted to a new generation of workers. The public will then lose the opportunity to experience riding on the trams and trains that were so much part of life before widespread car ownership. Volunteers are ageing and there needs to be continued emphasis on volunteer recruitment. During recent years the energy of the staff and volunteers has been directed towards the survival of the museum. Recruitment of volunteers has been largely focused on attracting back previous members, having recruitment stalls at "Live Days" and encouraging current volunteers to bring new members.

Despite the development of written policies and volunteer contracts, clear reporting structures and better management of volunteers, without the staff to support these measures long term, it is possible that much of the work of the museum's volunteers will not be sustained into the future. Thus the huge potential for MOTAT will not be realised.

As the New Zealand Herald editorial writer said:

“This newspaper has run hundreds of articles about the Museum of Transport and Technology since its inception as an organisation at a 1960 public meeting in the Auckland Town Hall; for the first 25 years they have a remarkably common theme. They are about numerous groups of cheerful volunteers working endlessly to restore items and help the museum during its ‘live’ weekends... The museum houses a priceless collection which must not be lost. Clearly, drastic, imaginative measures are required, followed by, somehow, yet more money. From where?”²⁰³

Four years on and that question still remains unanswered and until it is, ‘the priceless collection,’ despite best efforts of staff and volunteers alike, remains at grave risk.

²⁰³ Editorial. New Zealand Herald. January 23, 1995.

6.3 Case Study 2.

AUCKLAND WAR MEMORIAL MUSEUM.

The Domain, Auckland City

6.3.1 Background.

“Having long wished to see at least the foundation of a Museum laid in Auckland, it affords us much gratification to state that a very satisfactory commencement has been made by the zeal of Mr J. A. Smith, whose efforts have already been attended with so much success that a room respectably stored with specimens and curiosities of various kinds is now prepared for inspection.”²⁰⁴

This first Auckland Museum opened on the 25th of October 1852 in what was: “two rooms in a farm cottage, one containing the collection, the other being the custodian’s accommodation...”²⁰⁵

This cottage was located on the corner of Symonds Street and Grafton Road and the Museum was open to the public on Wednesdays and Saturdays from 10 am to 4 pm. The Museum operated in this location until 1867 when the collections were moved to new premises in Princes Street. At a public meeting held in November of that year, the Auckland Philosophical Society was formed, altering its name the following March to the Auckland Institute. In 1869 the Institute formally took over the Museum and from the 1880/1 annual report the combined name Auckland Institute and Museum was recorded for the first time, although the Museum celebrated its centenary in 1967, dating its inception from the birth of the Institute.

²⁰⁴The New Zealander (leader page) October 27, 1852.

²⁰⁵Powell, A. W. B. ed. *The Centennial History of the Auckland Institute and Museum*. Auckland, The Museum, 1967 :7

The Institute obtained a Provincial Government grant of the old Post Office site in Princes Street and during 1870 the Museum and Library moved to the buildings on that site. During the next five years funds were raised for a new building. Mr. Kirk, the Curator, who had succeeded Mr. Smith, resigned to become Government Botanist and Thomas F. Cheeseman, who gained "... a world-wide reputation in New Zealand botany"²⁰⁶ was appointed Secretary and Curator. The new building was opened in 1876 and the Museum remained there until the Auckland War Memorial Museum opened in the Auckland Domain in 1929.

The Auckland War Memorial Museum is second only in size to the Museum of New Zealand Te Papa Tongarewa. It houses the largest collection of taonga Maori in the world. Other major collections include those relating to the peoples of the Pacific, natural history, applied arts and New Zealand history.

As the museum is the war memorial for the Auckland provincial region, war history is an important aspect of the Museum's programmes and displays. The present building was begun in 1920 through the work of a Citizens' Committee presided over by the then mayor, Sir James Gunson. Through government and council grants, public appeal and sponsorship the contract to build the new museum was let in July 1924. As halls were completed the contractors allowed the collections and books to be moved in, and the War Memorial Museum was officially opened on the 28th November 1929.

After the Second World War:

"A proposal to commemorate the Second World War by completing the present memorial, doubling the size of the building and including in particular an extensive museum of the united services, was submitted by the Mayor Sir John Allum, to a meeting of citizens in October 1946. It was further proposed to commemorate the Maori Wars and the South African War..."²⁰⁷

²⁰⁶Ibid :12

²⁰⁷Powell : 32

Another Citizens' Committee was formed and fund raising began, and the additions, which added two thirds of floor space to the original building, was opened on the 19th March 1960.

With the passing of the Auckland War Memorial Museum Act in 1996, the Museum underwent a profound change. The Auckland Museum Trust Board was established, taking over from the previous Trust Board and the Auckland Institute and Museum Council, which together had provided governance for the museum since 1869. The new Board of ten members is appointed by electoral colleges of the Auckland Territorial Local Authorities, which provide operating funding for the Museum, and the Museum Institute Council. The Local Authorities appoint five members, and the Institute Council four. The Act required the establishment of a Maori advisory committee, the Taumata-a-iwi, who appoint one of the ten members of the Board.

With the passing of the Act, the Museum Institute evolved from the previous Auckland Institute, which was also the Auckland Branch of the Royal Society of New Zealand. The Act describes the Institute as a membership body for the Museum. It continues its traditional role as a learned society, supporting the Museum's activities. The Museum's origins in a learned society contributed to its reputation as a scholarly research-oriented institution which is now rapidly becoming more visitor-focused.

At present the Museum is in the last twelve months of a five year 43 million dollar refurbishment project. The entire building has been strengthened to meet modern earthquake standards and every gallery within the Museum is being brought up to date with modern displays. Collection management, including storage facilities, documentation and conservation have been given increased emphasis due to the demands of the refurbishment project.

The paid staff number 93 and the museum attracted 1,060,000 visitors in the 1996/7 year. Public programmes include education services, special exhibitions, open days and the operation of the Dinomites club for children. The children's activities centre around the recently completed Discovery Centre - comprising Treasures and Tales and Weird

and Wonderful. Research and scholarship have always been, and continue to be, an important part of the Museum's activities. Its library holds major collections of periodicals, monographs, archives and photographs. In an international context, it is a substantial museum operation, performing the whole spectrum of museum functions.

6.3.2 Volunteers at Auckland Museum - history and policy development.

The Auckland Museum has always had a paid, professional staff which now includes curators, librarians, collection management, public programmes and conservation staff, as well as support and front-of-house staff. In addition there is a tradition of individuals and groups working in a voluntary capacity in the various departments of the Museum. This volunteer work force grew from personal interest in the departmental disciplines, membership of scientific societies e.g. the Ornithological Society and museum clubs e.g. the Conchology Club, as well as interest in the Library.

“Throughout the years, the library has owed a debt of gratitude to a great many people for gifts of money, of books and of service. Particular mention must be made of those people who have worked for many hours each week, over periods of months or years, in a voluntary capacity.”²⁰⁸

Training of volunteers took place on the job and was given by the curators and other paid staff in the departments. No formal orientation or training programme was provided by the museum. The rewards to the volunteer were largely personal satisfaction and development. Occasionally young people who volunteered in a scientific department later developed careers in that discipline. Active recruitment for volunteers by museum management did not occur until the establishment of a guiding service in the early 1980's.

In addition a system of honorary curatorships evolved over the decades - some to fill gaps in the paid curatorial staff, others to honour distinguished scientists and scholars connected with the Museum. Current examples include an Honorary Horologist Dr. David Smith, with responsibility for the collection of clocks. The distinguished botanist Lucy Cranwell holds the title of Honorary Botanist. Archaeologist Janet Davidson is an

²⁰⁸ Powell : 77

Honorary Research Associate.²⁰⁹ The titles are all currently under review by the Board to provide more appropriate recognition and clarity for this important group of volunteers and supporters.

In 1982-3 the then Director, Stuart Park, instituted a volunteer guide programme. Guides were recruited through newspaper advertising, and training courses were established. The training was delivered by the director and curatorial staff and took place over thirteen weeks on a Saturday morning. It was designed to give the guides a grounding in the various disciplines represented by displays throughout the museum.²¹⁰ This programme was successful in attracting and keeping guides, until the guiding services were necessarily curtailed when the refurbishment project forced the closure of many galleries. Some of the volunteer guides have continued in a new role staffing the information desk in the main entrance foyer during public opening hours, 10 am to 5.00 pm seven days per week.

In August 1996 the Auckland Museum Council adopted the first Volunteer Policy document. (Appendix 4) The policy document includes a Statement of Purpose:

“Auckland Museum will operate a programme of volunteer activity, to augment Museum activities and support Museum staff, which will provide consistent reliable service to the Museum and its public, and provide equitable rewards for the Museum’s volunteers. The Museum will provide adequate and appropriate training of volunteers, good management and volunteer programmes, proper definition of procedures and responsibilities, annual assessment of volunteer achievement and contracts of engagement of volunteer staff.”²¹¹

The policy document comprises fourteen clauses. After the statement of purpose, the Organisation Structure clause states that the overall administration of volunteer activities takes place within the Public Programmes Division. The museum-wide responsibility for

²⁰⁹ Auckland Museum. Annual report. 1995-1996 : 42

²¹⁰ Interview with Sheila Weight, October 1997.

²¹¹ Auckland Museum Policy & Procedures Manual. 6.4 *Public Programmes: Volunteer Policy*. 21 August 1996.

volunteer programmes resides with the Education department and each individual department that utilises volunteers has responsibility for the training, supervision and recruitment of their specialised volunteer work force.

Roles have been defined for five categories of volunteers. Back-of-House Volunteers assist in curatorial duties. Development Volunteers may assist with event management, fund-raising and administrative tasks. These are often short term, project-specific appointments. Research Associates are specialist professionals who: “undertake self-directed research in fields related to the Museum’s collections and research interests which are acknowledged by the Museum as important ...”²¹² Front-of-House Volunteers are required to be as well trained, well groomed and as reliable as the paid Front-of-House staff. The work covers several areas including the information desk, collections galleries and special exhibitions. Maori Gallery Guides are a separate category: “It is important that the Maori community have the opportunity to interpret their own taonga and in so doing, provide a strong Maori presence.”²¹³

Volunteer Management was described in the policy as an evolving process, with the co-ordination possibly devolving to the Museum’s Education staff. Benefits and Acknowledgements recognised that although volunteers mostly gain personal satisfaction from contact with the Museum’s activities, appreciation of their contribution is appropriate. The clauses on Equipment, Health and Safety, and Security covered the Museum’s requirements and under Rights of the Museum and Volunteers, the Policy states: “The respective rights of the Museum and volunteers will be defined in a Volunteer Contract entered into by each individual volunteer and the Museum.”²¹⁴ Ethical matters are covered in the Conflicts of Interest clause, volunteers being required to comply with the Museums Aotearoa Code of Ethics and Guide to Professional Practice. Specialist training is provided for volunteers as required and orientation is compulsory. The policy covers the terms of employment. Volunteers are to be engaged for a defined term, renewable on the anniversary of engagement. Volunteers are to receive assessment and personal interview at the end of a probationary period. Either party has the right to

²¹²Ibid : 6.4.3 b.

²¹³ Auckland Museum Policy and Procedure Manual. 6.4.4 : 3

²¹⁴ Ibid : 6.4.9

terminate the engagement at this point. In the final clause the Museum undertook to produce a procedural management document, to be approved by the Management Executive.

This policy development was a radical new step for the volunteer work force at the Museum, although the policy is similar to many found in other museums both in New Zealand and elsewhere. The need for clear written policies became even more apparent as the refurbishment project progressed. The Museum was, and is, undergoing the most profound organisational, as well as structural, change since its establishment in 1929 on its present site. New departmental groupings and interdisciplinary teams have been established, contributing to a shift in organisational culture. Not the least of these changes has been the new emphasis placed on becoming a more visitor-focused organisation. This had to be achieved within the available resources, therefore new visitor services could only be provided with the assistance of volunteers.

Initially the Curator of Education was made responsible for volunteer management. By 1997 this work increased to the point where it was necessary to appoint a full-time Volunteer Manager.²¹⁵ The Volunteer Manager is responsible for implementing the procedures contained in the Volunteer Management Handbook.²¹⁶ This handbook includes guidelines for recruitment and selection, orientation and training, review process, volunteer recognition programme and a review of relevant legislation, a termination checklist and exit procedures.

The first person appointed to the position had a background in Human Resources and brought an high degree of professionalism to the job. This resulted in an increase from 103 volunteers to a 1998 volunteer work force of 168. The volunteer manager developed management practices in line with the agreed policy; set up processes of recruitment, induction, training and documentation. This manager returned to a human resources position in the corporate sector, and has been replaced with an internal appointment. The museum director commented that it is hard for the Museum to keep staff skilled in areas

²¹⁵ Ibid : 6.4.4 : 2

²¹⁶ Auckland Museum Volunteer Management Handbook. 1997.

in demand by the corporate sector, as they cannot offer the same level of salary as the commercial market.²¹⁷

The critical issues identified by the volunteer managers are common to many institutions with both a paid and an unpaid work force. They include: clarity of policy and procedure, effective communications, recognition and involvement, a “buying in” to the policy by the total work force.

6.3.3 The value of a Volunteer Policy.

Auckland Museum’s Board has recognised that a clear policy document on volunteers is essential. The policy at the Auckland Museum was developed in consultation with staff, but not with formal input from volunteers. By chance, several members of the former Museum Council were themselves volunteers and contributed a volunteer point of view to the initial policy development discussions. With the growth of the numbers of volunteers in the museum, future policy development may well have a more formal input from volunteers and volunteer managers. In introducing the policy to the Board, the Director’s Memorandum stated: “The scope of volunteer activity will expand in the near future. New activities will be added to the existing range as new programmes are implemented. For example: fund-raising activities generated through the Museum 2000 Circle, members activities, event management, expanded tour guiding services, educational services, information services etc.”²¹⁸

When the director, Dr. Rodney Wilson, introduced of the policy to the new Museum Trust Board, he stressed that the museum had one work force and within that work force there were people who were paid and volunteers who were not. This was clearly a new concept to some members of the Board, but one with which they are becoming increasingly comfortable. The Volunteer Manager is developing training programmes for the staff that will further develop museum teams, providing seamless working groups,

²¹⁷ Interview with Rodney Wilson, February 1998.

²¹⁸ Auckland Museum. *Minutes of a meeting of the Employment Committee of the Council of the Auckland Institute and Museum. Memorandum. Volunteer Programme.* 19 August 1996.

comprising paid and unpaid staff. "I don't even use the words volunteers and paid staff," she reported, "I simply think of museum teams."²¹⁹

The requirements of conforming to the Privacy Act precludes the Museum from routinely seeking, and keeping, details of the ethnicity, socio-economic or educational status of its volunteers. The information supplied for this study revealed that in 1997 no volunteers were aged under twenty years. Ten percent of volunteers are aged between 21 and 39 years, 20% between 40 and 59 years and 70% were over 60 years. It was estimated that 10% were also in the paid work force outside the museum. Two-thirds of the volunteers were women and one-third men. The demographics of volunteers may be changing as one volunteer, returning after a break from volunteering, commented after her Orientation in 1998:

"It was surprising to find such a range of ages, including a teenager and people of different ethnic groups and backgrounds - this has been a change from when I first volunteered at the museum."²²⁰

As with all policies, the volunteer policy of the Auckland Museum will require regular review to ensure that it meets the needs of the changing environments both within and without the institution. After the completion of the refurbishment, the effects of the new physical and organisational structures will become clearer. Experienced volunteers, who have adapted to the new ways of working, will have valuable insights to contribute to a policy review. Through seeking volunteer input into new policies, Auckland Museum Board and Management will have the opportunity to both affirm the value of the volunteer contribution, and to give volunteers a greater sense of ownership of the policies that govern their work.

²¹⁹ Interview with Jan Pickering, August 1997.

²²⁰ Interview with Michelle Osborne, March 1999.

6.3.4 Contracts

Contracts have been drawn up for all volunteers. (Appendix 5) There is an initial three-month contract which may be followed by the annual contract. This gives a structure for both the museum and the volunteers to have a trial period before committing either side to a more permanent arrangement. The annual nature of the contract ensures that an evaluation process can take place at regular intervals.

The contracts provide job descriptions, performance criteria and lines of reporting, together with the benefits that the museum offers in recognition of the contribution made by volunteers to the institution. In addition to the contract, a Code of Conduct covering issues such as confidentiality, statements to the media, performance of duties, health and safety and ethical matters is included. There was, and continues to be some resistance to volunteer contracts and the Code of Conduct, especially from the "back-of-house" volunteers, some of whom had been volunteers for many years. To date (1998) 88 of the 160 volunteers have signed the Volunteer Contract and 87 the Code of Conduct. There is no absolute deadline imposed on those volunteers yet to sign the contract, as it is felt better to work through these issues carefully and in a low key manner. A senior Front-of-House Volunteer commented: "The newer volunteers are happy to have a contract, they regard it as conferring status on their work."²²¹

6.3.5 Induction programmes.

Auckland Museum senior managers believe that it is essential that a strong induction programme be given to each new staff member - both paid and volunteer. Any volunteer who has contact with the public is regarded as a staff member by the public. As the Auckland Museum has a high public profile, volunteers as well as staff must be able to represent the museum's views on issues that may arise. For example, the 1998 decision to implement an entry donation regime was a controversial decision that all front-of-house personnel had to respond to in an appropriate manner. Training was provided before the

²²¹ Interview with Sheila Weight, March 1999.

regime became operational. Loyalty to the institution is emphasised, and staff are also trained to respond constructively to criticism.

The Orientation Training includes an overview of the structure and history of the museum, discussion on the connection to, and relationship between, the volunteer and paid staff, practical information, presentation of the volunteer manuals including the orientation booklet, training, review process and an explanation of the policies of Auckland Museum respecting individual differences and cultural diversity. The volunteers have a range of training opportunities available to them provided by both in-house and outside specialists. A Volunteer, who has recently taken part in an orientation programme which she described as excellent, was particularly impressed with the enthusiastic involvement of the permanent professional staff in the programme.²²²

6.3.6 Areas of difficulty.

It may be that the New Zealand culture of “do-it-yourself” and an impatience with “red-tape” in what is seen as a personal leisure activity contributed to some reluctance to accept the introduction of formal documentation for volunteer work. Some volunteers had been contributing to the museum for many decades and simply could not see the need for formalising their relationship with the Museum.

