

New Zealand Museums Standards Scheme

Ngā Kaupapa Whaimana a Ngā Whare Taonga o Aotearoa

Welcome

Tēnā Koutou

Introduction <i>Whakataki</i>	05
Aims and Benefits of the Standards Scheme <i>Ngā Whaingā me Ngā Hua</i>	06
Development of the Standards Scheme <i>Te Orokohangatanga</i>	07
How the Standards Scheme Works <i>He Whakamārama</i>	08
Key Points and Tips <i>Tino Take, Whakamōhio</i>	09
Standards Scheme Process Flowchart <i>Te Mahere Ripo</i>	10
A Summary of the Modules <i>Whakarāpopotonga o Ngā Kowae</i>	11
Roles and Responsibilities <i>Ngā Tūranga me Ngā Mana Whakahaere</i>	12
Treaty of Waitangi – for Museum Practise <i>Te Tiriti o Waitangi – Whakamātau</i>	13
Glossary of Museum Terms <i>He Papakupu</i>	17
Resources	23

Module 1 Governance, Management and Planning**Kowae 1** *Mana Whakahaere, Mahi Whakahaere, Hanga Tikanga*

1.1	Museum's Purpose	02
1.2	Museum Governance	03
1.3	Legal Standing	04
1.4	Treaty-Based Partnerships between Museum and Tangata Whenua, Iwi and Hapū	05
1.5	Responsibility for Collections and Taonga	06
1.6	Tenure of Museum Premises	07
1.7	Museum Management	08
1.8	Administrative Records	09
1.9	Forward Planning	10
1.10	Financial Planning	11
1.11	Budget Management	12
1.12	Planning Public Programmes	13
1.13	Welcoming Visitors	14
1.14	Marketing Plan	15
1.15	Museum Advice	16
1.16	Input and Advice from Tangata Whenua, Iwi, Hapū and Whānau	17
1.17	Communities of Support	18
1.18	Training for Paid and Volunteer Staff	19
1.19	Training for Governing Body	20
1.20	Public Safety and Security	21
1.21	Equity	22

Module 2 Care of Collections and Taonga**Kowae 2** *Tiaki Kohinga, Tiaki Taonga*

2.1	Acquisition, Deaccessioning and Repatriation Policies	02
2.2	Collections and Taonga Documentation	03
2.3	Management of Collection and Taonga Records	04
2.4	Legal Interest in Collections and Taonga	05
2.5	Loans	06
2.6	Disaster Preparedness	07
2.7	Collections and Taonga Condition and Security	08
2.8	Care of Taonga	09
2.9	Conservation Policy	10
2.10	Conservation Decisions	11
2.11	Condition Checks on Collections and Taonga	12
2.12	Condition Checks on Buildings	13
2.13	Archives Management	14
2.14	Heritage Building Significance	15
2.15	Collections and Taonga in Heritage Buildings	16

**Module 3 Public Programmes
(including exhibitions)**
Kowae 3 Kaupapa Tūmatanui (me ngā whakaaturanga)

Module 4 Customer Service
Kowae 4 Wāhanga Āwhina Tangata

3.1	Public Programmes	02	4.1	Regular Access	02
3.2	Exhibition Renewal	03	4.2	Physical Access	03
3.3	Exhibition Loans	04	4.3	Visitor Facilities	04
3.4	Objects and Taonga on Display	05	4.4	Management of Visitor Facilities	05
3.5	Caring for Objects and Taonga on Display	06	4.5	Market Research	06
3.6	Delivering Educational Programmes	07	4.6	Visitor Numbers	07
3.7	Planning Educational Programmes	08	4.7	Marketing	08
3.8	Evaluation	09	4.8	Collaborative Marketing	09
3.9	Research	10	4.9	Advertising and Publicity	10
3.10	Publications	11	4.10	Customer Feedback	11
			4.11	Customer Complaints	12
			4.12	Customer Satisfaction	13

Module 5 Relationships with Communities

Kowae 5 Te Mahi Tahī me ngā Huihuinga Tangata

5.1	Communities of Support	02
5.2	Museum Friends	03
5.3	Relationships with Tangata Whenua, Iwi, Hapū and Whānau	04
5.4	Practical Support	05
5.5	Acknowledging Support	06
5.6	Building Networks of Support	07
5.7	Contributing to the Community	08
5.8	Relationship with Cultural Heritage Sector	09

Introduction

Whakataki

E ngā iwi, e ngā waka, e ngā mātā waka tangata, tēnā koutou, tēnā koutou, tēnā koutou. He tuku aroha anō tēnei ki te hunga kua moe. No reira, e ngā kuru pounamu haere, haere, haere atu ra.

He kupu whakamihi tēnei ki te taonga kua puta ki te whāi-ao, ki te ao-marama. He kaupapa whakahirahira tēnei mo ngā whare tiaki taonga, whare whakaatu taonga, me ērā atu whare tiaki taonga katoa o Aotearoa. Na koutou i āwhina mai, i rangatira ai tēnei kaupapa, nō reira, tēnā koutou. He kaupapa ataahua tēnei hei whāinga mā tātou. He kaupapa ki te whakapakari tikanga rua, ā-iwi hoki mo ngā whare taonga o te motu.

E tika te kōrero Takiri ko te ata kia kōrihi ai te manu. No reira, e te manu nei, me rere ka tika ki ngā wāhi katoa o Aotearoa. Whakapā atu koe ki ngā Whare Taonga me ngā kaimahi katoa huri āwhio i Aotearoa.

Welcome to the New Zealand Museums Standards Scheme Ngā Kaupapa Whaimana a Ngā Whare Taonga o Aotearoa, a process to benchmark best practice in museums in this country. This scheme recognises that all museums are unique yet each aims to achieve high standards within its own situation.

The Standards Scheme enables museums to measure their performance against accepted standards of museum practice. It provides an assurance of quality and accountability, an appreciation of the roles and responsibilities of those museums offering services, and a commitment to best museum practice.

As part of best museum practice in this country, there is a recognition and acknowledgment of Māori cultural values, knowledge and tikanga, as underpinned by New Zealand's founding document, the Treaty of Waitangi. The Treaty affirms our sense of belonging and our identities, as well as relating more specifically, in our museum context, to collections and taonga, to public programmes and to each museum's location and in the context of its communities.

The Standards Scheme is a living document. The statements of standards of best practice included in modules one to five were developed between 1997 and 2002 by a large number of people in the sector. These statements are reviewed regularly and updated in consultation with the sector, including those using the scheme each year.

This scheme involves a self review and peer review. All museums that want to improve their practice as caretakers of our heritage are encouraged to participate in this voluntary scheme. This manual can still be used as a guideline and self review document at any time.

If your organisation wishes to receive guided support to complete a self review, or a peer review, you are encouraged to contact National Services Te Paerangi.

Contact us or consult our website
www.nationalservices.tepapa.govt.nz.

A report template for self and peer review is provided, and it suggests items for the portfolio of evidence which the museum must provide to the peer reviewers.

Also included is a list of useful resources.

If you have any questions, please do not hesitate to contact National Services Te Paerangi –
freephone 0508 678 743
or email natserv@tepapa.govt.nz

Aims and Benefits of the Standards Scheme

Ngā Whaingā me Ngā Hua

The aim of the Standards Scheme is to:

- encourage all New Zealand museums to achieve accepted standards in managing their collections, exhibitions, public services, visitors, and resources and to understand why this is important
- build public confidence in museums as effective organisations responsible for the care of New Zealand's heritage collections
- promote good practice in providing visitors and other users with access to the collections through exhibitions, displays, publications, public programmes and other activities
- provide a focus for strategic planning, training and development
- encourage the development of bicultural policy and practice in museums.

The benefits of the Standards Scheme include:

- guidance in meeting approved standards in key areas of museum services
- confidence among actual and potential donors and lenders that the museum they select is a suitable organisation to care for their objects, taonga or collections
- reassurance to Māori of a museum's commitment to honour the responsibilities and obligations of the Treaty of Waitangi Te Tiriti o Waitangi
- reassurance among actual and potential funders and sponsors that a museum manages its resources responsibly
- knowledge on behalf of a museum personnel that they are doing a good job and know where improvements need to be made.

Development of the Standards Scheme

Te Orokohangatanga

Since the 1970s individuals and professional groups within the New Zealand museum sector have explored possibilities for introducing formal professional standards. Early in 1997, in response to a proposal received from the Museums Association Aotearoa New Zealand Te Rōpu Hanga Kaupapa Taonga, National Services Te Paerangi agreed to examine the feasibility of developing a standards programme for New Zealand museums as the primary focus of its Assessment/Standards programme area, advised by the Assessment/Standards Sector Reference Group.

The New Zealand Museums Standards Scheme Ngā Kaupapa Whaimana a Ngā Whare Taonga o Aotearoa is the outcome of a three stage development process between 1997 and 2002 to which a large number of museums and individuals in New Zealand contributed.

1997-1998

During the first phase research into overseas schemes and consultation with the New Zealand museums sector was completed. The concept of a scheme was piloted and a report released in 1999.

1999-2000

The second phase consisted of trialling the draft scheme with museums and bicultural pairs of peer reviewers. Revisions and refinement were made and a report released 1999/2000.

2000-2002

In the third and final stage the scheme was trialled through the National Services Te Paerangi regional partnership project service. After final alterations the scheme was launched in October 2002.

