

**A MANAGEMENT STRATEGY FOR THE MUSEUMS AND
COLLECTIONS OF THE UNIVERSITY OF PRETORIA**

by

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SUMMARY

A MANAGEMENT STRATEGY FOR THE MUSEUMS AND COLLECTIONS OF THE UNIVERSITY OF PRETORIA.

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In this dissertation, a high-level management strategy was developed for the museums and collections of the University of Pretoria. Specific areas where improvements to the current operations of the University museums can be made, were identified and solutions proposed. This analysis was based on a survey of the current operations of the University museums, as well as an analysis of the needs of all stakeholder groups.

Proposals to improve the operation of the University museums include the following:

- ❖ Rationalising collections to ensure that available technical and organisational resources are focused on the most valuable collections;
- ❖ Improving the use and maintenance of collections to ensure that the needs of stakeholders are met;
- ❖ Ensuring that sufficient financial and organisational resources are mobilised to support the operations of the museums.

A brief overview of the steps needed to implement these proposals and to adjust the management strategy on an ongoing basis, is given. The author believes that the implementation of the proposals outlined in this report can contribute towards ensuring that the museums of the University of Pretoria help to fulfil the overall mission and vision of the University of Pretoria.

KEYWORDS

University

Museum

University of Pretoria

University museum

Departmental museum

Management strategy

SWOT analysis

Visitor survey

OPSOMMING

'N BESTUURSTRATEGIE VIR DIE MUSEUMS EN VERSAMELINGS VAN DIE UNIVERSITEIT VAN PRETORIA

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'n Hoëvlak bestuurstrategie is ontwikkel vir die museums en versamelings van die Universiteit van Pretoria in hierdie studie. Spesifieke areas waar verbeteringe tot die huidige bestuur van Universiteitsmuseums aangebring kan word, is geïdentifiseer en oplossings voorgestel. Hierdie analise is gebaseer op 'n peiling van die huidige bestuur van die Universiteit se museums, asook 'n analise van die behoeftes van alle belangegroepe.

Voorstelle om die bestuur van die Universiteitsmuseums te verbeter, sluit die volgende in:

- ❖ Afskaling van versamelings om te verseker dat beskikbare tegniese en organisatoriese hulpbronne fokus op die waardevolste versamelings;
- ❖ Verbetering van die gebruik en bewaring van versamelings sodat die behoeftes van belangegroepe bevredig word;
- ❖ Mobilisering van genoegsame finansiële en organisatoriese hulpbronne om die werking van die museums te ondersteun.

'n Kort oorsig word gegee van die stappe om hierdie voorstelle te implementeer, en om die bestuurstrategieë op voortgaande basis aan te pas. Die outeur is oortuig dat die implementering van die omskryfde voorstelle 'n bydrae kan lewer om te verseker

dat die museums van die Universiteit van Pretoria ook die breë missie en visie van die Universiteit vervul.

SLEUTELWOORDE

Universiteit

Museum

Universiteit van Pretoria

Universiteitsmuseum

Departementele museum

Bestuurstrategie

SWOT analise

Besoekerstudie

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LIST OF ABBREVIATIONS

AAM	American Association of Museums
ACTAG	Arts and Culture Task Group (Heritage)
AUMIS	Australian University Museums Information System
AUMOL	Australian University Museums on Line
HEMGCs	Higher Education Museums, Galleries and Collections
ICOM	International Council of Museums
N	Number of respondents
SAMA	Southern African Museums Association
SAPCON	South African Paper Conservation Society
SSOC	SAMA School of Conservation
SWOT	Strengths, Weaknesses, Opportunities, Threats
UNESCO	United Nations Education, Science and Culture Organisation
UP	University of Pretoria

PREFACE

University museums and collections are undergoing a crisis of identity and purpose, of recognition and of funding. Universities must deliver more outputs with fewer resources. In South Africa, as elsewhere in the world, organisations prefer to focus their available capacity and management time on their core business. Support services (those not central to the institution's task), often including university museums, are increasingly downsized or outsourced.

The traditional functions of museums are to collect, conserve, research, and make available the past for future generations. University museums, on the other hand, have a distinct nature and specific missions. In an academic environment, the relevance of such collections may seem out of line with the institution's core functions. Maintenance and scarce resources, such as funding, staff and space, are deemed better applied elsewhere, leaving university collections with an increasingly unsure future.

The challenges facing university museums are clear: a shortage of funds combined with an increased demand for services. Possible solutions include obtaining more funds from their parent institutions or developing alternative sources of funding, and/or providing services in a cost-effective manner that will at the same time satisfy user needs. The challenge lies in how to achieve such solutions.

Few university administrators seem to be aware of the role that museums play, and the potential role that university museums can play in the academic and marketing strategies of the university. With the changing face of the University of Pretoria since 1997, its museums and collections have started playing an invaluable role with regard to its marketing: to enhance the University's external image and to facilitate cross-cultural communication and understanding at the University. While the enrichment of the educational and developmental experience of students and staff at the University may be supplementary, these art, cultural and scientific resources can, and should, play much more important roles in the academic environment.

The aim of this study is to assess the extent to which the museums and collections of the University of Pretoria satisfy the expectations of various stakeholder groups and to propose a strategy to improve the performance of these museums and collections.

It was necessary to assess and evaluate the relevant literature to gather information for all aspects of the study. There is a large body of literature dealing with the precarious position of university museums, galleries and collections, and several recent studies that examine strategies for university museums were used. Primary data was also collected from various museums and collections at the University of Pretoria. These statistics gave essential information about the problems, namely

- Increasing user numbers;
- Inadequate resources; and
- The increased costs of running a museum.

These statistics are kept on a daily basis and are collated in an annual report. The literature study in Chapters II and IV consists of a review of international and local university museums. There is a large body of literature providing secondary data on existing information concerning the problem of university museums, and whole volumes of museum journals have been dedicated to the topic.

During the 1980s, a number of articles dealt with the precarious situation of university museums in the United Kingdom and the United States of America. Warhurst wrote 'The Triple Crises in University Museums' in 1986, followed by 'The Crisis in University Museums in Scotland' in 1986 by Willett. These articles provoked discussion and action, and several reports and surveys focused on the relationship of higher education and collections. Recently, attention was rekindled on the challenges facing university museums. Two issues of UNESCO's *Museum International* were devoted to university museums, intending to provide insights into a variety of university collections and their staff. Curators from a wide spectrum of universities contributed and discussed their collections, current programmes, achievements and experiences.

Several reports have been helpful in providing a starting point for this study: Melanie Kelly investigated museums, galleries and collections in the United Kingdom in 1999. In her report she provided a comprehensive overview of the historical background of museums, galleries and collections, their role within an academic institution and the problems they face. The discussion of management issues was of great interest, as it is applicable to the local situation.

Chapter III describes museum management principles and practices in general. Various management books were consulted for the formulation of a management strategy for the University of Pretoria museums and collections. Webb's Implementation Strategy (2000) for the provincial museums in the Eastern Cape was consulted, though De Bruin and Bell's Integrated Strategic Planning model (2000), developed for the Tatham Art Gallery in Pietermaritzburg, was more useful, and their proposed structure was followed in this study. The authors devised a more modern, integrated method of strategic planning in reaction to traditional strategic planning models which see the process as separate from daily business and is only occasionally implemented. The integrated model is a daily part of an organisation's business plan.

The official museums and collections of the University of Pretoria are described in Chapter IV, including their history, types of collections, and challenges facing them. Very little secondary information exists about these museums and collections. Although the change to democracy in South Africa in 1994 has led to a new South African Museums and Museum Services policy, university museums are not well represented. The Arts and Culture Task Group for Heritage (ACTAG) report (1996) offers recommendations to help museums address historical imbalances through the reallocation of resources, training, and new focuses on neglected aspects of South Africa's heritage. These recommendations are applicable to university museums.

Changuion compiled a list of University of Pretoria museums in 1995, using the official University of Pretoria's yearbook. The study was almost wholly a list of museums and collections, with very little in-depth research into the situation. For the purposes of this

study, curator questionnaires and personal communication with the curators provide most of the information. Text from the University's web page was also a source of information.

Little archival material could assist the author in this study. Archival material was limited in Chapter IV to decisions reached by the Art Committee of the University Art Collection concerning acquisition policies in 1995 and 1996.

The second part of this chapter presents the results of the stakeholder survey of the museums and collections of the University of Pretoria, with an overall interpretation, is given. Primary data had to be collected, as very little information on the use of museums at the University of Pretoria exists (consisting mainly of visitor figures and comments in visitor books). Several existing studies were consulted when planning the questionnaires for the stakeholders, for example Kelly's 'The Management of Higher Education Museums, Galleries and Collections in the UK' (1999). Some of the reports of similar studies have limited value because they were designed under different circumstances and to answer different questions, and thus could not be applied directly. They did, however, provide a starting point in project and questionnaire design.

Written questionnaires were used to obtain information concerning the public's awareness of the University museums, satisfaction with services and suggestions for improvement. The questions were highly structured with multiple-choice responses to specific questions, and some had optional open-ended questions. The main problem encountered with conducting this survey was the non-return of questionnaires. Overall the responses were satisfactory, and usable data was collected.

Interviews, generally considered to be too time-consuming, were not used in this study. One respondent was, however, interviewed due to the importance of his responses.

Direct observation was used to obtain some primary data. The informal observations and experiences of the author were used as background information for various parts of the study.

The strengths, weaknesses, and opportunities of, and the threats to, the museums of the University of Pretoria were analysed in a SWOT analysis. The method was taken from Kotler and Kotler, authoritative museum consultants in the United States of America, and the primary data sources for this analysis were the stakeholder survey, and the overview of the museums of the University of Pretoria.

In Chapter V, management strategies are proposed to address the identified aspects from the previous chapter. These strategies are based on insights gained from the primary data collected during the study. The next steps to implement the management strategy proposed are discussed in the final chapter. The steps include developing detailed implementation plans for the high-level strategic proposals, implementing the strategy, and evaluating and monitoring the process.

CHAPTER I

INTRODUCTION

1. Background to the study

Universities and museums have a historical bond. Some of the earliest recognisable museums were established within, and were run by, universities. They share a common ancestry from Ptolemy's Mouseion in Alexandria in the third century BC, an institution dedicated to learning and scholarship.¹ In ancient Rome during the second century BC, museums became associated with the storage and display of collections acquired in military campaigns, and the instinct for collecting was elevated by the Romans into a major art form.² Generals returned to Rome with thousands of bronze and marble statues, and gold and silver pieces. During the medieval period in the West, the Roman Catholic Church became the major patron of arts. The Renaissance encouraged interest in the study of nature and the inventiveness of man. Italy became the home to great private collections and museum-like buildings that housed historical artefacts, natural specimens, coins, sculpture and art. These cabinets of curiosities, housed in palaces and grand private residences, were open to highly selected audiences only.³

The first purpose-built museum open to public visitors, was the Ashmolean Museum at Oxford.⁴ This building, designed by Christopher Wren and opened in 1683, housed geology, zoology, ethnography and antiquarian collections. Apart from the storage

¹ MA Raath, Cinderellas of Academe: the plight of university museum collections, *In: Herholdt, EM (ed.), Natural History Collections: their management and value*, Transvaal Museum, p. 154.

² P. Kotler and N. Kotler, *Museum strategy and marketing: designing missions, building audiences, generating revenue and resources*, p. 11.

³ P. Kotler and N. Kotler, *Museum strategy and marketing*, p. 12.

⁴ PJ Boylan, Universities and Museums: Past, Present and Future, *Museum management and curatorship*, 18(1), p.#6.

and exhibition functions, the museum and its collections were used as lecture and demonstration rooms for teaching and studying. The great advances of science, which led to the development of systematic collections, formed the basis of several great university teaching and research museums, for example the University of Cambridge's Sedgwick Museum (founded in 1727) and the Hunterian Museum of the University of Glasgow (1807).⁵ These universities accumulated basic teaching material for generations, and have become custodians of some of the greatest museums in the United Kingdom.

Raath states that 'university museums are crucial, indispensable components of the teaching armoury of a number of university departments and as such their value ought to be acknowledged by the university administrations concerned'.⁶ However, although most universities still have significant collections and museums, they have to a large extent lost their prominent position in the academic environment.

2. Objectives of the study

An organisation's mission statement provides a clear understanding of its purpose and role and what it wishes to achieve.⁷

The vision of the University of Pretoria is

to be a leader in the sciences in South Africa, Africa and the rest of the world; to provide an intellectual home to any individual that has the interest and the ability to participate in its programmes; to encourage critical, independent and innovative thought within a climate of academic excellence; and to promote academic freedom, respect for universally recognised values and a sense of social responsibility.⁸

⁵ K. Arnold-Forster, 'A developing sense of crisis'..., p. 10.

⁶ MA Raath, *Cinderellas of academe...*, p. 153.

⁷ L. Cram, *The marketing audit: baseline for action*, *Library Trends*, 43(3), p. 331.

⁸ <http://www.up.ac.za/history/mission.html>, 2000-09-13.

The mission of the University of Pretoria is to

be an internationally recognised academic institution which provides teaching, undertakes research and renders community service; fulfil the educational, cultural, social, economic and technological needs of the South African and Southern African communities; and be a member of the international scientific community.⁹

Clearly, the museums and collections of the University of Pretoria ought to contribute to the mission and vision of their parent institution.

The purpose of this study is to design a strategy for the museums and collections of the University of Pretoria that will enable them to function effectively in a situation of increasing demand for an academic role, continually rising costs and limited financial resources. The strategy must be focused on meeting the needs of users, given the resources and capabilities of the museums and collections. This can result in an effective museum service.

A part of this study involves an overview of studies concerning overseas university museums to indicate that all university museums are facing similar challenges. It is hoped that by examining the circumstances and proposing solutions to the challenges facing specific university museums at the University of Pretoria, the author can propose an outline that suggests how these museums can function effectively within financial and organisational constraints. The manner in which the problem is outlined, and the solution developed, is applied to the University of Pretoria's museums and collections. Given the similarity between the challenges facing university museums worldwide, the approach outlined in this study and conclusions drawn may also be applicable to university museums and collections in general.

This study will focus on the official University museums and collections managed by the Department of Marketing and Communication Services of the University of Pretoria.

⁹ <http://www.up.ac.za/history/mission.html>, 2000-09-13.

3. Clarifying the terminology

Terms like 'museum', 'university museum' and 'collection' are often used loosely, and this can lead to misunderstandings. To ensure clarity, these and other technical terms used in this study will be defined in this section.

(a) **Museum**

A museum is defined as

...a dynamic and accountable public institution which both shape and manifest the consciousness and understanding of communities and individuals in relation to their natural, historical and cultural environments, through collection, documentation, research and education programmes that are responsive to the needs of society.¹⁰

The Arts and Culture Task Group offers the following definition:

Museums are community and educational centres which exist to interpret the cultural and natural world to the public through activities, programmes and the use of real objects. Conservation, research and education are the central functions of museums.¹¹

(b) **University**

A university is defined as a degree-granting academic institution.¹²

¹⁰ W. Holleman (ed.), Editorial, *Samantics* no.32, p.2.

¹¹ Arts and Culture Task Group (Heritage), *A new policy for the transformation of South African museums and museum services*, p. 5.

¹² M. Kelly, The management of Higher Education Galleries and Collections in Nova Scotia, *Occasional Paper No.5*, International Centre for Higher Education Management, p. 7.

(c) **University museum**

Warhurst maintains that the main difficulty in discussing the 'crisis' in university museums is to identify exactly what a university museum is. He defines university museums as follows:

A university museum is a museum whose building is owned by a university; whose collections are owned by a university; and whose staff is employed by a university.¹³

The AAM offers this modified basic definition of university museums:

A university or college museum (including herbarium, arboretum, collection, gallery, institute) is defined as an administratively independent unit reporting to a dean, vice-president, or equivalent official in a permanent non-profit institution of higher education, essentially educational and scholarly in purpose, with professional staff whose principal functions are to maintain and utilise tangible objects for educational and scholarly purposes and participate in the academic, teaching, and research programs of its parent institution of higher education.¹⁴

The Macquarie University defines a university museum as:

That part of a university which acquires, conserves, researches, communicates and exhibits objects, for the purposes of study, education and enjoyment, material evidence of people and their environment, and which displays some or all of the collection in a specific purpose space open to the public at regular times and may exhibit material from other sources from time to time.¹⁵

For the purposes of this study, university museums are defined as university-administered museums, museum-like entities and/or collections. The official University of Pretoria museums and collections will be referred to as 'museums', even though the word 'collection' may be used in their official designations.

¹³ A. Warhurst, Triple Crisis in University Museums, *Museums Journal*, 86(3), p. 137.

¹⁴ PS Humphrey, University natural history museum systems, *Curator*, 35(1), p. 65.

¹⁵ <http://www.lib.mq.edu.au/mcm/aumis>, 2000-08-22.