The Curator of Education reported on the need for awareness of the specific skills required to successfully manage volunteers when establishing the Volunteer Manager’s position. These skills are outlined in the job description for the Volunteer Manager. Other staff acknowledge that there was now one central volunteer manager - even when employing volunteers in their department. Through patience, good communication, including planning social events, and the development of teams, the staff are becoming used to the new structure.²²³

²²² Interview with Michelle Osborne, March 1999.

²²³ Interview with Katrina Stamp, June 1997.

As well as coming to accept the new documentation requirements, some volunteers who have worked in the museum for many years can find it difficult to accept more formal methods of working. Some assume that they can, for instance, automatically come to every social function, whether or not they are invited. The first intake of volunteer guides had different coloured name badges from subsequent intakes. They regarded themselves as "senior" and were unhappy when the name badges were standardised and updated.²²⁴

Hours and duties are now specified in the Volunteer Contract and once a volunteer agrees to the regime, they are expected to adhere to it. Previously there were instances of volunteers unwilling to respond to this discipline who turned up haphazardly. The Review Process laid down in the Volunteer Management Handbook gives the manager and volunteer procedures to deal with issues such as this. When serious breaches of the contract occur the Volunteer Disciplinary Procedures may be invoked.

In 1997 the museum found itself in a difficult financial position and the newly formed Museum Board of Trustees, together with management, worked through a restructuring exercise, which resulted in 28 staff redundancies. This included members of the curatorial staff, as well as a librarian, display artist and support staff. The marine department lost two scientists who led a dedicated, knowledgeable team of volunteers. An acrimonious public debate ensued, with volunteers from the department involved in the controversy. "Naturalist appealing for museum fight support" was the headline in the Rodney Times of 19 July 1997. The article goes on to say: "Naturalist and Auckland Museum volunteer Glenys Stace is appealing for support from fellow Rodney residents to fight the proposed closure of the museum's marine and geology departments."²²⁵ Other newspapers throughout Auckland carried similar stories and letters to the editor. Emeritus Professor John Morton was extensively quoted. "That the cost cutting dagger was to be plunged deep into the heart of the marine department provoked outcries from marine scientists ably led by Professor John Morton who saw this as 'the death knell of a tradition of excellence'."²²⁶ This is an ongoing area of difficulty that is being worked through slowly

²²⁴ Interview with Sheila Weight, October 1997.

²²⁵ Rodney Times. 19 July 1997

²²⁶ Corbett, Jan Exhibit A museums in crisis. *New Zealand Herald* 30 July 1987 : A13.

by communication, involvement in the development of new galleries and continued acknowledgement of the importance of the marine collections to the Museum.

A volunteer was subsequently employed on a short contract to lead a team to carry out a specific segment of the development of the new Oceans Gallery. She commented favourably on the experience, as did the Director.^{227 228} This Gallery is now open to the public. There have been other instances of volunteers obtaining project work for the Museum and at least one volunteer who undertook the Museum Studies Diploma through Massey University's Extramural Programme as a result of the encouragement she received from her professional supervisors in the Museum.²²⁹

An area of difficulty that is raised by staff from time to time, is the use of qualified people as volunteers. The issues included the ethics of using professionals in unpaid roles, and volunteer input possibly masking the need for further funding. A volunteer commented:

"I volunteered again as I had no work and was not engaged in any study; it is a way of keeping in touch with the Museum, and I do strictly volunteer work - it simply would not be done in the foreseeable future if at all, if volunteers did not do it. Through volunteering I have been offered several contracts and feel that I would be well placed to apply for a position, should it become available."²³⁰

The restructuring resulted in further refinement of the divisional structure of the Museum. Previously there were traditional departments formed around collections, for example: Marine Invertebrates, Marine Vertebrates, Botany, Conchology, Applied Arts, Ethnology, Entomology, Library etc. The demands of the Refurbishment Project required interdisciplinary teams to form and the Museum was organised into Divisions of

²²⁷ Interview with Glenys Stace, September 1998.

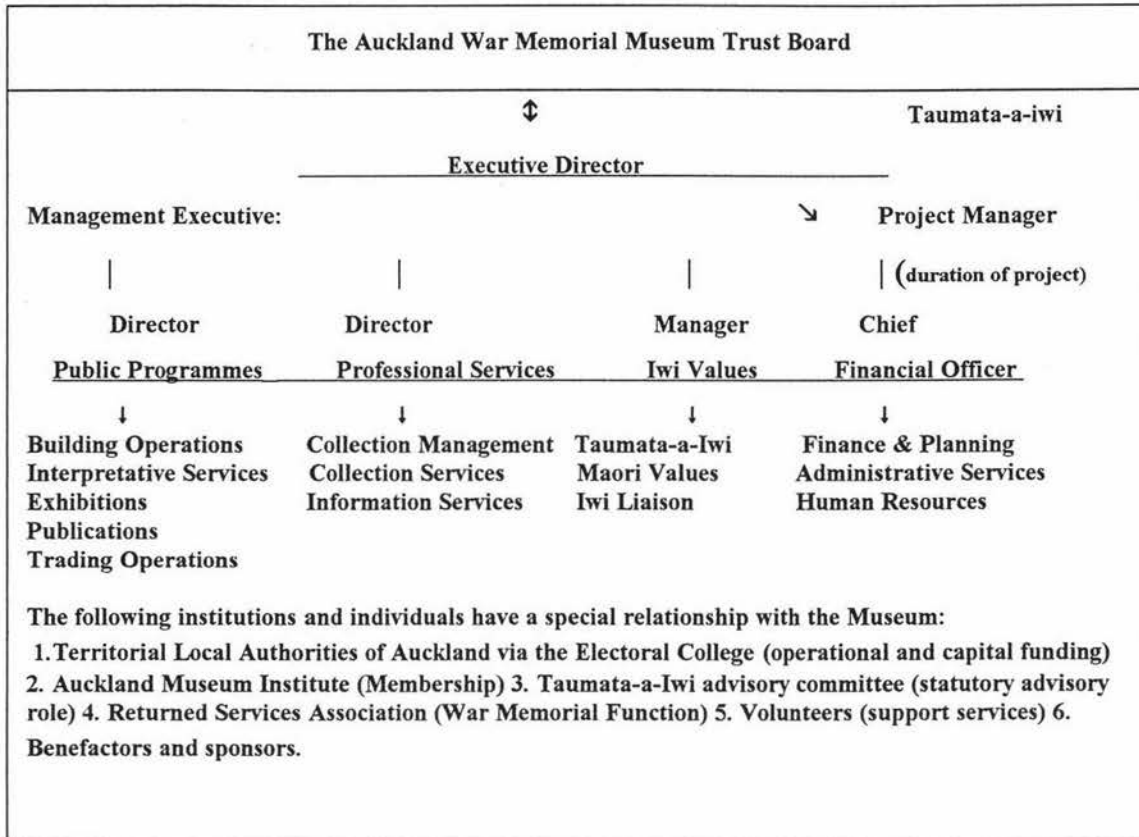
²²⁸ Interview with Rodney Wilson, September 1998.

²²⁹ Interview with Michelle Osborne, March 1999.

²³⁰ Ibid.

Public Programmes and Collections. The management structure of the Museum was further reorganised as shown in Figure 10:

Figure 10: Auckland Museum Structure 1998.



The debate over the restructuring emphasised the role of the volunteer as a link to the community. While it was a difficult time for the Board and management, the volunteers interested a section of the community in the issues raised. Museum Institute meetings were held allowing the situation to be discussed with the Board within the restraints imposed by privacy and legal issues. The problem of volunteer loyalty to a particular staff member or department rather than the institution as a whole, is one that both Auckland Museum and MOTAT have experienced in recent times. The Auckland Museum volunteer orientation, training and documentation all emphasise institutional loyalty.

6.3.7 Temporary volunteers.

From time to time temporary volunteers are recruited to work in special exhibitions. They are often drawn from the groups or communities whose history and culture are on display. For example the Returned Services Association provided volunteers for the exhibitions depicting New Zealand's involvement in war throughout the 19th and 20th Century, "Scars on the Heart". The temporary exhibition "Precious Legacy" attracted 60 members of the Jewish community as volunteer guides for this exhibition of Jewish treasures. Temporary volunteers receive training for the specific exhibition or area in which they are working. These volunteers can provide new links into communities which the Museum has not yet reached, as well as becoming another source of recruitment to the permanent volunteer pool.

6.3.8 The future.

The volunteer programme at Auckland Museum is attracting more people each year. There are management structures in place to support the work of the volunteers. The written contracts and code of conduct may undergo review and refinement as experience demands. There are still areas of sensitivity within a small group of volunteers, but these will be resolved through time.

There needs to be an active recruitment programme with younger people and that may occur initially through the Children's Discovery Centres and associated Dinomites Club. Programmes of internship, including those attractive to Maori and Pacific Island students, leading to career paths within the museum have already been identified by the Board as desirable future developments. Volunteers from Maori, Pacific Island and other ethnic groups, have to date, largely been confined to temporary work with special events or exhibitions. It is intended to institute a guiding programme for volunteers that allows them to specialise in a particular area of interest e.g. natural history, human history, applied arts. Maori guides will provide the service in the Maori court. The Taumata-a-iwi will provide the necessary advice on policy and programmes relating to

Maori involvement. The Manager Iwi Values who is part of the Management Executive reporting directly to the Executive Director comments that:

“When the Museum recruits Maori guides for the refurbished Maori Court , the Taumata-a-iwi will advise the Board on policy development and I would expect to be involved with providing advice on the implementation of that Policy.”²³¹

Until the Museum refurbishment project is completed and the galleries presently closed reopened, it is not possible to estimate the size of the eventual volunteer work force. At the same time new paid staff will be required and the first group of people have been employed to work in the foyer implementing the new donations regime. Volunteers continue to staff the Information Desk. The response of visitors to the Galleries opened so far and to the donations regime has been reported by a senior volunteer who works at the desk weekly, as mainly positive.²³² Despite a reduction in visitor numbers, which can be attributed to a number of factors including galleries closed for refurbishment, and a different and more accurate method of counting visitors, this view has been confirmed by early research. The Manager responsible for this area commented:

“Our early research has indicated that the new galleries and the donations regime have been generally well received by visitors. For overseas visitors the charging is not an issue. Some local people have indicated they feel that they already contribute through their rates, and do not wish to make a donation. However a significant number give a donation as they exit saying that after seeing the new galleries they wish to support the ongoing work of the museum.”²³³

With the refurbishment project nearing completion, new staffing structures, including volunteer staff are being planned to meet the demands of the newly presented museum in the next century. There is a recognition that change will continue to be a feature of

²³¹ Interview with Mere Whaanga, March 1999.

²³² Interview with Sheila Weight, March 1999.

²³³ Interview with Kristin White, July 1999.

museum life even after the formal completion of the five year refurbishment project and the management responses to continuing change need to include the implications for the unpaid work force.

Case Study 3.

HOWICK HISTORICAL VILLAGE

Bells Rd Pakuranga

Manukau City

6.4.1 Background.

This museum, established in 1972 and opened in 1980, grew out of the Howick & Districts Historical Society which owns and manages the Village and all its assets. It is an open-air museum governed by the Historical Society.

Through its extensive collection of buildings, especially the Fencible houses, the Howick Historical Village depicts life in the 1850's. Fencibles were pensioners from the British Army, all of whom had served over 20 years. Despite their length of service they were required to be under 48 years of age and in good health. They were brought to New Zealand during the 19th century Land Wars to provide a cheaper alternative to the engagement of regular soldiers. All British regiments were informed of the scheme and those enlisted joined the newly created regiment of the Royal New Zealand Fencibles. The Fencibles were given a cottage and an acre of land which became theirs after a seven year term of duty. Howick was the largest of several Fencible settlements in Auckland. Privates received accommodation in a double-unit cottage, sergeants in a single unit cottage and officers in a fine homestead set in 50 acres of land. The Village shows examples of each type of housing as well as a forge, church and school.

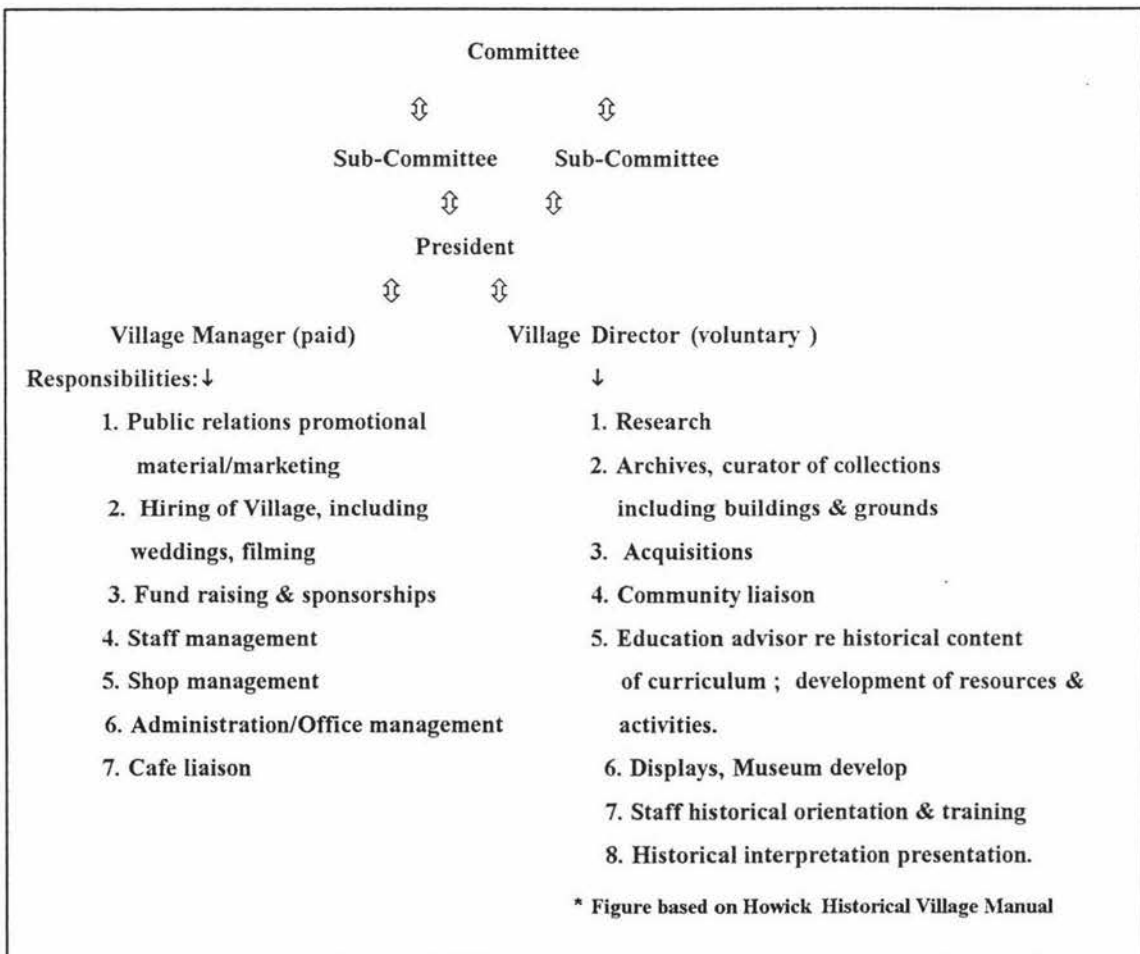
The Village is funded through the Society membership, entrance fees, school visits and retail activities. There are eight full-time paid employees plus two casuals at the Village. The paid staff include education officers, an operations manager who is responsible for the day-to-day practical matters of the Village, administrative support and paid interpreters who guide visitors in the village. The Justice Department provides a regular group of three to five people on Community Service. They undertake labouring tasks

under the direct supervision of the honorary Museum Director who reports that this has been a satisfactory arrangement.

6.4.2 Volunteers at Howick Historical Village.

The governance of the Howick Historical Village is entirely voluntary, as is the position of Honorary Director. The Village attracts a Volunteer work force of some one hundred and twenty people who are managed by a Volunteer Co-ordinator. This person is, by profession, the volunteer co-ordinator for a large health-related not-for-profit organisation. She acts in a voluntary capacity at the Village, bringing a high degree of expertise and experience.

Figure 11: Organisational Structure & Responsibilities Howick Historical Village 1998*



There are five programmes or groupings: education, retail & front-of-house, maintenance, gardening, and housekeeping, each with their own volunteer co-ordinator.

There is a volunteer librarian and a volunteer archivist. The housekeeping volunteers “adopt-a-cottage” and family groups, schools, school classes as well as individuals care for “their” cottage. All volunteers are required to undertake orientation and training especially covering issues of health and safety. There are written job descriptions. Adherence to the no smoking policy is mandatory and covers the entire Village including the grounds.

Howick Historical Village is unique in the museums surveyed in that they not only have seventy young people of the eleven to thirteen years’ age group who act as “urchins” in the Village, but there is a waiting list of youngsters keen to join. As well as programmes for the Duke of Edinburgh Award, the Village provides facilities for members of Guides and Scouts to do work for their Museum and Heritage badges.

Two young women who are home-schooled volunteer during the week. As costumed interpreters they work with young people on school visits. One of these young women described her motivation and experience at the Village:

“I live in the area and my Mother brought me here when I was young, so I have always known about the Village. I am in the 6th Form and I volunteer because I am interested in history. I work with children and young people on school visits and help with the ‘hands-on’ activities. I have training once a month and when I began the orientation included things to read and going on lots of tours of the Village with experienced Interpreters. I love the atmosphere here out of the busy City and there are such nice people here.”²³⁴

Young people also act as junior guides. The Director reports that: “these young people give a great deal to the Village and amply repay the investment of supervision required to operate these programmes.”²³⁵ No other museum reported such active involvement with children and young people.

²³⁴ Interview with Annalise Silan, July 1999.

²³⁵ Interview with Alan La Roche, August 1997.

Although questions of ethnicity were not included in the questionnaire sent to museums, the Director of the Howick Historical Village reported that the Asian community, which is numerically and culturally significant in the district, volunteer at the Village.