How the Standards Scheme Works

He Whakamārama

Initial briefing workshop

The briefing workshop provides you with the necessary documents and introduces you to the review process and a suggested schedule. This includes

- working on your self review
- a progress workshop
- preparing your material for the peer review
- preparing for the peer review site visit
- a debriefing session.

Take it back to your museum

Discuss the Standards Scheme and the review process with your board or committee, your paid and volunteer staff, and your members. Get as many staff involved as possible and be prepared to share the responsibility for completion.

All modules are compulsory and each museum may choose the amount of time needed to complete amongst other commitments.

The modules are:

1. **Governance, management and planning**
Mana Whakahaere, Mahi Whakahaere, Hanga Tikanga
2. **Care of collections and taonga**
Tiaki Kohinga, Tiaki Taonga
3. **Public programmes (including exhibitions)**
Kaupapa Tūmatanui (me ngā whakaaturanga)
4. **Customer service**
Wāhanga Āwhina Tangata
5. **Relationships with communities**
Te Mahi Tahi me ngā Huihuinga Tangata

Complete and send in the registration form for self and peer review

This form must be signed by your Director and Head of the Governing Body.

Decide on a realistic timetable

It works better for the museum if you develop an **action plan** with deadlines for completion. Nominate one person to coordinate the process within your museum and monitor the progress. The process will be less onerous if more than one person is completing this scheme.

Work through the self review

As you work through each question, keep copies of your documents and working notes in the folder provided.

These documents will form part of the information you submit for your peer review.

Resources

Refer to the accompanying resource sheet which lists suggested resources for many of the sections.

You may become aware of aspects of the museum's operation that need to be addressed

Museum colleagues and National Services Te Paerangi will be able to pass on technical advice or refer you to publications, specialist consultants and training opportunities to assist you in reaching the best practice during and following your review process.

Send in your self review

Your self review is due in to the National Services Te Paerangi office on the date previously arranged by you and National Services Te Paerangi.

After receipt of your self review, National Services Te Paerangi will contact you to arrange for a confidential peer review visit.

The peer review

Two peer reviewers will spend a day with you verifying your policies and practices in line with your responses in the self review. This is an ideal opportunity for you and your team to discuss your museum service with colleagues from other organisations.

The peer reviewers will confirm the date when they plan to complete their report for you before they depart.

A confidential report will be sent to you

This completes the review process and also suggests strategies for further initiatives you may wish to take. You also will receive a **formal acknowledgment** recognising your participation in the specific modules of the Standards Scheme.

You will receive the Peer Reviewers report, sent to you from the National Services Te Paerangi office on the date arranged with the peer reviewers. Any documents from your museum and an evaluation form will also be included.

National Services Te Paerangi will make regular contact to see how you are progressing and answer any queries you may have. If you need some help, don't hesitate to contact the office directly freephone 0508 678 743; email natserv@tepapa.govt.nz, at any time.

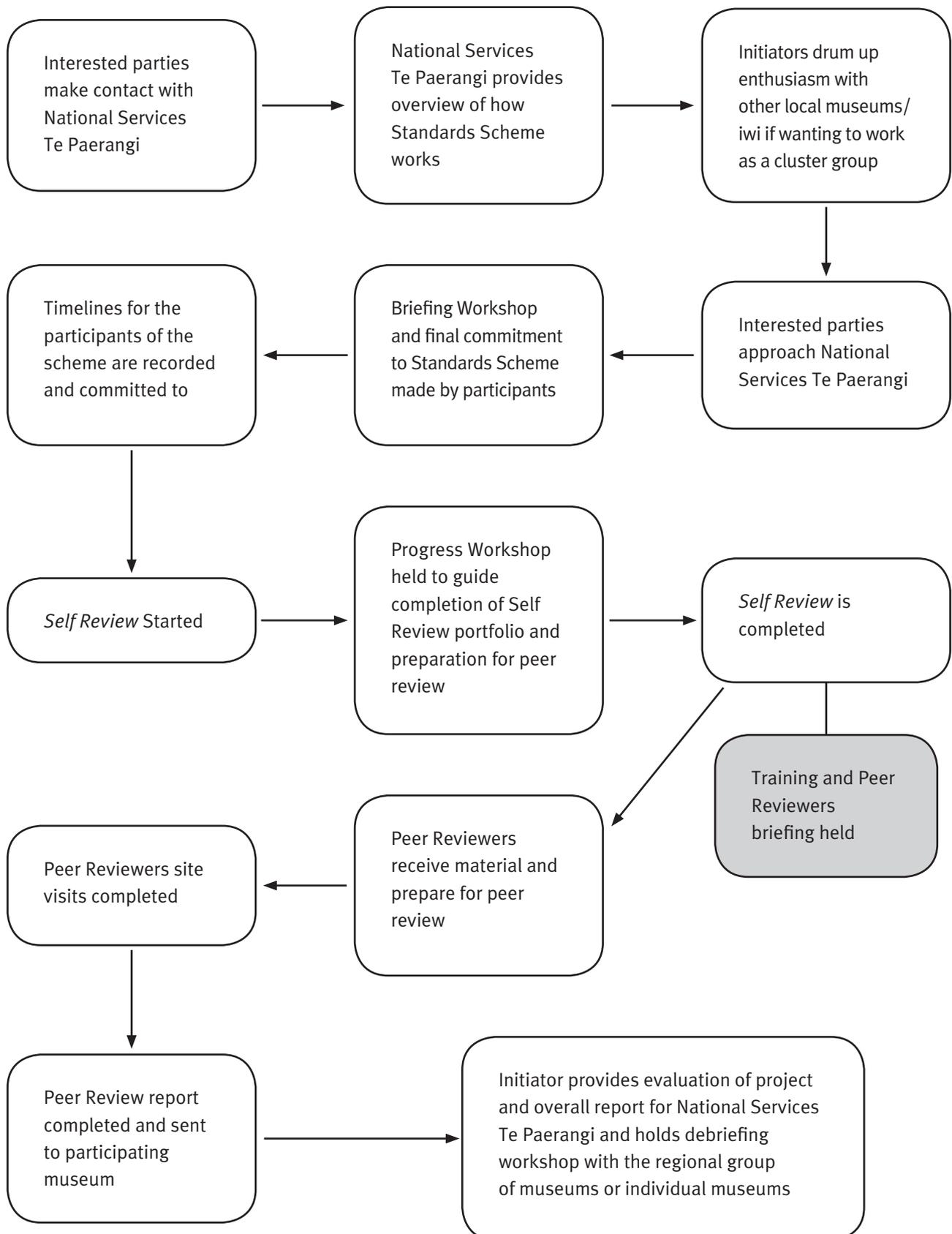
Key Points and Tips

Tino Take, Whakamōhio

- **There are two parties to this agreement – you as self reviewers reviewing your own institution and the visiting peer reviewers, who offer an outside perspective.**
- This document is for you the SELF REVIEWERS.
- The peer reviewers will receive exactly the same document content to work from during their visit.
- This document is supplied to you in two formats:
 1. the printed version in the folder
 2. the digital version of modules 1-5 available for download from the National Services Te Paerangi website.
- You can fill out modules 1 - 5 by hand or electronically using Microsoft Word on your computer. **Please do not do a mix of both.**
- It is OK to fill out the included registration forms by hand and then complete the modules electronically.
- The maximum amount of characters is 550 – a character includes spaces and numerals. If you wish to write more, please use Microsoft word and save as separate pages.
- The manual has ONE introduction section and FIVE modules. It also has some forms you must fill in.
- To complete the review feedback box at the bottom of each page (about meeting or not meeting the standard) work closely from the evidence you have gathered when making your judgment call.

Standards Scheme Process Flowchart

Te Mahere Ripō



A Summary of the Modules

Whakarāpopotonga o Ngā Kowae

1. Governance, management and planning *Mana Whakahaere, Mahi Whakahaere, Hanga Tikanga*

...establishing the focus and setting the direction...

- governing constitution
- statement of purpose and key aims
- forward planning
- compliance with relevant legislation
- regular review of formal policy documents
- secure long-term occupation of premises
- formal arrangements to manage financial and human resources
- formal arrangements to manage the collections
- collection is, as far as possible, secured in the long-term for the public benefit

2. Care of collections and taonga *Tiaki Kohinga, Tiaki Taonga*

...collection and taonga management, preventive conservation, documentation...

- acquisitions and disposal policy
- maintenance of basic collection documentation records
- plan for recording undocumented objects
- reasonable steps to preserve and provide security for the collections
- recognition of cultural protocols and appropriate practices

3. Public programmes (including exhibitions) *Kaupapa Tūmatanui (me ngā whakaaturanga)*

...effective interpretation...

- a range of public programmes, consistent with the nature and scale of the museum, including exhibitions, education programmes, research and publications

4. Customer service *Wāhanga Āwhina Tangata*

...meeting expectations of visitor and other museum users...

- opening hours and access arrangements appropriate to the nature and location of the museum
- an appropriate range of visitor facilities at the museum site or in the immediate vicinity
- note that, in addition to visiting exhibitions and participating in public programmes, museum users consult collections, museum libraries and archives, information and staff, in person, by mail, by telephone and by the internet

5. Relationships with communities *Te Mahi Tahi me ngā Huihuinga Tangata*

...partnerships, advocacy, loyalty and financial support...