(d) **University departmental museum**

The university department museum is a specialised museum catering for the students and lecturers in a specific field. The exhibits differ from those of the university museum in that they have been collected to support the subject discipline and were not designed to entertain visitors. Primarily, the university department museum exists for the instruction and research of the students and lecturers in the department. To fulfil its function the department museum must be run by a professional museum staff, and not manned only by lecturers and students.¹⁶

(e) **Collection**

A collection is a set of objects, specimens or writings gathered together, while the *Oxford Dictionary* gives the definition as 'things collected, especially systematically'.¹⁷

(f) **Strategy**

According to the *Collins Cobuild Dictionary*, strategy is '... the art of planning the best way to gain an advantage or to achieve success...', '...a plan you use in order to achieve something'.¹⁸ Strategy is 'a pattern of resource allocation that enables firms to maintain or improve their performance', and a 'good' strategy is 'a strategy that neutralises threats and exploits opportunities while capitalising on strengths and avoiding or fixing weaknesses'.¹⁹

¹⁶ <http://www.lib.mq.edu.au/mcm/aumis>, 2000-08-22.

¹⁷ *The South African Pocket Oxford Dictionary*, S.v. 'collection'.

¹⁸ *Collins Cobuild Dictionary*, S.v. 'management'.

¹⁹ J.B. Barney, *Gaining and sustaining competitive advantage*, p. 27.

(g) **Management**

Strategic management, then, is ‘the process through which strategies are chosen and implemented’.²⁰

(h) **Stakeholders**

Stakeholders include all groups with an active interest in museum policies and programmes, i.e. students, staff, management and the wider community.²¹

The next chapter of this thesis evaluates the literature concerning international and national university museums. As many university museums are confronted with similar challenges, it could be of significance to see how those museums overcame adversity.

²⁰ JB Barney, *Gaining and sustaining competitive advantage*, p. 27.

²¹ P. Kotler and N. Kotler, *Museum Strategy and marketing*, p. 68.

CHAPTER II

THE INTERNATIONAL AND LOCAL SITUATION OF UNIVERSITY MUSEUMS

Several international and national university museums, galleries and collections have been surveyed to ascertain the roles they play within their parent institutions. The focus of this survey has been to identify parallels between the situations at these museums and the museums at the University of Pretoria, and to explore the actions taken by university museums to address their problems.

1. Australia

In 1996, the Australian University Museums Review Committee examined the state of Australian university museums and collections.¹ The ensuing reports, *Cinderella Collections: University Museums and Collections in Australia* (1996), and *Transforming Cinderella Collections: The Management and Conservation of Australian University Museums, Collections and Herbaria* (1998), identified some 256 museums and collections, some of which have no full-time staff allocated to their management, while others (the Museum of Art at the University of Melbourne) have fourteen staff members. The reports concluded that university museums faced the dilemma of having an intellectual role on campus, while having to serve the needs of a wider audience in the city surrounding the university.²

The reports have assisted in raising the profile of university museums both within their host institutions and in the wider museum community.

¹ S. Wallace, From campus to city: university museums in Australia, *Museum International*, No. 207, 53(3), p. 32.

² S. Wallace, From campus to city..., p. 32.

Wallace reports that many collections in Australian universities are for internal rather than external benefit, and are utilised more for visual pleasure than academic pursuit. She does mention several universities that do attract public rather than academic audiences, for example the Lawrence Wilson Art Gallery at the University of Western Australia, The Monash University Art Gallery and the Art Museum of Flinders University. The latter has established a city venue in recent years to complement its campus location. Small travelling exhibitions in this new location enable the museum to expand its audience and showcase the university collections.³

As a result of the reports, two Web-based initiatives were undertaken. The Australian University Museums Information System (AUMIS) is run from the Macquarie Museum in Sydney.⁴ AUMIS is a directory of university museums and collections containing general information or reports.⁵ Linked with this is another project, Australian University Museums on Line (AUMOL), run from the University of Sydney, which concentrates on providing object-based information from a range of university museums. Currently seventeen collections from five universities are included.⁶ The objective of this project was to increase the potential and usage of the holdings of the participating university research and teaching collections. In this way, these important resources, thus far little used by departments, students and researchers outside the host institution, could be discovered and exploited. One of the University of Sydney's medical museums is using the Web for specific teaching purposes, by placing lectures describing and illustrating anatomical specimens on the Web. Much of the University of Sydney's post-graduate medical course is now being taught on-line, interactively, in this way.⁷

³ S. Wallace, *From campus to city...*, p. 36.

⁴ V. Mack and R. Llewellyn, *Australian university museums and the Internet*, *Museum International*, No. 207, 53(3), p. 19.

⁵ <http://www.lib.mq.edu.au/mcm/aumis>, 2000-08-22.

⁶ <http://aumol.usyd.edu.au>, 2000-08-22.

⁷ <http://aumol.usyd.edu.au>, 2000-08-22.

Mack and Llewellyn note that university staff are generally computer-literate and universities have significant computing resources available.⁸ There is usually some form of digitised record of the collections, and a common format is required to make available this information to users. They conclude that the traditional museum record is not necessarily the best way to distribute the information regarding the repositories they hold.

2. New Zealand

New Zealand's four oldest universities - Auckland, Wellington, Christchurch and Dunedin - had close links to the large provincial and national museums in the nineteenth century. The Canterbury Museum (Christchurch) and Otago Museum (Dunedin) were university-run, and had university representation on their boards of governance. The university museums have not benefited from these relationships, and their staff have developed separately from the professional museum community. Only two university institutions belong to New Zealand's professional museum body.

New Zealand's seven universities have teaching collections in the natural sciences, classics, archaeology, anthropology and medicine, in addition to special library collections and art collections. While many were initiated with a specific teaching purpose, other collections are the research accumulations of individual academics.⁹ Few today are used or managed effectively, and many have suffered from a lack of care.

Some attempts have been made to survey the range and extent of university collections. A 1994 survey established the existence of 89 collections within universities. A 1998 study commissioned by the government, focused on the potential

⁸ V. Mack and R. Llewellyn, Australian university museums and the Internet, *Museum International*, No. 207, 53(3), p. 24.

⁹ N. Hudson and J. Legget, University collections in Aotearoa New Zealand: active past, uncertain future. *Museum International* No. 207, 52(3) UNESCO Paris, p, 21.

economic value the collections can yield. The scholarly value of collections is recognised, but principally as resources that could attract foreign researchers and foster relationships with overseas institutions.

The Maori have recently become more aware of museum issues that have implications for their community.¹⁰ Relevant issues are appropriate care for their *taonga* (treasured cultural heritage), access to information, involvement in the interpretation of collections and recognition of the contributions of Maori understandings of the natural world. Some universities have begun to direct their attention to these matters, and Maori Studies departments are undertaking research that can increase knowledge about mainstream and university collections. The University of Auckland actively involves its Maori Studies students in exploring the technical and stylistic details of Maori material culture.¹¹

The Auckland University and Auckland Museum signed a cooperation agreement in 1999, which proposes future sharing of academic and curatorial expertise, access to each other's collections, opportunities for research projects and student supervision, and potential training ventures.

Victoria University has recently opened a purpose-built Adam Art Gallery in Wellington. This initiative of the Art History Department was designed to contribute to the wider intellectual life of the University. The Gallery's mission embraces the multidisciplinary resources of the University, including collections held by other departments, for example geological and herbarium specimens, classical antiquities and Pacific Island material, offering challenging exhibitions, curated by or involving contemporary artists as well as academics and students.¹²

¹⁰ N. Hudson and J. Legget, *University collections in Aotearoa New Zealand...*, p. 23.

¹¹ N. Hudson and J. Legget, *University collections in Aotearoa New Zealand...*, p. 23.

¹² N. Hudson and J. Legget, *University collections in Aotearoa New Zealand...*, p. 26.

3. South America

There are more than 120 university museums and collections in Brazil (natural sciences 54, history 33, anthropology 28, arts 16, and others 5).¹³ Almeida and Martins report problems such as insufficient and unqualified staff for museological work, lack of appropriate space to house the research and display collections, inadequate funding for minimum maintenance, absence of statutes endorsed by the university's governing body, which would ensure the continuity of projects and programmes, and great disparity in relation to the research and teaching developed by the department.¹⁴

Of the University of San Paolo's 33 museums, four are officially considered museums and are as autonomous as teaching departments: the History Museum, the Zoology Museum, the Archaeological and Ethnographic Museum, and the Museum of Contemporary Art. Nineteen museums and collections are located on the major campus at Cidade Universitaria, eight are located in various neighbourhoods in the city of Sao Paolo, and six on the countryside campuses.¹⁵

The Herbarium of the Bioscience Institute serves professors and students for education and research, but is not currently open to the general public as there is not space nor personnel available to maintain a display. The herbarium is striving to improve access to teaching and research, and occasionally lend assets to other exhibits. The Museums of Oceanography is not regularly used for teaching and research purposes, but is of interest to visitors from outside the University, as no similar collections exist in San Paolo. The Institute of Oceanography exhibits aspects of physical, chemical and biological oceanography. Their programmes are oriented towards elementary and secondary school children, where equipment and photographs illustrating oceanographical activities, as well as biological preparations

¹³ AM Almeida and MHP Martins, University and museum in Brazil: a chequered history, *Museum International* No. 206, 52(2), p. 28.

¹⁴ AM Almeida and MHP Martins, University and museum in Brazil..., p. 28.

¹⁵ AM Almeida and MHP Martins, University and museum in Brazil..., p. 28.

and aquariums can be seen. Educational activities promoted are geared to schools and other audiences outside USP. They are co-operating with professors and students from USP to co-ordinate exhibits and activities at the museum aimed at the general and/or specialised public.¹⁶

The Museum of Contemporary Art at the University of San Paolo (USP) has 8000 works of art (including Modigliani, Picasso, Chagall, Miro and Braque), donated by a private museum. The museum holds individual and collective shows of the works of contemporary artists. The Museum also offers several courses on modern and contemporary art history, art appreciation and interpretation, as well as workshops for the community and general public, and a special elementary-teacher training programme. There is no staff to conduct guided tours for the general public, but a possible solution is training art students as volunteers. Another identified challenge is the need to attract a new audience among the students, professors and employees who spend their days on the campus.¹⁷

The mission statement of the Museum of Contemporary Art is to make its exhibits physically and intellectually accessible to the public. The museum's location on campus does not attract the public owing to distance and safety problems. Coupled with the opening hours (the museums close at 2pm on Saturdays, and reopen on Monday mornings), it is difficult for the public to get to the museum. The museum is now establishing partnerships with private galleries in good locations to display the most important works in its collection.

4. United Kingdom

A University Museums Group was formed in 1987 to examine the situation of university museums and collections, known as HEMGCs (Higher Education Museums, Galleries and Collections). There are now approximately 4000 HEMGCs in the United

¹⁶ AM Almeida and MHP Martins, *University and museum in Brazil...*, p. 28.

¹⁷ AM Almeida and MHP Martins, *University and museum in Brazil...*, p. 29.

Kingdom.¹⁸ These museums have typically been formed to serve the teaching and research requirements of academic departments. But as these collections have become less relevant to teaching or research, in addition to lacking formal management strategies or collection management policies, their use and accessibility have been limited further. The group objectives were 'to improve the status and effectiveness of University Museums' and 'to assist in the identification and listing of university collections'.¹⁹ A number of university museums (in Oxford, Cambridge, Glasgow and Manchester) has started playing an important role in promoting the cultural contribution of their parent institutions to the wider public, through lifelong learning programmes and improved access to the collections. But, as Arnold-Forster points out, apart from the best-known university museums (such as the Ashmolean Museum of the University of Oxford and the Hunterian Museum of the University of Glasgow) almost all HEMGCs remain unknown and inaccessible as far as the public is concerned.²⁰

Arnold-Foster mentions that the growing concern with the care and handling of some university museum collections has led to a nation-wide review of university museums in the United Kingdom.²¹ The developing sense of crisis in university museums led to these surveys between 1989 and 1993, and in the decade since the survey process began, higher education in the United Kingdom has undergone major reform and reorganisation.²² Again, as with previous surveys, the difficulties of generating and sustaining resources to support core functions, such as conservation and documentation, or of developing public services, are of foremost concern to the participating university museums.

¹⁸ M. Kelly, *The management of higher education museums, galleries and collections in the UK...*, p.20.

¹⁹ K. Arnold-Forster, 'A developing sense of crisis'..., p. 10.

²⁰ K. Arnold-Forster, 'A developing sense of crisis'..., p. 11.

²¹ K. Arnold-Forster, 'A developing sense of crisis': a new look at university collections in the United Kingdom, *Museum International* No. 207, 53(3), p. 10.

²² M. Kelly, *The management of higher education museums, galleries and collections in the UK, Occasional Paper No.7*, International Centre for Higher Education Management, University of Bath, 1999.

In her key recommendations, Kelly mentions the need for greater consultation, co-ordination and cooperation between the museums and the universities to determine policies; greater networking amongst HEMGCs, perhaps by setting up a database of contacts whereby curators facing similar issues or problems could contact each other; more opportunities for external funding; and finally a call for a thorough national audit of HEMGCs.²³

5. United States of America

Natural history university museums in the United States have shown a new vitality recently. Tirrell ascribes this to years of 'heroic planning and development against nearly overwhelming odds'.²⁴ University museums had to overcome problems ranging from crumbling infrastructures to uncertainties about how to position themselves in the educational marketplace.

There are more than sixty university museums of natural history in the United States that have been important assets to the academic and public communities.²⁵ These collections have documented the diversity and history of life on earth, and provided the basis for ongoing research and teaching activities to the world's scientific and cultural communities. A major shift in science research during the last half of the 1900s, from taxon-based classes (for example taxonomy), to functional theme classes (for example behaviour), as well as a shift towards more interactive and hands-on interpretation, has led to some museums becoming defunct and their collections dispersed or stowed away in warehouses. Other problems included uncaring administrators and managers who cut programmes and jobs, and failed to provide proper care and support for collections. The solution was even offered to sell off the

²³ Kelly, M., The management of higher education museums, galleries and collections in the UK, pp. 59-60.

²⁴ PB Tirrell, Dealing with change: university museums of natural history in the United States, *Museum International* No. 207, 52(3), p. 15.

²⁵ PB Tirrell, Dealing with change..., p. 15.

collections to solve cash-flow problems!²⁶ A lack of purpose and strategy caused museums to struggle.

Some museums have survived and have emerged stronger. Several opened new facilities, or others, like the Sternburg Museum of Natural History at Fort Hays State University, Kansas, spent \$18 million on renovations in 1999. The Sam Noble Oklahoma Museum of Natural History moved into a new, purpose-built \$45 million facility. The Sam Noble Museum set out to identify and assess (using programmes such as the Museum Assessment Programme developed and managed by the American Association of Museums) their unique internal and external factors, such as their vision, mission, identity, resources, facilities and organisational structure. For the accreditation programme of the American Association for Museums, the museum had to meet established standards and practices in areas such as collections, education, governance, finance, security and facilities.²⁷

The University of California, Berkeley, has many extremely valuable collections of non-book artefacts and objects housed in campus libraries, museums, and archives. Managing, conserving, and providing access to these collections is an important contribution to the fulfilment of the University's research, teaching, and public service mission. These collections document the cultural, biological and physical diversity of California.²⁸

In order to communicate the scope and strength of their assets, the University of Berkeley applies a standards-based approach to museum computing across the campus. Their strategy includes promoting the sharing of information among collections and museums through local and international networks, work with other institutions and organisations to guide the development of international standards and

²⁶ PB Tirrell, *Dealing with change...*, p. 15.

²⁷ PB Tirrell, *Dealing with change...*, p. 16.

²⁸ <http://www.mip.berkeley.edu/mip/museums/>, 2000-06-09.

technologies, and the development of guidelines for hardware, software and electronic information systems in museums and collections.²⁹

The University of Berkeley has several digital projects operative in their Museum Informatics Project. These include databases and images for the Cinefiles- Pacific Film archive, slide and photograph collections (Departments of History of Art and Architecture), databases of the University of California Botanical Garden's living plant collection, and the Museum of Vertebrate Zoology's mammals, birds and reptiles holdings.

6. South Africa

A recent survey of South African art collections gives an overview of universities in South Africa with significant art holdings, including the University of Fort Hare in the Eastern Cape, the Universities of Pretoria, the Witwatersrand and South Africa (all three in Gauteng Province), the University of Natal, and the Universities of Cape Town, Stellenbosch and the Western Cape (all in the Western Cape Province).³⁰

Becker and Keene write that the university museums surveyed see their purpose as integral to the educational functions of the parent institution, and that the art works are considered essential for the education of students, giving them 'an opportunity to examine the real thing'.³¹ The collections are used for research purposes, but do not only serve academics – they also reach out to the broader public.

A brief overview of the most important university museums and collections is given below.

²⁹ <http://www.mip.berkeley.edu/mip/info>, 2000-06-09.

³⁰ R. Becker and R. Keene (eds.), *Art Routes. A Guide to South African Art Collections, 2000*.

³¹ R. Becker and R. Keene (eds.), *Art Routes...*, p.6.