“Asian volunteers often come to improve their English language skills while learning about the history of Howick. In turn, we have been able to advertise tours for Cantonese and Mandarin speaking visitors, who are guided by native speakers of those languages. These volunteers tend to stay for about six months and move on when their English skills are improved and they become more integrated into their community.”²³⁶

Conversely the Village has no Maori or Pacific Island volunteers, both cultural groups which are also well represented in the local community. The Director commented:

“Maori and Pacific Island students, who form a large percentage of the population of many schools in Manukau City, are frequent and enthusiastic visitors to the Village. We would welcome them as volunteers, but perhaps they do not see the Village as part of their history - yet it is part of our shared background.”²³⁷

6.4.3 Policy and practice.

There is a written policy for the management of the volunteer work force. This is stressed as being essential to the smooth operation of the Village. The Village Manual opens with the Mission Statement:

“To enlighten and stimulate awareness for a better understanding of our local heritage and culture by presenting village life in a fencible settlement during the period 1840-1850.”²³⁸

²³⁶ Interview with Alan La Roche, August 1997.

²³⁷ Ibid.

²³⁸ Howick Historical Village Manual. 1998.

The Manual goes on to include instructions on the special uses of buildings other than display rooms. This includes details of storage areas, equipment for "hands-on" experiences and instructions on special features of each building. Practical details of taking a "Candlelit Tour" are described. Information on the fruit, vegetables and flowers appropriate to the 1850's to be grown in the gardens is included. Among the general section on Health and Safety, specific hazards such as shell paths, the well, blacksmith's forge and the pond are identified as requiring special care. Historical accuracy is also stressed in the section on costumes. In summary this manual is the reference tool providing information for all staff and volunteers on the day-to-day operation of the Village.

The volunteer job description gives an introduction to the Village. Expected competencies required of voluntary staff include: "To develop an extensive knowledge of the history of the Fencible period, together with good communication skills, and to participate as part of a team effort."²³⁹ Visitors are to receive an appropriate welcome, and historically accurate information. Job descriptions may alter as required and reviewed at the time of performance appraisal.

Volunteer contracts are not yet in place but are in final draft form. Children and young guides do not have written contracts. Younger volunteers are always brought by parents and they all must be members of the Howick Historical Society.

The selection of volunteers is done very carefully, especially as there is a large number of children visiting the Village as well as young volunteers. This process involves several interviews and many people come on personal recommendation from existing volunteers. There are dismissal procedures in place for both paid and unpaid staff. The only time they have been used was in the case of a paid staff member. The Director commented that in this instance: "The procedures did not work well," but did not indicate if, in the light of this experience, they were to be amended

The Village has a programme of volunteer recognition which includes an annual function which is catered for. A record of all hours worked by volunteers is kept, and volunteers

²³⁹ Howick Historical Village. Volunteer Job Description.

are involved in strategic planning. Volunteers are encouraged to record their volunteer work at the Village when compiling *curriculum vitae* for job applications. There is a budget line for volunteer services, and recognition by the management of the costs to the organisation associated with a volunteer programme.

The education programme uses the Historical Interpreter to conduct school groups through the Village. There are 24 other volunteers in training for historical interpretation. The training is provided by the Interpreter, Volunteer Co-ordinator and a senior volunteer with experience in an overseas museum. There is a two day training course, followed by a monthly session. A recent innovation has been combined training for volunteers in the education department and the interpretative services. The Village is encouraging people to work in either or both areas. It is found that this reduces competition between groups of volunteers and leads to a more integrated work force.

The Education Department of the Village is housed in a building that provides facilities for the paid full-time and part-time staff, training, storage of the period tools and equipment used by interpreters, as well as a meeting place and lunchroom for both paid and unpaid staff.

6.4.4 Contracts.

The volunteer contracts are in the final draft stage. They have taken a long time to formulate but it was felt that it was important to spend the time at the outset to ensure that a suitable document emerged. Prior to the formal contracts the job descriptions for each volunteer acted as a quasi contract document. "Some volunteers regarded their job descriptions as confidential documents to be guarded jealously."²⁴⁰

6.4.5 Induction programmes:

All staff and volunteers undergo an induction programme. The programme is tailored to the type of activity in which the volunteer will be engaged. Historical interpreters are given detailed training on the history of the cottages and the stories of the Fencibles who

²⁴⁰ Interview with Marin Burgess, September 1997.

lived in them. Gardeners receive a general orientation to the Village and more specific information on the historical gardens. All staff receive training in occupational health and safety.

After introductory interviews and tours of the Village, new volunteer interpreters are given costumes and begin to work as part of the team. This has been a recent change in procedure. Formerly there was a much longer period of induction before people became involved with the visitors. This proved to be discouraging to some people, and as training is ongoing, the shorter introduction is proving helpful in developing a sense of belonging for the new volunteers. Training is conducted monthly: "We have different topics offered, including care of our collections. One recent programme was on conservation of paper."²⁴¹

6.4.6 Areas of difficulty.

As reported in the literature and by other museums, tension between some of the first or more experienced volunteers and the recent recruits has been experienced at Howick Historical Village. Resistance to training programmes was shown by some who simply felt that their knowledge was so extensive they did not require any further instruction. These difficulties are largely resolved through time and natural attrition - a few have left.

The introduction of new technology - even a simple till - took a long time to be accepted by older volunteers. With voluntary staff operating the ticketing and retail areas it took patience and training before people felt comfortable operating the tills. The demands of the new curriculum has also taken some time to be met by volunteers working in the Education department.

The role of the costumed guides has changed. Previously volunteers were trained to play the role of a specific character in the Village and they stayed in that character as they guided the visitors. However this was found to be too restricting and the costumed guides now interact with the visitors as interpreters of the general history of the Village.

²⁴¹ Interview with Hope Smith, June 1999.

The Vice-President of the Howick & Districts Historical Society also volunteers in the Village for three hours clerical work per week. She spoke of the difficulties of funding. The Historical Society does not receive any ongoing operational funding from the local authority.

“It is possible to obtain grants for a specific building- but it is very hard getting operating funding. We have applied for a heritage contract with Manukau City and are receiving money from them under the “Shared responsibilities scheme”, but this money has to be applied for each year and of course we are never sure that we will get it. We have given up trying for LEOTC [Learning Experiences Outside the Classroom] funding - the applications take up so much time and we keep being refused. We didn’t support the MOTAT Bill - not because we didn’t agree with it, but we felt it should be widened to cover all museums - we all need sustainable operational funding.”²⁴²

6.4.7 The future.

It is hoped that, by having attractive programmes developed specifically for children and young people, the Village will attract ‘volunteers-for-life’. There is a recognition that other demands on the time available to the older teenager are many and they may leave the Village for a period but return later.

The Howick Historical Village is looking to increase its paid staff, recognising the need to employ more professionals in order to fully exploit its potential as an important museum in the Auckland region.

²⁴² Interview with Christina Smith, July 1999.

6.5 Case study 4.

ROYAL NEW ZEALAND NAVY MUSEUM

**Spring Street, Naval Base,
Devonport.**

This museum was established in 1982 and houses artefacts and information relating to the history of the Royal New Zealand Navy. Open to the public on payment of a donation, it is staffed by five paid staff and received twenty thousand visitors in the 1997/8 year.

The collections include some ten thousand photographs, a large uniform and textile collection as well as boats, weapons and other technical items. An oral history programme is in place. In 1995 it was reported that "...interviews [are] being concentrated upon WW II. Additional interviews have been conducted with Chiefs of Naval Staff and personnel returning from peace keeping duties."²⁴³

Unlike the other museums surveyed there is little use of volunteers. With the small staff it has been found that the time required to manage volunteers was not viable, although they have used the occasional volunteer for documentary work. Much of the work is highly technical in nature. Cataloguing of photographs has been done by volunteers but the Director reports: "We cannot use volunteers for the cataloguing of uniforms as they would not know the subtleties of uniform details that are so important to us."²⁴⁴

In 1995 the Director reported in the newsletter: "By most museum standards the numbers of volunteers is small, however, given the small numbers of full-time staff, it has become apparent that the numbers of volunteers available who can be left to complete tasks with a minimum of supervision is extremely limited and it is preferable to do without than to spend more time looking after volunteers and not completing their

²⁴³ Dennerley, P.Y. Lieutenant Commander Director's report 1994. IN *The Raggie: The Newsletter of the Royal New Zealand Navy Museum*. June 1995.

²⁴⁴ Interview with Lt. Commander Peter Dennerley, August 1997.

work.”²⁴⁵ The Director confirmed this opinion when interviewed in 1997. He felt that the decision to rely on paid staff almost exclusively was still the correct one for the Museum at this time. He did not rule out the occasional use of volunteers with special skills.

The visitor numbers are such that the staff can manage to meet visitor requirements. A booking system is in place for groups. The museum is not physically large and visitors can satisfactorily self-guide.

This museum was included in the study as it highlights the dilemma faced by many museums which would like to make more use of volunteers. Unless there are resources to adequately train, supervise and manage volunteers, it may be better to restrict their numbers. Volunteers require expenditure of both materials and staff time. The Royal New Zealand Navy Museum has found it better to fully utilise their paid staff in the care and display of their collections. The survey and literature review undertaken for this thesis demonstrated that it is unusual to find a museum with relatively low visitor numbers with a fully paid staff.

Although the Director felt that he had little to contribute to this study it was included as this museum demonstrates the dilemma facing smaller museums in particular. Professional staff are few in number and managing volunteers takes time from their principal areas of work. This requires careful cost benefit analysis. In some cases these benefits will amply repay that investment in practical terms as well as intangible, but important ways, providing links with the community and advocacy for the museum. In the future this museum may find that a volunteer work force will provide an effective means of further development of its public programmes and collection management.

²⁴⁵ Dennerley. 1995

Chapter Seven: Discussion of Survey Results and Case Studies.

The questions posed at the outset of this study sought to provide preliminary information on the volunteer work force in New Zealand museums and the interface between volunteers and paid staff. An examination of the museum literature on volunteers was used to compare the New Zealand experience with that of other countries. In this chapter these questions will be examined in the light of the results obtained from the survey, the literature review and the case studies. This study was a first examination of the issues of volunteers and not a fully controlled study from which you could with full confidence generalise to the whole population of New Zealand museums.

7.1 Contribution of volunteers in New Zealand museums.

The survey results and the case studies, together with the literature confirm the importance of volunteers to New Zealand museums. National Services Museums Training Framework report found that "Eight of the largest museums in New Zealand account for over one third of the estimated total paid work force in New Zealand museums."²⁴⁶ Thus the extent of the museum operation, rather than the source of its funding, or its governance structures, tends to influence the composition of the work force. This present research found that the museums that received public funding accounted for 75% of the paid work force in the museum sample population. The research also suggests that volunteers are found in most museums in New Zealand. Across the sector they outnumber the paid worker by between two and three to one, with four out of every ten museums in New Zealand in this sample, being totally volunteer run.

Donnelly²⁴⁷ reported findings of 923 FTE workers for 1995/6 and an estimated 2,140 volunteers from the 68 survey museums. Donnelly weighted the data to include non-responding museums and provide national estimates. He notes that the changes made in the 1996 survey have confined the weighting up to an "all museums" category.

²⁴⁶ Te Papa National Services. 1997

²⁴⁷ Donnelly. 1996

"It has not been possible to weight up the individual 'museum size' categories..."²⁴⁸ As some museums did not agree to be identified, a complete list of museums included in the survey could not be provided. Donnelly did not survey any totally volunteer operated museums. He reported an inverse ratio of volunteer staff numbers to the size of the museum, with smaller museums recording 16.6 volunteers to 1 full time staff member and larger museums reported a ratio of 0.64 volunteers to 1 staff member. The National Services Museums Training Framework report²⁴⁹ calculated the sector work force at 1,700 FTE paid staff and approximately 4,500 volunteers and included volunteer operated museums as well as those with paid staff. The results of these surveys are problematic as they do not record in total which museums responded.

The survey results from the questionnaire carried out for this thesis reported 2,056 volunteers and paid staff of 538 full time and 254 part time employees from 83 respondents. The three survey results, while differing in reported numbers of volunteers, all demonstrate the numerical strength of volunteers in the museum sector. Of the 83 respondents to the survey carried out for this study, only ten do not use volunteers at all.

New Zealand museums have a greater reliance on volunteer workers than do their British counterparts, where it is estimated that they number between 25,000 and 30,000. The paid work force is estimated at 40,000.²⁵⁰ The independent museums of Britain make greater use of volunteers than do the local and central government sector, the volunteers outnumbering paid staff 6 to 1.²⁵¹ According to Donnelly, the ratio in the same type of New Zealand museums is even higher at 732 volunteers to 44 paid staff (17:1).²⁵²

There are no established criteria for determining small, medium and large museums. Donnelly uses the size of the annual operating budget as a measure. "Small museums had an operating expenditure of up to \$249,999; medium was between \$250,000 and

²⁴⁸Ibid : 4

²⁴⁹Te Papa National Services. 1997 : 2.

²⁵⁰Making the best use of volunteers.(editorial) *Museums Journal* , 92 July 1993 : 7.

²⁵¹Office of Arts and Libraries. 1991 : 7.

²⁵²Donnelly. 1996 : 11

\$999,999; and large museums had an operating expenditure of more than \$1 million.”²⁵³

In their analysis of training needs, the National Services Training Framework report defines three broad streams of museums with similar profiles:

- “Small Museums. This stream includes small volunteer run museums and volunteers in museums with paid staff. It is anticipated that up to 400 museums will be in this stream.
- Provincial Museums: This stream includes museums funded by, or a component of, a local authority operation. It is anticipated that approximately 60 - 70 museums will be in this stream.
- National (Large) Museums. This stream includes national, regional and large provincial museums. It is anticipated that approximately 8 - 10 of the largest museums will be in this stream.”²⁵⁴

Previous groupings were based on the number of people employed. Until there are established criteria for determining size, and a mechanism in place to ensure like is measured with like, it is difficult to develop consistent groups or compare survey results.

MOTAT, for example, has a large collection - estimated at some 200,000 items. It is spread over many buildings and two large sites. MOTAT attracted 180,000 visitors in the 1996/7 year. Its operating income for that year was \$646,345 plus an Auckland City Council grant of \$871,004.²⁵⁵ However it operated with a paid key staff of four, three general hands, and a varying number part-time and casual employees and a volunteer work force of over 100. If Donnelly’s definition were used it would fall into the Medium category on its operating income, but the Large category if the Auckland City Council grant is added in. If paid staff numbers determine size MOTAT would be a small museum. The National Services criteria are problematical. MOTAT meets the criteria for Small, yet the scale of its operation would indicate that this is an inappropriate grouping for MOTAT. It does not meet the Provincial criteria as it is not part of a local authority, being governed by an independent board. The Auckland City Council discretionary grant is applied for annually and is recorded as “non-operating income”²⁵⁶.

²⁵³ Donnelly. 1996 : 4.

²⁵⁴ Te Papa National Services. 1997 : 33.

²⁵⁵ MOTAT. Annual report. 1996/7

²⁵⁶ MOTAT. Annual report . Cash statement 1996/7.

The definition of National museum needs clarification as some museums are styled national e.g. The National Cricket Museum, presumably because they hold the nation's main collection of artefacts in that collecting area, not because of their size. The use of "provincial" to describe local authority museums is also problematical, in that provinces are no longer political entities. The National Services definitions also include "large provincial museums" in their National category. Given the differing criteria used in the surveys it is possible to identify trends only.

MOTAT and Howick Historical Village, the two museums established by volunteers, continue to rely heavily on voluntary work to care for their collections and provide enhanced public services. MOTAT's volunteers have been involved in active political lobbying on behalf of the museum during 1997 and 1998. They collected signatures to petition Parliament and made submissions to the Parliamentary Select Committee in support of the proposed MOTAT legislation. Both museums recognise the need for more paid staff to provide the specialised museum skills required to care for collections, including conservation; mount exhibitions; carry out registration; and develop interpretative materials. Howick Historical Village has gradually increased its paid staff over the years. Until MOTAT receives sustained operational funding it cannot afford to increase its professional staff.

It is of note that Auckland Museum has a very active recruitment programme for volunteers to meet the greater demands which the refurbished galleries are expected to experience in the future. Auckland Museum is also developing, with the guidance of the Taumata-a-iwi, appropriate programmes to involve Maori with their collections, both as volunteers and paid staff. While staff numbers declined with the 1997 restructuring, the front-of-house volunteer numbers have continued to grow. Unlike MOTAT and Howick Historical Village, Auckland Museum has always operated with professional staff, supported by specialist back-of-house volunteers. The front-of-house volunteer programmes have developed over the past two decades and represent a major shift in focus. More rapid growth occurred in the past three years, after the appointment of a paid volunteer manager. Anecdotal evidence, together with the advent of sophisticated advertising for unpaid coaches and referees in sporting codes, suggest that it is becoming

increasingly difficult to attract volunteers. The combination of a major redevelopment project, appealing volunteer programmes and professional staff to manage the volunteers, is likely to continue to attract voluntary support for some museums at least.

7.2 Governance and source of operational funding.

The survey results overall accorded generally with similar research carried out in New Zealand and overseas. The variety of governance structures reflects the diversity of New Zealand museums. The British tradition of public sector museums was brought to New Zealand by settlers in 19th century. Historical society and interest group museums are largely volunteer owned and operated, much in the same way as are the 'independent' museums of Britain, Australia and the United States. The governance of provincial/regional museums specified by their own Acts of Parliament, with a power to levy local government rates, are not reported outside New Zealand. One marae-based museum was included in the survey, its governance being the Marae Komiti. With increasing recognition of Maori culture, marae-based museums are expected to grow in the future.