- a range of effective relationships appropriate to the nature and scope of the museum
- a policy for developing strategic partnerships and communities of support

Roles and Responsibilities

Ngā Tūranga me Ngā Mana Whakahaere

Your museum demonstrates a commitment to achieving accepted standards of museum practice in its policies and activities by participating in the Standards Scheme.

This scheme is a partnership between your museum – its governing body, paid and volunteer staff – and National Services Te Paerangi.

The participating museum agrees to:

- inform all members of the governing body, paid and volunteer staff, museum friends and other key stakeholders, of the content and process of the Standards Scheme and the implications for them and their roles
- commit to completing all the modules
- identify tasks and allocate them to appropriate individuals and/or teams
- undertake the self review using the guidelines to identify aspects of policy or practice which need internal review and the development of new or revised policies and operational procedures
- use suggested readings and other sources of information and advice to assist in the self review
- seek internal approvals in accordance with its museum management and governance policy
- seek advice from National Services Te Paerangi as necessary
- participate in briefing, progress and debriefing workshops
- submit the Self Review Report with supporting documents by the agreed date
- coordinate times with the peer reviewers to arrange visits
- ensure that premises, information, paid and voluntary staff, and representatives of the governing body and other stakeholders are available during the on-site visit
- provide evaluation feedback to National Services Te Paerangi.

National Services Te Paerangi undertakes to:

- maintain regular contact with the participating museum to monitor progress and provide assistance
- provide advice, referrals, technical information and training information as appropriate
- provide a briefing, progress and debriefing workshop
- ensure peer reviewers are trained and monitored to maintain consistency in the peer review process
- maintain confidentiality in all documentation and communication
- provide effective management of the peer review process
- assist in promoting achievement of the standards by participating museums, especially those standards not met.

Treaty of Waitangi – for Museum Practice

Te Tiriti o Waitangi – Whakamātau

The Treaty of Waitangi Te Tiriti o Waitangi is an integral part of best practice for museums in New Zealand. For some it relates to collections and to public programmes; for all museums it has significance for the relationship with the museum's location – the land and the communities.

The Treaty is an acknowledgment of Māori existence, of their prior occupation of the land and of an intent that the Māori presence would remain and be respected. It makes us one country and sets the framework for acknowledging that we are two peoples:

- Tangata Whenua – those who belong to the land by right of first discovery
- Tangata Tiriti – those who belong to the land by right of the Treaty of Waitangi.

A number of Treaty of Waitangi principles have been developed by the Crown, the Courts and the Waitangi Tribunal in recognition of the evolving nature of the Treaty relationship. Three key Treaty principles for museums are:

- Partnership – opportunities for cooperation in respect of responsibility, management and accountability between Tangata Whenua and Tangata Tiriti
- Participation – representation of Tangata Whenua and Tangata Tiriti at all levels and functions of a museum
- Protection – active protection of Tangata Whenua and Tangata Tiriti interests in the representation of their natural and cultural heritage.

Complementary to these principles are three key Māori concepts:

- Rangatiratanga – in a museum context, recognises that communities are best able to define how their cultural heritage is represented and managed and resources need to be allocated for this
- Kawanatanga – acknowledging the interests of communities in the museum's guardianship of our natural and cultural heritage
- Kaitiakitanga – the ways in which the physical, spiritual, conceptual, intellectual and cultural aspects of taonga and their environment are recognised, respected and maintained.

Article 2 of the English version Treaty of Waitangi begins as follows:

Her Majesty the Queen of England confirms and guarantees to the Chiefs and Tribes of New Zealand and to the respective families and individuals thereof the full exclusive and undisturbed possession of their lands and Estates Forests Fisheries and other properties which they may collectively or individually possess so long as it is their wish and desire to retain the same in their possession.

In the Māori version however, the Queen guarantees the people – *ki nga Rangatira ki nga hapu – ki nga tangata katoa o Nu Tirani* – sovereignty over their lands, homes and other treasures – *te tino rangatiratanga o o ratou whenua o ratou kainga me o ratou taonga katoa.*

The full Treaty in English and Māori is appended. Note that under international law, the Māori version takes precedence.

Internationally, the rights of indigenous people to their cultural property are increasingly being recognised. The United Nations Draft Declaration on the Rights of Indigenous People (1993 and ongoing) recognises the right to full ownership of their cultural property (article 29) and article 12 states that *'Indigenous peoples have the right to practise and revitalise their cultural traditions and customs. This right includes the right to maintain, protect and develop the past, present and future manifestations of their cultures... as well as the right to restitution of cultural, intellectual, religious and spiritual property taken without their free and informed consent or in violation of their laws, traditions and customs.'*

Museums Australia has adopted *Previous Possessions, New Obligations* for museums in Australia (1993). The policies deal with

- secret and sacred material
- human remains
- display, access and return of collection items
- the right of self-determination
- employment and training

and states that

Aboriginal and Torres Strait Islander peoples should be involved in policy decisions affecting their cultural heritage at all levels.

In the United States the 1990 Native American Graves and Repatriation Act (NAGPRA) requires museums to work with Native Americans – Indian tribal groups and native Hawaiian organisations – to determine the disposition of Native human remains and sacred and cultural objects in their collections. In recent times in the United States, there has been a significant development of tribal museums and cultural centres – currently more than 170.

Texts of The Treaty of Waitangi 1840

Ngā Tuhinga o Te Tiriti o Waitangi

[English text]

Her Majesty Victoria, Queen of the United Kingdom of Great Britain and Ireland, regarding with Her Royal Favour the Native Chiefs and Tribes of New Zealand, and anxious to protect their just Rights and Property, and to secure to them the enjoyment of Peace and Good Order, has deemed it necessary, in consequence of the great number of Her Majesty's Subjects who have already settled in New Zealand, and the rapid extension of Emigration both from Europe and Australia which is still in progress, to constitute and appoint a functionary properly authorized to treat with the Aborigines of New Zealand for the recognition of Her Majesty's Sovereign authority over the whole or any part of those islands.

Her Majesty, therefore, being desirous to establish a settled form of Civil Government with a view to avert the evil consequences which must result from the absence of the necessary Laws and Institutions alike to the native population and to Her subjects, has been graciously pleased to empower and to authorize me, William Hobson, a Captain in Her Majesty's Royal Navy, Consul and Lieutenant Governor of such parts of New Zealand as may be, or hereafter shall be, ceded to Her Majesty, to invite the confederated and independent Chiefs of New Zealand to concur in the following Articles and Conditions.

Article the First

The Chiefs of the Confederation of the United Tribes of New Zealand, and the separate and independent Chiefs who have not become members of the Confederation, cede to Her Majesty the Queen of England, absolutely and without reservation, all the rights and powers of Sovereignty which the said Confederation or Individual Chiefs respectively exercise or possess, or may be supposed to exercise or to possess, over their respective Territories as the sole Sovereigns thereof.

Article the Second

Her Majesty the Queen of England confirms and guarantees to the Chiefs and Tribes of New Zealand, and to the respective families and individuals thereof, the full, exclusive and undisturbed possession of their Lands and Estates, Forests, Fisheries, and other properties which they may collectively or individually possess, so long as it is their wish and desire to retain the same in their possession; but the Chiefs of the

United Tribes and the individual Chiefs yield to Her Majesty the exclusive right of Preemption over such lands as the proprietors thereof may be disposed to alienate, at such prices as may be agreed upon between the respective Proprietors and persons appointed by Her Majesty to treat with them in that behalf.

Article the Third

In consideration thereof, Her Majesty the Queen of England extends to the Natives of New Zealand Her royal protection and imparts to them all the Rights and Privileges of British Subjects.

[Signed] W Hobson Lieutenant Governor

Now, therefore, We, the Chiefs of the Confederation of the United Tribes of New Zealand, being assembled in Congress at Victoria, in Waitangi, and We, the Separate and Independent Chiefs of New Zealand, claiming authority over the Tribes and Territories which are specified after our respective names, having been made fully to understand the Provisions of the foregoing Treaty, accept and enter into the same in the full spirit and meaning thereof, in witness of which we have attached our signatures or marks at the places and the dates respectively specified.

Done at Waitangi this Sixth day of February in the year of Our Lord one thousand eight hundred and forty.

Tiriti o Waitangi 1840

[Māori text]

Ko Wikitoria te Kuini o Ingarani i tana mahara atawai ki nga Rangatira me nga Hapu o Nu Tirani i tana hiahia hoki kia tohungia ki a ratou o ratou rangatiratanga me to ratou wenua, a kia mau tonu hoki te Rongo ki a ratou me te Atanoho hoki kua wakaaro ia he mea tika kia tukua mai tetahi Rangatira--hei kai wakarite ki nga Tangata maori o Nu Tirani--kia wakaaetia e nga Rangatira maori te Kawanatanga o te Kuini ki nga wahikatoa o te Wenua nei me nga Motu--na te mea hoki he tokomaha ke nga tangata o tona Iwi Kua noho ki tenei wenua, a e haere mai nei.

Na ko te Kuini e hiahia ana kia wakaritea te Kawanatanga kia kua ai nga kino e puta mai ki te tangata Maori ki te Pakeha e noho ture kore ana.

Na, kua pai te Kuini kia tukua a hau a Wiremu Hopihona he Kapitana i te Roiara Nawi hei Kawana mo nga wahi katoa o Nu Tirani e tukua aiane, amoa atu ki te Kuini, e

mea atu ana ia ki nga Rangatira o te wakaminenga o nga hapu o Nu Tirani me era Rangatira atu enei ture ka korerotia nei.