(a) **University of Cape Town**

The Irma Stern Museum is housed in the Cape Town home where the artist lived until her death in 1966. The Museum was inaugurated in 1971 and is administered on behalf of her estate by the University of Cape Town. The Museum's rooms reflect the artist's personal style and taste, and the decorative elements of furniture, doors and windows painted by Stern form a background for her eclectic collection of art and artefacts.³²

(b) **University of Fort Hare**

The University of Fort Hare, Alice, in the Eastern Cape, houses three major collections: the Estelle Hamilton-Welsh Collection, the Malan Collection and the Contemporary South African Black Art Collection. The collections include indigenous artefacts (beads, animal skins, weapons, and traditional household equipment), as well as fine art works representing internationally recognised artists.³³

The University's Department of Environmental Affairs and Tourism has established a Cultural Resources Management Programme which promotes cultural resources as an integral part of tourism. Tours for visiting academics, delegates attending conferences, occasional visitors and visitors who come via tour operators include historical sites, buildings, faculties, the Art Gallery and the Museum. In another tour, *In the Footsteps of the President*, visitors trace the footsteps of President Mandela and learn about the role Fort Hare has played in education in South Africa. It is reported that visitor attendance figures to the University have increased tremendously as a result of these structured itineraries.³⁴

³² S. Klopper, University of Cape Town (Irma Stern Museum), *In: Becker, R. and R. Keene, Art Routes...*, pp. 232-235.

³³ CN Jikelo, University of Fort Hare Collections, *In: Becker, R. and R. Keene, Art Routes...*, pp. 22-25.

³⁴ J. Pillai, From ivory tower to place of interest: The University of Fort Hare – a model for cultural tourism. *SAMAB 23(1)*, p. 24.

Apart from proving financially rewarding, the tours break down the traditional view that university museums are the domain of academia, for the exclusive use of students and researchers interested in the study of cultural artefacts.³⁵ The University's cultural resources are made accessible to a wider range of people.

Further strategies considered by the University include: developing an effective marketing and publicity strategy for the University in general and its many resources; increased participation of departments; closer collaboration with other tertiary institutions involved in tourism studies; conducting art and culture workshops that are informative and of interest to both local and foreign tourists; and the implementation of programmes for the management of cultural resources.³⁶

(c) **University of Natal**

The Campbell Collections at the University of Natal consist of the Killie Campbell Africana Library, the William Campbell Furniture and Picture Collection and the Mashu Museum of Ethnology. The latter collection concentrates on the 'traditional' artwork of the indigenous peoples of southern Africa, where the collecting policy favours costume and beadwork from Zulu groups.³⁷

(d) **University of the Orange Free State**

The University of the Orange Free State, Bloemfontein, owns the Johannes Stegmann Art Gallery, named after the Chancellor of the University in the 1980s. The core collection consists of selectively acquired works of art that are conducive to academic

³⁵ J. Pillai, *From ivory tower to place of interest...*, p.23.

³⁶ J. Pillai, *From ivory tower to place of interest...*, p.25.

³⁷ Y. Winters, *University of Natal (Campbell Collections)*, Durban, *In: Becker, R. and R. Keene, Art Routes: ...*, pp. 154-157.

research and education. The University also boasts other smaller collections and two bequests.³⁸

(e) **University of Pretoria**

The University of Pretoria's Department of Marketing and Communication Services manages several important museums. The University of Pretoria Art Collection consists of graphic works, paintings and sculptures, mainly by South African artists. Other museums include the Anton van Wouw Museum, the Edoardo Villa Museum, the Van Gybland-Oosterhoff Collection, the Van Tilburg Collection, and the Mapungubwe Exhibition. Several academic departments hold smaller departmental museums and collections. Chapter IV will deal with the official museums of the University of Pretoria in detail.

(f) **University of South Africa**

The University of South Africa Art Collection was initiated by the Head of the Department of Afrikaans-Nederlands in the early 1960s. The collection of mainly South African contemporary art was initially purchased to decorate the walls of the Senate Hall. When the Department of History of Art and Fine Arts was established in 1961, the initial collection was extended, but there was still no acquisition policy or art gallery to house the works. In 1985 a temporary gallery space was made available, and the first temporary curator of the Art Collection was appointed. A departmental committee formulated an acquisitions policy. The Gallery and Art Collection formed an integral part of the Department of History of Art and Fine Arts, so the collection fulfilled an educational role.³⁹

³⁸ J. Joubert, University of the Orange Free State (Johannes Stegmann Art Gallery), *In*: Becker, R. and R. Keene, *Art Routes...*, pp. 42-45.

³⁹ F. Hattingh, University of South Africa Art Collection, Pretoria, *In*: Becker, R. and R. Keene, *Art Routes...* pp. 109-113.

The collection features contemporary South African art, with some southern African works from Namibia and Zimbabwe. While collecting the emphasis was not only on established artists, but also on experimental works by less well-known and historically marginalised artists.

The Museum of Anthropology and Archaeology is part of the Department of Anthropology and Archaeology at the University of South Africa (UNISA) and functions as a museum (with exhibitions, store rooms and laboratories) and study collection. The Anthropology collection consists mainly of artefacts that are representative of the life and traditions of most indigenous people of Southern Africa. These include pottery, beadwork, musical instruments and everyday utensils. The large Archaeological collection includes artefacts dating from the Stone Age and the Iron Age, and tracings of San Rock paintings.

The Museum serves the Department, the students and staff of UNISA, and the public by providing knowledge and understanding of the cultures and heritage of the people of South Africa through collection-based research, education, outreach programmes and exhibitions.⁴⁰

(g) **University of Stellenbosch**

The University Museum is spread over two venues, the Sasol Art Museum and the University of Stellenbosch Art Gallery. Selected items from the University's permanent collections in the fields of art, anthropology and cultural history are exhibited in the Sasol Art Museum. The permanent art collection of the University of Stellenbosch dates back to 1919 and consists of more than 5000 items. The University of Stellenbosch Art Gallery is housed in a restored old Lutheran Church built in 1854.

⁴⁰ <http://www.unisa.ac.za/dept/vir/policy/html>, 2000-01-02.

Artists from all over the country and overseas, as well as Fine Arts students and lecturers of the University participate in temporary exhibitions in this venue.⁴¹

(h) **University of the Western Cape**

The Mayibuye Centre focuses on areas of South African history and culture that were neglected or distorted in the time of apartheid. It was launched in 1992 as result of an initiative by the University of the Western Cape which sought to establish on campus a museum and archive of the struggle against apartheid. Extensive multimedia collections, works of fine art, photographs, posters, banners and cartoons are housed and displayed in the Centre. Regular exhibitions, workshops and other events are held here. On 1 April 2000 the Mayibuye Centre was incorporated into the Robben Island Museum after the Government recognised the importance of the Centre's work and the need for the Robben Island Museum to acquire a significant resource base of materials from the liberation struggle.⁴²

(i) **University of the Witwatersrand**

Raath noted in 1990 that the University of the Witwatersrand calendar lists 15 university museums. These range from large and essentially 'public' museums with permanent exhibitions which the public are welcome to visit, such as the Adler Museum of the History of Medicine, the Hunterian Museum in the Department of Anatomy, the Gertrude Posel Art Gallery, the Bleloch Museum in the Department of Geology, and the Bernard Price Institute for Palaeontological Research, to small archival and study collections stored in a number of teaching departments.⁴³ The upgrading of museum standards at the University of the Witwatersrand became the

⁴¹ M. Ballot,, University of Stellenbosch Museum, *In: Becker, R. and R. Keene, Art Routes...*, pp. 236-239.

⁴² B. Feinberg, University of the Western Cape: Robben Island Museum, Mayibuye Archives, Bellville, *In: Becker, R. and R. Keene, Art Routes...*, pp. 240-243.

⁴³ MA Raath, Cinderellas of Academe: the plight of university museum collections, *In: Herholt, EM (ed.), Natural History Collections: their management and value*, p. 154.

focus in 1978. Now the University has an active and officially recognised Museum Users Group. This consists of members of each of the university museums and collections, plus a central policy-making Museum Committee appointed by the University Council with senior academic and outside museum professional representation, as well as senior University administrators.

The University's art collection was initiated forty years ago, at first as a departmental collection. Through grants from the University, the public sector and individuals the collection has grown in size. The Gertrude Posel Gallery was established in 1972, and until it moved to a permanent, specially designed, location, was housed in the basement of the library.⁴⁴

The Gertrude Posel's acquisitions policy focuses on Africa, including South African contemporary art, as well as 'traditional' African art. More than 60% of the accessioned works are in the latter category. The Gallery was the first in the country to acquire historical material of this kind and to validate it as art.⁴⁵

The Gallery aims to fulfil its parent institution's educational functions. The collections are made available for teaching and research. The staff works closely with the departments of Fine Arts and History of Art, and with others who use art, objects and exhibitions to advance aspects of their disciplines. The Gallery also has a public role. It provides an interface with schools, official visitors to the campus, and the public.

Other museums at the University of the Witwatersrand include the Adler Museum of Medical History and the Bernard Price Institute for Palaeontology's James Kitching Gallery. The Adler Museum of Medical History preserves the history of the Health Services in South Africa. By means of its collections, research, teaching, exhibitions and publications the museum supplements the educational activities of the Faculty of

⁴⁴ R. Becker and A. Nettleton, University of the Witwatersrand (Gertrude Posel Gallery), Johannesburg, *In: Becker, R. and R. Keene, Art Routes...*, pp. 114-117.

⁴⁵ Personal Communication: R. Becker, Gertrude Posel Gallery, University of the Witwatersrand, 2000-8-31.

Health Sciences of the University of the Witwatersrand. At present, the Museum is not fulfilling its mission, as plans to move to a more accessible location closer to the Main Campus are imminent.⁴⁶ The inclusion of the museum in the 2003/4 curriculum of Medical History is planned. Its close proximity to the Medical School means that currently almost all visitors are medical doctors. Collections include medical instruments, pamphlets and books. Exhibitions include a sangoma's hut and an old apothecary.

The James Kitching Gallery is a departmental research museum, with a small exhibit area displaying less than one percent of the Institute's collections, and an extensive storage room.⁴⁷ The collections include a Karoo vertebrate bone collection, microscope slides of palaeobotanic specimens (pollens and spores), marine invertebrates and trace fossils. These collections are used as teaching materials for the department's students, and are also comparative collections for researchers worldwide. School groups make up the Museum's largest group of visitors.

7. Strategies followed by university museums

Strategies followed by some of the surveyed museums include greater consultation, coordination and cooperation between the museums and the universities to determine policies, and greater networking amongst museums locally and internationally. Some university museums have cooperation agreements with private museums and galleries, which enable sharing of academic and curatorial expertise, access to each other's collections, opportunities for research projects and student supervision, and potential training ventures. University museums with limited opening times and inaccessible venues are establishing partnerships with private galleries in good locations to display the most important works in their collections. Multi-disciplinary

⁴⁶ Personal Communication: L. Immelman, Adler Museum of Medical History, University of the Witwatersrand, 2000-8-31.

⁴⁷ Personal communication: MA Raath, James Kitching Gallery, University of the Witwatersrand, 2000-08-31.

cooperation with academics and students offer challenging exhibitions of university resources.

Cooperation between various universities has led to the creation of directories of university museums and collections, which contain general information on resources. These increase the potential and usage of the holdings of the participating university research and teaching collections, and promote information sharing among collections and museums through local and international networks. Museums and collections are assisted in implementing solutions to existing collection information.

In New Zealand, cultural issues pertaining to the Maori are increasingly integrated in museums. Relevant issues are appropriate care for their cultural heritage, access to information, and their involvement in the interpretation of collection. Similarly, university museums in South Africa feature contemporary South African art, especially experimental works by less well-known and historically marginalised artists.

The strategies employed by these museums may be applicable to the museums of the University of Pretoria.

Looking at the international situation confirms that university museums are custodians of important collections with important roles to play in their parent institutions' primary objective (education), but it is also clear that they have a wider role in the community. Many of the museums mentioned in this chapter have overcome challenges (cuts in funding and staffing) but have survived and become even more successful.

CHAPTER III

A MANAGEMENT STRATEGY FOR UNIVERSITY MUSEUMS

Museums are similar to other organisations in that they aim to meet the needs of the stakeholders within a number of constraints (budget or staffing). For this reason, the same processes used to develop a strategy are also applicable to museums. Museums exist because of the need to capture and preserve various aspects of individual and group culture. As such museum managers must respond to the ever-changing needs and cultural changes in the museums' communities if they intend to play a valid role in these communities. Strategic planning must be seen as an ongoing, constant process that is aligned to the business of the day.

A management strategy for a museum consists of the following elements: an overall mission and vision of the organisation; a marketing strategy; and financial and organisational infrastructure needed to execute the marketing strategy. In order to enable the University of Pretoria museums to operate effectively within restraints, these elements should be examined.

This chapter will describe the elements of a management strategy. An overview of these elements is given in Figure 1.

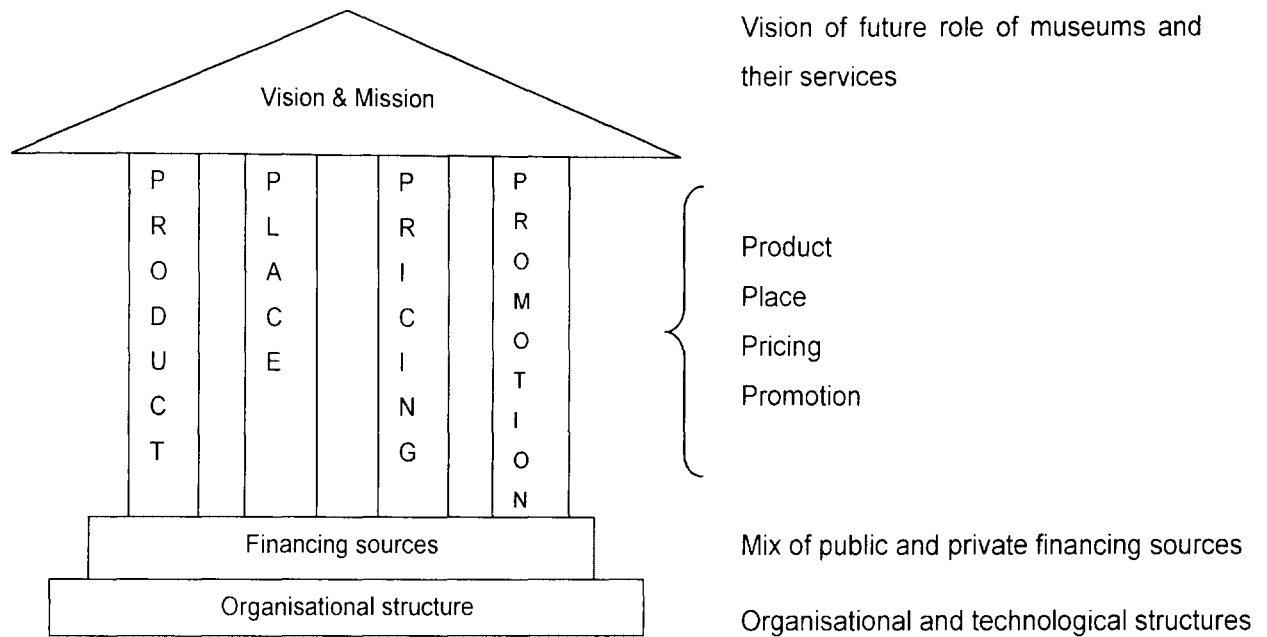


Figure 1: Elements of a management strategy

(Source: Personal communication – MW Verwoerd, 2000-12-12)

1. Mission and vision

Kotler and Kotler distinguish between the terms *mission* and *vision* as follows:⁴⁸

Mission is ‘...the answer to the questions: What is the purpose of our organisation? What is distinctive in what we do? What do we aim to accomplish.’ *Vision* is ‘...what the organisation wants to be or become ... and reflects the organisation’s priorities.’

They continue that traditionally museums did not have missions, as museum leaders had confidence in the traditional purposes of their organisations. Museums’ primary obligations were seen as collecting, studying and conserving objects. But as resources became scarcer and competition fiercer, museums had to redefine their accountability. Their mission and vision had to form the basis of management and

⁴⁸ N. Kotler and P. Kotler, *Museum strategy and marketing ...*, p. 79.

marketing strategies for the future, to stay competitive and relevant. A mission statement is an important tool for strategic planning.

A museum's mission is shaped by its prior history (i.e. how it came into being).⁴⁹ A second factor is the current staff and management's preferences and backgrounds. The environment in which the museum operates (financial, political, social) will influence its mission too, as will the level of resources which will make certain missions feasible and others impractical. A final factor is museums' distinctive competencies – as collecting institutions, their mission has to encompass collection acquisition, care and display.

Because the environment of a museum (its internal environment which includes the organisational life of a museum, for example management and staff; its market environment, consisting of visitors, media, and its macro-environment, forces and conditions largely outside the museum's control) changes constantly, its mission should be revised periodically.