Museums raise a proportion of their operating budgets by a variety of means including earned income, donations, bequests and the provision of 'pay-for' visitor services. The involvement of all levels of government in funding New Zealand museums follows the British tradition. Recent trends in government (including local government) policy in New Zealand have placed more emphasis on self-reliance. Museums funded by public funding are expected to raise a proportion of their operating funds by their own endeavours. Among the objectives of the Auckland Museum as laid down by its Act is the following: "Clause 11 (i) Greater financial self-sufficiency through the prudent operation of compatible revenue-producing and fund-raising activities which supplement public funding: (j) Providing maximum community benefit from the resources available."²⁵⁷

²⁵⁷ Auckland War Memorial Museum Act 1996. 11, i - j : 7-8

Australian museums are also largely funded by central, state and local government. In the United States however, in 1979 a survey of American museums,²⁵⁸ revealed that local, state and central government also provided 36% of the operating funding of museums in the United States. The American tradition of extensive corporate funding and private endowment of cultural institutions is not found to any great extent in New Zealand. Corporate sponsorship is likely to centre around a particular exhibition or project. Auckland Museum receives continuous support from one company. The Director commented: "We are fortunate in that this company is American-owned and the tradition of sustained corporate giving is, in part, the reason for this support."²⁵⁹

Apart from cultural differences, the tax laws in the United States have supported charitable donations since 1917.²⁶⁰ Donnelly reported that in the 1995/6 year, out of private contributions to museums totalling \$1,765,580, only \$203,719 came from sponsorship. Private sector support accounted for 3% of all operational funding.²⁶¹ The private support figure would be much higher if the contribution of volunteer labour in New Zealand museums was factored in. As museums operate in a more commercial environment they may also require confidentiality over financial arrangements, including details of corporate support. This means that museums are becoming more reluctant to provide detailed financial data for surveys such as this.

7.3 Demographics of volunteers

More women than men volunteer and both are in the 40+ age bracket. This profile is shared with museums in other parts of the world. Gender issues are important when recruiting new volunteers, particularly if the museum is perceived to have either a male or female bias. As volunteers provide the direct link to the community, as far as possible, they should reflect those communities. The MOTAT case study demonstrated the efficacy of volunteers as advocates for the museum, as thousands of the petition signatures on the parliamentary petition that led to the MOTAT Bill were gathered from the community by MOTAT volunteers. The Jewish volunteer guides interpreting their

²⁵⁸ Museums for a New Century : 111.

²⁵⁹ Interview with Rodney Wilson, December 1997.

²⁶⁰ Ibid

²⁶¹ Donnelly. 1996.

heritage to thousands of Auckland Museum visitors during the exhibition "Precious Legacy", provided the link between object, printed text and an unbroken religious tradition spanning thousands of years.

Potential volunteers should be recruited from as wide an ethnic, gender and age base as possible. This is a major challenge for museums as they seek to give visitors an experience that meets their needs and exceeds their expectations. Volunteer guides can give voice to the objects on display. Visitors need to feel comfortable approaching volunteer guides and/or workers with questions about the exhibit or activity they see in the museum, and that comfort is more easily obtained if the visitor can relate to the guide.

Although New Zealand museums experienced growth in the volunteer work force between 1994/5 and 1995/6, interviewees reported difficulties in attracting new, younger volunteers. Museums need to address the imbalance of older volunteers versus those in the under twenty to 40 year age groups. The loss of older volunteers with specific skills is a particular difficulty facing technological museums world-wide. "Training and oral history only partially compensate as traditional tradesmen took many years to learn their craft and cannot impart their accumulated knowledge 'of the hand' in a limited time. The museum itself has a role in preserving the skills as well as the artefacts, and in serving as a training ground for those skills."²⁶² The volunteers working with older operating artefacts in the case studies all voiced concern over their ageing groups. Active programmes of skills transfer needs to be implemented to guard against the loss of knowledge of past technologies. The special knowledge held by those who lived through times of change is part of the intangible cultural heritage that should also be part of the interpretation of museum displays.

Societal changes have impacted on volunteering. In 1965 one children's museum in the United States specifically targeted young women under the age of 35, to become active volunteers in their museum.²⁶³ The huge increase of numbers of women in the work force in the intervening decades has reduced the availability of that group to become

²⁶² Lord et al. 1989 : 52

²⁶³ Compton. 1965 : 294-8.

involved in daytime volunteer activity. Changes in patterns of work, together with competition for leisure activity, all impact on volunteering.

Opportunities for those training for careers in museums, hospitality and tourism industries are possible sources of younger volunteers. One substantial outdoor museum reported a waiting list of young people to become junior guides and take part in historical interpretation. This museum also provides programmes for youth organisations such as guides, scouts and the Duke of Edinburgh Award scheme. It was the only museum in the survey to report involvement of younger people on such a scale, although another reported the operation of the Duke of Edinburgh Award programme.

Designing flexible programmes to meet the needs of potential volunteers, as well as meeting the needs of the museum, may prove successful in attracting new participants. There may be less emphasis on a year-round commitment to attending once, or more, per week, to a shorter project-based programme.

Creative partnerships with companies able to offer the museum practical support by seconding staff members for a limited time to run training programmes, or by providing a service, may be an acceptable alternative to a monetary donation. Museums can become much closer to the educational institutions in their area. Involving schools in trialing programmes, providing young people with opportunities to be museum guides, hosts or explainers, are all avenues open to providing the museum with volunteers and the volunteers with a worthwhile experience.

7.4 Tasks and training

The results of the survey question on occupational task groupings undertaken by volunteer and paid staff, show that the New Zealand experience is not dissimilar from museums in other countries. The literature shows that volunteers are most often employed in front-of-house and collection care activities and used least in management.²⁶⁴

²⁶⁴ Office of Arts and Libraries, 1991 : 74-5.

The National Services Te Papa training needs survey identified collections management, exhibitions and front-of-house as the principal roles performed by volunteers. The National Services researchers discovered that the degree of specialisation of role undertaken by individual paid staff members occurred at defined staffing levels. With museums with up to four paid staff, there was "little differentiation between functions." In those employing from four to ten staff there was some degree of specialisation, but staff shared activities in times of pressure on the museums. For museums with more than ten staff roles became specialised and team work was usually confined to specific projects.²⁶⁵

The issue of using volunteers because of the lack of resources to employ staff is not well canvassed in the literature, but the interviews conducted for the case studies revealed that in three out of the four cases the museums would, if they had the resources, employ more staff particularly in specialised roles. However they would all still continue to rely on volunteers, especially in enhancing the visitor experience.

The museums that reported training and orientation for this thesis were generally the larger organisations which employed staff as well as volunteers. This accords with the findings of the research done by the Te Papa National Services and overseas. Kiwihost and Super Kiwihost courses were used by one small museum and the sole curator of another trained local school children in basic museum techniques.

Sally Anne Hasluck in her ANZAC fellowship report of 1991²⁶⁶ reported that, as early as 1979, the urgent need to provide training for museum conservators had been identified. She also commented on the skill needs of museum directors who do not start with management skills and the number of museum staff without training appropriate to their level and needs.

The work done by the National Services project into the training needs of New Zealand museums, details the situation that exists today and provides a framework for the future.

²⁶⁵ National Services Te Papa. 1997 : 16-17.

²⁶⁶ Halsuck, Sally Ann *Museums and Local Government in New Zealand*. ANZAC Fellowship Report 1991. Wellington, ANZAC Committee, Department of Internal Affairs, 1991 :29

The museum literature generally strongly emphasises the need for training programmes for all staff, paid and volunteer: "Induction, on-the-job training, in-service training and refresher courses are essential if the volunteer contribution is to be effective within the museum and also a satisfying experience for the volunteers."²⁶⁷

The challenges of managing an organisation with a work force of both paid and volunteer staff is well illustrated by the case studies. They raised the same issues that have been reported in museum literature since the 1960's. Both MOTAT and the Howick Historical Village started as entirely volunteer owned and operated museums. Both museums now have paid staff, and both intend to use more specialised, trained professional staff, as resources allow. Auckland Museum, while having some volunteers in back-of-house activities for many years, was, and continues to be, a museum employing a large professional staff. Volunteers have been actively recruited and are managed by a paid staff member.

The differences that arise between groups of volunteers is not well canvassed in the literature, but was a reported concern from three museums in the case studies. Those difficulties can divert a considerable amount of time from the real work of the museum, and can cause the loss of skilled people who become disillusioned with the organisation. They can arise from a variety of causes, as outlined in the case studies including: issues of status between long established and newer members of the volunteer group, issues of perceived inequitable distribution of resources between one group and another, and territorial issues. Through better definition of the role each group plays in the museum, and clear leadership from museum management, the differences reach resolution. However this is not achieved quickly, or in all cases. Inevitably there will be some groups whose entrenched attitudes are only resolved through the membership of the group substantially altering.

The interface between volunteers and paid staff is one needing careful management. Ambiguity over roles, unstated lines of authority and poor communication of organisational priorities and goals, all contribute to an uneasy relationship between staff and volunteers. Each group may then develop stereotypical views about each other,

²⁶⁷ Office of Arts and Libraries. 1991 :44

which further contribute to low morale and lack of cohesion in the museum work force. There seemed to be less difficulty in Auckland Museum between staff and volunteer, than in MOTAT and Howick Historical Village. This may be attributed to a number of factors, not the least being historical differences of governance and structure.

7.5 Documentation - recording the volunteer contribution.

Accurate record keeping of volunteer numbers and hours worked is very important as a powerful statement of community involvement in the museum. As the not-for-profit sector as a whole is becoming recognised for its economic importance, funders should be kept informed of the dollar value of volunteer work. There is also a practical need for accurate record keeping to ensure health and safety regulations are met. Museums should have an accurate record of all personnel working on the premises at any one time as part of their security measures. The results of the survey for this thesis suggest that this is not always done. Museums Aotearoa would be an appropriate organisation to provide information on this matter.

Given the emphasis placed upon the importance of clear written policies in the literature and by the museum staff and volunteers interviewed, it is clear that New Zealand museums need to develop this area. It is of note that the small museums surveyed in the National Services report on training needs,²⁶⁸ did not list either Management or Human Resource Management as a training need. These museums account for up to 400 institutions, by far the largest group of New Zealand museums, heavily reliant upon volunteers and with scarce financial resources. They identified their training needs to be in the area of practical skills. Although it was not identified in the Training Needs report, a suitable financial and human resource management training module maybe of benefit to those working in small museums.

Records are also useful for offering recognition to volunteers who can gain extra privileges after contributing a specified amount of time to the museum. Annual reports provide a means of reporting to the community and formally acknowledging the work of staff and volunteers. It was surprising to find only 45% of museums surveyed published

²⁶⁸ National Services Te Papa : 92..

an annual report or reported museum activities as part of a local body or other institutional report.

7.6 The interface between the volunteer and the paid work force.

The case studies revealed that the extent of reliance on volunteers varies greatly from one museum to another. It is highest in the outdoor and technical museums, such as the Howick Historical Village and MOTAT. These museums rely heavily upon volunteers to carry out core functions of the museum including collection care and registration; maintenance of operating exhibits, buildings and grounds; interpretation and exhibitions, as well as visitor services and retailing. The Howick Historical Village has a volunteer co-ordinator. MOTAT does not have one person co-ordinating volunteer activity across the museum, but a series of volunteer section managers responsible for their particular sections.

Although they value their volunteer work force, and recognise its importance to the operation of the museums, both museums indicated that they would employ more professional staff if the funds were available. They acknowledge the value of trained staff providing standards of care for collections and delivering public programmes that volunteers alone cannot provide. These are substantial museums needing the management, continuity and commitment of a paid work force, to best fulfil their roles and responsibilities in the community.

The Auckland War Memorial Museum, unlike MOTAT and Howick, has been established with professional staff for more than a century. The Museum employs a volunteer manager and the greatest number of volunteers are involved in providing visitor services in front-of-house. The volunteers staff the information desk and provide guiding activities. Volunteers with specialist knowledge and experience work in the various back-of-house departments of the museum. Their numbers are constrained by the physical space and the staff available to supervise their work. It was emphasised by the Director that the volunteers do not replace paid staff within Auckland Museum, but allow the Museum to provide services that it could not otherwise afford. Given that the

average work force turn over is estimated at 2% in New Zealand museum sector,²⁶⁹ museums such as Auckland Museum play a vital role in maintaining opportunities for professional staff, both actual and potential.

The Royal New Zealand Navy Museum did not often use volunteers as the cost of supervision was felt to outweigh the benefits available to the museum through their contribution. Occasionally volunteers have been employed on special projects, an approach that Chadwick and Hooper-Greenhill identified as minimising supervisory time.²⁷⁰

In the 1980's British museums relied heavily on Government subsidised work schemes, which supplied large numbers of staff. These programmes were used for a wide-range of projects, especially in the restoration, documentation and research fields. As they were phased out, and replaced with new training programmes, museum directors were agreed that the new schemes would be less useful to museums.²⁷¹ The New Zealand scheme for unemployed people which is intended to be taken up by not-for-profit organisations, as well as businesses, had not been used by any of the museums in the Case Studies, except for one person at MOTAT.

Generally the British work force is more unionised than is the case in New Zealand and the literature reflects the concern that volunteers should not be used to staff museums where industrial action may be taking place.²⁷² At both MOTAT and Auckland Museum restructuring took place with the relevant unions involved in the negotiations.

7.7 Issues

From the interviews conducted for the case studies volunteer managers and volunteers alike generally agreed on a number of critical issues. Although not ranked in any order of priority, they include:

²⁶⁹ National Services Te Papa. 1997 : 13

²⁷⁰ Chadwick and Hooper-Greenhill : 177-8..

²⁷¹ Lord, Lord, and Nicks. 1989.

²⁷² Office of Arts and Libraries. 1991 : 68.

- ♦ A written statement of purpose - mission statement
- ♦ A written policy and procedure manual
- ♦ Job descriptions
- ♦ Volunteer contracts or letters of appointment
- ♦ Clear lines of responsibility
- ♦ Effective means of communication
- ♦ Involvement in decision making
- ♦ Orientation and training
- ♦ Adequate resources for the task
- ♦ Recognition and appreciation

7.8 Summary of discussion of case studies and survey results.

The issues raised by the cases studies and the results of the survey, are not dissimilar to those reported in the literature from other countries. However the preliminary nature of this study highlights the need for more research into the New Zealand museum sector. The development of an agreed nomenclature and standardised definitions and measures will assist in gaining an accurate picture of New Zealand museums.

Chapter Eight: Conclusions and Principal Findings of the Research

8.1 Outline

The primary objective of this study was to undertake a preliminary investigation into the extent of voluntary service in New Zealand museums and to identify the key issues facing museums in the management of their human resources. The research questions were largely answered by the literature search, the case studies and the survey. It is recognised that this study serves as an introduction only to this subject and areas requiring further research have been identified.

This study found that although museums in New Zealand have much in common with those overseas, there are important differences. As well as the Act of Parliament that governs Te Papa, there are unique governance structures for three large museums which have their own Act of Parliament. These Acts enable these museums to levy ratepayers through their local authorities. Also unique to New Zealand are marae-based museums governed by marae komiti. Both these forms of governance may expand in the future: MOTAT has a bill before the House at present and Maori interest in their taonga is likely to see more marae based museums or 'museum-like' cultural centres.

While diverse funding sources for the operation of museums were reported, the sector continues to be heavily reliant on local and central government support. The museum as a public service, and its staff as public servants, have a particular emphasis in Britain.²⁷³ Public accountability and ownership lead some museum workers to view offers to volunteer as legitimate demands from the museums' 'owners'. The museum as a part of the public service does not have quite the same emphasis in New Zealand, but surveys taken at MOTAT indicate that the public expect museums to be supported through public funding.²⁷⁴ Museums such as the Auckland Museum, with the power to levy a rate, are required to develop annual plans which are open for public scrutiny and submission.

²⁷³ Chadwick and Hooper-Greenhill : 177.

²⁷⁴ R. Cubed Ltd., Visitor Survey MOTAT, Auckland, 1994.

Almost all museums raise operational money through their own activities and pressure to perform in the market place was felt strongly by the case study museums. This emphasis on the museum as a leisure attraction, as well as a repository of community history, has had an impact on the focus and direction of these museums. The roles and responsibilities of staff, both paid and volunteer, have changed with much greater emphasis on the provision of visitor services. It is of note that a recent policy change by the British Government is requiring national museums to progressively drop entry charges in return for more public funding. The funds are tied to increased performance through cuts to bureaucracy and improved public access.²⁷⁵ The Natural History Museum has removed its entry charge for children and has reported double attendance figures.²⁷⁶

8.2 Management strategies for volunteers.

As the literature demonstrates, New Zealand museums are not alone in being slow to develop policy documents and written contracts for volunteers. Staff interviewed for the case studies all stressed the need for clear, written policies. Policy frameworks should be established by the governing body, and policy guidelines, operational manuals and contracts developed within the policy framework. The responsibilities and benefits of volunteering in the museum should be outlined to potential volunteers in introductory or promotional material. Benefits may include free membership to museum organisations, discounts in museum shops, opportunities for learning new skills and/or passing on skills to others, companionship, a sense of making a worthwhile contribution to the community and valuable experience to add to a curriculum vitae.

Volunteers must have an understanding of the overall aims and objectives of the whole museum. Organisational structures and clear reporting guidelines are also very important. In very small museums with no paid staff, volunteers still need a clear understanding of the organisation. A simple written contract, signed by both the volunteer and museum management, gives protection to both parties, reducing the

²⁷⁵Hibbs, Jon Free Entry to Britain's National Museums and Galleries. (Internet article Daily Telegraph March 1999)

²⁷⁶BBC World Service. News report March 28 1999.

likelihood of misunderstandings. For all parties, museums should establish and regularly confirm the different roles of governance, management, volunteers and staff.

8.3 The relationships between the paid and unpaid work force.

In larger museums with both paid staff and volunteers, the documentation of volunteer processes is very important. The reported difficulties of the interface between staff and volunteers centre largely on misunderstandings of the roles and responsibilities of each group. Professional staff voiced concern that the practice of regarding all the workers in the museum, both paid and unpaid, as one integrated work force, undervalued their years of professional training, education and experience. There should be management and organisational structures in place to ensure that there are appropriate areas of responsibility for the professional, with career development supported and expertise recognised.