Ko Te Tuatahi

Ko nga Rangatira o te wakaminenga me nga Rangatira katoa hoki ki hai i uru ki taua wakaminenga ka tuku rawa atu ki te Kuini o Ingarani ake tonu atu--te Kawanatanga katoa o ratou wenua.

Ko Te Tuarua

Ko te Kuini o Ingarani ka wakarite ka wakaae ki nga Rangatira ki nga hapu--ki nga tangata katoa o Nu Tirani te tino rangatiratanga o ratou wenua o ratou kainga me o ratou taonga katoa. Otiia ko nga Rangatira o te wakaminenga me nga Rangatira katoa atu ka tuku ki te Kuini te hokonga o era wahi wenua e pai ai te tangata nona te Wenua--ki te ritenga o te utu e wakaritea ai e ratou ko te kai hoko e meatia nei e te Kuini hei kai hoko mona.

Ko Te Tuatoru

Hei wakaritenga mai hoki tenei mo te wakaetanga ki te Kawanatanga o te Kuini--Ka tiakina e te Kuini o Ingarani nga tangata maori katoa o Nu Tirani ka tukua ki a ratou nga tikanga katoa rite tahi ki ana mea ki nga tangata o Ingarani.

[signed] William Hobson Consul & Lieutenant Governor

Na ko matou ko nga Rangatira o te Wakaminenga o nga hapu o Nu Tirani ka huihui nei ki Waitangi ko matou hoki ko nga Rangatira o Nu Tirani ka kite nei i te ritenga o enei kupu, ka tangohia ka wakaetia katoatia e matou, koia ka tohungia ai o matou ingoa o matou tohu.

Ka meatia tenei ki Waitangi i te ono o nga ra o Pepueri i te tau kotahi mano, e waru rau e wa te kau o to tatou Ariki.

Glossary Of Museum Terms

He Papakupu

Adapted from a glossary in B. and G. D. Lord, The Manual of Museum Management, HMSO, Norwich, 1997, with specific additions for New Zealand museums.

Accessioning – the formal process of registering an object as part of the museum’s permanent collection.

Accession register – a primary document, registering key information about a museum’s artefacts and specimens (see registration).

Acquisitions policy – formal statement outlining the types of material that a museum will acquire for its permanent collection.

Advisory board – a non-governing group appointed to represent the public interest and empowered only to recommend policy, usually to the governing authority of museums.

Annual plan – a plan of goals for the year ahead, noting actions, delegations, time lines, and financial and other resources.

Archives – A collection of Public records or historical documents, or the place where such records and documents are kept.

Attendance, revenue and expense projections – a forecast of all sources of income and all categories of expenditure.

Biculturalism – the Treaty of Waitangi made New Zealand one country, but acknowledged that we were two people – Tangata Whenua and Tangata Tiriti. It established the regime for biculturalism.

Board (or Trust) – a fiduciary body to whom the public interest in the museum may be committed to be administered with the same diligence, honesty and discretion as prudent people would exercise in managing their own affairs.

Budget – a plan with money attached; funds allocated to attain the museum’s objectives.

Building code – standards for built space, as defined by the government authority in a particular jurisdiction.

Capital budget (or funds) – financial resources retained for planned development of the museum’s site or buildings, such as renovation, relocation, new construction or exhibition renewal.

Capital costs – the one-time costs of acquiring a site and building or major piece of equipment, or renovating a facility.

Cataloguing – curatorial recording of works of art, artefacts or specimens (more extensive than registration), aiming to record a full sense of each object’s significance in relation to other objects in the collection, in other collections and in the world at large.

CHIN – Canadian Heritage Information Network.

Code of ethics – a set of principles for trustees, paid staff and volunteers of museums in relation to the museum they serve, intended to avoid conflicts of interest, and to respect relevant international conventions and national or local laws pertinent to artefacts, specimens or works of art.

Collected archives – these are the historical documents, manuscripts, printed ephemera, typescripts and other written evidence, which have been acquired by the museum as collection items. They require the same levels of collection care, documentation and management as the taonga, objects, artefacts and specimens held by the museum.

Collection development strategy – projection of both qualitative and quantitative growth of the collection.

Collection policy (or collection management policy) – the museum’s fundamental document governing the scope and limitations of its intended collection, together with standards for its acquisition, documentation, preservation, security and management.

Condition report – a document prepared by a conservator to record the state of a work of art, artefact or specimen at the time of the report.

Conservation – maximising the endurance or minimising the deterioration of an object over time, with as little change to the object as possible.

Conservation policy – a document establishing the museum’s long-term qualitative standards for both preventive conservation and conservation treatment.

Conservation treatment plan – a detailed guide to how to treat a work of art, artefact or specimen aiming to enhance its preservation through reversible procedures.

Continuous improvement – a commitment to continually reviewing the museum’s activities against accepted standards of practice and the museum’s goals, in order to identify and implement improvement.

Contributed revenue – funds allocated, granted or donated to the museum by individuals, governments or agencies in support of its mission, including government subsidy, grant aid, endowments, sponsorship or donations.

Control – a function of management, monitoring budgets and schedules to ensure that resources of time and money are utilised in accordance with allocations.

Copyright – legislation governing the sole right to reproduce an original literary, dramatic, musical or artistic work.

Corporate plan (or business plan) – a document focusing all museum functions towards fulfilment of the museum's mission and goals within a specific planning period and financial framework.

Deaccessioning – the formal procedure involved when a decision has been made to remove an item from the museum collection.

Directors' and officers' liability insurance (D&O) – protection from liability claims that museums can take out to protect trustees; most claims are for employment-related grievances.

Documentation – preparation and maintenance of a permanent record of the collections and all transactions related to them.

Documentation procedures manual – explicit instructions for registrars, cataloguers and data entry clerks on how to register and/or catalogue the collection.

Donation – a gift or bequest of artefacts, specimens or works of art and/or funds in support of the museum's mission.

Donation in kind – provision of goods (other than collections) and/or services, rather than funds, in support of the museum's mission.

Education plan – a document setting out the goals and objectives of the museum's education services, together with the means of attaining them.

Effectiveness – a measure of the qualitative and quantitative extent to which the museum's efforts achieve the intended results.

Emergency procedures manual – a staff handbook detailing actions to be taken in the event of threat, accident, illness, flood, fire, earthquake, hurricane, tornado or other disruptions of museum buildings or services.

Emergency team – a group of museum employees empowered to coordinate emergency procedures.

Endowment fund – donations or bequests that are invested, with all or only a portion of the interest earned being spent, either on operations (in the case of unrestricted funds) or for specific purposes, such as acquisitions, exhibitions or lecture series (in the case of restricted funds).

Environmental control – control of the temperature, humidity and air quality of the museum environment.

Evaluation – qualitative and quantitative measurement of museum programmes in relation to their objectives.

Exhibition plan – a statement of the theme, objectives and means of expression of a proposed exhibition, which may be accompanied by a projected layout and budget.

Exhibition policy – a statement of the objectives of the exhibition programme, the philosophy of presentation, and the number, frequency, size and scope of temporary as well as permanent collection exhibitions.

External assessment – as part of a strategic planning process, an effort to see the museum as others see it, and to learn from this external perspective through such means as visitor surveys, community surveys, workshops, focus groups and interviews with knowledgeable persons in the field, community leaders, donors, sponsors and funders as well as frequent museum-users and – notably – non-users.

First person interpretation – a method of interpretation in which costumed actors play their parts in period, and answer visitors' questions from within the time and space parameters of the historic setting.

Focus groups – informal sessions, sometimes recorded or observed through two-way mirrors, in which representatively structured groups (usually of about six to ten people) are directed by a facilitator to evaluate actual or prospective products or services, such as a new exhibition, qualitatively.

Formative evaluation – measuring the effectiveness of an exhibition while the exhibition is taking shape (or form) to ensure that the exhibition communicates accurately and effectively with its visitors.

Foundation – a philanthropic organisation with educational, research or social service objectives that can be a source of contributed revenue for museums.

Friends of museums – separately organised membership organisations that support the museum in its activities.

Fumigation – a method for eliminating insect pests from museum objects.

Funding strategies – a plan that sets out ways to meet both the capital and operating fund requirements from public, private and self-generated sources.

Fundraising – programmes or activities designed to stimulate contributed revenue.

Goals – the long range qualitative standards or levels of programme fulfilment or achievement towards which the museum is striving, usually articulated in a master plan or corporate plan.

Governance – the ultimate legal and financial responsibility for the museum.

Governing board – the group of trustees appointed to assume responsibility for governance of the museum, reviewing and determining policy and long range plans, and usually engaging, evaluating and, if necessary, terminating the employment of the museum's director.

Hapū – sub-tribe, extended family group linked through *whakapapa* to a common tupuna (ancestor). The hapū was the basic political unit within Māori society. The word hapū means 'pregnant'.

Hui – meeting, assembly. See also *wānanga*.

ICOM – The International Council of Museums.

ICOMOS – International Council of Monuments and Sites.

Implementation – deployment of time, money and staff to accomplish the museum's goals and objectives according to agreed priorities, assigning responsibility and re-allocating or acquiring new resources.

Indemnity – a provision in lieu of insurance of objects on loan for museum exhibitions, under which the government secures the museum or the lender against any loss.