2. The marketing mix

Wood and Young describe the marketing mix as a combination of the four elements of product, place, price and promotion designed to appeal to the target market.⁵⁰ These elements are commonly known as the four P's. Keiser and Galvin emphasise that the importance of these elements lies in the way they are combined into a marketing plan.⁵¹ Each of a museum's products and services should have a marketing plan.

⁴⁹ N. Kotler and P. Kotler, *Museum strategy and marketing ...*, p. 82.

⁵⁰ EJ Wood and VL Young, *Strategic marketing for libraries: a handbook*, p. 67.

⁵¹ BE Keiser and CK Galvin, *Marketing library services: a nuts and bolts approach*, p. 51.

(a) Product

The product is what the museum offers to its visitors. This includes not just an exhibition but also the building, the facilities, the staff: everything that makes up their experience of visiting.⁵²

The products of a university museum could be grouped as follows:

- Physical: Books, catalogues, audio-visual material arranged in such a way that users can get easy access to them.
- Services: Information service, consultation, venue service, lectures, organised so that they function effectively. The quality and extent of assistance that a user can obtain will form an integral part of the services; presentation of collections; special exhibitions; research support.

Wood and Young emphasise that it is necessary to focus products on specific markets so that these products and services will be relevant to well-defined groups.⁵³ Market segmentation involves dividing the market into groups with similar needs so that appropriate services can be provided for and packaged according to each group's needs. The greater range of services sometimes available to academic staff compared to those available to undergraduates could be regarded as an example of such targeting.

A university museum should consider whether particular products or services are worth adding, or whether existing products or services can benefit from quality improvement.

⁵² S. Runyard, *The museum marketing handbook*, p.134.

⁵³ EJ Wood and VL Young, *Strategic marketing for libraries: a handbook*, p. 47.

(b) Place

Place refers to getting products to customers, i.e. distribution. Wood and Young refer to '... the who, what, when, where and how of getting a product from the producer to the consumer'.⁵⁴ Van Dalsen mentions suitable distribution channels, accessibility, convenient service hours, clear directions, friendly personnel and the general comfort of users as important factors in the distribution of services. He also indicates distribution channels such as the Internet.⁵⁵ Such channels should be effective to reach the target audience, whilst still being cost-effective. Other aspects worthwhile considering are whether the museum's public spaces are the best locations for its various exhibits and how the current space can be improved.

Whatever the vehicle of distribution, offerings should be made available in a way that is pleasing and convenient to the museum's visitors. Offerings should reflect the stakeholders' points of view, interests and needs.⁵⁶

(c) Pricing

What price, if any, to charge for a product is a complicated matter, particularly in a non-business organisation such as a university. Universities are closed institutions limited to registered students and staff. University museums receive their funds from the administration and in return must provide services free of charge to their users. However, the scarcity of funds in recent years and the increasing costs of maintaining collections have made it difficult to provide all the required services and facilities without obtaining additional funds or restricting the use of services.

⁵⁴ EJ Wood and VL Young, *Strategic marketing for libraries: a handbook*, p. 12.

⁵⁵ JS Van Dalsen, Bemerkingsfilosofie en –resep vir biblioteek- en inligtingsdienste, *South African Journal of Library and Information Science*, 57(2), p. 176.

⁵⁶ N. Kotler and P. Kotler, *Museum strategy and marketing...*, p. 215.

Whichever pricing policies and charges that are decided on, are matters that university museums will increasingly have to address, particularly if they are going to adopt a marketing approach to their services. Information is a valuable resource which people are willing to pay for if they need it. Certain services in a university museum may be impossible to provide unless there is payment.

On the other hand, donor agreements often stipulate that students should have free access to collections. Therefore, university museums may have little flexibility in this matter.

(d) **Promotion**

Messages regarding the museums' offerings (collections, exhibits, lectures and events) must reach the market effectively. Dalton refers to marketing communication involving advertising, public relations and publicity, promotion, visual advertising and personal selling, '...which inform, persuade and remind the users about [the libraries'] products, services and images'.⁵⁷ These communication activities form an integral part of the marketing strategy. These include professional branding, advertising and promotion of the museum.

Museums should assess whether the right amount of resources is being spent on advertising. A sound programme for advertising and public relations should exist, which regularly gather information on visitors so that programmes can be customised.

3. Financial support

Sufficient financing is necessary to implement the proposed strategies. Possible sources include grants, sales and entrance fees. The key for a museum is to identify

⁵⁷ GME Dalton, Marketing communication: a means to achieve a positive professional image, *South African Journal of Library and Information Science*, 53(3), p. 184.

the sources that are accessible to it, and to ensure that sufficient finances are obtained from these sources.

4. Organisational structure

Museums must have the organisational capacity to implement their strategy. Organisational and technological structures, and leadership must be evaluated to see whether university museums have the required capacity.

5. How does this apply to university museums?

A management strategy provides a mechanism for the evaluation of a museum, including particular user needs and museum resources and the identification of specific areas that need attention. Services and facilities can then be provided in a more effective manner. The whole purpose of a management strategy is thus to facilitate the achievement of museums' (and their parent institutions') mission.

6. Developing a management strategy

It is the purpose of this section to propose a process for the development of a management strategy. The process will be applied to the University of Pretoria's museums in a later chapter.

Wood and Young describe strategic planning as '...a method of planning that matches an organisation's resources with its best opportunities'.⁵⁸

A strategic plan is geared to achieving the overall mission or purpose of an organisation and describes how resources should be used, taking into account the environment surrounding the organisation and the strengths of the organisation. Strategic planning gives a systematic basis to management.

The process followed here is the ISP (Integrated Strategic Planning Process), proposed by De Bruin and Bell (2000) for the Tatham Art Gallery in Pietermaritzburg.⁵⁹ This consists of the following elements, which will be described briefly:

- a) Determine a temporary vision and mission for the organisation.
- b) Determine organisational and environmental factors by doing an opportunity analysis.
- c) Assess competitive position.
- d) Identify strategic issues and develop strategy.
- e) Determine list of all current tasks/projects and operational workload.
- f) Devise action plans for each of these major projects and sub-projects.
- g) Apportion implementation of action plans.
- h) Evaluation and control.
- i) Redefine vision and mission if necessary.

The proposed process is similar to the assessments of the American Association of Museums.⁶⁰

(a) **Determine a temporary vision and mission for the organisation**

This temporary vision and mission should assist in giving direction to the planning process, and has to be revisited during the process once clarity has been obtained.

Kotler and Kotler note that any museum has to have a coherent mission around which the museum's values and resources can be effectively organised, communicated and deployed.⁶¹ Its mission determines the functions, roles, and purposes it serves and its distinctive offerings, services, and operations. When there is a disparity between a

⁵⁸ EJ Wood and VL Young, *Strategic marketing for libraries: a handbook*, p. 100.

⁵⁹ H. De Bruin and B. Bell, Survival of the fittest: a strategic planning model, *SAMAB* 24(1), pp. 37-39.

⁶⁰ <http://www.aam-us.org/map.htm>, 2000-02-17.

⁶¹ N. Kotler and P. Kotler, *Museum strategy and marketing ...*, p. 29.

parent institution's mission and those of its collections, it is important to determine and satisfy user needs so that the collections can move in an appropriate direction.

(b) **Determine organisational and environmental factors – opportunity analysis**

Wood and Young define an opportunity analysis as '...an investigation of needs in a given market, together with an analysis of organisation talent and resources to determine which needs the organisation is best fitted to satisfy'.⁶²

An audit of the environment of the museum is carried out to see which groups of people it is best qualified to serve. In this study, this involved an overview of other university museums and University of Pretoria museums (see Chapters II and IV). An audit of the strengths and weaknesses of the museum itself is also done to see which museum materials, services and programmes it can supply better than competitors. In this study, this assessment will be done by using a SWOT (Strengths, Weaknesses, Opportunities and Threats) analysis of the products, placement, promotion and pricing of the museums of the University of Pretoria.

An opportunity analysis thus involves the determination of needs in a market, followed by an analysis of an organisation's resources and capabilities to see which services should be offered that that organisation is capable of providing. The opportunity analysis concentrates on a discussion of user needs and the opportunities they present to the university museums. If a university has the resources and capability to take advantage of these opportunities, it will be in a better position to achieve its mission.

⁶² EJ Wood and VL Young, *Strategic marketing for libraries: a handbook*, p. 19.

(c) **Assess competitive position**

It is essential to know the diversity of an organisation's competitors and their relative strengths; a strategy has to be planned to corner a share of a limited market and limited financial resources.

The University of Pretoria museums face limited competition given their captive market on campus, although other museums such as the nearby Pretoria Art Museum do offer an alternative to museum visitors. The focus of this study is to improve the attractiveness of the University museums to faculty, students and campus visitors, and not to develop a strategy to compete directly with outside museums.

(d) **Identify strategic issues and develop strategy**⁶³

From the SWOT analysis in Chapter IV, several strategic issues are identified. Ways of addressing these issues are determined, and consolidated into an overall strategy in Chapter V.

(e) **Determine list of all current tasks/projects and operational workload**

Once the overall strategy has been determined, a breakdown of tasks follows. All projects and operation tasks (present and future) are listed; projects or tasks according to previously identified priorities or trends, for example markets, services, customers and competitive position, are prioritised; and 'major' projects are identified.

⁶³ H. De Bruin and B. Bell, Survival of the fittest: a strategic planning model, *SAMAB* 24(1), pp. 37-39.

(f) Devise action plans for each of these major projects and sub-projects

Individual team members propose broad Action Plans, assessing the time frame, resource needs, and manpower requirements for each major and sub-project; and agree to a broad action plan.

(g) Apportion implementation of action plans

Responsibility is assigned to various team members to undertake specific parts of the plan; team members then implement action plan steps/activities assigned to them. The organisation manager constantly ensures that team members are managing assigned activities.

(h) Redefine vision and mission if necessary

The new or more clarified information obtained during the planning process may warrant the redefinition of the organisation's vision and mission.

(i) Evaluation and control

The final step in the marketing process, evaluation and control, is described by Wood and Young as having the following components.⁶⁴

- Information: gathering information from publications, surveys and personal contact, which is necessary for the marketing process.
- Planning and control: planning and monitoring the marketing programme and making changes where necessary.

⁶⁴ E.J. Wood and V.L. Young, *Strategic marketing for libraries: a handbook*, p. 87.

A brief overview of museum management principles and practices was given in this chapter as background for the formulation of a specialised management strategy for the University of Pretoria museums in later chapters. A process for the development of a management strategy was proposed. In the next chapters the conclusions reached from applying this process to the museums of the University of Pretoria are reported.

Chapter IV will discuss the museums and collections of the University of Pretoria. These museums are facing similar challenges than the international ones surveyed in Chapter II. The results from a stakeholder survey, conducted on the campus of the University of Pretoria, are presented in the next chapter. The aims of the stakeholder survey included examining awareness of University museums and satisfaction with their services and programmes. A situational analysis describes the strengths, weaknesses, opportunities and threats present in the University of Pretoria museums and collections.

CHAPTER IV

THE MUSEUMS AND COLLECTIONS OF THE UNIVERSITY OF PRETORIA

This chapter describes the current situation in the museums and collections of the University of Pretoria. Similarities can be identified in the challenges facing these and other university museums, and solutions common to all problems can aid in developing a strategy to enable the University of Pretoria museums to fulfil the University's objectives.

1. Background and organisational structure of the museums of the University of Pretoria

In 1996, a list was compiled of University museums and University departmental museums.¹ Changuion listed these as follows:

University museums:

- Van Gybland-Oosterhoff Collection
- Van Wouw Museum
- Van Tilburg Collection
- UP Art Collection
- Edoardo Villa Museum
- MDC de Wet Nel Collection
- Westphal Collection

Departmental museums and collections:

- Department of Anthropology and Archaeology (the Mapungubwe Exhibition)

¹ L. Changuion, *'n Versamelbeleid vir die museum van die Universiteit van Pretoria*, Nagraadse Diploma in Museumkunde Skripsie, Universiteit van Pretoria, 1996.

- Department of Botany (Schweikerdt Herbarium and Manie van der Schijff Botanical Garden)
- Department of Agriculture (Museum of Agricultural Machinery)
- Department of Drama (costume and photographic collections)
- Department of History and Cultural History
- Department of Zoology and Entomology (study collections)
- Department of Anatomy (WG de Haas Museum on the Medical Campus)
- Department of Earth Sciences (Geological Museum, including geological items from the Van Tilburg Collection)
- Onderstepoort Veterinary Institute (Arnold Theiler Museum of African Disease).

Special book and paper collections:

- Africana collection
- Art Archives
- University Archives.

Since Changuion's survey, the Hilgard Muller Room, a collection of memorabilia and gifts to the statesman, was disbanded and the collection deaccessioned.² The Department of Zoology and Entomology has donated its Osteology Study Collection to the Transvaal Museum, and at this time it seems that the Entomology Study Collection is destined for the same fate.³

A policy document on University of Pretoria art and culture resources states that official University holdings are those acquired by the University or accepted as donations, while unofficial holdings are those collected by departments or accepted as donations.⁴ The Van Tilburg Collection, the Van Gybland-Oosterhoff Collection, the Edoardo Villa Museum, the Anton van Wouw Museum, the UP Art Collection, and the

² Personal communication: Dr A. Breedt, Department of Marketing and Communication Services, University of Pretoria, Pretoria, 2000-11-18.

³ Personal communication: Ms K. Stamhuis, Department of Zoology and Entomology, University of Pretoria, Pretoria, 2000-10-17.

⁴ University of Pretoria Archives, *Kunsbesit: beleid*, A35/96, 15/8/2000.

Mapungubwe Exhibition, managed by the Department of Marketing and Communication Services at the University of Pretoria, are currently considered official museums and collections of the University of Pretoria.

The focus of this study is on the official University of Pretoria museums. University departmental museums fall beyond the scope of this study, although some of the proposals made in this study may be applicable to these museums.

The University museums and collections were previously managed by a Bureau for Cultural Affairs, but following a support services development project in 1997, the Bureau was disbanded and the Department of Marketing and Communication Services was put in charge of the official University of Pretoria Museums.

The Museums are now run by a director and a deputy-director (responsible for the overall management of the museums), and a head of Cultural Affairs. Four curators, in charge of six museums, are directly responsible for all activities in their museums. Some of the staff have experience in their specific field, but none have received formal museum training. The curators are appointed in support roles in a service department, and one of the main challenges facing museum management is to motivate staff and encourage them to remain interested despite having to perform relatively routine tasks over a long period of time (notably asset management).

No board or committee of control exists to oversee the Museums' activities. An Art Committee exists for the University of Pretoria Art Collection, giving approval of proposals concerning budget, acquisitions, deaccessions and conservation.⁵

⁵ University of Pretoria Archives, *Official University of Pretoria Art Resources Acquisitions Policy*, A36/96, updated 15/08/2000.

(a) **Mapungubwe Exhibition (African Heritage Collection)**

The Mapungubwe Exhibition in the Old Arts Building on the Main Campus is a display of selected artefacts from the Mapungubwe Cultural Heritage Collection. The archaeological collection includes a variety of materials such as pottery, glass beads, gold, copper, iron, bone and ivory artefacts, as well as animal and human skeletal remains. The gold objects (a rhinoceros and sceptre) are believed to have been possessions of royal members of a ruling clan in their Iron Age society.⁶

The artefacts on display are part of a collection of cultural objects that were found mainly on two settlement sites of African Iron Age communities, known as Mapungubwe and the site K2. The discovery of the graves and their gold funerary objects on Mapungubwe Hill was reported to the University of Pretoria in February 1933, which resulted in the University's obtaining legal rights to conduct archaeological research. The sites were proclaimed national monuments during the 1980s because of their archaeological and cultural importance. Submissions have been made to have the area declared a world heritage site.

A computer with interactive access to more information on the Mapungubwe Exhibition supplements the display of cultural objects. The exhibition is intended to provide public and academic access to the Mapungubwe Heritage Collection to enhance public knowledge of African history, to promote cultural heritage awareness, and to contribute to the African Renaissance. The exhibit is integrated into the South African school syllabus and is accessible to school and tourist groups.

⁶ <http://www.mapungubwe.up.ac.za>, 2000-10-16; R. Verwoerd, Mapungubwe Exhibition, *In*: Becker, R. and R. Keene, *Art Routes: ...*, pp. 105-107.

The Mapungubwe Exhibition is largely involved in curriculum modules of Archaeology and Anthropology, and also assists Geography, Cultural History, Education, Geographical Information Systems and History students in their projects.

The curator has partly solved the staffing crisis by making use of students to interpret objects and aid with translations.