Museums that move from being completely volunteer owned and operated, to being partially professionally staffed have particular adjustments to make. Many volunteers in MOTAT, for instance, had been involved with the museum since its foundation - over 30 years. Some found it difficult to take direction from young museum professionals in particular. The introduction of volunteer policies, contracts, and clear reporting structures resulted in improved working relationships and better direction for the museum as a whole. In Britain the Office of Arts and Libraries publication on volunteer management²⁷⁷ provides practical guidelines to assist museums in the development of these policy documents and the work done by Woods provides a similar helpful publication for the New Zealand museum sector.²⁷⁸

The issue of the possible lowering of standards through the use of volunteers, was not voiced by the staff at the museums in the case studies, although it is a reported concern in the literature. The professional staff at Auckland Museum, for instance, is large and volunteer policy well established. Volunteers working 'back-of-house' are often specialists in their own right, sometimes retired staff members, and work under the

²⁷⁷Office of Arts and Libraries. 1991.

²⁷⁸Woods. 1998.

direction of a professional staff member. Standards are maintained through this professional oversight and systems of review. The other three museums indicated a wish to employ more professional staff, but did not raise specific concerns over standards.

The assertion that: "Museum work that is essential to the running of the museum, and has always been done by paid staff, should not be done by volunteers," ²⁷⁹ is repeated throughout the literature, particularly by British commentators. It is difficult to gauge how much essential work, formerly done by paid staff in New Zealand museums, is now done by volunteers. Two instances emerged at MOTAT, where the professional librarian and registrar have been replaced by volunteers. Contracting for services is becoming common practice throughout the public sector in New Zealand, and museums do frequently make use of contract staff. For example, MOTAT has two contract managers, an accountant and contracted education staff, and this development, rather than the replacement of paid staff with volunteers, may become a more common practice in New Zealand. The use of contract staff raises the possibility of a lack of continuity in museums which are enduring organisations requiring long term planning and direction. The effect of current government subsidised work schemes on employment patterns has yet to be determined.

8.4 Demographics of volunteers.

The demographics of volunteers in New Zealand museums are similar to those found elsewhere i.e. slightly more women than men, with volunteers generally aged over 40 years, and the greatest number in the 60 plus age group.

A major concern of particular significance to museums with working exhibits, emerged from both the case studies and through the literature, regarding ageing volunteers and the loss of skills no longer practised in the community. Individual museums may attract younger volunteers if they develop programmes specifically designed for skills transfer from one generation of volunteers to another.

²⁷⁹ Chadwick and Hooper-Greenhill. 1985.

Through interviews of both paid staff and volunteers, there emerged a strong sense of kaitiakitanga or guardianship over the material culture held in New Zealand museums. There was both a recognition of the importance of the stories surrounding artefacts and the spiritual value placed on taonga by Maori.

The work of the National Services' training project²⁸⁰ in identifying kaitiaki Maori volunteering in New Zealand museums, is an important step in developing a detailed profile of museum volunteers. It is also recognition of the obligations to observe the principles of the Treaty of Waitangi and the importance of collections of taonga Maori held in New Zealand museums.

More work needs to be done on the ethnicity of museum volunteers in relationship to the ethnic diversity of the community in which the museum is located. Similarly, there is, as yet, no published information on the educational attainments, socio-economic status or former and current occupations of museum volunteers. Compliance with the privacy legislation makes museums cautious about routine collection of personal data beyond administrative requirements. Given the reliance of museums throughout New Zealand upon the contributions of the volunteer work force, it is important that the makeup of the voluntary sector and its motivations be better understood.

8.5 Community relations and accountability.

Museums are dependent upon their communities and need to be accountable to the community for the stewardship, not only of the artefacts, but also of the time and money the community brings to the museum. In times of economic stringency, with increasing emphasis on self-reliance, the museum/community relationship is of prime importance. For many museums their volunteers provide the strongest link to the community. Museums also reported difficulty in recruiting volunteers and must develop recruitment, training and museum programmes designed to attract those groups underrepresented at present. Given that most New Zealand museums are small, and nearly one half are totally dependent upon volunteers, the majority of research and programme development, will

²⁸⁰National Services Te Papa. 1997

of necessity, be undertaken and funded by the largest museums, National Services of Te Papa, outside agencies and/or partnerships.

8.6 Museum task allocation.

The survey demonstrated the range of occupations carried out in museums. At the same time respondents emphasised the range of tasks carried out by any one staff member or volunteer in smaller museums. These findings correlated with the National Services training needs project.²⁸¹ This report describes the role specification for museums of up to four staff as generalist. Those museums with four to ten staff generally have functions with clear responsibility and role clarity with shared activity relating to times of pressure within the museum. Museums with more than ten staff have more specialised roles and shared activity restricted to specialists working together in project teams.

Although the Department of Statistics has only the one museum-specific occupation listed, that of curator, the sector is so small that it may be difficult to have other museum occupations included. Of museums with paid staff, only 8% were listed as curator, which raises questions over the use of the term in the census. Interestingly 21% of volunteers were identified as curators. The changing role and status of curatorial staff also merit further research.

The emphasis now placed on the visitor to the museum is evidenced from the survey as well as the case studies. Over 25% of paid staff and nearly 40% of volunteers are involved in occupations concerned with front-of-house activities, education programmes and display, as well as an unspecified number providing retail and food services. This change of focus from an inward-looking to an outward-looking institution, is not without some difficulties. Some paid staff voiced concerns over the diversion of resources into public areas, and the effects of a more populist approach in exhibitions and displays. Some volunteers in museums such as MOTAT, who previously worked behind the scenes, were faced with much greater interaction with the visiting public. As with all change, clear policy directions, involvement of all staff and volunteers in the planning

²⁸¹Ibid : 18

process, and good communications are identified as the key requirements for successfully implementing a new direction for the museum.

8.7 Issues for the sector.

These results and conclusions suggest a number of areas to be addressed by the New Zealand museum sector if it is to strengthen the contribution of its volunteer work force and manage the volunteer contribution effectively.

8.8 Recommendations.

The results of this preliminary investigation into the nature of volunteering in New Zealand museums suggest that the following recommendations would greatly improve the effectiveness of the volunteer contribution to the museum sector.

8.8.1 Policy documents.

Museums should have a Volunteer Policy Framework. The Volunteer Policy Framework should be tailored to the needs of the museum and could include:

- The museum's Mission Statement
- An overall policy statement of the museum's aims and objectives
- A description of the organisational structure of the museum
- A statement of the rights and responsibilities of staff and volunteers
- A draft contract for volunteers
- A volunteer manual for supervisors of volunteers
- A booklet for volunteers

To assist museums develop policy and practice documents, the book by Woods²⁸² is a useful guide for the not-for-profit sector generally. A museum-specific manual to meet local needs would be of value. There are models which have been developed in the United States, Canada and Australia which could serve as a template for a New Zealand manual.

²⁸² Woods. 1998.

8.8.2 Statistics.

The following recommendations would focus the collecting of data required by the museum sector for policy document and programme planning in relation to managing the volunteer work force.

- That a uniform nomenclature and measure of museum size be developed by and for the New Zealand museum sector..
- That the Department of Statistics be approached to clarify the ambiguous terms “conservator”, and “guide” used in census occupational groupings.
- That a standard method of recording volunteer contributions to museum work be designed.
- That socio-economic data be collected on museum volunteers.

8. 8.3 Management.

The following recommendations focus on the need to improve the management of volunteers.

- Small museums should be assisted to develop and implement appropriate volunteer policies and practices.
- Museums should be encouraged to establish the position of volunteer co-ordinator - either a staff member or senior volunteer.
- A human resource and management training programme for small and volunteer operated museums should be developed
- A manual of museum volunteer management should be developed.

8.8.4 Volunteer skills as a national resource.

Today’s older volunteers represent a non-renewable resource of knowledge and technical skills that will soon be lost.

- A national project similar to the Oral Archive Project of the Historical Branch of the Department of Internal Affairs, but designed to record and film those with specific

cultural knowledge and practical skills of past technologies, is needed to secure this information for the future.

- Partnership projects to enable senior volunteers with expertise in maintaining technology collections to transmit their knowledge to younger volunteers.

8.9 Further research.

A critical analysis of the published surveys of the volunteer work force has identified serious shortcomings in the collection and analysis of data. The definition of volunteer work needs further research. This study did not examine the work of volunteer boards and committees who govern museums in New Zealand. The role of kaumatua in museums has not been researched. In some cases Maori employees in museums may have dual roles, one as a paid staff member and another, voluntary, role in providing cultural guardianship and care of taonga held in the museum. The very nature of voluntary work may need redefinition. In the specific case of the financial contribution made through voluntary work, museums fail to gain full recognition for the community's input into operating museums and thus the real costs involved in maintaining an important community resource.

8.9.1 Volunteers recruitment and demographics.

Ongoing data collection, together with case studies, is needed to develop a detailed industry profile. More research is required into:

- The motivation of volunteers, their satisfactions and difficulties.
- Groups underrepresented among museum volunteers i.e. younger age groups, ethnic communities, disabled people.

8.9.2 Volunteers and professional staff.

A number of areas relating to the entire museum work force that require further research include:

- Further examination the specific roles carried out by museum volunteers
- The use and effect of subsidised work schemes in museums

- The use of contract workers and its effect on career opportunities for museum professionals
- The effects on paid positions of the use of volunteers in relation to resource constraints in museums
- Career opportunities for museum studies students and graduates - are they enhanced through volunteer work?
- The impact of the development of museum standards and how these standards may be applied in volunteer operated museums.

8.9.3 General:

Further research is required into:

- The effect of Government arts and heritage funding policies on the operation of New Zealand museums.
- The effects of local government restructuring on local government heritage management responsibilities.
- The outcomes of the Ministerial Review of Historic Heritage Management.
- The industry-wide staffing implications of the opening of Te Papa and completion of refurbishment projects at Auckland, Canterbury and Otago Museums
- An investigation of national responsibilities for the distributed national collection and the implications for museums such as MOTAT.

8.10 Summary.

Volunteers make an essential contribution to the work force. This study is an initial inquiry into a sample population of New Zealand museums, rather than a totally scientific study from which to produce solid generalisations for the wider sector nationally. It has shown that the management of volunteers will differ between large and small museums, between general and specialist museums and between art and historical museums. However, evidence from North America, Britain and Australia confirms the need to institute policies and practices that are clearly articulated and reasonably administered, taking account of the sacrifice made by those members of the community to give of their

own time and resources to preserve the cultural heritage of our community. This preliminary investigation has also confirmed the essential contribution of volunteers to an increasing focus on public service within museums. During the next decade the museum sector in New Zealand has indicated it will give a major priority to the provision of in-service training. This strategy must take account of the needs of both paid and voluntary staff.

In the final analysis the way in which the museum sector integrates and serves its voluntary work force will determine the ability of many museums to respond to the demands of collection management and users at a time when operational funding appears static. As volunteers become increasingly integrated into museum operations the nature of the museum profession will continue to evolve and the traditional boundaries between paid and voluntary staff will be redefined and renegotiated. Further research into current volunteer characteristics and motivations will assist the sector in developing this vital human resource in response to a changing environment.

Even in the museum with the richest collections, the greatest treasure, the most important resource, is - he tangata, he tangata, he tangata - it is the people, the people, the people - paid or unpaid, staff or visitor.

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INTERVIEWS

The interviews undertaken for this study were conducted over a period of time from 1996-1999. The substantive interviews were completed in 1997. Subsequent interviews were conducted by telephone. Position titles are as at time of interview.

John Barton, Volunteer, Bomber Command Association, MOTAT. November 1997.

Oriel Bickerton, Volunteer Head, Victorian Village Section, MOTAT. November 1997, June 1998.

Marin Burgess, Volunteer Co-ordinator, Howick Historical Village. September 1997, August 1998, July 1999.

Lt. Commander Peter Dennerley, Director, Royal New Zealand Navy Museum.. December 1996, March 1997, November 1998.

Candy Elsmore, Public Programmes and Collection Manager, MOTAT. April 1996, March 1998, August 1998, November 1998.

Michael Evans, Director Professional Services, Auckland War Memorial Museum. March 1998.

Ray Gasparich, Solent Preservation Society, MOTAT. December 1997.

Murray Joiner, former Education Manager, MOTAT. December 1997.

Grant Kirby, Museum Manager, MOTAT. February 1996, May 1996, December 1996, July 1997, August 1998.

Allan La Roche, Director, Howick Historical Village. August 1997, June 1998, March 1999.

Michelle Osborne, Volunteer Auckland War Memorial Museum. March 1999, May 1999.

Jan Pickering, Volunteer Co-ordinator, Auckland War Memorial Museum. April 1998

Annalise Silan, Volunteer Interpreter, Howick Historical Village. July 1999.

Bill Simpson, Bomber Command Volunteer, MOTAT. November 1997.

Christina Smith, Vice-President Howick & Districts Historical Society. July 1999.

Katrina Stamp, Curator Education Auckland War Memorial Museum. July 1997

Ian Stewart, Volunteer Tram Section, MOTAT. August 1997

Ruth Thorn, Assistant Museum Manager, MOTAT September 1998

Hope Smith, Shop Manager, Howick Historical Village. March 1999

Mere Whaanga, Manager Iwi Values, Auckland War Memorial Museum March, June, 1999.

Kristin White, Marketing & Communications Manager Auckland War Memorial Museum, July 1999

John Walker, Volunteer Head, Road Transport Section, MOTAT. May, November 1997,

Jean Watt, Department of Statistics, Auckland. December 1996.

Sheila Weight, Volunteer, Auckland War Memorial Museum, October 1997, April 1998, March 1999.

Dr. Rodney Wilson, Executive Director, Auckland War Memorial Museum. June, December 1997, May, December 1998, June 1999.

RADIO REPORT

BBC World Service. News report March 28 1999.

Appendix 1

Aigantighe Art Gallery
Akaroa Museum
Alexandra Museum
Otago University Medical School/Hospital Alumnus Collection
ASA Gallery, Auckland Society of Arts
Ashburton Aviation Museum Society Inc
Auckland War Memorial Museum
University of Auckland Geology Department
Burnham Military Camp
Canterbury Museum
Central Hawkes Bay Settlers' Museum Inc
Clapham Clock Museum
Coromandel School of Mines
Cromwell & Districts Museum
Dowse Art Museum
Dunedin Public Art gallery
East Coast Museum of Technology
Far North Regional Museum
Firebrigadesmans Museum
Gisborne Museum & Arts Centre
Gore Airforce Museum
Govett-Brewster Art Gallery
Grand Lodge of New Zealand Masons Museum
House of Memories Waipu
Institute of Geological & Nuclear Sciences
Lovells Flat Sod Cottage
Lyttleton Historical Museum
Masonic Museum of United Masters Lodge no 167
Medical Museum (Nell Little Memorial Museum)
Manawatu Art Gallery
Matakohe Kauri Museum
Monterey Park Car Museum
National Agricultural Heritage & Clydesdale Museum
National Cricket Museum
National Museum of Audiovisual Arts & Sciences
Nelson Provincial Museum
New Zealand Arthropod Collection
New Zealand National Maritime Museum
New Zealand Fighter Pilots Museum
New Zealand Film Archive
New Zealand Post Collection Museum
New Zealand Trotting Hall of Fame
Norsewood Pioneer Cottage Museum
North Otago Museum
Ohakea Wing RNZAF Museum
Omapere Museum
Otago Museum
Otago Settlers Museum

Appendix 1

Omapere Museum
Otago Museum
Otago Settlers Museum
Otakou Marae Museum
Paeroa & District Historical Society Museum
Petone Settlers Museum Te Whare Whakaaro O Pito One
Police Centennial Museum
Porirua Museum of Arts & Cultures
Port Chalmers Museum
Putaruru Timber Museum
Queen Elizabeth II Army Memorial Museum
Robert McDougall Art Gallery
Rotorua Museum of Art & History
St.Andrews College Museum
Sarjeant Gallery
Salvation Army Te Ope Whakaora Museum
The Science Centre and Manawatu Museum
Te Whare Pupuri Taonga o Manawatu
Royal New Zealand Air Force Museum
Shantytown
Southland Museum & Art Gallery
Southwards Car Museum
Suter Art Gallery
Taranaki Aviation, Transport & Technology Museum
Taranaki Museum
Taupo District Museum of Art and History
Tauranga Historic Village Museum
Te Awamutu District Museum
Thames School of Mines
Wagener Museum
Waikato Museum of Art & History
Wairarapa Arts Centre
Waitomo Museum of Caves
Whakatane District Museum & Gallery
Whanganui Regional Museum
Whangarei Museum

Working in New Zealand Museums

A survey designed to gather information on both the paid and the unpaid workforce in New Zealand museums.

Confidentiality:

The information provided in this survey will be used for research purposes only and not divulged to other persons or organisations. Once the material has been collated and the data recorded all forms will be destroyed.

Name of Museum:

Section A

The nature of New Zealand museums.

These questions are designed to identify the various types of museum governance operating in Aotearoa New Zealand, the principal sources of their day-to-day operational funding, and the use of documentation.

- | | | |
|----|---|--------------------------|
| 1. | Who governs your museum? | Tick 1 |
| | Government Department? | <input type="checkbox"/> |
| | Defence Force? | <input type="checkbox"/> |
| | Board/council set up by an Act of Parliament? | <input type="checkbox"/> |
| | Regional government? | <input type="checkbox"/> |
| | Local Government ? | <input type="checkbox"/> |
| | Independent Board or Trust? | <input type="checkbox"/> |
| | Historical or other Society? | <input type="checkbox"/> |
| | University or other educational body? | <input type="checkbox"/> |
| | Marae komiti or iwi authority? | <input type="checkbox"/> |
| | Company? | <input type="checkbox"/> |

Individual owner?

☐

Other? (please specify).....

☐

2. What proportion of your total funding comes from the following sources?

Central government?

☐

Regional government?

☐

Local Government?

☐

Society?

☐

Earned income e.g. entrance charges, retail etc.?

☐

Private contributions?

☐

Iwi/marae komiti?

☐

Other please specify.....

☐

Policy

Yes/ No

3. Does your museum have a written volunteer policy?

☐ ☐

4. Does your museum have written contracts for volunteers?

☐ ☐

5. Does your museum have written job descriptions for volunteers?

☐ ☐

6. Does your museum publish an annual report?

☐ ☐

Section B

The museum workforce

These questions are designed to identify the size and scope of the museum workforce, paid and unpaid .