Information policy – a commitment by museum management to standards of documentation of records about and interpretation of the collection, and public access to them, addressing issues of intellectual property and the museum's participation in databases or other means of dissemination of museum records, including images.

Institutional archives – these are the documents and records relating to the governance, management, finances, personnel, premises, equipment and other resources of the museum.

Intellectual Property Rights – legislation governing copyright, patents and trademarks.

Interpretation – all the means used by museums to explain their collections to their public – eg. exhibitions, displays, publications, films, guided tours, audio-guides, website pages.

Iwi – tribe, a number of related hapū make up an iwi. The iwi were the largest politico-economic units in Māori society and would have defined territorial boundaries.

Belonging to an iwi is defined generally through *whakapapa* from an important tipuna (ancestor). The basic responsibility of the iwi was to protect the interests of *whānau*, hapū and kin. Today, iwi are actively involved in the social, cultural and economic development of its people. The word iwi means 'bone'. See also *He Hinātore ki te Ao Māori: A Glimpse into the Māori World - Māori Perspectives on Justice* published by the Ministry of Justice, Wellington, 2001.

Kaiārahi – leader, guide.

Kaitiaki Māori – iwi caretaker/guardian, Māori guardian/custodian. Māori museum staff are not automatically kaitiaki Māori – the authority and responsibility are negotiated through consultation.

Kaitiakitanga – the protection and preservation of the gifts of our ancestors for future generations, most commonly defined as guardianship, but is also regarded in a wider sense as care and management of all resources – an expression of the responsibility of iwi and hapū to protect and care for taonga for future generations. Many also see it as an expression of *rangatiratanga* – 'rangatiratanga is the authority for kaitiakitanga to be exercised' (Merata Kawharu, *Kaitiakitanga: A Māori Anthropological Perspective of the Māori Socio-environmental Ethic of Resource Management*, The Journal of the Polynesian Society, Vol. 110, No. 4, 2000). See also M. Marsden and T. A. Henare, *Kaitiakitanga – A Definitive Introduction to the Holistic World View of the Māori*, November 1992.

Karakia – prayer, incantation, spiritual acknowledgement.

Kaumātua – respected elder.

Kaupapa – purpose, theme, subject. 'The term *kaupapa Māori* has been used to describe traditional Māori ways of doing, being, and thinking, encapsulated in the Māori world-view or cosmology.' (Ella Henry, *The Challenge of Preserving Indigenous Knowledge*, LIANZA Conference 2001).

Kawa – protocol, the way of doing certain things, agreed procedures. Kawa differs from tribe to tribe and has been passed down from generation to generation.

Kōmiti Māori – a Māori advisory or liaison committee.

Kōiwi tangata – skeletal human remains. Such remains are not regarded as collection items in New Zealand.

Kura Kaupapa Māori – Māori school run within a Māori framework and using *te reo Māori* as the primary form of communication.

Manaakitanga – support and care – the looking after of people, especially guests (a core value of Māori culture).

Management – the decision-making, delegation and monitoring required for putting into action the plans and policies agreed by the governing body. Management is concerned with the day to day operations of the museum.

Mana whenua – the local iwi and hapū who are recognised as holding authority in a particular region; status derived through ownership links with land.

Marketing strategy – a plan which sets out ways in which the museum may enhance its communication with and service to its target audiences with the objective of boosting attendance and visitor spending, thereby building a closer relationship with its audiences, leading to return visits, increased membership and donations.

Master plan – organisation of museum functions and resources towards the achievement of a desired level of effectiveness, often reviewing all aspects of the institution and projecting requirements for additional space, staffing or finances, as well as means of attaining them.

Mātauranga Māori – traditional and customary knowledge systems and Māori world view, ‘that bank of information built up by generations of tipuna Māori upon which their survival was based...a way of considering issues from a Māori cultural viewpoint’ (policy paper for Museum of New Zealand Te Papa Tongarewa). See David Williams’ report for the Waitangi Tribunal, *Mātauranga Māori and Taonga*, WAI 262 1997.

Mihi – a formal greeting (noun and verb), a way for people to introduce themselves and where they come from.

Mission – an objective, brief and inspiring assertion of a museum’s long-term reason for existence, which serves as the foundation of all policy development.

Museum – the term museum includes museums, art galleries, whare taonga, tribal museums, cultural centres, marae, historic places, science centres, interpretive centres, exhibitions centres. Definitions of the term museum usually refer to a range of functions which include but are not confined to care of collections, public programmes including exhibitions, education, community relationships.

Museums Aotearoa – the industry organisation for the museum sector in Aotearoa New Zealand.

Noa – free from tapu or any other restriction.

Non-profit making (or charitable) organisation – an institution registers with the government under letters of patent or a charitable tax number, allowing it to provide tax-deductible receipts for donations and to receive other benefits allowed by government policy.

Objectives – short-term, quantified levels of achievement specified in plans and budgets as measures of fulfilment of longer term, qualitative goals.

Operating budget – a projection of allocations for the museum’s running costs, usually prepared annually.

Operating (or running) costs – ongoing expenses of a museum, including salaries and benefits, building occupancy costs, maintenance, security, curatorial and conservation expenses, administration, marketing and the cost of public programming.

Orientation – information provided to visitors regarding where they are, what services are available and where, in what languages services are provided, what there is to see and do, and how to find it.

Outreach – museum activities that are designed to appeal (or ‘reach out’) to new or non-traditional audiences, whether offered in the museum or at another location.

Performance indicators – statistics, ratios, costs or other ways of measuring the museum’s or museum workers’ progress in achieving the aims and objectives of the museum – for example, cost per visitor or revenue per visitor – to be used with caution, since they normally do not include reference to the quality of the visitor experience.

Performance review – evaluation of an employee’s effectiveness and efficiency in the accomplishment of museum functions in relation to the museum’s goals and objectives.

Personnel policy – a statement of the museum’s expectations, and a commitment, within the museum’s means, to its staff in relation to working conditions.

Policy – a statement of the museum’s commitment to its mission, mandate and purposes in relation to a particular museum function (such as a collection policy, conservation policy, security policy, exhibition policy, research policy, interpretation policy, etc), and to the achievement of specific levels of quality in fulfilling this commitment.

Preservation – covers both the preventive conservation practices and the remedial treatment which ensure that collections survive in the best possible conditions.

Preventive conservation – the practices for providing an environment that minimises the deterioration of works of art, artefacts or specimens, including handling, display, maintenance and storage techniques.

Procedures manual – a document codifying and communicating the systematic means of conducting museum functions and related tasks in order to realise the level of quality specified in the museum’s policies.

Public programmes – the range of exhibitions, activities, services and public events offered by the museum.

Repatriation – a return or restoration to one’s own country of cultural property, also including human remains. The term ‘domestic repatriation’ is being used to refer to the return of taonga or collection items from New Zealand museums to their place of origin in New Zealand.

Registration – the process of numbering artefacts, specimens or works of art in a museum collection, and recording a range of data about each of them – such as name and function of the object, the artist or maker, its source and provenance, place and date of origin, materials, and so on.

Remedial conservation – the processes involved in repairing damage or decay to collections, using techniques which are reversible.

Rohe – area, territory or boundary – usually related to the geographic reach of a tribe.

Rūnanga – Māori tribal organisation/authority.

Security – the entire range of activities concerned with the protection of the public, staff and others in the museum, and especially the protection of the collections, from all threats.

Security policy – a commitment by the museum to safeguard its assets, including a risk analysis, description and distribution of levels of security, health and safety precautions, security equipment (present and recommended), routine and emergency procedures, and insurance coverage and valuation.

Service recovery policy – a commitment to respond promptly to complaints and to make up for any shortcomings.

Sponsorship – contribution of funds or donations in kind by corporations or individuals towards a specific project, such as an exhibition or other programme.

Staffing plan – a projection of requirements for personnel in order to operate the desired level of public programmes with the collection resource identified.

Stakeholder – any individual or group with an interest in the museum and its activities and responsibilities. Museums have both internal and external stakeholders.

Statement of purpose – a concise identification of the functions of a museum in relation to the objectives defined in its mandate.

Strategic directions – in the strategic planning process, meaningful and memorable guidelines indicating the institution’s approach or philosophy in resolving the key issues affecting that museum.

Strategic planning – determining the optimal future for an organisation and the changes required to achieve it.

Tangata whenua – those who belong to the land by right of first discovery, indigenous people, the people of the land, locals.

Taonga – treasure, property – guaranteed by Article 2 of the Māori language version of the Treaty of Waitangi. Includes art objects and artefacts as well as te reo Māori and the treasures of the forests and fisheries. See Hirini Moko Mead, *The Nature of Taonga* and Sydney M Mead (ed), *Te Māori: Māori Art from New Zealand Collections* New York, Harry N Abrams Inc and the American Federation of Arts, 1984.

Tapu – sacred or forbidden, closely linked with mana. See Sidney Moko Mead (ed), *Ngā Taonga Tuku Iho o te Māori: Customary Concepts of the Māori*, 2ed, Dept of Māori Studies, Victoria University of Wellington, 1984. Also *He Hinātore ki te Ao Māori – A Glimpse Into the Māori World*, Ministry of Justice, 2001.

Target markets – those segments of the museum’s actual or potential public that are identified as a priority on which the museum’s programmes should focus in order to increase and enhance levels of visitation.