(b) Anton van Wouw Museum

This Museum is housed in Van Wouw's last residence, a National Monument, which was designed for him by Norman Eaton. Completed in 1938, the house presents an affinity between architecture and nature through the use of natural materials. The Rembrandt group donated the house to the University of Pretoria in 1974, and since then it was used a museum. Besides documents, photos, paintings and tools the exhibits consist mainly of bronze maquettes and casts of Van Wouw's sculptural work.⁷

The house has been extensively renovated in the last few years, and no permanent curator was in charge of the Museum. The result was that very few people visited the Museum. Plans to increase visitor figures and to utilise the available space optimally, resulted in the opening of a themed restaurant during June 2000, and visitor figures have doubled since this addition. However, space is limited and establishing a restaurant has reduced the exhibition space by a quarter.

The Museum also provides a meeting venue for University staff and museum associations. Various exhibitions, including demonstrations by arts and crafts guilds, have been housed here. Further plans include a sculpture information centre, extensive archival sources and the development of the Museum as an expert knowledge source on Van Wouw's sculpture and graphic work. The restaurant has already widened the visitor basis effectively.

(c) **Edoardo Villa Museum**

The Edoardo Villa Museum was opened on 31 May 1995, on Villa's 80th birthday, at the University of Pretoria. It is located in the Old Merensky Library, designed by Gerard Moerdyk. This building, completed in 1939, was declared a National Monument in 1990. On permanent display in the museum are 145 works which consist of heads, metal reliefs, plaster of Paris reliefs, figures, tapestry, polystyrene sculpture, sculpture in steel and charcoal studies. Exceptional pieces from the University Collection are on display on a rotational basis; these represent sculpture from different cultures and countries. Documentary videos and practical demonstrations include restoration techniques, and supplement the exhibits.⁸

The curator presents lectures on aspects of modern sculpture (*Rilke-Rodin-Villa*) to students and lecturers of the University. Temporary exhibits included an exhibition of African masks of the Department of Anthropology and Archaeology.

Because the curator divides his time between two museums, the museum cannot heed its advertised opening times. Lack of assistance and coordination with colleagues in the Department of Marketing and Communication Services led to the curator spending too much time on marketing and other administrative tasks.⁹

(d) **University Art Collection**

From 1932 onwards Prof. ML du Toit (then Head of the Department of Afrikaans Art and Cultural History) established the permanent art collection, which now comprises about 2400 graphic works, paintings and sculptures primarily by South African and Namibian artists. The humble beginnings were based on bequests as well as

⁷ <http://www.up.ac.za/services/marketing/vanwouwge1.htm>, 2000-10-16.

⁸ <http://www.up.ac.za/services/marketing/villagen1.htm>, 2000-10-16.

⁹ Personal communication: Mr U. Gunther, Department of Marketing and Communication Services, University of Pretoria, Pretoria, 2000-08-11.

donations, mainly after artists were allowed free exhibitions in the Macfadyen Hall. This was later expanded under Prof. HM van der Westhuysen to also include acquisitions financed by a fund, which was specially established for that purpose. Representative collections of works by Bettie Cilliers-Barnard, Christo Coetzee, Erich Mayer and Pierneef are among the constantly growing collection, which are now striving for a representative reflection of South African art.¹⁰

The criteria for the acquisition of an artwork for the collection are not necessarily artistic quality alone, since didactical and historical considerations can also influence the choice. The poorly represented traditional and contemporary South African art, particularly by black artists before the 1980s, is gradually being balanced by new acquisitions to reflect cross-cultural currents.

Because the artworks are displayed in buildings spread over the different campuses of the University, only selected areas or works can be viewed by special appointment. Occasionally, however, special exhibitions of selected works from the permanent collection are held.

With no permanent exhibition space, the University of Pretoria Art Collection finds it difficult to support the University's mission and vision. It performs no educational role, and aids to decorate members of staff offices. The curator divides his time between two museums, and has no assistance to document and curate the collection.¹¹

(e) **Van Gybland-Oosterhoff Collection**

Dr Horace Hugo Alexander van Gybland-Oosterhoff's collection was donated to the University after his death, in 1937. The collections of 1947 and 1948 added by his sister Louise Jeanette van Gybland-Oosterhoff have made this collection the largest

¹⁰ <http://www.up.ac.za/services/marketing/gallerygen1.htm>, 2000-10-16.

¹¹ Personal communication: Mr U. Gunther, Department of Marketing and Communication Services, University of Pretoria, Pretoria, 2000-08-11.

collection dealing with the House of Orange outside the Netherlands. The collection consists of about 2500 pieces, including commemorative plaques, spoons, medals-of-honour, silver, tin, sculptures, paintings, portraits, furniture and publications. It also contains documents related to the First World War (as experienced in the Netherlands) and the Second World War (the resistance, the struggle, the liberation, and the process of rebuilding).¹²

Early in 2000 the Collection came under threat with the suggestion that it be dissolved and its contents offered to Dutch museums or collectors. An interdepartmental task team with representatives from the Library, relevant academic departments and the Department of Marketing and Communication Services resolved the matter by deciding that the collection would not be deaccessioned, and that other solutions would be sought. Suggestions included seeking sponsorship from Dutch banking and cultural organisations in South Africa to keep the collection at the University. The curator, with the assistance of relevant departments, will continue the electronic documentation to market and promote the Collection locally and internationally.¹³

(f) **Van Tilburg Collection**

In 1981 the University of Pretoria received a valuable donation from a Dutch collector. The donor, JA van Tilburg, had immigrated to South Africa in 1952 and brought the collection with him from the Netherlands. The University took ownership of it upon his death in 1980. It is known as the JA van Tilburg Collection of the University of Pretoria.¹⁴

The Collection is housed in the Old Arts Building, the oldest building on campus (1911). The Van Tilburg Collection contains a large variety of objects, including a number of valuable objects of furniture, candelabra, various household items,

¹² <http://www.up.ac.za/services/marketing/van2.htm>, 2000-10-16.

¹³ Personal communication: Dr A. Breedt, Department of Marketing and Communication Services, University of Pretoria, Pretoria, 2000-11-18

¹⁴ http://www.up.ac.za/services/marketing/vantil_ge1.htm, 2000-10-16.

paintings and graphics. The Collection also includes Persian carpets, Delft earthenware and other European ceramic items, as well as a large amount of Oriental ceramics that comprises the most important part of the collection.

The Collection serves several academic departments by presenting lectures and object-based teaching to the departments of Visual Arts, Music, and Cultural History. Public programmes include lecture series, temporary exhibitions (for example on African wooden sculpture) and photographic exhibitions. Staff and students from various departments are regularly involved in planning and presenting these programmes.

Future planning includes more cooperation with academic departments and with other museums and organisations. An internet-enabled database is currently being planned, but due to a shortness of staff and funds this project is proceeding slowly.

Another challenge is insufficient exhibition and activity space. There are a further 15000 works on paper or board in storage, seeking urgent attention for mould and acidity problems. There is no immediate solution for these problems, though partnerships with other museums are being considered. The Collection has a large collection of works from Dordrecht artists, which might be loaned on a permanent basis to that city.

Although this Collection has unique collections and world-class exhibitions, its primary role is to receive international guests at the University.

2. Survey of the University of Pretoria museums stakeholders

A survey was done among stakeholders of the University of Pretoria museums. The aims of this survey were to investigate the experience of visitors to the museums on campus and to assess the programmes and services offered. This information was instrumental in the formulating of a management strategy for the museums and

collections. Original research was needed to obtain this information since none exists concerning the views and requirements of stakeholders in the museums of the University of Pretoria.

This chapter consists of a discussion of the sampling process, and a presentation of the main results of the stakeholder survey with an overall interpretation. These results are a key input in the opportunity analysis. A complete tabulation of results can be found in Appendix A.

The focus of this survey was the following official University museums:

- Anton van Wouw Museum
- Edoardo Villa Museum
- Mapungubwe Exhibition
- University of Pretoria Art Collection
- Van Gybland-Oosterhoff Collection
- Van Tilburg Collection

(a) **Brief overview of sampling method**

A written questionnaire was preferred for this study, for the following reasons:

- The size of the surveyed group was feasible to survey by means of a questionnaire, but too large and time-consuming for interviews.
- A carefully planned and well-written questionnaire would exclude most of the difficulties in obtaining complete and accurate responses and avoiding misunderstandings.
- The respondents were well-educated and their own interest in the matter suggested a positive approach and that a satisfactory response might be forthcoming.

One respondent, the director of the Department of Marketing and Communication Services, was interviewed in detail due to the importance and level of detail of data required from this respondent.

(i) Sampling period

Data was collected during a four-week period during July-August 2000.

(ii) Sample breakdown

To obtain information representative of all potential museum users at the University of Pretoria, it was necessary to survey the following four groups:

Staff: Academic, academic support and administrative staff, i.e. staff who might need to make use of the museums and collections, were provided with a questionnaire. Other staff (technical, service workers and labourers) were likely to have a low response rate with relatively uninformed answers that would affect the insights gained from the study. 27 members of staff were sent questionnaires.

Students: A random sample of 30 was surveyed.

Visitors: A random sample of 32 was surveyed.

Curators: Four University of Pretoria curators of six selected museums were surveyed. One member of management was interviewed. For detailed information on participating museums, please consult Section A1, Appendix A.

Confidentiality was guaranteed to the respondents.

(iii) Sample size and distribution

In total, 99 questionnaires were distributed; 30 students, 10 staff members and 11 outside visitors returned questionnaires. In addition to these questionnaires, four curators were surveyed, and one interview was conducted. Questionnaires were distributed by several museum curators or the author on campus. Some were distributed by means of internal mail. The return of questionnaires was by means of post (internal and external) or by respondents handing in personally.

Overall a satisfactory response rate of 52% was obtained.

Group	Questionnaires distributed	Questionnaires returned	% return
Staff	27	11	41
Visitors	32	10	31
Students	40	30	75
TOTAL	99	51	52

Table 1 Questionnaire response

(iv) Information collected

The museum use of the stakeholder groups differs in important respects and it was thus necessary to provide different questionnaires for each group. Trying to accommodate all the differences in a single questionnaire would have resulted in a cumbersome document, since certain information required, services and information needs are specific to a group. Most of the questions, however, were the same for all groups.

The questionnaire enabled the following information to be obtained:

- General information about the respondents.
- Views on current museum programmes and services and the provision of information.
- Preferences for the way in which museum services should be provided.

General information

The first group of questions was asked to obtain information about subject field or course, year or level of study and occupation of outsiders. The intention was to get background information about the respondents that could be used to stratify them.

Use of university museums

The next group of questions dealt with the awareness of the groups of the various museums and collections on campus, the frequency of visits and the reasons people visit the museums. Although questions were included on various art, culture and science museums and collections, only information regarding the official University Museums was considered for this study. A full tabulation of results for all the museums and collections can be found in Appendix A.

The questions were highly structured and focused on identifying the most important aspects, namely information needs, awareness of programmes, and the quality of services rendered.

Museum material and services

This group of questions dealt with satisfaction with museum services and programmes. The purpose was to obtain views on the current state of the museums. These can assist in the identification of the challenges faced by the University museums and also indicate opportunities that could be exploited. The questions about museum programmes and services were not open-ended, dealing only with the respondents' awareness of the services and their opinion of such services.

Information provided by the museums and collections

The questions on awareness of and satisfaction with services and programmes provided by the museums were designed as a check of the curators' own opinions and responses.

Service preferences

The group of questions about services provided started with a general question concerning satisfaction with museum services and programmes. The questions dealt with possible changes in services and programmes, for example more personal help from staff in using the museums and more written explanations about the exhibits.

Respondents were also asked whether they would be willing to pay an entrance fee to determine whether it might be possible to obtain funding in this way. Additional questions were included in the final section about whether the university museums could also benefit outside people (those not associated with the university) and how the museums could serve them.

Staff, outside visitors (i.e. those who are not directly involved with campus activities), students and curators were asked to assess the participating museum/collection on various aspects:

- public programmes including exhibitions and educational services/programmes
- awareness of the various museums and collections
- quality of programmes, exhibits and services
- marketing and promotion.

Assessors were asked to name weaknesses, strengths and opportunities in participating collections.

Questionnaire to curators

The questionnaire to the curators sought information from each respondent on six demographic factors: administrative level, functional/discipline area, length of service at the entity, and professional background. The remaining questions concerned perceptions of the performance of eight areas of the respondent's museum: leadership, governance, purpose, structure, training, communication, and information technology and public programmes.

See Appendix B for examples of the questionnaires.

(v) Format and testing of questionnaire design

The objective of the format was to enable easy and quick completion of the questionnaire. Consequently, questions were kept as short as possible and answers were mostly ticks in blocks for YES, NO or sometimes a third option of DON'T USE.

Space was provided for brief, additional comments by respondents. The questionnaire was produced as a PowerPoint document varying in length from three to five pages for the different groups. Completion time was estimated at less than fifteen minutes.

To test the suitability of the questionnaire, several were distributed to people in each group. Following the pilot questionnaires, some changes were included for the sake of clarification. The effective manner in which the pilot questionnaires were completed, and subsequent discussions with some of the respondents, suggested that the questionnaires would be suitable to obtain the required information.

(b) **Presentation of results**

The stakeholders (groups with an active interest in museum policies and programmes) are divided into two key groups.¹⁵ Staff, students and outside visitors make use of the products the museums offer, while the second group, consisting of curators and managers, provides the products.

In the next sections the results from the visitor survey will be presented and interpreted.

¹⁵ N. Kotler and P. Kotler, *Museum strategy and marketing ...*, p. 68.

(i) Staff, students and visitors

Visitor figures

	2000	1999	1998	1997
Anton van Wouw Museum	1600	318	143	111
Edoardo Villa Museum	2000	2500	2200	2000
Mapungubwe Exhibition	700	N/a	N/a	N/a
Van Tilburg Collection	3460	2842	1400	980

Table 2 Visitor figures 1997-2000

The Van Tilburg Collection has shown a steady increase in visitors over the past four years. Visitor figures for the Edoardo Villa Museum have remained constant. Visitors to the Van Wouw Museum have increased five-fold since the opening of a restaurant in the Museum. The high-profile, long-expected Mapungubwe Exhibition has been open for five months at the time of writing, and is already attracting impressive visitor figures.

No visitor data is available for the University of Pretoria Art Collection and the Van Gybland-Oosterhoff Collection.

Demographic breakdown of visitors

% Breakdown				
	Students	Staff	School children	Visitors
Van Tilburg Collection	30	20	10	50
U P Art Collection	0	100	0	0
Van Gybland-Oosterhoff Collection	10	30	0	60
Edoardo Villa Museum	50	20	20	10
Anton van Wouw Museum	10	10	40	40
Mapungubwe Exhibition	30	20	5	55
TOTAL	22	38	13	36

Table 3 Breakdown of visitors for the various museums and collections

Curators were asked to give a breakdown of visitors to their museums.

Outside visitors make up the largest group for the Van Tilburg Collection (50%), the Van Gybland-Oosterhoff Collection (60%) and the Mapungubwe Exhibition (55%). The Anton van Wouw Museum reports 40% for outside visitors and school children each.

The curator of the UP Art Collection reported that staff make up 99% of the Collection's visitors, when they loan art works for their offices. No outside visitors were recorded.

Students formed the major visiting group at the Edoardo Villa Museum (50%) and the Van Tilburg Collection (30%).

These figures indicate good representation by various stakeholder groups, spread over all the museums. Staff members are reported to visit the museums most with 38%, closely followed by outside visitors (36%). Students, the traditional main audience of a university museum, make up 22%.

Frequency of museum visits

	N ¹⁶	% BREAKDOWN			
		Once per week or more often	At least once per month	At least once per year	Rarely or never
Staff	11	27	55	18	0
Visitors	10	0	20	70	10
Students	30	4	7	45	45
TOTAL	51	9	21	43	28

Table 4 Frequency of museum visits

The most frequent visitors to the museums were staff members (corresponding with the statistics reported by the curators in the previous question) with 27% responding that they visited a museum or collection on campus at least once a week, with 55% of them not weekly, but at least once per month. This was followed by visitors among whom 70% visited at least once per year. A visit at least once a year was reported by 45% of students, with a similar proportion visiting rarely. Combined percentages for weekly and monthly visits were 82% for staff, which contrasted sharply with those of students, showing a much lower 11%, and visitors (20%). This suggests that most respondents visited the museums infrequently.

¹⁶ N = number of respondents

Awareness of and visits to the museums of the University of Pretoria

Respondents were provided with a list of the University's museums, and were asked to indicate those that they had heard of and those that they had visited. In the second column of Tables 5-10 the number of respondents who had heard of the University's museums is shown, and the next column shows the number of respondents who had visited these museums. Unfortunately, but predictably, the latter is somewhat smaller.