7. How many paid staff are employed at your museum full-time?
(Full-time means 30+ hours per week) ☐
8. How many paid staff are employed at your museum part-time?
(Part-time is less than 30 hours per week) ☐
9. How many volunteers work in your museum? ☐
10. Estimate the total number of volunteer hours worked in your museum
per week. ☐

Who are your volunteers?

11. How many men volunteer in your museum? ☐
12. How many women volunteer in your museum? ☐
13. How many of your volunteers are also in paid work elsewhere? ☐
14. How many of your volunteers are in the following age ranges:
 - Under 20? ☐
 - 21 - 39? ☐
 - 40 - 59? ☐
 - over 60? ☐

Section C.

Museum responsibilities & training.

What types of work do your volunteers and paid staff do? If you have staff who fulfill a number of museum responsibilities please choose the one from the list that occupies most of the employee's/volunteer's time. Please indicate the number of people involved in each occupation.

15.	Museum Responsibilities	Paid/Volunteer
	Director	<input type="checkbox"/> <input type="checkbox"/>
	Administration/ accounting manager	<input type="checkbox"/> <input type="checkbox"/>
	Office manager	<input type="checkbox"/> <input type="checkbox"/>
	Secretary	<input type="checkbox"/> <input type="checkbox"/>
	Publicity / Public relations / Marketing	<input type="checkbox"/> <input type="checkbox"/>
	Information officer/receptionist	<input type="checkbox"/> <input type="checkbox"/>
	Education officers	<input type="checkbox"/> <input type="checkbox"/>
	Guide/docent/explainer	<input type="checkbox"/> <input type="checkbox"/>
	Display /design personnel	<input type="checkbox"/> <input type="checkbox"/>
	Preparator/technician	<input type="checkbox"/> <input type="checkbox"/>
	Conservator	<input type="checkbox"/> <input type="checkbox"/>
	Registrar	<input type="checkbox"/> <input type="checkbox"/>
	Curator	<input type="checkbox"/> <input type="checkbox"/>
	Librarian	<input type="checkbox"/> <input type="checkbox"/>
	Archivist	<input type="checkbox"/> <input type="checkbox"/>
	Iwi liaison officer?	<input type="checkbox"/> <input type="checkbox"/>
	Security officer	<input type="checkbox"/> <input type="checkbox"/>
	Other (please specify).....	<input type="checkbox"/> <input type="checkbox"/>

Training

Training includes Kiwihost, First Aid, in-house orientation as well as other more formal learning provided through tertiary or other training providers.

- | | | Yes/No |
|-----|--|---|
| 16. | Does your museum provide training for volunteers? | <input type="checkbox"/> <input type="checkbox"/> |
| 17. | Does your museum provide training for paid staff? | <input type="checkbox"/> <input type="checkbox"/> |
| 18. | Are all staff/volunteers required to attend orientation? | <input type="checkbox"/> <input type="checkbox"/> |
| 19. | Are all staff/volunteers required to attend other training? | <input type="checkbox"/> <input type="checkbox"/> |
| 20. | Is the training provided : | |
| | In-house? | <input type="checkbox"/> <input type="checkbox"/> |
| | Through access to out-of-house? | <input type="checkbox"/> <input type="checkbox"/> |
| | Both? | <input type="checkbox"/> <input type="checkbox"/> |
| 20. | Are there any other comments you wish to add to this survey? | |

Thank you for your time

Address:

Contact person:

Telephone number:

Fax number:

E-mail address:

PLEASE RETURN YOUR COMPLETED FORM BY JUNE 27 1997

Judith Tizard

MUSEUM OF TRANSPORT AND TECHNOLOGY

[PRIVATE]

ANALYSIS

Title	16. Responsibilities of Director
Preamble	17. General employment principles
1. Short Title and commencement	18. Transfer of existing employees
2. Interpretation	19. Continuity of Board's rights and obligations
3. Constitution and powers of Board	20. Annual plan
4. Members of Board	21. Contributions by local authorities to Museum funding
5. Term of office of Board members	22. Separate rate
6. Extraordinary vacancies	23. Members of Board not personally liable
7. Meetings of Board and appointment of chairperson and deputy chairperson	24. Audit and accounts
8. Procedural rules	25. Annual report
9. Remuneration of members of Board	26. Contributing authorities to report on involvement
10. Board established for charitable purposes	27. Registers
11. Objectives	28. Interim control
12. Duties, functions, and powers of Board	29. Private Act
13. Establishment of Electoral College to make appointments to Board on behalf of contributing authorities	
14. Establishment of Museum of Transport and Technology Society	
15. Director	

SCHEDULE

Representatives of Contributing Authorities

A BILL INTITLED

An Act to provide for the maintenance, management, development, ownership, and funding of the Museum of Transport and Technology and its contents

5 WHEREAS:

- 10 A. The Museum of Transport and Technology, commonly known as MOTAT, opened in 1964 on land leased from the Auckland City Council in the Western Springs Reserve. MOTAT is a charitable trust of technology and transport enthusiasts. The Museum displays New Zealand's and the Auckland region's heritage in these areas of our history. Its core activities are conservation, education, and recreation:

No. 123—1

Price Code: J

- B. In the 1996/97 financial year MOTAT attracted 182,000 visitors, bringing in \$660,000 in revenue. Over past years it has attracted substantial grants, subsidies, and sponsorship from the Lotteries Board, the ASB Bank Trust, and the Ministry of Education for particular projects. These are in recognition of MOTAT's pre-eminent role in conserving and communicating New Zealand's and the Auckland region's technological heritage and social history. Also in 1996/97 Auckland City provided \$871,000 and Manukau City and North Shore City another \$30,000. However, these sources on their own are not enough to maintain and develop such a major national and Auckland museum and are not sustainable because they are subject to annual budget decisions by the local authorities: 5
- C. The Museum of Transport and Technology Trust Board believes that the time is now urgent and appropriate to provide a statutory basis for the Museum to gain secure funding from all the local authorities in the Auckland region on a basis that takes into account their capital value and population: 15
- D. MOTAT's records of its attendance figures show that it draws its visitors and users comprehensively from right across the Auckland region and all local authority areas. The percentages of people attending a Live Day in January 1997 were: Auckland City 30%, North Shore City 12%, Manukau City 21%, Waitakere City 19%, Papakura District 3%, Rodney District 3%, Franklin District 3%, and outside the region 9%. Market research surveys conducted throughout the region in December 1993 and November 1995 showed overwhelming support for regional funding of MOTAT—83% in 1993 and 87% in 1995: 20
- E. The MOTAT Board believes that in return for providing a secure and fair funding base, all Auckland's local authorities should jointly gain a 50% role in the governance of the Museum through a new Board. Added urgency is provided by the lack of resources facing MOTAT, particularly for collection care and management. Appropriateness is given by the enactment of the Auckland War Memorial Museum Act 1996. That carefully negotiated Act provides the model on which this bill is based: 25
- F. The Museum of Transport and Technology Bill therefore seeks to provide for a Museum of Transport and Technology Board to be made up of 5 appointees of contributing local authorities and 5 appointees of the Museum of Transport and Technology Society. It proposes 30

clear and appropriate statutory objectives and duties, functions, and powers of the Board. It sets out a process of preparing the annual plan and determining the contribution of each local authority which ensures that the local authority representatives have a casting vote if necessary. It also provides that all contributing local authorities, the MOTAT Society, and the public are fully consulted on the annual plan, and similarly that an annual report on performance is compiled and disseminated widely:

- G. It is the view of the Museum of Transport and Technology Trust Board that the structure and legislative requirements set out in this bill is the most fair, appropriate, and certain way of securing the survival and effective and efficient development of the Museum of Transport and Technology:
- H. The objects of this Act cannot be attained otherwise than by legislation:

BE IT THEREFORE ENACTED by the Parliament of New Zealand as follows:

1. Short Title and commencement—(1) This Act may be cited as the Museum of Transport and Technology Act 1998.

(2) This Act comes into force on 1 November 1998.

2. Interpretation—In this Act, unless the context otherwise requires,—

“Annual plan” means the annual plan described in section 20:

“Board” means the Museum of Transport and Technology Board referred to in section 3:

“Contributing authorities” means the territorial authorities listed in the first column of the Schedule:

“Director” means the chief executive of the Museum appointed pursuant to section 15:

“Electoral College” and “Museum of Transport and Technology Electoral College” means the electoral college of territorial local authority representatives established by section 13:

“Establishment day” means 1 December 1998:

“Financial year” means the period commencing on 1 July and ending with 30 June in any year:

“Museum” means the museum known as the Museum of Transport and Technology; and includes the operations, collections, property, and assets belonging to, in the possession of, or undertaken for

that museum both present and future, including those that were, before the coming into force of this Act, owned by the Museum of Transport and Technology of New Zealand Trust Board, together with any other property or rights of any nature whatsoever, whether tangible or intangible, vested in the Museum of Transport and Technology of New Zealand Trust Board: 5

"Society" means the membership body established by section 14. 10

3. Constitution and powers of Board—(1) There continues to be a body corporate to be called the Museum of Transport and Technology Board which is the same body corporate as the trust board at present deemed to be registered under the provisions of the Charitable Trusts Act 1957 and called The Museum of Transport and Technology of New Zealand Trust. 15

(2) The Board ceases from the establishment day to be deemed to be registered under the Charitable Trusts Act 1957; and the Registrar of Incorporated Societies may after the establishment day amend the register established under that Act accordingly. 20

(3) The Board continues to have perpetual succession and a common seal and, for the purpose of its functions under this Act, has and may exercise all the rights, powers, and privileges, and may incur all the liabilities and obligations, of a natural person of full age and capacity. 25

(4) The common seal of the Board must be judicially noted in all courts and for all purposes.

4. Members of Board—(1) The Board consists of 10 members of whom— 30

- (a) Five are to be appointed (and reappointed or replaced in accordance with section 5) by the contributing authorities in accordance with section 13: 35
- (b) Five are to be appointed (and reappointed or replaced in accordance with section 5) by the Society in accordance with section 14. 40

(2) The members of the Board appointed pursuant to this section must be persons who, in the opinion of those appointing them, have the management skills, experience, and professional judgment necessary for the carrying out of the Museum's functions and achievement of the objectives as set out in sections 11 and 12. 40

(3) No person who is currently an elected or appointed member of a contributing authority, the principal administrative officer of a contributing authority, an employee of a contributing authority who reports directly to the principal administrative officer, or a member of the Museum staff may be appointed or remain a member of the Board.

(4) The first appointments to be made under paragraph (a) and paragraph (b) of subsection (1) may be made before the establishment day, but if at least 6 members have been appointed by the establishment day, the powers of the Board are not affected by any failure to appoint the remaining members.

(5) The term of office of the existing Trustees of the Museum of Transport and Technology of New Zealand Trust Board ceases on the establishment day or (should fewer than 6 members have been appointed to the Board by the establishment day) on the date by which not less than 6 members have been appointed.

5. Term of office of Board members—(1) Subject to subsection (4) and section 6, every Board member is appointed for a term of 2 years commencing on the expiry of the previous term of appointment to that office.

(2) Every member is eligible for reappointment from time to time.

(3) Where the term of appointment of a member expires or ceases, that member, unless sooner vacating or deemed to be removed from office pursuant to section 6 (1), continues to hold office by virtue of appointment for the term that has expired until—

- (a) That member is reappointed; or
- (b) A successor to that member is appointed.

(4) With respect to the first members appointed by the contributing authorities and by the Society, the following provisions apply:

- (a) Three of the members appointed by the contributing authorities hold office for a term of 1 year and 2 hold office for a term of 2 years:
- (b) Two of the members appointed by the Society hold office for a term of 1 year and 3 hold office for a term of 2 years:
- (c) The term of each of the members so appointed must (unless they otherwise agree among themselves) be determined by lot.

(5) The term of office of Board members appointed pursuant to section 4 (1) and to whom subsection (4) applies, ends on the first

or second (as the case may be) anniversary of the establishment day.

6. Extraordinary vacancies—(1) The term of appointment of a Board member ceases and the vacancy so created is an extraordinary vacancy if that member—

5

(a) Dies or becomes a person referred to in section 4 (3); or

(b) Is declared bankrupt; or

(c) Is absent without leave from 2 consecutive meetings of the Board; or

(d) Resigns office by written notice to the Secretary of the Board (but in that case, if the terms of resignation so permit, the member may continue to hold office until his or her successor is appointed); or

10

(e) Is convicted of an offence punishable by a term of imprisonment of 2 years or more; or

15

(f) Becomes subject to a compulsory treatment order made under Part II of the Mental Health (Compulsory Assessment and Treatment) Act 1992 or becomes a special patient as defined in section 2 (1) of that Act; or

20

(g) Becomes a person in respect of whom an order is made pursuant to the Protection of Personal and Property Rights Act 1988.

(2) An extraordinary vacancy must be filled in the manner in which the appointment to the vacant office was originally made, and the member so appointed holds office only for the residue of the term of the vacating member.

25

(3) Where an extraordinary vacancy occurs within 6 months before the date fixed for the next appointment to the office vacated, the appointing body may determine that the vacancy will not be filled.

30

(4) The powers of the Board are not affected by any vacancy in its membership except as provided in section 4 (4) and 4 (5).

7. Meetings of Board and appointment of chairperson and deputy chairperson—(1) The first meeting of the Board must be called by the Director as soon as practicable after the establishment day and must be chaired by the Director until a chairperson is elected from the members of the Board.

35

(2) At the first meeting of the Board the members must elect from their number a chairperson and a deputy chairperson.

40

(3) The chairperson and deputy chairperson must be elected annually and may stand for re-election.

(4) The chairperson must preside at all meetings of the Board at which he or she is present and has such other functions, powers, and duties as may be delegated to him or her by the Board from time to time.

5 (5) The deputy chairperson must act in place of the chairperson in any case where the chairperson is absent or for any reason unable to act. In the absence of the chairperson and the deputy chairperson from any meeting the members present must appoint one of their number to be the
10 chairperson of that meeting.

(6) Every question before the Board must be decided in open voting by a majority of the votes recorded on it.

(7) At any meeting of the Board the person presiding has a deliberative vote and, in the case of an equality of votes, also
15 has a casting vote.

(8) Notwithstanding the provisions of subsections (4) and (5) or any other provisions of this Act, in the case of all meetings held for the purpose of considering and preparing the draft annual plan, the Board must appoint as chairperson for such meetings
20 a member who is an appointee of the Electoral College.

8. Procedural rules—(1) Subject to the provisions of this Act, the Board may regulate its own proceedings.

(2) The Board must, as soon as practicable, adopt such procedural rules governing its affairs and the conduct of its
25 meetings as it considers appropriate.

(3) Notwithstanding subsection (2), meetings of the Board must be conducted in public unless good grounds exist for excluding the public.

(4) Part VII of the Local Government Official Information and Meetings Act 1987 applies to the Board as if the Board
30 were a local authority subject to that Part.

9. Remuneration of members of Board—(1) Members of the Board may be paid such remuneration as the Board from time to time considers appropriate, but in fixing the level of
35 remuneration the Board must have regard to the public purpose of its functions and the extent of public funding of its activities.

(2) Nothing in subsection (1) authorises the Board to pay remuneration to any member of the Board in any financial
40 year of a greater amount than is specified in the annual plan adopted for that financial year.

10. Board established for charitable purposes—(1) The Board and the Society are deemed to be established exclusively for charitable purposes within New Zealand, and all actions carried out by either of them pursuant to this Act are deemed to be carried out exclusively for charitable purposes. 5

(2) Any business carried on by the Board or by the Society is deemed to be carried on exclusively for charitable purposes within New Zealand and not for the pecuniary gain of any person.

11. Objectives—In carrying out its functions under section 12, the Board must recognise and provide for, in such manner as it considers appropriate, the following: 10

- (a) The recording and presentation of the history of transport and technology and the effect it has had on the Auckland Region, New Zealand, and, in more general terms, the rest of the world: 15
- (b) Conservation of the heritage of the Museum, the Museum heritage buildings, and its collections:
- (c) Biculturalism and the spirit of partnership and goodwill envisaged by the Treaty of Waitangi: 20
- (d) Education which involves and entertains people to enrich their lives and promote the well-being of society:
- (e) The advancement and promotion of historical and scientific scholarship and research:
- (f) Achievement of customer satisfaction by consultation, responsiveness, and continuous improvement: 25
- (g) Leadership through professionalism, innovation, and co-ordination of effort with relevant organisations:
- (h) Greater financial self-sufficiency through the prudent operation of compatible revenue-producing and fund-raising activities which supplement public funding: 30
- (j) Providing maximum community benefit from the resources available.

12. Duties, functions, and powers of Board—(1) Board members must act at all times in the interests of the Museum rather than in the interests of the body appointing them. 35

(2) The duties, functions, and powers of the Board are—

- (a) To assume or to continue to hold ownership and possession of the Museum and its collections:
- (b) To exercise trusteeship in accordance with the terms of the respective trusts in respect of all assets, ownership of which has previously been vested in the Museum of Transport and Technology of New Zealand Trust 40

- Board or which may in the future be vested in the Board, subject to any trust:
- (c) To maintain, manage, and develop adequately the Museum and its collections:
 - 5 (d) To take such actions as it considers necessary or desirable to further the objectives set out in **section 11**:
 - (e) To develop appropriate sources of income additional to funding by the contributing authorities:
 - (f) To support the Society:
 - 10 (g) To exercise the power of appointment of a Director in accordance with **section 15**:
 - (h) To establish for the guidance of the Director broad lines of policy consistent with the objectives of the Museum and **paragraphs (a) to (g)**:
 - 15 (i) To delegate, to committees or members of the Board, the Director, or other persons or bodies, such specific duties as the Board considers are best performed by those committees, persons, or bodies:
 - (j) To manage prudently the finances of the Museum.
 - 20 (3) The Board has such powers, not inconsistent with this Act, as are reasonably necessary for the effective performance of its functions.
 - (4) On and from the establishment day, no person or body other than the Board is responsible for the maintenance, management, and development of the Museum.
 - 25

13. Establishment of Electoral College to make appointments to Board on behalf of contributing authorities—(1) There is an Electoral College to be called the Museum of Transport and Technology Electoral College.