Targeting – promoting the museum to a specific audience, group or groups, for example museum programmes for primary-age children, visitors from Japan, senior citizens, or student researchers.

Tikanga Māori – rules or customs handed down within a hapū or iwi. Tikanga changes or evolves to meet new circumstances and situations eg. in museums, galleries and schools. See also Cleave Barlow, *Tikanga Whakaaro: Key Concepts in Māori Culture* Oxford University Press, Auckland, 1991; Hirini Moko Mead, *Ngā Ahuatanga o Te Tikanga Māori: The Principles of Tikanga* (paper presented at Mai i te Ata Hapara Conference, Te Wananga o Raukawa, Otaki, 11-13 August 2000); *Māori Custom and Values in New Zealand Law*, New Zealand Law Commission Study Report 9, March 2002.

Tino Rangatiratanga – Sovereignty, the right for self-determination. See Ranginui Walker ‘Māori Sovereignty: The Māori Perspective’ in Hineani Melbourne, *Māori Sovereignty: The Māori Perspective*, Hodder Moa Beckett Publishers Ltd, Auckland, 1995; Mason Durie, *Te Mana, Kawanatanga: Politics of Māori Self Determination*, Oxford University Press, Auckland, 1998.

Training and development strategy – a plan agreed between the museum and an individual employee, related both to the individual’s needs in learning how to do his or her job to the required level of quality, and his or her programme to upgrade skills and capabilities for future advancement.

Treaty of Waitangi – the Treaty is the country’s founding document. It is an acknowledgment of Māori existence, of their prior occupation of the land, and of an intent that Māori occupation would continue and be respected. The full Treaty is appended.

Trustees’ manual – a publication providing members of the museum’s governing or advisory board with all relevant mission, mandate and policy statements and the board constitution, as well as a history of the institution, current plans, staff organisation charts, budgets and financial reports, board roles and responsibilities, and an outline of the committee structure.

Virtual visitors – visitors who access the museum and its information through the Internet, for example via the museum’s website on the World Wide Web.

Visitor analysis – quantitative and qualitative analysis of the museum’s present visitors, usually undertaken to determine visitor need and perceptions of the museum.

Visitor responsiveness – giving due regard to the visitor experience in all aspects of the museum’s programmes.

Visitor services – activities directed at accommodating the visitor, including admissions, orientation, wayfinding, retail and food services, toilets, rest areas and customer care policies that affect the quality of the visitor experience and communicate the museum’s attitude to its public.

Volunteer – unpaid personnel, whose rewards are in the form of personal development and social recognition for work done.

Volunteer agreement (or contract) – a signed commitment by the volunteer to the museum, and by the museum to the volunteer, making reference to all working conditions and schedules.

Volunteer manual – a document that links the museum’s mission and mandate to the museum’s volunteer policy and to practical details pertaining to the daily work of volunteers, including all museum policies and procedures relevant to the volunteers’ area of work.

Volunteer policy – the museum’s commitment to the recruitment, training, deployment, evaluation and social rewards of unpaid museum workers.

Wānanga – a higher level meeting, building on prior knowledge and understanding and working to its own framework. Te Whare Wānanga is the term for Māori universities (formerly houses of learning). See also *hui*.

Whakapapa – the principal of kinship, genealogy, lineage. Whakapapa defines the individual and kin group(s) and the relationships between them; cultural identity. Generally, Māori recognised kin groups such

as whānau (family), hapū (sub-tribe), iwi (tribe) and waka (canoes). The relationship that Māori have to the whenua (land) is also based on whakapapa. See also Michael Shirres, *Te Tangata: The Human Person*, Accent Publications, Auckland, 1997; Cleave Barlow, *Tikanga Whakaaro: Key Concepts in Māori Culture*, Oxford University Press, Auckland, 1991.

Whakataukī – proverb. See Neil Grove and Hirini Moko Mead, *Ngā pēpeha a ngā tīpuna – The sayings of the ancestors*, Victoria University Press, Wellington 2001.

Whānau – Family, the key building block and the basic unit of Māori society. The whānau could consist of up to three or four generations living together. The word whānau means ‘to give birth’. See also Joan Metge, *New Growth From Old: The Whānau in the Modern World*, Victoria University Press, Wellington, 1995.

Whanaungatanga – relationships, kinship, a close relationship engendered between members of the whānau as a result of working together.

Work plan – a statement of objectives and resources, together with a budget and a schedule for achieving particular tasks.

Resources

1.1 Museum's Purpose

- National Services Te Paerangi *He Rauemi Resource Guide* 14: Developing a Strategic Plan

1.2 Museum Governance

- Creative New Zealand *Getting On Board*, Wellington 2004 (download from www.creativenz.govt.nz) or contact Creative New Zealand for a copy
- National Services Te Paerangi *He Rauemi Resource Guide* 22: Governance Structures
- Museums Aotearoa *Code of Ethics for Governing Bodies of Museums and Museums Staff*, Wellington 2003
- National Services Te Paerangi *He Rauemi Resource Guide* 30: Mātauranga Māori
- Ambrose, T. and Runyard, S. (eds), *Forward planning: a handbook for business, corporate and development planning for museums and galleries*, Routledge, London, 1991
- Kotler, N. and Kotler, P. *Museum strategy and marketing: designing missions, building audiences, generating revenue and resources*, Jossey-Bass, San Francisco, 1998
- Moore, K. (ed), *Museum management: how can museums survive into the next millennium?* Routledge, Leicester, 1994
- Lord, B. and Lord, G.D. *The manual of museum management*, HMSO, Norwich, 1997
- Simpson, S. *Museums and galleries – a practical legal guide*, Redfern Legal Centre Publishing, Redfern NSW, 1989
- National Services Te Paerangi, *Wānanga on Bicultural Development in Museums He Wānanga Tirohanga Rangapū mo Te Kaupapa Tikanga-ā-rua i roto i Ngā Whare Taonga*, 1999
- National Services Te Paerangi, *Wānanga on Bicultural Governance and Leadership in Museums – He Wānanga Tirohanga Rangapū mo Te Kaupapa Tikanga-ā-rua i roto i Ngā Whare Taonga*, 2000
- National Services Te Paerangi, *Improving Bicultural Relationships – A Case Study*, 2000

1.3 Legal Standing

- Creative New Zealand: *Getting on board: a governance resource guide for arts organisations*, Wellington 2003 (can be downloaded from www.creativenz.govt.nz)
- Occupational Health and Safety 'OSH' – www.osh.govt.nz

1.4 Treaty based partnerships between museum and tangata whenua, iwi and hapū

- *Wānanga on Bicultural Governance and Leadership in Museums* (National Services 2000)
- *Wānanga on Bicultural Development in Museums* (National Services 1999)
- National Services Te Paerangi *He Rauemi Resource Guide* 8: A Guide to Guardians of Iwi Treasures
- National Services Te Paerangi *He Rauemi Resource Guide* 30: Mātauranga Māori

1.5 Responsibility for Collections and Taonga

- www.conservators.org.nz – New Zealand Professional Conservators Group
- www.aucklandartgallery.govt.nz/services/conservation/artcarebook.asp – Artcare
- www.preservation.gc.ca – Canadian Conservation Institute
- www.natlib.govt.nz/en/services/2family.html – National Library of New Zealand
- amol.org.au/recollections/index/htm – The Heritage Collections Council of Australia
- www.natlib.govt.nz/en/whatsnew/4initiatives.html – A Regional Approach to Identifying Items of National Significance Held by Small Cultural Institutions in New Zealand: a research report
- National Services Te Paerangi *He Rauemi Resource Guide* 8: A Guide to Guardians of Iwi Treasures
- National Services Te Paerangi *He Rauemi Resource Guide* 16: Developing Your Collections: Acquisition and Deaccession Policies
- National Services Te Paerangi *He Rauemi Resource Guide* 17: Deciding on Digital Tools for Collection Management