	N	% BREAKDOWN	
		AWARE	VISITED
Staff	11	100	100
Visitors	10	90	90
Students	30	60	40
TOTAL	51	75	63

Table 5 Van Tilburg Collection

	N	% BREAKDOWN	
		AWARE	VISITED
Staff	11	91	73
Visitors	10	80	60
Students	30	63	20
TOTAL	51	71	39

Table 6 UP Art Collection

	N	% BREAKDOWN	
		AWARE	VISITED
Staff	11	100	73
Visitors	10	50	40
Students	30	27	10
TOTAL	51	47	29

Table 7 Van Gybland-Oosterhoff Collection

	N	% BREAKDOWN	
		AWARE	VISITED
Staff	11	100	100
Visitors	10	80	60
Students	30	43	20
TOTAL	51	63	45

Table 8 Edoardo Villa Museum

	N	% BREAKDOWN	
		AWARE	VISITED
Staff	11	100	82
Visitors	10	100	80
Students	30	43	23
TOTAL	51	67	47

Table 9 Anton van Wouw Museum

	N	% BREAKDOWN	
		AWARE	VISITED
Staff	11	100	82
Visitors	10	80	50
Students	30	50	37
TOTAL	51	67	49

Table 10 Mapungubwe Exhibition

The Van Tilburg Collection and the Mapungubwe Exhibition were the best known and had the most visitors. The UP Art Collection was known by 71% of the respondents, with 39% reporting they have visited the Collection. This is in contrast with the curator's view that 99% of his visitors are staff members loaning art works for their offices. This discrepancy may be due to sample bias or due to confusion amongst respondents about what is meant by 'University of Pretoria Art Collection'. Some works from this Collection are on permanent display on campus (for example in the Administrative Buildings where the students have the opportunity to view them.)

Where did visitors learn about the UP museums?

	N	% BREAKDOWN						
		Notice-boards	Perdeby	News-Papers	Guided tour	Depart-ment	Friends	Other
Staff	11	36	27	36	36	82	64	18
Visitors	10	10	20	30	20	-	80	30
Students	30	23	33	23	37	53	63	17
TOTAL	51	24	29	28	33	61	67	20

Table 11 Museum publicity

Friends were the source of information on the museums in 67% of the cases; 80% of outside visitors came on recommendation from friends. Academic departments informed 82% of staff members and 53% of students about the museums.

Notice boards on campus were responsible for informing 24% of respondents about the museums and their programmes. The official student newspaper (the *Perdeby*) was responsible for informing 29% of respondents, and 28% of respondents named other newspapers.

What is a museum?

This question was put to curators, lecturers, students and staff. The definitions of a museum ranged from 'A venue of informative as well as recreational use housing specimens of scientific value, rarities, educational and artistic value, for the enjoyment of the public' to platitudes like 'a place with old things'

Only 10% of the respondents answered that museums were for historical, rare or old objects not useful anymore.

A small proportion of respondents (26%) gave a definition of a museum that corresponded to the generally accepted museological definition, namely that a museum existed to collect, curate and display its collections for the purpose of education and research. In addition, 6% added that museums had an entertainment function.

No definition was forthcoming from 22% of the respondents.

Purpose of museum visits

	N	% BREAKDOWN						
		Viewing art	Guided tour	Meetings	Attending lectures	Enquiries	Accomp. Students	Other
Staff	11	82	46	64	46	36	46	30
Visitors	10	90	30	10	20	10	10	0
Students	30	80	17	3	50	27	30	0
TOTAL	51	82	26	30	43	26	22	9

Table 12 Purpose of museum visits

When questioned, museum visitors offered the most often cited reason for visiting museums and collections as viewing art (or objects displayed): 82% of the total respondents visited museums to view art (90% of visitors, and 80% of students and 82% of staff).

Secondly, 43% responded that they attended lectures (50% of students and 46% of staff). Only 20% of outside visitors responded that they attended lectures.

The use of the collections as a venue for meetings rated high among the staff, where 64% indicated that they attended meetings in museum spaces.

These figures suggest that museum services were quite extensively used by the respondents. Typical use of museums is indicated by high attendance for viewing art, while certain services, such as venue rental and student lectures, were mostly used by staff and students. The relatively high use figures for most facilities and services suggest a great need for museums. This need was analysed in more detail by later questions and opportunities for improvement and change were identified.

Satisfaction with museum programmes and services

This group of questions was designed to obtain more detailed information on use of museum products and services.

Staff, students and visitors were asked the same questions, as there are similarities in their use of the museum programmes and services.

Lectures for students

	N	% BREAKDOWN		
		YES	NO	NOT USED
Staff	11	18	9	73
Students	10	15	22	63
Visitors	30	-	-	100
TOTAL	51	16	16	68

Table 13 Satisfaction with lectures for students

Students are given lectures in the museums on topics relating to their academic courses. They are sometimes accompanied by the lecturer responsible for the course, but occasionally attend the lectures in the absence of the lecturer.

The student group indicated low attendance of student lectures (only 15% have ever attended lectures, 63% have never used lectures, and 22% were dissatisfied with student lectures). Lectures were not attended by 73% of staff; the 18% that did, expressed their satisfaction with its quality.

Guided tours

	N	% BREAKDOWN		
		YES	NO	NOT USED
Staff	11	82	0	18
Students	10	33	19	48
Visitors	30	30	30	40
TOTAL	51	45	17	38

Table 14 Satisfaction with guided tours

Staff members indicated the greatest satisfaction with guided tours; 82% said they were satisfied, and the remaining 18% did not use the service.

A significant portion (30%) of visitors did not feel satisfied with guided tours, while 30% expressed satisfaction. 40% were not aware of or did not use guided tours.

Students indicated their dissatisfaction with 33% replying that guided tours did not satisfy their needs. Half the students (48%) never used guided tours, and only 10% were satisfied.

Assistance with enquiries

	N	% BREAKDOWN		
		YES	NO	NOT USED
Staff	11	82	0	18
Students	10	37	26	37
Visitors	30	40	10	50
TOTAL	51	49	17	34

Table 15 Satisfaction with assistance with enquiries

Satisfaction with assistance with enquiries was expressed by 49% of all respondents, with the staff most satisfied (82%). Students were satisfied with assistance with enquiries (37%), while 26% were not satisfied with this service and 37% were not aware or did not use the service.

Lectures for the public

	N	% BREAKDOWN		
		YES	NO	NOT USED
Staff	11	27	9	64
Students	10	15	15	52
Visitors	30	30	0	50
TOTAL	51	21	11	53

Table 16 Satisfaction with lectures for the public

Satisfaction with public lectures ranged from 15% for students to 30% for staff and outside visitors. Public lectures were not attended by 52% of students, and a further 15% were dissatisfied with the level of lectures presented.

A rather large group of the staff (64%) either did not use or were not aware of public lectures, and 9% indicated dissatisfaction with public lectures.

The visitor group similarly indicated that they did not use public lectures (50%) with 20% not satisfied with public lectures.

Venue services

	N	% BREAKDOWN		
		YES	NO	NOT USED
Staff	11	73	9	18
Students	10	26	19	56
Visitors	30	40	10	50
TOTAL	51	38	15	47

Table 17 Satisfaction with venue services

The venue rental service met 73% of the staff's requirements. Visitors reported satisfaction (40%), while 50% did not use, or were not aware of, the service.

Respondents' comments

The lack of marketing and advertising was referred to by 43% of respondents. They felt that the programmes presented by the museums were not known at all.

Some respondents stated that the biggest obstacle to access was understaffing, and added that opening hours were hardly ever honoured. More staff, with renewed commitment, would thus improve the effective working of the programmes. Opening hours were often mentioned as problematic. Outside visitors suggested limited opening hours over weekends.

On the whole the students had very clear ideas on the role of the museums and how satisfaction levels could be improved. Only five students were unable to provide suggestions on this topic. The majority of the students thought that the museums should illustrate the practical aspects of theoretical lectures and should supplement all the subject matter dealt with in the lectures. Many thought they should illustrate the history of the subject and show its development and progress and in this way to

promote the subject for future students. Most agreed that they should stimulate interest in the subject and broaden one's education. It was also thought that museums should be places of reference and research.

Staff were satisfied with all museum services and programmes offered (only the lectures rated low); students, on the other hand, were mostly not satisfied with services, and, coupled with unawareness of programmes, showed very little use of museums.

Satisfaction with how the museums meet information needs

Basic knowledge of subject area

	N	% BREAKDOWN		
		YES	NO	NOT USED
Staff	11	91	9	0
Visitors	10	90	0	10
Students	30	50	13	37
TOTAL	51	67	10	24

Table 18 Basic knowledge of subject area

Overall 67% of respondents replied that the museums met their information needs by their basic knowledge of subject area; 91% of staff and 90% of visitors expressed their satisfaction. The museums met 50% of students' information needs, while 13% were dissatisfied and 37% did not use the knowledge aspect of the museums.

Information for teaching

	N	% BREAKDOWN		
		YES	NO	NOT USED
Staff	11	9	9	82
Visitors	10	40	10	50
Students	30	27	20	53
TOTAL	51	26	16	59

Table 19 Information for teaching

Using the museums as information sources for their teaching was reported by only 9% of the staff. A large portion of the NOT USED was administrative or supportive staff who did not directly use the museums in their work. Visitors reported that 40% used the museums as information for teaching.

Information for research

	N	% BREAKDOWN		
		YES	NO	NOT USED
Staff	11	36	9	55
Students	30	37	17	47
Visitors	10	50	0	50
TOTAL	51	39	12	49

Table 20 Information for research

Using the museums to gain information for research was reported by 50% of visitors, compared to 10% of students and 11% of staff. A total of 49% of respondents were not aware that the museums provided information for research.

Respondents' comments:

To better meet their information needs, many respondents replied that the collections needed to utilise electronic media, including touch screen computers, information kiosks and Internet pages. Some added that the existing electronic devices (present only in the Mapungubwe Exhibition) should remain in working order, to avoid high frustration levels.

Information should also be made available through (regularly updated) pamphlets and catalogues; reading corners with relevant books and articles will add another information facet. Information about objects on exhibit should be improved, with more informative legends.

One student responded that the museums were a quiet place where one could study (not as disruptive as the library), while practical information was at hand. Two respondents stated that the curators should be more up-to-date with knowledge about items in their museum, outside their own personal field of interest. Another respondent complained that the information was available only at specific times (weekdays), and some people could not have access to it; he suggested open days on certain Saturdays.

Students and the use of museums in their studies

N=30	% BREAKDOWN		
	Yes	No	Unsure
Do you use any museum for your studies?	27	23	17
Can any museums assist you?	43	40	17

Table 21 Use of museums in studies

Using a museum in their studies was reported by 27% of the students; 43% replied that a museum or collection could assist in their studies, and 40% thought museums could not help in their studies.

Respondents' comments

Most students, unfortunately, do not see the university museums as sources of information for teaching or research. They did not make use of museums at all, mainly because they were not interested and felt that museums had nothing to offer them. Some said that they did not have time to visit museums and a few respondents said they were unaware of any museums both on and off the campus. This they ascribed to poor marketing on the part of the museums.

The Museum Studies students responded that the museums helped with the practical side of their museum course, for example seeing types of exhibits, and learning to give tours. 'I learn more about the technical detail in museums, the different kinds of exhibits and the things that is [sic] wrong but also what is [sic] right/correct like labels', one remarked. Some museums 'have real subjects you can study or look at. It is 3-D and thus better than textbook pictures; the way in which they exhibit their artifacts is of interest for my course as a museology student'.

Other students reported that the museums were valuable information sources, for example that the Osteology Study Collection was useful for researching skeletal pathologies; the Mapungubwe Museum provided a good representation of late Iron Age settlements in the Northern Province.

Staff and the use of museums in their teaching/work

N=11	% BREAKDOWN		
	Yes	No	Don't know/ not applicable
Do you use any museum in your teaching/work?	46	27	27
Can any assist you?	46	36	18

Table 22 Use of museums in teaching

A museum of collection was of use in their work of 46% to staff. For 27% of staff, museums are not applicable for their work (administrative personnel).

Target market for university museums

The question was put to all the respondents whether university museums should serve the wider community as well.

	N	% BREAKDOWN		
		Yes	No	Unsure
Staff	11	91	0	1
Visitors	10	100	0	0
Students	30	70	7	23
TOTAL	51	80	4	16

Table 23 University museums to serve the wider community as well

The majority of respondents (80%) thought that the university museums should serve the wider community in addition to its services to students and staff. The students (70%) agreed that university museums should serve the community as well; 7% said

no, while 23% were unsure. All the visitors believed that university museums should be available to everybody.

Entry fees

The respondents were asked whether they would be willing to pay entry fees to the museums, and what amount they would be willing to part with.

	N	% BREAKDOWN		
		YES	Yes for the public/ No for students	NO
Staff	11	64	9	27
Visitors	10	40	40	20
Students	30	30	13	40
TOTAL	51	39	18	33

Table 24 Entry fees

The suggestion of paying entry fees to the university museums was not acceptable to 53% of students, while 13% responded that the public could be charged a nominal fee. 33% of the students were willing to pay up to R5-00, and 7% up to R10-00.

Visitors were mostly willing to pay entry fees (80%) and 40% agreed that students should not be charged; 60% indicated they would pay R2-00 to R5-00, and 20% would pay R10-00. Only 2% did not think it would be a good idea to charge entry fees.

Of the staff, 73% were willing to pay (55% would pay R2-00 to R5-00, and 18% would pay R10-00); 27% indicated that they were not willing to pay.

It would appear that charging an entry fee of R5-00 would be acceptable to a majority of museum users.

(ii) Curator and management responses

Response rate

Four respondents, curating six University of Pretoria museums, returned questionnaires. See Appendix A (tabulation of survey results) for detailed information on participating museums, including physical addresses.

Budget breakdown

% BREAKDOWN						
MUSEUM	University funding	Admission fees	Sales	Donations	Endowments	Other
Anton van Wouw Museum	90	-	-	-	-	-
Edoardo Villa Museum	90	-	-	-	-	-
Mapungubwe Exhibition	20	-	-	80	-	20
UP Art Collection	100	-	-	-	-	-
Van Gybland-Oosterhoff Collection	100	-	-	-	-	-
Van Tilburg Collection	90	-	-	-	-	Venue letting

Table 25 Budget breakdown

The University funded all the museums, either wholly or partially; 83% received between 90 and 100% of their annual budget from the University. Sales (of books or artworks) contributed to a museum's budget in only 33% of the cases, and make up only 5% to 10% of the budget. One museum received substantial donations, which

made up 80% of its income. None charged admission fees. Other sources of income were reported by 33% of the museums, and included venue letting and research funding.

Time spent on activities

The Van Gybland-Oosterhoff Collection is currently not operational, and information of the activities performed at this collection could therefore not be collected.

Administrative tasks

MUSEUM	% BREAKDOWN	
	Current time spent	Ideal time spent
Anton van Wouw Museum	15	10
Edoardo Villa Museum	10	10
Mapungubwe Exhibition	15	10
UP Art Collection	10	10
Van Tilburg Collection	30	15

Table 26 Administrative tasks

In 60% of the cases, the curator believed he/she should spend less time on administrative tasks, while 40% believed the current amount of time spent on administration is optimal.

Tours

MUSEUM	% BREAKDOWN	
	Current time spent	Ideal time spent
Anton van Wouw Museum	20	35
Edoardo Villa Museum	15	20
Mapungubwe Exhibition	40	50
UP Art Collection	0	10
Van Tilburg Collection	30	15

Table 27 Conducting guided tours

Eighty per cent of curators believed that they should spend more time on this activity; 20% would like to spend less.

Research

MUSEUM	% BREAKDOWN	
	Current time spent	Ideal time spent
Anton van Wouw Museum	15	25
Edoardo Villa Museum	0	35
Mapungubwe Exhibition	20	20
UP Art Collection	0	50
Van Tilburg Collection	5	15

Table 28 Research activities

A majority of 80% of respondents wished to spend more time on research, while the other 20% would like to spend the same amount as they do currently. On average, the curators would like to spend 30% of their time on research, instead of the current 8%.

Lecturing/teaching

MUSEUM	% BREAKDOWN	
	Current time spent	Ideal time spent
Anton van Wouw Museum	15	25
Edoardo Villa Museum	5	10
Mapungubwe Exhibition	5	10
Van Tilburg Collection	5	15
UP Art Collection	0	10

Table 29 Lecturing and teaching

It was reported by all the curators that they wanted to spend more time lecturing and teaching.

Organising events

MUSEUM	% BREAKDOWN	
	Current time spent	Ideal time spent
Anton van Wouw Museum	0	0
Edoardo Villa Museum	15	5
Mapungubwe Exhibition	10	5
Van Tilburg Collection	10	5
UP Art Collection	0	0

Table 30 Organising events

It was reported that none of the curators would like to spend more time on this activity; 60% would like to spend less, and 40% would prefer not to spend any time organising events.

Attending courses

MUSEUM	% BREAKDOWN	
	Current time spent	Ideal time spent
Anton van Wouw Museum	0	0
Edoardo Villa Museum	0	5
Mapungubwe Exhibition	0	0
Van Tilburg Collection	5	5
UP Art Collection	5	10

Table 31 Attending courses

Two curators reported not attending courses; two responded that they would like to spend more time attending courses, while two were satisfied with the current situation.

Curatorial duties

MUSEUM	% BREAKDOWN	
	Current time spent	Ideal time spent
Anton van Wouw Museum	15	25
Edoardo Villa Museum	5	5
Mapungubwe Exhibition	10	5
Van Tilburg Collection	10	30
UP Art Collection	0	10

Table 32 Curatorial duties

Curatorial duties necessitated more time in 60% of the cases, while 20% of the curators felt they were spending sufficient time doing these activities, and 20% wanted to spend twice as much time on this activity.