- 30 (2) The contributing authorities must each appoint and from time to time reappoint to the Electoral College the number of representatives shown opposite their respective names in the third column of the Schedule.
- (3) Representatives of the contributing authorities on the
- 35 Electoral College hold office at the pleasure of the contributing authority by which they are appointed.
- (4) The contributing authorities must each appoint their representatives, and the Director must call the first meeting of the Electoral College, as soon as practicable after the
- 40 commencement of this Act.
- (5) At its first meeting, the Electoral College must elect a chairperson from its members. The chairperson must preside at all meetings of the Electoral College at which he or she is present. In the absence of the chairperson from any meeting

the representatives present must appoint one of their number to be the chairperson of that meeting.

(6) At any meeting of the Electoral College 7 members form a quorum.

(7) The powers of the Electoral College are not affected by any vacancy in its membership. 5

(8) The Electoral College must make the appointments to the Board required by sections 4 (1) (a), 5, and 6. All appointments must be by majority vote and, in the case of an equality of votes, the person presiding has a casting vote as well as a deliberative vote. 10

(9) Subject to the provisions of this Act, the Electoral College may regulate its own proceedings.

14. Establishment of Museum of Transport and Technology Society—(1) There continues to be a membership body called the Museum of Transport and Technology Society which is the same body as the incorporated society at present called The Society of the Museum of Transport and Technology of New Zealand (Incorporated). 15

(2) The Society is a body corporate with perpetual succession and a common seal and, for the purpose of its functions under this Act, has and may exercise all the rights, powers, and privileges, and may incur all the liabilities and obligations, of a natural person of full age and capacity. 20

(3) The objects of the Society are to— 25

(a) Support the Museum in its objectives and functions as specified in sections 11 and 12:

(b) Affiliate with other societies, as the Society may from time to time consider appropriate.

(4) The Society must govern its own affairs through a Committee elected in accordance with rules adopted and amended from time to time by the Society. 30

(5) The Society Committee must call for nominations and exercise on behalf of the Society the powers of appointment to the Board conferred by sections 4 (1) (b), 5, and 6. 35

(6) The existing rules of the Society remain in force until amended, except to the extent that they are inconsistent with the provisions of this Act.

15. Director—(1) The Board must appoint a Director who will be the chief executive of the Museum. 40

(2) The Board must, in making any appointment under subsection (1), have regard to the need to appoint a person who—

- (a) Can discharge the specific responsibilities placed on the appointee; and
 - (b) Will imbue the paid and unpaid employees of the Museum with a spirit of service to the community; and
 - (c) Will promote efficiency in the Museum; and
 - (d) Will be a responsible manager; and
 - (e) Will maintain appropriate standards of integrity and conduct among the paid and unpaid employees of the Museum; and
 - (f) Will ensure that the Museum is a good employer; and
 - (g) Will promote equal employment opportunities.
- (3) The Director must be appointed for a term of not more than 5 years, but is eligible for reappointment from time to time.
- (4) The existing Museum manager continues in office and carries out all of the functions and responsibilities of the Director until the Director is appointed.

16. Responsibilities of Director—The Director is responsible to the Board for—

- (a) Employing, on behalf of the Board, staff of the Museum and negotiating their terms and conditions of employment;
- (b) Implementing the decisions of the Board and ensuring that the affairs of the Board are conducted in a transparent and accountable manner;
- (c) Providing services and advice to members of the Board;
- (d) Ensuring the effective, efficient, and economic management of the activities and planning of the Board in accordance with the objectives set out in section 11;
- (e) Ensuring that obligations imposed by the Treaty of Waitangi as they affect the Museum are taken into account;
- (f) Carrying out such other functions as may be delegated to him or her by the Board;
- (g) Maintaining liaison with, and giving administrative support to, the Electoral College.

17. General employment principles—(1) The Board must adopt, and the Director must implement, a personnel policy that complies with the principle of being a good employer.

(2) For the purposes of this section, a “good employer” is an employer who operates a personnel policy containing

provisions generally accepted as necessary for the fair and proper treatment of employees in all aspects of their employment, including provisions requiring—

- (a) Good and safe working conditions; and
 - (b) An equal employment opportunities programme; and 5
 - (c) The impartial selection of suitably qualified persons for appointment; and
 - (d) Recognition of—
 - (i) The aims and aspirations of Maori people; and
 - (ii) The employment requirements of Maori 10 people; and
 - (e) Opportunities for the enhancement of the abilities of individual employees; and
 - (f) Recognition of the aims and aspirations and the cultural differences of ethnic or minority groups; and 15
 - (g) Recognition of the employment requirements of women; and
 - (h) Recognition of the employment requirements of persons with disabilities.
- (3) In addition to the requirements specified in subsections (1) 20 and (2), the Board and the Director must ensure that all employees maintain proper standards of integrity, conduct, and concern for the public interest.

18. Transfer of existing employees—(1) All persons who, immediately before the establishment day, were employed by the Museum of Transport and Technology of New Zealand Trust Board, on the establishment day transfer to or continue in the employment of the Board on the same terms and conditions, including preservation of continuity of service and the rights which arise in respect of length of service. 25 30

(2) For the avoidance of doubt, it is declared that no person to whom subsection (1) applies is entitled to receive any payment or other benefit by reason only of the operation of subsection (1).

19. Continuity of Board's rights and obligations—

(1) Subject to subsection (3), ownership and possession of the Museum, by operation of this Act, vests or continues to vest in the Board on and after the establishment day. 35

(2) On and after the establishment day the Board has or continues to have, and is responsible for, all rights and obligations which previously reposed in the Museum of Transport and Technology of New Zealand Trust Board in respect of the property and rights described in subsection (1). 40

(3) Every appointment of the Museum of Transport and Technology of New Zealand Trust Board as beneficiary, trustee, custodian, or guardian of any collections, gifts, bequests, or cultural or historical property of any kind, or as agent or as a fiduciary in any capacity, whether by will or other instrument or by statute, on the establishment day vests or continues to vest in and is deemed to be an appointment of the Board; and the Board has the rights, powers, capacities, authorities, duties, liabilities, and obligations of the Museum of Transport and Technology of New Zealand Trust Board in respect of and arising from every such appointment.

(4) The vesting of all property or rights of any nature, whether tangible or intangible, in the Board pursuant to this section is not a disposition of property for the purposes of the Estate and Gift Duties Act 1968, or a conveyance for the purposes of the Stamp and Cheque Duties Act 1971, or a disposal or disposition for the purposes of section EG 19 of the Income Tax Act 1994.

(5) The vesting of all property or rights of any nature, whether tangible or intangible, in the Board pursuant to this section is charged with goods and services tax at the rate of 0%.

(6) Nothing in this Act—

(a) Has the effect of placing the Board or any other person in breach of contract or breach of trust or otherwise in breach of any civil obligation; or

(b) Gives rise to a right for any person (including the Crown) to terminate or cancel any contract or arrangement or to accelerate the performance of any obligation; or

(c) Releases any surety (including the Crown) wholly or in part from all or any obligation; or

(d) Invalidates or discharges any contract or security (including any contract or security to which the Crown is a party); or

(e) Places the Museum of Transport and Technology of New Zealand Trust Board, the Board, or any other person (including the Crown) in breach of any contractual provision prohibiting, restricting, or regulating the assignment or transfer of any property or disclosure of any information.

(7) The resolutions, acts, and omissions of the Museum of Transport and Technology of New Zealand Trust Board before the establishment day are deemed to be resolutions, acts, and omissions of the Board.

20. Annual plan—(1) The Board must prepare for each financial year a draft annual plan, which must outline in particular terms for the financial year to which the plan relates, and in general terms for each of the following 2 financial years,—

- (a) Subject to **section 11**, the intended significant policies and objectives of the Board; and
 - (b) The nature and scope of the significant activities to be undertaken; and
 - (c) The performance targets and other measures by which performance may be judged in relation to the objectives; and
 - (d) The indicative costs of the activities of the Board; and
 - (e) The sources of funds for those activities; and
 - (f) The details of any proposed charges to be made for access to any part or parts or service or services of the Museum; and
 - (g) The indicative amount of the levy which is proposed under **section 21**; and
 - (h) The maximum remuneration payable by the Board during the financial year to any member of the Board pursuant to **section 9 (2)**.
- (2) During the preparation of, and before the publication of, the draft annual plan, the chairperson of the Board must meet with the chairperson of the Electoral College as often as may be necessary to determine if aspects of the annual plan, including the amount of the proposed levy, should be referred to a meeting or meetings of the Electoral College, either jointly with the Board or separately, for consideration before the draft annual plan is published.
- (3) The draft annual plan must include an explanation of any significant changes between the policies, objectives, activities, and performance targets proposed in the draft annual plan and those specified in the annual plan adopted for the immediately preceding financial year.
- (4) The draft annual plan must, immediately after it has been prepared to the satisfaction of the Board, be made available to the general public and forwarded to each of the contributing authorities and the Society.
- (5) Any person, including any contributing authority, the Society, and the Electoral College, may, within 1 month after publication of the draft annual plan, make a written submission to the Board in relation to any matters contained in the draft annual plan.

(6) Where any contributing authority makes a submission under **subsection (5)**, that authority must also send a copy of that submission to the Electoral College.

5 (7) The Board must give to every person making a submission under **subsection (5)** a reasonable opportunity to appear and be heard in relation to that submission.

(8) Subject to **section 8(3)**, every meeting of the Board (or of any committee of the Board) at which submissions are heard, or at which the Board deliberates, on the proposed annual plan
10 must be open to the public.

(9) After considering the submissions and making such modifications to the draft annual plan as the Board may consider appropriate in the light of the submissions, the Board must refer the draft annual plan to the Electoral College for
15 approval of the levy.

(10) If the Board and the Electoral College cannot reach agreement on the amount of the levy, the dispute must be referred to an independent arbitrator appointed by them both (or by the Minister of Local Government if they are unable to agree on the person to be appointed), who will determine the
20 levy taking into account the minimum obligations placed on the Board by this Act and the submissions of both parties, and the levy so determined is the levy to be made for that financial year under **section 21(1)**.

(11) Every determination pursuant to **subsection (10)** must be made in time for the Board to comply with its responsibilities under **section 21(5)** on or before 30 April immediately preceding the commencement of the financial year to which the levy relates and the Board and the Electoral College must comply
30 with the requirements of **subsections (1) to (10)** by such dates as will enable the requirements of this subsection to be met.

(12) After approval of the levy (either in the amount stipulated in the draft annual plan referred to the Electoral College under **subsection (9)** or in such other amount as may subsequently be agreed upon between the Board and the Electoral College) or determination of the levy pursuant to
35 **subsection (10)**, the Board must adopt the draft annual plan as referred to the Electoral College under **subsection (9)**, subject to any modifications required by any difference in the amount of the levy agreed with the Electoral College or determined
40 pursuant to **subsection (10)**.

(13) The annual plan must be adopted by the Board no later than 30 April immediately preceding the commencement of the financial year to which the annual plan applies.

(14) Where the Board adopts an annual plan under this section, it must—

- (a) Make that annual plan available for public inspection at its office; and
- (b) Within 20 days of its adoption, send copies of the annual plan to each contributing authority and the Society. 5

21. Contributions by local authorities to Museum funding—(1) Subject to the provisions of subsection (7), the Board may, for each financial year, for the purposes of funding its activities (including maintenance, operations, and development) under this Act, by resolution make a levy against the contributing authorities of such amount and in such manner as is authorised or is required by this Act. 10

(2) The total amount of the levy against each contributing authority must not exceed in any year $1/300c$ in the dollar on the total capital value of rateable property in its district (adjusted in accordance with subsection (3)) plus $1.5c$ per person of the population of its district (adjusted in accordance with subsection (3)). 15

(3) An adjustment of the capital value of rateable property and of the population of the district of each contributing authority, each calculated in accordance with subsection (4), must be made by multiplying that capital value and that population by the differential factor shown opposite their respective names in the second column of the Schedule. 20 25

(4) For the purposes of this section,—

- (a) The capital value of rateable property within the district of each contributing authority is deemed to be the capital value of that property as at a date as near as is reasonably practicable to the last day of the financial year preceding by 1 year the financial year in respect of which the levy is to be made, such value being determined under the Valuation of Land Act 1951 and certified as correct by the Valuer-General who must (without further direction) apply the provisions of Part XIV of the Rating Powers Act 1988: 30 35

- (b) The population of the district of each contributing authority is deemed to be that which is ascertained or calculated by the Government Statistician as at a date as near as is reasonably practicable to the last day of the financial year preceding by 1 year the financial year in respect of which the levy is to be made, and a certificate by the Government Statistician is conclusive evidence in that respect. 40

(5) The Board must, in the resolution referred to in subsection (1), or, if the levy is fixed by arbitration, in a separate resolution for that purpose, fix the amount to be levied against each of the contributing authorities, and a copy of the resolution must be forwarded to each of the contributing authorities on or before 30 April preceding the financial year in respect of which the levy is made. The relevant amount so levied is due and payable by each contributing authority on 1 July next following, and must be paid out of the general revenues of the contributing authority.

(6) If the district of a contributing authority is altered as the result of its total or partial absorption by any other local authority (whether or not that local authority is a contributing authority) or as the result of the contributing authority absorbing the whole or part of the district of any other local authority (whether or not that local authority is a contributing authority) or as the result of the amalgamation of a contributing authority with any other local authority (whether or not that local authority is a contributing authority) or as the result of the division of a contributing authority into 2 or more local authorities, the area that was previously subject to a levy in terms of this Act continues to be so subject, but upon the following terms and conditions:

(a) The area or areas previously subject to the levy continue to be so subject and the differential factor previously applicable continues to apply unless an area is absorbed into the district of another contributing authority, in which case the differential factor applicable to the latter applies to the area for the year after the happening of that event and later years:

(b) No account is taken of the fact that the circumstances of this section may result in part only of the district of a local authority being levied:

(c) Nothing in paragraphs (a) and (b) enables the Board to impose a levy upon any area that, at the date on which this Act comes into force, is outside the districts of the contributing authorities:

(d) Notwithstanding the provisions of paragraphs (a) and (b), the Local Government Commission may, in the exercise of its jurisdiction in regard to the constitution, alteration, union, or abolition of the district of a territorial authority, review the effect of the said paragraphs upon the matter before it, and make such other provision in that behalf and for such period as it may think appropriate.

(7) The Board must not make any levy under this section until the annual plan for that financial year has been adopted under section 20 (13).

22. Separate rate—For the purposes of section 16 of the Rating Powers Act 1988, the payment of any levy under section 21 (5) is deemed to be a contribution to a service for the benefit of the whole district of the contributing authority. 5

23. Members of Board not personally liable—(1) No member of the Board is personally liable for any act done or default made by the Board or any member of the Board in good faith in the course of the operations of the Board. 10

(2) No person incurs personal liability as a result of having joined in or acted on any resolution of the Museum of Transport and Technology of New Zealand Trust Board made before the establishment day in any circumstances in which the person would not incur personal liability in joining in or acting on any resolution of the Board. 15

24. Audit and accounts—(1) An auditor must be appointed by the Board on the recommendation of the Electoral College. 20

(2) The provisions of section 223F of the Local Government Act 1974 apply to the Board as if it were a local authority constituted under that Act.

25. Annual report—(1) The Board must 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 annual plan adopted in respect of that financial year under section 20. 25

(2) The report adopted under subsection (1) must contain audited financial statements for the year consisting of— 30

- (a) A statement of financial position; and
- (b) An overall operating statement; and
- (c) A statement of cash flows; and
- (d) Such other statements as may be necessary to fairly reflect the financial position of the Board, the resources available to it, and the financial results of its operations. 35

(3) The report adopted under subsection (1) must contain—

- (a) The auditor's report—
 - (i) On the financial statements specified in subsection (2); and 40

(ii) On the performance targets and other measures by which performance has been judged in relation to the objectives; and

5 (b) Such other information as is necessary to enable an informed assessment of the operations of the Board for the financial year and the projected performance of the Board for the financial year as set out in the plan adopted in respect of the financial year under section 20.

10 (4) The report referred to in subsection (1) must be adopted before the end of the fifth month after the close of the financial year to which it relates.

(5) Where the Board adopts a report under this section, it must—

15 (a) Make that report available for public inspection at its office; and

(b) Within 20 working days of its adoption, send copies of the report to each contributing authority and the Society.

20 **26. Contributing authorities to report on involvement**—Each contributing authority must include in its annual report prepared under section 223E of the Local Government Act 1974, in respect of each financial year, information concerning its involvement with, and its financial contributions to, the Board.

25 **27. Registers**—(1) No Registrar of Deeds or District Land Registrar or other person charged with the keeping of any books or registers is obliged solely by reason of this Act to change the name of the Board in those books or registers or in any document.

30 (2) The presentation to any such Registrar or person of any instrument, whether or not comprising an instrument of transfer by the Board,—

(a) Executed or purporting to be executed by the Board; and

35 (b) Relating to the property, rights, and appointments defined in section 19 (1), (2), and (3); and

(c) Containing a recital that the name of the Board has been changed by virtue of this Act or, as the case may require, that the property, rights, or appointments concerned have vested in the Board by virtue of this Act—

40 is, in the absence of proof to the contrary, sufficient evidence that the name of the Board has been changed or that the

property, rights, or appointments referred to in that instrument is or are vested in the Board.

(3) Except as provided in this section, nothing in this Act derogates from the provisions of the Land Transfer Act 1952.

(4) The Registrar of a register relating to property or rights which is transferable only in books kept by a company or in a manner directed by or under an Act must, on written application under the seal of the Board, register the Board in its new name as the holder of that property or right. 5

28. Interim control—Between the coming into force of this Act and the establishment day, the Museum of Transport and Technology of New Zealand Trust Board continues to be responsible for the Museum. 10

29. Private Act—This Act is a private Act.

SCHEDULE

Sections 2, 13 (2), 21 (3)

REPRESENTATIVES OF CONTRIBUTING AUTHORITIES

Name of Contributing Authority	Differential Factor	Members of Electoral College
Rodney District Council	0.6	1 appointee
North Shore City Council	1.0	2 appointees
Waitakere City Council	1.0	2 appointees
Auckland City Council	1.0	3 appointees
Manukau City Council	1.0	3 appointees
Papakura District Council	1.0	1 appointee
Franklin District Council	0.6	1 appointee



Museum of Transport, Technology & Social History

Great North Rd, Western Springs, Auckland, New Zealand

PO Box 44 114, Point Chevalier, Auckland, New Zealand

Phone: 09 846 0199, Fax: 846 4242.