- National Services Te Paerangi *He Rauemi Resource Guide* 18: Caring for Māori Textiles Tiakitanga o te kahu āku
 - Te Papa, *The Copyright Act 1994 – A Manual for New Zealand Museums*, Te Papa, Wellington, 1997
 - Allen, Errol, *Condition Reporting and Conservation Guidelines for Touring Exhibitions*, National Exhibitions Touring Structure for Western Australia, Perth, 1992
 - Arnold, J. (1973). *A Handbook of Costume*. London: Macmillan
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 - Carson, V. (1989) 'Preventive Textile Conservation' *AGMANZ JOURNAL* Volume 20 April 1989
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 - Kelly, Sara, *Travelling Exhibitions – A Practical Handbook for Non-State Metropolitan and Regional Galleries and Museums*, National Exhibitions Touring Support for Victoria, Melbourne, 1994
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 - National Services Te Paerangi *He Rauemi Resource Guide* 6: Minimising Disaster
 - National Services Te Paerangi *He Rauemi Resource Guide* 7: Emergency Procedures
 - Quérée, J. (1997). 'An Adjustable Dress Stand for the Display of Period Costume.' *Art Galleries and Museums Association of New Zealand Journal*, Vol 8 November 1977
 - Richard, Mervin, Mecklenburg, Marion F, Merrill, Ross M (eds), *Art in transit – Handbook for Packing and Transporting Paintings*, National Gallery of Art, Washington D.C., 1991
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 - Stolow, Nathan, *Conservation and Exhibitions: Packing, Transport, Storage and Environmental Considerations*, Butterworths & Co., London, 1987
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 - Thomson, G. (1986) *The Museum Environment*. London: Butterworth
 - Thompson, John, *Manual of Curatorship; A Guide to Museum Practise*, Butterworths, London, 1994
 - The New Zealand Directory of Conservators of Cultural Property, available from The Secretary, New Zealand Professional Conservators Group, P.O Box 12349, Wellington 6001
- ### 1.7 Museum Management
- Museums Aotearoa *Code of Ethics*
 - National Services Te Paerangi *He Rauemi Resource Guide* 32: Planning a New Museum
- ### 1.9 Forward Planning
- National Services Te Paerangi *He Rauemi Resource Guide* 14: Developing a Strategic Plan
 - National Services Te Paerangi *He Rauemi Resource Guide* 19: Developing a Marketing Plan
- ### 1.11 Budget Management
- Sari Hodgson. *The New Zealanders' guide to small business* Auckland, N.Z.: Random House, 2005
- ### 1.12 Planning Public Programmes
- National Services Te Paerangi *He Rauemi Resource Guide* 4: Introduction to Visitor Surveys
 - National Services Te Paerangi *He Rauemi Resource Guide* 8: A Guide to Guardians of Iwi Treasures
 - National Services Te Paerangi *He Rauemi Resource Guide* 3: Know your Visitors
 - Lord, B. & Dextor-Lord, G. (eds), *The manual of museum exhibitions*, AltaMira Press, Nashville, 2001
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1.13 Welcoming Visitors

- National Services Te Paerangi *He Rauemi Resource Guide 3: Know your Visitors*
- National Services Te Paerangi *He Rauemi Resource Guide 25: Customer Service*

1.14 Marketing Plan

- National Services Te Paerangi *He Rauemi Resource Guide 3: Know your Visitors*
- National Services Te Paerangi *He Rauemi Resource Guide 19: Developing a Marketing Plan*
- Sharron Dickman, *The Marketing Mix: promoting museums, art galleries and exhibitions*, Museums Australia Inc (Victoria), Melbourne, 1995

1.15 Museum Advice

- Museums Aotearoa *Code of Ethics*
- NZ ICOMOS (International Council on Monuments and Sites) Charter

1.16 Input and Advice from Tangata Whenua, Iwi, Hapū and Whānau

- National Services Te Paerangi *He Rauemi Resource Guide 8: A Guide to Guardians of Iwi Treasures*

1.17 Communities of Support

- National Services Te Paerangi *He Rauemi Resource Guide 15: Making Sponsorship Work for You*

1.18 Training for Paid and Volunteer Staff

- National Services Te Paerangi *He Rauemi Resource Guide 11: Developing a Training Plan*
- National Services Te Paerangi *He Rauemi Resource Guide 12: Training Evaluation*
- National Services Te Paerangi *He Rauemi Resource Guide 29: Managing Volunteers*

1.19 Training for Governing Body

- National Services Te Paerangi *He Rauemi Resource Guide 11: Developing a Training Plan*
- National Services Te Paerangi *He Rauemi Resource Guide 12: Training Evaluation*
- Creative New Zealand *Getting On Board: a governance resource guide for arts organisations*, www.creativenz.govt.nz

1.20 Public Safety and Security

- National Services Te Paerangi *He Rauemi Resource Guide 7: Emergency Procedures*
- National Services Te Paerangi *He Rauemi Resource Guide 6: Minimising Disaster*
- OSH – www.osh.govt.nz
- Civil defence – www.civildefence.govt.nz

1.21 Equity

- Equal Opportunities Trust – www.eeotrust.org.nz

2.1 Acquisition, Deaccessioning and Repatriation Policies

- National Services Te Paerangi *He Rauemi Resource Guide 16: Developing Your Collections Acquisition and Deaccession Policies*
- National Services Te Paerangi *He Rauemi Resource Guide 8: A Guide to Guardians of Iwi Treasures*
- *Wānanga on Bicultural Governance and Leadership in Museums 2000*
- Museums Aotearoa *Code of Ethics*
- Acquisition templates – www.mgnsww.org.au/files/resources/Acquisitions&Numbering.pdf

2.2 Collections and Taonga Documentation

- National Services Te Paerangi *He Rauemi Resource Guide 17: Deciding on Digital Tools for Collection Management*
- National Services Te Paerangi *He Rauemi Resource Guide 9: Copyright and Museums*
- Cataloguing template – www.mgnsww.org.au/files/resources/Cataloguing.pdf

2.3 Management of Collection and Taonga Records

- National Services Te Paerangi *He Rauemi Resource Guide 17: Deciding on Digital Tools for Collection Management*

2.4 Legal Interest in Collections and Taonga

- National Services Te Paerangi *He Rauemi Resource Guide 9: Copyright and Museums*

2.5 Loans

- National Services Te Paerangi *He Rauemi Resource Guide 9: Copyright and Museums*
- National Services Te Paerangi *He Rauemi Resource Guide 8: A Guide to Guardians of Iwi Treasures*

- National Services Te Paerangi *He Rauemi Resource Guide* 18: Caring for Māori Textiles Tiakitanga o te kahu āku
- National Services Te Paerangi *He Rauemi Resource Guide* 23: Managing Loans

2.6 Disaster Preparedness

- National Services Te Paerangi *He Rauemi Resource Guide* 6: Minimising Disaster
- National Services Te Paerangi *He Rauemi Resource Guide* 7: Emergency Procedures

2.7 Collections and Taonga Condition and Security

- National Services Te Paerangi *He Rauemi Resource Guide* 5: Preventive Conservation
- National Services Te Paerangi *He Rauemi Resource Guide* 18: Caring for Māori Textiles Tiakitanga o te kahu āku
- Auckland Art Gallery Toi o Tāmaki (1998). *Artcare: The Care of Art and Artefacts in New Zealand*. Auckland : Auckland Art Gallery Toi o Tāmaki
- National Services Te Paerangi *He Rauemi Resource Guide* 26: Condition Reporting

2.8 Care of Taonga

- National Services Te Paerangi *He Rauemi Resource Guide* 8: A Guide to Guardians of Iwi Treasures He Tohu ki ngā Kaitiaki o ngā Taonga-ā-Iwi
- National Services Te Paerangi *He Rauemi Resource Guide* 18: Caring for Māori Textiles Tiakitanga o te kahu āku

2.9 Conservation Policy

- National Services Te Paerangi *He Rauemi Resource Guide* 5: Preventive Conservation
- National Services Te Paerangi *He Rauemi Resource Guide* 18: Caring for Māori Textiles Tiakitanga o te kahu āku
- National Services Te Paerangi *He Rauemi Resource Guide* 24: Caring for textiles and clothing

2.10 Conservation Decisions

- Auckland Art Gallery Toi o Tāmaki (1998). *Artcare: The Care of Art and Artefacts in New Zealand*. Auckland: Auckland Art Gallery Toi o Tāmaki
- National Services Te Paerangi *He Rauemi Resource Guide* 8: A Guide to Guardians of Iwi Treasures
- National Services Te Paerangi *He Rauemi Resource Guide* 18: Caring for Māori Textiles Tiakitanga o te kahu āku

- National Services Te Paerangi *He Rauemi Resource Guide* 24: Caring for Textiles and Clothing
- National Services Te Paerangi *He Rauemi Resource Guide* 26: Condition Reporting

2.11 Condition Checks on Collections and Taonga

- National Services Te Paerangi *He Rauemi Resource Guide* 26: Condition Reporting

2.12 Condition Checks on Buildings

- National Services Te Paerangi *He Rauemi Resource Guide* 5: Preventive Conservation
- New Zealand Historic Places Trust Heritage Guidelines, Vol 1–3 1992, Vol 4–10 2000

2.13 Archives Management

- National Services Te Paerangi *He Rauemi Resource Guide* 9: Copyright and Museums
- National Preservation Office Te Tari Tohu Taonga publications – www.natlib.govt.nz/en/services

2.14 Heritage Building Significance

- New Zealand Historic Places Trust Heritage Guidelines, Vol 1–3 1992, Vol 4–10, 2000

3.1 Public Programmes

- National Services Te Paerangi *He Rauemi Resource Guide* 3: Know Your Visitors

3.2 Exhibition Renewal

- National Services Te Paerangi *He Rauemi Resource Guide* 6: Exhibitions at Your Place
- National Services Te Paerangi *He Rauemi Resource Guide* 27: Low-cost Exhibition Display Techniques

3.3 Exhibition Loans

- National Services Te Paerangi *He Rauemi Resource Guide* 9: Copyright and Museums
- National Services Te Paerangi *He Rauemi Resource Guide* 23: Managing Loans

3.4 Objects and Taonga on Display

- National Services Te Paerangi *He Rauemi Resource Guide* 10: Exhibitions at Your Place
- National Services Te Paerangi *He Rauemi Resource Guide* 27: Low-cost Exhibition Display Techniques

3.5 Caring for Objects and Taonga on Display

- National Services Te Paerangi *He Rauemi Resource Guide* 5: Preventive Conservation
- National Services Te Paerangi *He Rauemi Resource Guide* 10: Exhibitions at Your Place

3.6 Delivering Educational Programmes

- Black, Graham *The Engaging Museums and Developing Museums for Visitor Involvement*, Routledge 2005