Other

Other activities taking up too much time were reported by 80% of the curators; for example the spending of 85% of a curator's time moving paintings from office to office. Another curator reported spending 5% on photocopying and filling envelopes for marketing museum programmes. On average, the curators are spending 31% of their time on these 'unnecessary' tasks.

Overall breakdown of time spent on activities

ACTIVITY	% BREAKDOWN	
	CURRENT	IDEAL
Administration	16	11
Tours	21	26
Research	8	30
Lecturing and teaching	8	14
Organising events	7	3
Attending courses	2	4
Curatorial duties	8	15
Other	31	2
	100	100

Table 33 Overall breakdown of time spent on activities

Overall the curators believed they should spend 30% less time on administration; they feel that 11% of their daily tasks should concern administrative matters. Current time spent on conducting guided tours is satisfactory to the curators. Twice the time acceptable to curators are spent on organising events. Curators want to spend almost four times more on research (8% up to 30%), and twice as much on curatorial duties (from a current low of 8% to 15%).

Workshops and courses attended in past 12 months

% BREAKDOWN				
Conservation issues	Research methodology	Marketing	Computer skills	Other
80	80	60	40	20

Table 34 Workshops attended

Two curators reported that they did not attend courses or workshops, while the others have been trained in either conservation issues (80%), research methodology (80%), marketing (60%), computer skills (40%), and other (20%), including archive and record management. From the previous question, it seems that the curators ideally want to spend 4% of their time on courses and workshops, twice as much as they are currently spending.

Purpose of visitors to museums

% BREAKDOWN						
Viewing art	Guided tour	Meetings	Lectures	Enquiries	Accomp. Students	Other
100	83	67	67	83	67	47

Table 35 Purpose of visitors to museums

Curators' perceptions regarding the purposes of visitors at museums do not match the responses of the visitors themselves. The proportion of visitors who visit museums for guided tours is 26%; the curators believe that 83% of their visitors require guided tours. Visitors chose viewing art (or exhibitions) as purpose for their visit in 82% of the cases, followed by attending lectures (43%). Using guided tours (26%), and making enquiries (26%) did not rate very high amongst them. The curators reported that most visitors make enquiries at the museums (83%) and use guided tours (83%), and that

67% attend lectures. Viewing art ranked highest for the curators. According to them, this is the main purpose of visitors to University museums. The use of venues for meetings is reported by 30% of visitors, while the curators reported this as the reason in 67% of all cases.

(c) **Conclusions from the survey**

The survey revealed a number of areas that need improvement, particularly regarding access to the museums, sufficient marketing of programmes and services, and integration of the museums in the academic programmes of the University. It showed clearly which strengths and opportunities should be exploited.

Lack of marketing was the one issue mentioned by all the curators as a limiting factor in the success and expansion of their museums. While the museums are listed in several publications, they are still virtually unknown on campus and in the museum world. Several curators proposed an improved marketing programme, for example using local media (newspaper, school newsletters), interacting with other museums, emphasising contact with other cultural groups, and electronic marketing.

The next section will discuss how the museums could provide a more effective service on the campus of the University of Pretoria, taking into account needs and opportunities identified by the survey in this chapter.

3. Strengths, weaknesses, opportunities and threats analysis

The aims in this section are to analyse the environment of the University of Pretoria museums, to identify opportunities that could be exploited by means of a marketing strategy, and also to ascertain whether the University has the resources and is able to take advantage of these opportunities to enable a more effective museum service.

The analysis concentrates on a discussion of user needs (taken from the stakeholder surveys) and the opportunities they present to the University of Pretoria. Having examined the environment of the museums and identified opportunities that they could consider to better satisfy the needs of users, it is necessary to evaluate their capacity to determine whether they have the resources to exploit those opportunities. Wood and Young call this the organisational audit.¹⁷ If the museums have the resources and capabilities to take advantage of these opportunities, they will be in a better position to achieve their mission.

A SWOT analysis is a useful way to analyse the internal resources, encapsulate the present situation and anticipate the future. Strengths, weaknesses, opportunities and threats are usually related to the measurable properties of the situation, whether they are concerned with location of the venue, staff skills, or reputation. The identification of strengths, weaknesses, opportunities and threats enables an organisation to capitalise on strengths and opportunities and to address weaknesses and threats. Specific strong points and inadequacies in the museums of the University of Pretoria have been identified in this chapter. These can be summarised as follows:

(a) **Strengths**

(i) **Product**

- Increased visitor figures over the past four years indicate that the University museums have the potential to attract visitors.
- There is considerable awareness of products among the stakeholders, and satisfaction with guided tours, venue services and the museums' meeting of their information needs.
- The museums support several academic courses in subject-based education.
- The museums have unique and valuable collections.

¹⁷ E.J. Wood and V.L. Young, *Strategic marketing for libraries: a handbook*, p. 39.

- There is a market of users (students, staff and outside visitors) with considerable need for museum services and limited access to other relevant museums.

(ii) Placement

- The museums boast a good physical infrastructure (namely buildings, equipment, procedures and systems).
- The location near Hatfield makes the museums accessible for students and staff.
- The University campus provides a secure environment for visitors.

(iii) Pricing

- The museums offer free high-quality exhibits. This is valuable to some segments of the market (students).

(iv) Promotion

- Some museums are internationally known and promoted (notably the Mapungubwe Exhibition).

(v) Organisational Structure

- The museums have access to expert academic knowledge in other departments, including Marketing and Communication Services, Information Technology, Museum and Heritage Studies, and Visual Arts.
- The museums are part of a large, respected tertiary institution.
- Computer equipment is to a large extent up-to-date and sufficient.
- The proximity of other museums and museum associations provide a sophisticated network of knowledge and support.

(b) **Weaknesses**

(i) Product

- Awareness of departmental museums is very low.

- The wrong products are sometimes delivered. Themes of lecture series are not always of interest to stakeholders.
- Too little printed information accompanies the exhibitions.
- The museums do not utilise the Internet to their advantage.
- Students are unaware that the museums can assist in their studies.

(ii) Placement

- Most museum buildings are inaccessible to the physically disabled.
- The museums are not always open at advertised times. The museums are not open during weekends, which would probably suit more outside visitors.

(i) Pricing

- The museums levy no prices on services rendered.

(ii) Promotion

- There is a marked lack of awareness of museums among the student population.
- Due to insufficient marketing, the museums are not promoted.
- The museums are poorly sign-posted.
- Few museums have pamphlets, catalogues and newsletters to inform their users.

(iii) Financing sources

- Inadequate funding leads to inadequate staffing and programmes that are outdated.

(iv) Organisational structure

- Cultural affairs are neglected by the official University policy in favour of technological developments.
- Inadequate staffing is identified as one of the main shortcomings of the University museums.
- The museum staff have limited marketing and management skills.
- Limited opening hours prevents the public from visiting outside office hours.

- Museums are not always open during their official opening hours.
- The curators believe they spend too much time on administration, and too little on research, teaching and curating.

(c) Opportunities

(i) Product

- The museums should provide an expanded product range of electronic sources (the Internet, websites, databases).
- Books, journals and pamphlets in a reading corner can provide additional information on the museums' exhibits.
- The use of collections should be expanded and promoted in departmental object-based teaching activities.
- Specialised services, such as consultation on specialised topics, can be provided to other museums.
- Recreational facilities such as restaurants and venue services increase the attractiveness of museums. The opening of a restaurant in one of the museums greatly increased its number of visitors.

(ii) Pricing

- The museums can earn some income by charging entry fees to visitor groups willing to pay. The stakeholders indicated their willingness to pay R5 for entry; coupled with the increased visitor figures, this can add up to a usable sum.
- Venue services should be priced competitively.
- The sales of merchandise (including postcards, T-shirts, coffee mugs – all with museum-related motifs – or catalogues) can augment a museum's income.

(v) Promotion

- Awareness among the student body can be increased.
- The community around the University can be targeted.

- The museums can be marketed nationally and internationally, using all media (the Internet, radio, newspapers, notice boards and pamphlets).

(vi) Financing sources

- Funding can be increased by exploiting potential sources (entry fees, sales and consultations).
- Sponsorship from businesses can be sought for new display cases and themed exhibits.

(vii) Organisational structure

- Cooperation between the museums and academic and administrative departments can strengthen the University's mission.
- Other museums and museum associations can offer support and knowledge.
- The use of volunteers from appropriate academic departments (Museology or Tourism) can relieve the staff shortage and administrative burden on staff, while aiding in training professionals.

(d) **Threats**

(i) Products

- 'Unwanted' collections are under threat of being disbanded.
- Collections are not properly curated due to limited space and time.
- Items in the storage area are not kept under prescribed museum conditions.

(ii) Placement

- Due to competition for prime space, collections may be in danger of losing their space.

(iii) Promotion

- A perception exists that art and culture are luxuries.

(iv) Financing sources

- Further cuts in funding can lead to smaller operating budgets, in turn causing neglect of collections.

(v) Organisational structure

- Most curators do not have museum qualifications.
- A larger workload will further overwhelm the staff .

In this chapter a brief overview was given of the University of Pretoria's official museums. The strengths, weaknesses, opportunities and threats regarding the museums of the University of Pretoria were analysed in this chapter. This analysis was based on data obtained from the stakeholder survey and the survey of the museums of the University of Pretoria. The purpose of this analysis was to identify strategic areas where the performance of the museums can be improved, either by exploiting strengths and opportunities, or by addressing weaknesses and threats. The museums have definite strengths and opportunities that can be exploited. They have the expertise and infrastructure to satisfy most stakeholder needs. A key constraint to be taken into account, however, is funding. Funding from various sources must be maximised and services and facilities organised to make the most of available funding.

Challenges that these museums face, according to their curators, include a lack of space and funds, a shortage of personnel, and a general uncertainty of their roles. The challenges that face these museums hinder them in supporting the University's mission. These museums thus face challenges similar to those of university museums discussed in the previous chapter. For this reason, the problem-solving approaches taken by those museums could assist in developing a management strategy for the museums of the University of Pretoria.

In the next chapter, high-level strategies will be proposed that will address the strengths, weaknesses, opportunities and threats identified in this chapter. When the museums can capitalise on their strengths and overcome their weaknesses, a more

effective museum service will be gained. Detailed implementation plans can only be developed when the strategies are accepted by decision-makers, with input from the curators and management.

CHAPTER V

A PROPOSED MANAGEMENT STRATEGY FOR THE MUSEUMS AND COLLECTIONS OF THE UNIVERSITY OF PRETORIA

The strengths and opportunities, identified in the previous chapter, must be built upon, and the identified weaknesses corrected, in order for the University of Pretoria museums to meet the needs of all their stakeholders.

As identified in the preceding chapter, a management strategy must address the following aspects, which will be discussed in more detail in the following sections:

- Recognising the museums
- Optimising the use of collections
- Optimising the maintenance of collections
- Ensuring sufficient organisational capacity
- Ensuring sufficient finance
- Exploiting identified strengths and opportunities
- Addressing weaknesses and countering threats.

1. Recognising the museums

A list of designated museums should be compiled by a University Museums Committee, and be recognised by management as having space and staffing needs which should be incorporated into management planning at departmental and higher level. It should be determined whether the material in the collections is relevant or significant in itself, to the history of the University, or to its current research and teaching activities. Designated museums should be those where the material is found by a Museums Committee to be significant in itself, to the history of the University, or to its current research and teaching activities. Collections not considered worthy of designation should be assessed against disposal criteria adopted in a written

collecting policy ratified by a Museums Committee. Professional advice should be sought in making such assessments.

2. Optimising use of collections

(a) Care of collections

(i) Conservation

All museums have a need for professional assessment, for conservation plans and for the application of preventative care and remedial treatment. Access to professional standards of conservation is hampered by lack of funds and by curators' unfamiliarity with available sources of information on treatment. Conservation standards should thus be improved. All curators should have access to professional conservation advice, to training in preventative conservation, and a conservation budget.

(ii) Storage

Several of the museums have material in storage conditions that do not provide secure and controlled environments. Secure, physically sound storage must be provided for museum collections. These facilities also need curatorial supervision.

(iii) Documentation

Lack of staff and resources resulted in only three participating museums reporting 100% electronic documentation. The setting up of electronic databases was cited as a priority by all the museum curators, but they reported that due to the constraints, the process was being hampered. A strategy to ensure that electronic documentation of museums is kept up-to-date must be implemented.

By making maximum use of information technology (including regularly updated web pages and multi-media exhibitions), access to the collections can be improved for the public and other interested parties. The first step would be to digitise photographs of art objects. Scanning is time-consuming and expensive, as is the conversion to CD

format, which is designed for storing and managing images. Various sophisticated and adaptable database programmes exist, although standard office software can be adapted to comply with curators' requirements and international standards.

(iv) Collecting

Written collecting policies which cover acquisition, disposal and ownership provide a baseline for good curatorial practice, and these only exist for the University of Pretoria Art Collection, and not for the other five collections of the Department of Marketing and Communication Services.¹

When acquiring objects, the following guidelines may apply (adapted from the Macquarie University Council):²

- Collection policies should be clearly articulated, detailed, written collecting plans, policies and procedures.
- The purpose of the collection, how it is to be maintained and cared for in accordance with the University's normal procedures, should be included in the collecting policy. The proposed manner of disposal in the event that any or all of the objects in the collection should no longer be required, should also be included.
- Only those objects of collectable or intrinsic value, which will enhance in the foreseeable future the University's teaching, research, service to the community or public image, and which are consistent with written relevant mission statements and policies of particular museums and collections, should be acquired.
- Objects permanently acquired by the University should receive relevant care, and must be placed under the responsibility of one of the University's museums or collections.
- The University Museums Committee should periodically review the University's museums and collections to assess and ensure relevance from time to time.

¹ Personal communication: Dr. A. Breedt, Department of Marketing Services, University of Pretoria, Pretoria, 2000-11-21.

² <http://www.lib.mq.edu.au/mcm/policy.pdf>, 2000-08-22.

As demographics of communities change, museums must reconsider and refocus their collections. Sometimes radical rethinking of the content, purpose and meaning of collections is necessary. Museums are not static institutions, and must be dynamic and respond to a changing environment. ACTAG recommends that the history and heritage of all South African policies should be reflected in museum collections through special collecting programmes. Only then can South African museums present an integrated and holistic portrayal of South African culture and history, including *amasiko* (living heritage).³

Deaccessioning

A similar policy should be adopted for deaccessioning; in the past there has been a great deal of mindless collecting. Poor documentation and inadequate care of collections make it necessary to look at collections and streamline work processes in response to these factors, as well as factors such as the University's mission and financial support systems. Written disposal/deaccessioning policies (deaccessioning and disposal are direct consequences of acquisition) should be drawn up for all museums. The deaccessioning and disposal of an object, a group of objects or the entire holdings from a recognised museum or collection, should not occur unless preceded by appropriate publicity and consultation, and then only following written approval from the Museums Committee.

Reasons for the deaccessioning and disposal of an object or objects in one of the University's collections may include (adapted from Ainslie):

- Objects should be deaccessioned when there is a lack of historical relevance to the University, and a lack of relevance to the University's long term strategic plan;
- Objects should be deaccessioned in the absence of clear legal title;
- When objects have deteriorated, are of inferior quality or damaged, they should be deaccessioned, thereby creating space for new relevant acquisitions while also reducing the cost of collections management;

³ ACTAG, *A new policy for the transformation of South African museums and museum services*, p.13.

- Selected, duplicated items could be sold to create a Collections Endowment Fund, and to use the income for the care and maintenance of the collections at UP and for future acquisitions; and
- In the case of theft or loss, objects should be deaccessioned and noted as such on the inventory.⁴

Deaccessioning is a delicate issue, and needs to be dealt with with circumspection by all parties.

(b) Use of collections

An assessment of each museum's services, programmes and collections enables accurate information to be obtained about the needs of users. An opportunity analysis aids in identifying user groups and determining their needs. Once these needs are known, appropriate services can be designed to satisfy the needs, and resources can be concentrated on these services. The waste of resources for which there is limited need is prevented.

Good collections, satisfaction with services, a good infrastructure and location are definite strengths that should be exploited. Potential changes to improve the product offering of museum services include the following:

(i) Research

The pursuit of scholarship and discovery of new knowledge about the objects, collections and their context are important aspects of a curator's work. The collections should be regarded as national resources, important to both fundamental and applied research and the general advancement of knowledge and enlightenment.⁵

⁴ P. Ainslie, The deaccessioning strategy at Glenbow, 1992-97, *Museum Management and Curatorship*, Vol. 15, p. 24.

⁵ ACTAG, *A new policy for the transformation of South African museums and museum services*, p. 16.