Working Volunteer Application Form

Thank you for your interest in working at MOTAT as a volunteer. Volunteer workers are an important and highly valued part of MOTAT's organisation.

The following questions will help us to identify your areas of interest and the skills that you can bring to the Museum. Once the form is received and reviewed, Museum staff will contact you to discuss your application.

If your application is successful, you will be given a job description and agreement, to help you work effectively within your chosen section of the Museum. Working volunteers are considered to be an integral part of the Museum staff, and therefore assume certain responsibilities, and privileges, as do paid MOTAT staff.

Please feel free to attach supplementary information (such as a CV) to your application. Please return or send this form to the above address, marked attention to Candy Elsmore (MOTAT Projects Officer).

Please sign the following clause.

I understand that my application is made in the knowledge that none of the following details will be released to any organisation outside of the Museum of Transport, Technology and Social History, but that details may be reviewed and discussed by appropriate paid and unpaid staff members of the Museum. I also understand that my application will remain on file at the Museum.

signed.....dated.....

Working Volunteer Application Form

Your name.....

Address.....

.....

phone (day).....(evening).....

Emergency contact name & phone number:

.....

Do you have any medical problems we should know about (including any allergies), for safety reasons?

.....

Which areas / sections of the Museum interest you most?

- | | |
|--|--|
| <input type="checkbox"/> Being a guide / host | <input type="checkbox"/> Aviation |
| <input type="checkbox"/> Military | <input type="checkbox"/> Trams |
| <input type="checkbox"/> Victorian Village | <input type="checkbox"/> Railway |
| <input type="checkbox"/> Gardening | <input type="checkbox"/> Road Transport |
| <input type="checkbox"/> Library / Archives | <input type="checkbox"/> Stationary Steam |
| <input type="checkbox"/> Office / Clerical | <input type="checkbox"/> Storeperson / Storage |
| <input type="checkbox"/> Gift Shop / Reception | <input type="checkbox"/> Handyperson |
| <input type="checkbox"/> Stationary Engines | <input type="checkbox"/> Training |
| <input type="checkbox"/> Communications /Electricity | |
| <input type="checkbox"/> Registration/ Collection Management | |
| <input type="checkbox"/> Management / Projects / Events | |
| <input type="checkbox"/> Maintenance / Cleaning | |
| <input type="checkbox"/> Other Please detail | |

How many hours per week can you volunteer?.....

What days are you available?.....

What times are you available?.....

Do you have experience in and/or enjoy any of the following? If yes, please detail.

☐ Teaching

☐ Public Speaking

☐ Retail Work

☐ Writing

☐ Carpentry

☐ Research

☐ Graphics / Layout / Design

☐ Gardening / Landscaping

☐ Mechanical Knowledge

☐ Painting / General Handywork

☐ Languages (list languages you can speak / write, & level of fluency)

☐ Working with Computers (type & software)

☐ Management / Supervision

Do you hold any special certificates (eg: First Aid) or licenses (eg: Car, heavy vehicle)?

.....

Please also detail any other special training, skills, interests or hobbies:

.....

.....

.....

.....

.....

Great North Road, Western Springs, Auckland
P.O. Box 44114, Pt Chevalier, Auckland, NZ
Phone: (09) 8460199 Fax: (09) 8464242

December 1995

DISPUTES INVOLVING VOLUNTEER WORKERS

In the event of a personal grievance dispute involving an unpaid staff member the parties shall resolve the matter in terms of the following procedure:

PROCEDURE

- Step 1 In the first instance the volunteer worker shall raise the matter with the Supervisor (e.g. the Section Manager, the Curator etc.).
- Step 2 The Supervisor and the volunteer worker shall take all reasonable steps to resolve the matter.
- Step 3 If unresolved at step 2 the volunteer worker may refer the matter to the Motat Society Committee who will appoint a representative to hold discussions with the Supervisor in a further attempt to resolve the matter.
- Step 4 If unresolved at step 3 the volunteer worker and any authorised representative appointed by the Society shall meet with the Museum's management representatives and every reasonable effort shall be made to resolve the matter.
- Step 5 If the dispute cannot be settled at the level of the Museum Manager, the Manager and the Society Committee shall agree the appointment of a person from the following list to recommend a solution:
- A Director of the Auckland City Council
 - A senior staff member from the Auckland Museum.

- NOTE:
1. The person appointed to hear the dispute in accordance with Step 5 shall have powers of recommendation similar to those of an Ombudsman.
 2. Legal representation is not permitted in this process.



VOLUNTEERING AT MOTAT

Welcome to MOTAT. We are grateful to you for offering your services and we look forward to having you work with us. We see Volunteering at MOTAT as a two-way partnership which enables the Museum to more successfully achieve its goals while providing an enriching experience for you. We regard you as a staff member working on the MOTAT team and will endeavour to make use of your capabilities and expertise to the maximum extent.

BECOMING A VOLUNTEER WORKER

The following guidelines are to assist in clarifying the role and responsibilities of a Volunteer at MOTAT. Please read.

VOLUNTEER WORKER RIGHTS

- To be allocated worthwhile and clearly documented tasks that have been mutually agreed.
- To receive ongoing training, support and supervision.
- To be trusted with information required in carrying out the work effectively.
- To have a safe working environment.
- To be informed about the functions of the Museum, its organisation and development.
- To be acknowledged and receive recognition.
- To be free of discrimination based on cultural background, gender, religion, age, disability or sexual orientation.
- To be free from abuse or harassment (physical, sexual, or mental).
- To be able to withdraw or say no without guilt.
- Access to a grievance procedure if required.
- Access to a consultation process on matters which affect their work.

VOLUNTEER WORKER RESPONSIBILITIES

- To have loyalty to the Museum.
- To have pride in the Museum.
- To maintain the credibility and integrity of the Museum.
- To respect confidentiality and privacy.
- To be honest and dependable.
- To be realistic about availability.
- To participate in training and evaluation as requested.
- To accept guidance and supervision.
- To wear your identification badge if requested.
- To understand that as a Volunteer you are not a spokesperson or an agent of the Museum.

VOLUNTEER WORKER BENEFITS

- The personal satisfaction of contributing to the Museum and the community.
- You will receive the Museum newsletter.
- You will receive invitations to Museum social gatherings with volunteers and paid staff.
- You will receive invitations to attend appropriate Museum functions, and if possible, exhibition openings.
- A reference from your supervisor if requested.
- You will receive free family membership to the Museum Society.

If you wish to proceed please complete the enclosed application form. The information will be used to assess your application. Successful applicants will be asked to sign an agreement with the Museum.

Volunteer Worker Agreement.

Between :

The Manager of MOTAT on behalf of the Museum Trust Board and :

.....
(Full Name)

.....
(Normal residential address)

The above named person wishes to work at MOTAT as an unpaid staff member in the
.....Section and agrees to carry out the following duties :

.....
.....
.....

Volunteer service is subject to the attached rights , responsibilities and benefits and the following notes and guidelines :

1. The worker will report to the Section Manager of the Section and will take direction from that person .
2. The volunteer worker will automatically be given membership as a Working Volunteer Member of the MOTAT Society. (This entitles free family membership at no charge.)
3. The volunteer worker will be personally responsible for ensuring that all health and safety procedures specified as applying to his / her work are met. MOTAT is responsible for providing the environment that allows safe work practices to be implemented.
4. The volunteer worker may not remove any item from the Museum nor enter any areas outside his / her normal workplace without the written consent of the appropriate Manager .
5. The volunteer worker will not operate any items of Museum plant or any items in the Museum collection without the authorisation of the appropriate person and without the necessary operating licence.
6. The volunteer worker will do his / her best to attend training courses set up by the Museum Manager to assist the worker to carry out his / her duties. In some areas training will be mandatory eg crewing trams.
7. Volunteer workers are not permitted to bring animals into any part of the Museum.
8. In the event of a grievance involving a volunteer worker the attached procedure will be available.
9. The volunteer worker will recognise that the Museum is a Customer conscious organisation and will always treat Museum customers with respect and courtesy.

I agree to abide with the above conditions relating to volunteer work at MOTAT :

.....
Volunteer Worker.

The above person is accepted as a volunteer worker on the terms stated.

.....
Museum Manager.

Agreement Dated

6.4 VOLUNTEER POLICY

The Auckland Museum Volunteer Policy will apply to all volunteers.

6.4.1 Statement of Purpose

Auckland Museum will operate a programme of volunteer activity, to augment Museum activities and support Museum staff, which will provide consistent reliable service to the Museum and its public, and provide equitable rewards for the Museum's volunteers.

The Museum will provide adequate and appropriate training of volunteers, good management of volunteer programmes, proper definition of procedures and responsibilities, annual assessment of volunteer achievement and contracts of engagement of volunteer staff.

6.4.2 Organisation Structure

Overall administration of volunteer orientation, registration and monitoring of activities will take place within the Public Programmes Division.

Responsibility for the operation of the Museum-wide Volunteer Programme will reside with the Education Department. This Department will prepare systems and overall orientation training for volunteers at the Museum.

Individual departments throughout the Museum which utilise unpaid staff, will undertake the specialist training necessary, prepare work programmes, provide supervision by paid staff, prepare task descriptions, establish the conditions of work, and participate in the recruitment of volunteers who require specialist expertise.

6.4.3 Volunteer Roles

a. Back-of-House Volunteers

Curatorial Volunteers - assist paid staff in the performance of curatorial duties such as registration, collection packaging, identification, specimen preparation, collection cleaning and other technical assistance, answering telephones and taking enquiries, movement of objects, cataloguing, issuing books, undertaking directed research, writing and preparing publications.

Development Volunteers - perform administrative tasks, event management, fundraising activities and mail processing. Their commitment to the Museum may be project-specific and thus very short term in duration.

Membership Volunteers - assist with similar tasks as the Development Volunteers.

b. Research Associates

Specialist professionals who undertake self-directed research in fields related to the Museum's collections and research interests which are acknowledged by the Museum as important and who contribute actively to the Museum's programmes, services and publications. Some of the Research Associates are linked to student education in tertiary institutions.

c. Front-of-House Volunteers

Front-of-House (FOH) volunteers along with the Front-of-House staff are the public face of the Museum. The public identifies them as Museum staff - whether paid or unpaid. Because of this, FOH volunteers must be as well trained as the paid staff in visitor service skills, be well groomed and reliable.

Maori Gallery Volunteer Guides - it is important that the Maori community have the opportunity to interpret their own taonga and in so doing, provide a strong Maori presence in the Museum galleries.

Information Desk Volunteers - will be trained to provide information on the Museum's daily activities and Museum services, as well as general information.

Special Exhibition Volunteer Guides - these guides will be trained to deliver programmes to predominantly New Zealand audiences, from schools to senior citizens.

Collections Gallery Volunteer Guides - the role of Museum Guides will include general tours, specialist and special interest tours, and tours for pre-booked parties including both tourist and school audiences.

6.4.4 Volunteer Management

The Museum-wide volunteer programme will evolve over the next years. A voluntary co-ordinator retained on an honorarium may be established initially or volunteer co-ordination may be delegated to a member of the Museum's Education staff. Departments and the Volunteer Co-ordinator will have joint responsibilities for some aspects of Volunteer management, but each will have a number of separate responsibilities.

6.4.5 Benefits and Acknowledgements

Motivations to become a volunteer are most frequently altruistic. A volunteer gains personal satisfaction and growth from contact with the Museum's activities. Nevertheless, in order to show an appreciation of the Museum to its volunteers, a common benefits scheme will be developed.

6.4.6 Equipment, Materials and Photocopying

Volunteers will be equipped with such materials and equipment as is essential for the carrying out of defined duties.

6.4.7 Health and Safety

Volunteers, whilst working in the Museum, or on Museum business, will be required to observe the Museum's Health and Safety policies and comply with procedures.

6.4.8 Security

Volunteers will be required to observe security and access requirements established by management.

6.4.9 Rights of the Museum and Volunteers

The respective rights of the Museum and volunteers will be defined in a Volunteer Contract entered into by each individual volunteer and the Museum.

6.4.10 Conflicts of Interest

Volunteers will declare any conflicts of interest relating to collections, use of Museum intellectual or other property for personal gain, and other issues, as defined in the MAANZ Code of Ethics and Guide to Professional Practice.

6.4.11 Training

a. Orientation sessions and specialist training

The Volunteer Co-ordinator will develop Orientation programmes that will be undertaken by all new volunteers, without exception.

Orientation sessions, and social events will be held at regular intervals throughout the year and can be attended by staff as well as volunteers. This will be followed by specialist departmental training.

b. Staff Training

Training programmes will be prepared for the paid staff who have/will have supervisory responsibility for volunteers. Staff job descriptions will reflect their supervisory roles.

6.4.12 Tenure

Tenure of registered volunteer status will not be renewed as of right, but will be renewed on the anniversary of engagement, and will be tied to a simple performance assessment.

Volunteer contracts will be for a defined term, but can be renewed on the agreement of both parties and the approval of Management Executive.

All volunteer contracts will include a defined probationary period following induction training. Volunteers will be assessed and receive a personal interview at that point. Either party may terminate the engagement at that point, a decision may be made for the volunteer to be redeployed in alternative voluntary programmes, or the engagement will proceed.

6.4.13 Acknowledgement

Centralised files recording all volunteers' contributions will be maintained and appropriate forms of acknowledgement of volunteer activity will be established.

6.4.14 Procedures

Procedures will be defined in a separate management document and will be periodically reviewed by the Volunteer Co-ordinator, in consultation with a Staff Working Party. They will be subject to approval by the Management Executive.

*Adopted by Auckland Institute and Museum Council on 21 August 1996
for immediate implementation.*



INFORMATION DESK VOLUNTEER CONTRACT

Welcome to the Auckland Museum. Management and staff are grateful to you for offering your services and we look forward to working with you. We see Volunteering at Auckland Museum as a special two way partnership which enables Auckland Museum to more successfully achieve its goals while providing an enriching experience for you.

The following is a Code of Practice between the Auckland Museum and the Volunteer.

Volunteer

To promote excellence in service and maximise the quality of my experience as a volunteer I will:

- Seek work opportunities appropriate to my skills, interest and aspirations.
- Respect confidentiality and privacy.
- Have loyalty to the Museum through maintaining the integrity and credibility of the Museum.
- See myself as a valued team member with the right to contribute to decisions which affect my work.
- Value and support other team members.
- Be realistic about availability.
- Participate in training and evaluation as required.
- Accept guidance and supervision from staff.

Museum

To promote excellence in service and maximise the quality of volunteers' experience, the Museum will:

- Offer volunteers worthwhile and clearly documented tasks that have been mutually agreed.
- Provide ongoing training, supervision and support to Volunteers.
- Recognise Volunteers as valued team members, with opportunities to participate in relevant Museum decisions.
- Provide a safe working environment for Volunteers.
- Inform Volunteers about the functions of the Museum, its organisation and development.
- Provide mechanisms to acknowledge contributions made by Volunteers.

This document records an agreement between the Auckland Institute and Museum and the Volunteer.

Name of Volunteer _____

Name of Supervisor _____

Department _____

Volunteer Task _____

Volunteer Work Hours _____ Day/s _____

This contract pertains to Volunteers' at the Information Desk of the Museum. Eight weeks after your first session there will be an evaluation session whereby the Volunteer and the Volunteer Coordinator have the opportunity to discuss the success of the Volunteer and their satisfaction with Volunteering at the Information Desk. If the placement is not successful/satisfying the Museum and/or the Volunteer have the right to review the placement, or terminate the agreement.

Auckland Museum and Volunteer Commitment

The Auckland Museum agrees to provide adequate training and guidance so that the Volunteer can conduct his/her work programme with confidence, and respect the Volunteers rights in accordance with the Code of Practice.

Signed on behalf of the Museum: _____

Position: Volunteer Coordinator

I undertake to carry out the task described to the best of my ability. I have undertaken to work the time specified, and will make every endeavour to fulfil this obligation. I realise that if this volunteer placement is not successful/satisfying the Museum may review the placement, or terminate this agreement.

Volunteer signature: _____

Date: _____



Howick Historical Village

A living history museum of the Fencible period

Interpretation Volunteers

We welcome your participation in the Howick Historical Village and hope it is a stimulating, satisfying experience. All members of the village team should have a designated leader so that you can receive the appropriate training, companionship, ongoing results of our research, and receive regular newsletters. May we suggest you consider our offer of a description of our volunteers duties and your commitment to the Howick Historical Village community project.

The Mission Statement of the Howick Historical Village

"To Enlighten and stimulate awareness for a better understanding of our heritage and culture by presenting village life in a fencible settlement during the 1840-1880 period"

Our Primary Objective is to provide an appropriate welcome for our visitors and present a history of life in a fencible village, to demonstrate colonial crafts and domestic activities using a variety of interpretation techniques, and to be dressed in appropriate costume.

General Background. The Howick Historical Village is a living history museum owned and operated by the Howick and Districts Historical Society [Inc]. It presents life in a fencible village in the 1850s. The Society collects historical material concerning Howick, Bucklands Beach, Eastern Beach, Whitford and surrounding districts. The Society is also active in these areas in preserving our historical heritage.

Essential competencies. Volunteers are expected to acquire a good knowledge of the history of the fencibles, life in the 1850s, and with good historical interpretation techniques, interact with our visitors as a member of an active team and attend regular training

- 1 Our visitors have a meaningful, instructive, and enjoyable visit to the Village.
- 2 You become part of a volunteer team, and abide with our code of conduct and Village rules.
- 3 You will assist us in preserving our historical heritage.

I have read the volunteers job description and agree to these conditions.

Signed.....Volunteer Name.....
Address.....Phone.....
Signed.....Team Leader..... Date.....

The Howick & District's Historical Society (Inc.)

Bells Road, Pakuranga, PO Box 38-105, Howick, Auckland, New Zealand. Telephone 09-576 9506, Facsimile 09-576 9708.

Email fencible@ihug.co.nz, www.fencible.org.nz

A City of Manukau Museum