3.7 Planning Educational Programmes

- National Services Te Paerangi He Rauemi Resource Guide 4: Introduction to Visitor Surveys

3.8 Evaluation

- National Services Te Paerangi He Rauemi Resource Guide 4: Introduction to Visitor Surveys
- National Services Te Paerangi He Rauemi Resource Guide 10: Exhibitions at Your Place

3.10 Publications

- National Services Te Paerangi He Rauemi Resource Guide 9: Copyright and Museums

4.1 Regular Access

- Dickman, S. (1995). *The Marketing Mix: Promoting Museums, Galleries and Exhibitions*. Melbourne: Museums Australia

4.2 Physical Access

- National Services Te Paerangi He Rauemi Resource Guide 25: Customer Service

4.3 Visitor facilities

- Dickman, S. (1995). *The Marketing Mix: Promoting Museums, Galleries and Exhibitions*. Melbourne: Museums Australia
- National Services Te Paerangi He Rauemi Resource Guide 4: Introduction to Visitor Surveys
- National Services Te Paerangi He Rauemi Resource Guide 25: Customer Service

4.5 Market Research

- Dickman, S. (1995). *The Marketing Mix: Promoting Museums, Galleries and Exhibitions*. Melbourne: Museums Australia
- National Services Te Paerangi He Rauemi Resource Guide 4: Introduction to Visitor Surveys
- National Services Te Paerangi He Rauemi Resource Guide 3: Know Your Visitors

4.6 Visitor Numbers

- National Services Te Paerangi He Rauemi Resource Guide 4: Introduction to Visitor Surveys

4.7 Marketing

- Sharron Dickman *The Marketing Mix: Promoting Museums, Galleries and Exhibitions*
- National Services Te Paerangi He Rauemi Resource Guide 19: Developing a Marketing Plan
- National Services Te Paerangi He Rauemi Resource Guide 29: Managing Volunteers

4.8 Collaborative Marketing

- Dickman, S. (1995). *The Marketing Mix: Promoting Museums, Galleries and Exhibitions*. Melbourne: Museums Australia
- Tourism Research Council New Zealand – www.tourismresearch.govt.nz

4.9 Advertising and Publicity

- National Services Te Paerangi He Rauemi Resource Guide 1: Working with the Media
- National Services Te Paerangi He Rauemi Resource Guide 4: Introduction to Visitor Surveys
- National Services Te Paerangi He Rauemi Resource Guide 19: Developing a Marketing Plan

4.10 Customer Feedback

- National Services Te Paerangi He Rauemi Resource Guide 4: Introduction to Visitor Surveys
- National Services Te Paerangi He Rauemi Resource Guide 25: Customer Service
- American Management Association, *The customer is CEO: how to measure what your customers want – and make sure they get it*, New York, 1997
- Adams, Roxana (series editor), *Museum visitor services manual*, American Association of Museums, 2001
- Barrier Free New Zealand Trust. 'Handbook' Wellington: Barrier Free New Zealand Trust
- Covey, S (1989). *The 7 Habits of Highly Effective People*. Melbourne: The Business Library Information Australia
- Davidow, William, and Uttal, Bro (1989). *Total Customer Service: The Ultimate Weapon*. New York: HarperCollins Publishers
- Dickman, S. (1995). *The Marketing Mix: Promoting Museums, Galleries and Exhibitions*. Melbourne: Museums Australia
- Harris, T (1973). *I'm OK – You're OK*. New York: Avon
- Hooper-Greenhill, E. *Museums and their visitors*, Routledge, London, 1994

- Museums & Galleries Commission, *Quality of Services in Museums: Guidelines on Implementation*, London ca.1993
- Museum Directors' Federation/McDermott Miller Ltd, *Non-users of Art Galleries and Museums*, MDF, Wellington, 1996
- National Services Te Paerangi *He Rauemi Resource Guide 3: Know Your Visitors*
- Roger, J (1990) *You Can't Afford the Luxury of a Negative Thought*. HarperCollins Publishers
- Statistics New Zealand (1995). *A Guide to Good Survey Design*. Wellington: Department of Statistics
- National Services Te Paerangi (2002). *E-Commerce and Museums in New Zealand*. Wellington, Museum of New Zealand Te Papa Tongarewa
- National Services Te Paerangi (2002). *Museums Online: Finding Museums Everywhere*. Wellington, Museum of New Zealand Te Papa Tongarewa
- Tourism New Zealand, *Getting started in tourism*, Wellington 2001

4.11 Customer Complaints

- National Services Te Paerangi *He Rauemi Resource Guide 25: Customer Service*

5.1 Communities of Support

- National Services Te Paerangi *He Rauemi Resource Guide 15: Making Sponsorship Work for You*
- Goodlad, Sinclair, and McIvor, Stephanie. (1998) *Museums Volunteers – Good Practice in the Management of Volunteers*. London: Routledge
- Keeping it Legal: E ai ki te Ture. (2005) Wellington: New Zealand Federation of Voluntary Welfare Organisations
- *Managing Volunteers*. (2001) Wellington: New Zealand Federation of Voluntary Welfare Organisations
- *Previous possessions, new obligations – policies for museums in Australia and Aboriginal and Torres Strait Islander peoples*, Museums Australia, Melbourne, 1993
- *Volunteers in Museums and Heritage Organisations*. (1991) London: HMSO
- World Federation of Friends of Museums, *Code of Ethics* – www.museumfriends.org/Ingles/i_codigo3.html

5.3 Relationships with Tangata Whenua, Iwi, Hapū and Whānau

- National Services Te Paerangi *He Rauemi Resource Guide 8: A Guide to Guardians of Iwi Treasures*

5.4 Practical Support

- National Services Te Paerangi *He Rauemi Resource Guide 2: Tapping Into Funding Sources*
- National Services Te Paerangi *He Rauemi Resource Guide 15: Making Sponsorship Work for You*
- Funding Information Service – www.fis.org.nz
- Funding for cultural and heritage groups – www.nzlive.com

5.5 Acknowledging Support

- National Services Te Paerangi *He Rauemi Resource Guide 2: Tapping Into Funding Sources*
- National Services Te Paerangi *He Rauemi Resource Guide 15: Making Sponsorship Work for You*

5.8 Relationship with Cultural Heritage Sector

- *Museums Aotearoa Code of Ethics and Guide to Professional Practice*

He Rauemi Resource Guides

Governance, Management and Planning

- Issue 1 *Working with the Media*
- Issue 2 *Tapping into Funding Sources*
- Issue 6 *Minimising Disaster*
- Issue 7 *Emergency Procedures*
- Issue 8 *A Guide to Guardians of Iwi Treasures*
- Issue 9 *Copyright and Museums*
- Issue 11 *Developing a Training plan*
- Issue 12 *Training Evaluation*
- Issue 13 *Valuing Collections*
- Issue 14 *Developing a Strategic Plan*
- Issue 15 *Making Sponsorship Work for You*
- Issue 19 *Developing a Marketing Plan*
- Issue 20 *E-commerce and Museums*
- Issue 21 *Developing Business Cases for Museum Projects*
- Issue 22 *Governance Structures*
- Issue 29 *Working with Volunteers*
- Issue 30 *Feasibility Studies*
- Issue 31 *Mātauranga Māori*
- Issue 32 *Planning a New Museum*

Collection Care

- Issue 5 *Preventive Conservation*
- Issue 16 *Developing Your Collections: Acquisition and Deaccession Policies*
- Issue 17 *Deciding on Digital Tools for Collection Management*
- Issue 18 *Caring for Māori Textiles*
- Issue 24 *Caring for Textiles and Clothing*
- Issue 26 *Condition Reporting*

Exhibitions and Other Public Services

- Issue 10 *Exhibitions at Your Place*
- Issue 23 *Managing Loans*
- Issue 27 *Low-cost Exhibition Display Techniques*
- Issue 28 *Writing Effective Interpretive Text*

Customer Service

- Issue 3 *Know your Visitors*
- Issue 4 *Introduction to Visitor Surveys*
- Issue 25 *Customer Service*

Relationships with Communities

- Issue 33 *Working Effectively with Local Government*

Some additional books, articles and web-sites

<http://amol.org.au> – Australian Museums and Galleries Online.

www.collectionsaustralia.net – Collections Australia Network

www.pictureaustralia.org – Picture Australia

www.chin.gc.ca – Canadian Heritage Information Network.

<http://icom.museum> – The International Council of Museums.

www.icomos.org – International Council of Monuments and Sites.

www.historic.org.nz – New Zealand Historic Places Trust.

www.natlib.govt.nz – National Library.

www.purenz.com – New Zealand Tourism Board.

www.museumsoftware.com – PastPerfect Museum software

www.vernonsystems.com/index.php – Vernon System

www.istechology.com.au/MosaicFlyer.htm – Mosaic

www.library.cornell.edu/preservation/tutorial/contents.html – Digital Imaging Tutorial – Cornell University Library

<http://dublincore.org> – Standards (for metadata)

Museums Australia, *Museum methods – a practical manual for managing small museums*, 1998.

Museums Association of Aotearoa New Zealand Te Ropu Hanga Kaupapa Taonga, *Code of ethics and guide to professional practice*, MAANZTRHKT, Palmerston North, 1994 (under review).

Orange, C. *An illustrated history of the Treaty of Waitangi*, Allen & Unwin in association with Port Nicholson Press, Wellington, 1990.