Research by museum staff into their collections does not currently form part of curators' job descriptions. However, staff have used collections for research in all the participating museums, and 83% of museums are attracting outside researchers. Lack of staff time to develop collections in specialised areas, to undertake research, to supervise students or to improve access by publications, limits the benefits the University could gain from research on collections. Thus, research by curators on Designated Museums should be acknowledged to the same extent as other research and publications, and curators should have access to travel and research grants.

University museums could contribute to research collaborations between the Human Sciences Research Council, SAMA, and other universities.

(ii) Education

All museums have a significant role to play in education, which is always regarded as one of a museum's primary roles. The word 'education' in its broadest sense includes 'instruction, transmission of knowledge, training in the use of mental powers, development of imagination, intellect, sensitivity and awareness, [...] the fullest development of the whole person'.⁶

The study of collections can be a useful tool in many subjects. Five of the museums reported that their collections are used for undergraduate teaching. The use of one or more of the museums in their studies was reported by 43% of the students. Educational programmes should be marketed more widely amongst schools and thus widen their contact with local communities. The museum services could be improved by involving relevant academic departments in appropriate programmes.

The wider use of the museums in University teaching activities should be encouraged. Museum curators and departmental heads should determine areas of mutual interest, and compile programmes that will include the museums in teaching or training

⁶ ACTAG, *A new policy for the transformation of South African museums and museum services*, p. 19.

activities. To implement this strategy will not require much funding, but will require some input from curators and teaching staff to work out programmes. The result of such a strategy is the involvement of university museums in an academic role, with the students receiving object-based education.

(iii) Enquiries

Enquiry services could be regarded as part of the outreach work of universities.⁷ Some collections reported national and international enquiries into aspects of their museums. A fee for the service can possibly be levied. The existing information service should be expanded so that staff members are always available for more detailed help.

(iv) Exhibitions

All but one of the responding museums mount some kind of display, including permanent, temporary and touring exhibitions, demonstrating that collections do maintain a comparatively high profile and cannot be considered as hidden assets. A prize-winning travelling exhibition was mounted by the Mapungubwe Exhibition in Cape Town recently.⁸ Cooperation with other departments and organisations (local museums and culture organisations), creative use of space, and touring and temporary exhibition programmes can be investigated to display the University's holdings. Certain collections, such as herbaria and human anatomical specimens may be unsuitable for public display, though it might be possible to exhibit elements of these collections. Other collections are housed in inaccessible locations but could be represented in public spaces on campus. It must be ensured that exhibits are always in working order.

⁷ L. Drysdale, *A world of learning. University collections in Scotland*, p. 104.

⁸ Personal communication: Ms S. Tiley, Curator: Mapungubwe Museum, University of Pretoria, Pretoria, 2000-11-21.

(v) Access to museums

The measure of a museum's success is its interaction with its community. Museums must become an integral part of the life of the community they serve. They must cater for all sectors of society and recognise the need to move away from elitism; people should feel welcome rather than intimidated.⁹

University museums should broaden their programmes to serve the widest possible audience, give special attention to those whom have been disadvantaged in the past, and should adopt a more Afrocentric approach.¹⁰

Public access to the University museums is inhibited by physical and psychological barriers. Inadequate sign-posting and parking, insufficient information on access to collections, and lack of visitor services are restrictions to potential museum visitors. These are compounded by public perception of universities as exclusive private premises. Groups whose heritage was previously neglected should be represented in University museums. For example, university museums in New Zealand are cooperating with Maori Studies departments to involve their students in exploring Maori culture.

The Internal and External communications specialists in the Department of Marketing and Communication Services should play their part in overcoming such barriers.

Funding can enhance the physical environment and make it more accessible. The Old Arts Building, which houses three of the University's museums, has no lift, although the matter was investigated seven years ago, and shelved due to lack of funds.¹¹ Opening times and conditions should be marketed, and the curators should adhere to

⁹ ACTAG, *A new policy for the transformation of South African museums and museum services*, p. 23.

¹⁰ ACTAG, *A new policy for the transformation of South African museums and museum services*, p. 28.

¹¹ Die hart van die Tukkies-kampus se siel verander, *Die Tukkies*, 1(1), Sept. 1993; Personal communication: Dr. A. Breedt, Department of Marketing and Communication Services, University of Pretoria, Pretoria, 2000-11-21.

these arrangements. At present their workload does not allow two of the curators to do so.

(c) **Publicity and marketing**

Most respondents were informed about the museums through their departments, and very few from traditional marketing resources (advertising on notice boards, newspapers or publications). The museums should focus attention on their programmes and services both externally and internally through coordinated publicity and marketing strategies through the Department of Marketing and Communication Services. The marketing of museum services must be improved in order to reach a large potential user group. In particular, marketing to students can be improved.

Marketing and publicity to promote the museums' programmes and services can be implemented easily, and can effectively reach the student and wider community, thus bringing the public to the museums. An extensive marketing drive involving all types of media (electronic, print and radio) should be launched to inform people of the University museums' existence and programmes. The Department of Marketing and Communication Services has the expertise and contacts in the marketing world, and, in conjunction with the curators, should work out a marketing strategy and assist with the implementation thereof. Students from various departments (including Marketing, Visual Arts, and Information Technology) can be included in such projects, possibly helping with the design of posters and web pages.

University museums should ideally develop mutually beneficial marketing strategies with museums and national, provincial and local tourism bodies.¹²

¹² AGTAG, *A new policy for the transformation of South African museums and museum services*, p. 25.

(d) **New electronic products**

Information is of little use if it is not readily accessible. Electronic information systems that may make the museums' holdings available to a wider community should be a high priority. Internet web pages and collection databases can communicate the University museums' resources access to the public. Computerised search facilities can be made more accessible by acquiring more equipment (for example, kiosks in display areas). The University of Berkeley's Museum Informatics Project provide databases, images, slide and photograph collections to other departments. Web initiatives in Australia provide information to participating university museums, and thus increase the usage of the collections. ACTAG recommended in 1995 that the question of a national museum database should be urgently addressed by a working group constituted by the Department of Arts, Culture, Science and Technology, and SAMA.¹³

3. **Ensuring sufficient organisational capacity**

(a) **Closer cooperation with museum organisations**

The University of Pretoria museums should become more closely involved with national and international museum organisations. In this way, the University can ensure that international practices are implemented. At the 1998 International Committee of Museums meeting in Melbourne an international university museum and collection group was proposed. The idea was to assist communication, foster an interchange of ideas and to speed up progress.¹⁴

Advantages of establishing a worldwide university group include lessening the isolation felt by many curators, through establishing networks and by developing

¹³ ACTAG, *A new policy for the transformation of South African museums and museum services*, p. 85.

¹⁴ P. Stanbury, *University museums and collections*, *Museum International* No. 206, 52(2), p. 7.

partnerships between all the University museums and with other cultural institutions. Such a group will provide greater access to university collections and shared knowledge. Guidelines for professional standards of management, staffing and museology for university collections could be provided.¹⁵

In New Zealand, for example, the Auckland University and Auckland Museum have signed a cooperation agreement which furthers the sharing of academic and curatorial expertise and access to each other's collections for future research projects.

(b) Management

Museums and collections should enjoy a higher priority at all levels of University management in order to achieve their full potential in an academic environment. The museums have no central committee at present, apart from the nominal Art Committee that makes decisions on matters pertaining to the official art collection (the University of Pretoria Art Collection). A University Museums Committee should be set up within the University with representation from other museums and universities, the curators and the Department of Marketing and Communication Services.

(c) Staff

The curators do not have enough time to perform curatorial activities (preventative conservation) or to undertake research, which are their primary responsibilities. In addition, many curators do not have qualifications or experience in activities such as teaching. Additional staff with specific fields of expertise should be appointed to develop integrated education programmes, involving all the University museums.

Support staff, vital to the proper running of museums, are in short supply. Carrying out technical, clerical and attendant tasks absorbs curatorial time, to the detriment of other aspects of the care and use of collections. It became clear from the questionnaires

¹⁵ P. Stanbury, *University museums and collections ...*, p. 8.

that curators did not spend enough time on activities they felt were important, while other activities took up too much of their time. Furthermore, the curators felt they did not receive sufficient support from the Department of Marketing and Communication Services. The museums should have enough access to support staff to allow them to operate efficiently, and to ensure that collections are adequately protected from security and deterioration risks.

(i) Training

Only two curators reported that they did not attend courses or workshops, while several have been trained in either conservation issues, research methodology, marketing and computer skills, or in archive and record management. Access to training is often restricted by competition for funds or the belief that follow-up courses are unnecessary. All curatorial and support staff should be eligible for training courses in Museum Studies at the University of Pretoria and preventative conservation such as those provided by the South African Museums Association (SAMA) and SAMA School of Conservation (SSOC) at regular intervals. Curators should be encouraged to attend conferences and develop networks with related organisations.

In addition to training, staff's performance should be assessed at regular intervals. Staff can measure their own performance and measure improvements in performance with relation to approved objectives.¹⁶

(ii) Memberships

Closer cooperation with local and regional museums and museum associations provide a basis for the exchange of information and skills. Most of the curators belong to one or more of the museum associations, and regularly attend workshops on conservation, education or research issues. Each museum should be a member of such an organisation to keep the curator informed of current developments, and

¹⁶ ACTAG, *A new policy for the transformation of South African museums and museum services*, p. 83.

curators should be encouraged and assisted to attend workshops and conferences that will improve their skills.

(iii) Volunteers

Use can be made of volunteers to assist with guided tours, basic research and documentation. In order to alleviate the staff shortage that sometimes leads to closed doors, students from relevant departments can be trained to perform tasks such as conducting tour groups and documenting collections. Doing volunteer work in University museums could be coupled with earning academic credits. The University of the Witwatersrand does this with some success. Museum and Heritage Studies students can also gain valuable experience working in a museum environment.

Many museum tasks may be too specialised for volunteers. Training new volunteers every year will add to the curators' already full administrative workload.

4. Ensuring sufficient funding

These recommendations address user needs as revealed in the survey, as well as the need to provide services in an effective and affordable manner. Improvements to some services could be arranged without much funding, such as curators providing assistance to users looking for information. The most important aspect of the problem is insufficient funding for the manpower and services required by continually increasing numbers of users. An attempt must be made to maximise funding from the various sources available to the museums, namely the University administration, donations and grants, and charges for services. Services and programmes offered should be prioritised to ensure the optimal use of funds.

Designated museums should be recognised as eligible for adequate support from University funds. Sponsorship and fundraising should be encouraged, and all money raised should be retained for the benefit of designated museums without prejudicing any allocated University or public funding.

The sales of merchandise and letting of venues can supplement the museums' incomes. Some capital outlay will be needed initially to produce the merchandise (including coffee mugs and sugar spoons with museum-related motifs, catalogues and books), after which the museums can be in a position to be more self-sufficient. Currently, three museums generate income from sales (contributing between 5% and 10% to the budget). Venue letting contributes to the budgets of two museums. Other possible sources of income include consultation services and seeking of corporate sponsorship for new display cases or themed exhibits.

Another unused source of income is entry fees. None of the museums charged entry fees for individuals, and nominal fees were charged by two museums for group tours. If it is considered that the majority of respondents indicated that they were willing to pay R5-00, the collections could easily introduce an entrance fee structure and raise much-needed funds. For example, if the Van Tilburg Collection charged a nominal amount of R5-00 admission for outside visitors (who make up one half of the museum's visitors), it could raise an additional R 7000-00 per annum (R5-00 from 1400 visitors in 1999).

5. Prioritising proposals

Implementing the proposed strategies has organisational and funding implications. However, the Cultural Affairs unit of the Department of Marketing and Communication Services will not receive any additional funding (for extra staff or new programmes) from the University in the foreseeable future.¹⁷ Therefore, with little prospect of increased funding, and subsequently no additional staff members, it will be necessary to prioritise the proposed projects to ensure that financial and organisational resources are allocated where the largest impact can be achieved. Projects can be evaluated

¹⁷ Personal communication: Dr. J. Hendrikz, Director: Department of Marketing and Communication Services, University of Pretoria, 2000-8-27.

according to the following criteria: difficulty of implementation, cost of implementation, and the potential impact the proposal will have. This evaluation will require an in-depth analysis of each proposal using input from museum personnel.

6. Conclusion

In conclusion, it can be said that a radical shift in viewing the effective use and application of such resources at the University of Pretoria should be made, following these key steps:

- Clarifying the role of the museums in the changing role of the University of Pretoria;
- Improving the effectiveness of usage of collections;
- Ensuring better academic integration of the activities of collections;
- Improving cost-efficiency;
- Streamlining the organisational structure; and
- Making operational improvements.

The increased professionalism of museums, a heightened awareness of museums by the general public, and the receptiveness of some educators to the special learning experience that museums provide, all play a part in propelling the University museum toward change. In order to achieve this change, the University museums should assess their institution, programmes, users and collections, and particularly their contribution to the educational mission of their parent institution.

The University museums must become increasingly self-sufficient and generate their own funds, while engaging in creative collaborations with other University units and people and groups off campus. The university museum has a special responsibility to students and faculty, and should respond to their interests. The unique relationship to its parent institution may impose some restrictions, but also offers opportunities and freedom to experiment.

CHAPTER VI

THE WAY FORWARD

This study has attempted to show how a management strategy can facilitate the provision of adequate and relevant material, services and facilities, and enable their effective management. The end-result will be museums that, to a large extent, can satisfy the needs of users while functioning in an efficient and cost-effective manner. Whether a management strategy will actually succeed in the museums can only be determined after a number of years, but success is possible if it is correctly implemented.

These strategies will not necessarily solve all the identified problems. They do, however, provide a mechanism whereby a museum can be managed and function in a systematic manner, with users' needs enjoying prominence. Other factors affecting the environment of the museums should also receive attention to ensure that the most effective possible service is provided.

To ensure the success of the proposed strategy, next steps include the following:

- Developing detailed implementation plans for the high-level strategic proposals;
- Implementing the strategy; and
- Evaluating and adjusting the strategy.

(a) **Developing detailed implementation plans**

This study covered steps 1-4 of the ISPP, and is a high-level plan. To facilitate implementation, steps 5-9 of the Integrated Strategic Planning Process must be completed.¹⁸ These include:

¹⁸ H. De Bruin and B. Bell, *Survival of the fittest: a strategic planning model*, *SAMAB* 24(1), pp. 37-39.

- Determining a list of all current tasks/projects and operational workload;
- Devising action plans for each of these major projects and sub-projects;
- Apportioning implementation of action plans;
- Evaluating and controlling; and
- Redefining the vision and mission if necessary.

These steps are referred to in some detail in Chapter III.

(b) **Implementation**

After a detailed implementation plan has been developed, the next step will obviously be to implement this strategy. The active involvement of all staff will be critical to ensure successful implementation.

A senior staff member will be needed to initiate and drive the process, preferably a Deputy Director who will work under the guidance of a Director. Workshops for staff will have to be held to explain and discuss the process, initially for curators and then extended to other staff in the Department, to obtain their cooperation and commitment.

The responsible Deputy Director can devise an overall draft management plan, with input from museums for their specific aspects. It is important that the plan be co-ordinated from a central point to ensure that it is correctly implemented and continues in the long-term.

(c) **Evaluating and adjusting the strategy**

A university museum cannot be successful if effective leadership and governance are lacking, if working relationships are fractured by arguments about goals and poor communication, if there is a lack of teamwork and respect for the contributions of other staff, if rewards are not matched to performance, and if resources are not allocated carefully. Effectiveness is unlikely if a Museums Committee concern itself mainly with controlling and managing. In the end, achieving appropriate dimensions of cohesive

working relationships at all levels allows the pursuit of the real business of the museum.¹⁹

Apart from funding, the resources available to the museums of the University of Pretoria remain reasonably stable and show gradual change, for example staff, physical infrastructure in the museums, and in the external environment other museums, networks and the university administration. A formal, comprehensive evaluation of resources is not needed as frequently as surveys of user needs, but structures need to be in place to obtain information about resources on a continuous basis. A more formal evaluation would be necessary every three or four years to ensure that detailed information is obtained for a holistic view of the internal and external environments of the museums.

An important conclusion that can be drawn from this study, is that a management strategy is an indispensable means of managing an organisation in a systematic way. It describes a future vision or mission, together with the steps needed to achieve the vision. The field of management strategy makes available a body of theory and practical techniques to facilitate the provision and management of an effective museum service. It thus takes some of the guesswork out of managing, and makes possible logical decisions based on valid data.

A management strategy is a continuous process rather than a one-off solution to a problem. It is necessary for the museums of the University of Pretoria to incorporate this strategy into their organisational structure and culture to enjoy long-term benefits. This will require a commitment by management and staff, and guidance towards everyone concerned.

Once the strategy is implemented, conditions must be monitored and the strategy adjusted accordingly. Regular evaluation and adjustment must accompany the implementation of the plan.

¹⁹ D. Griffin, M. Abraham and J. Crawford, *Effective management of museums in the 1990s*, p. 37.

If these steps are followed, the museums of the University of Pretoria can make a meaningful contribution to the University by fulfilling its mission and vision.

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APPENDIX A: COMPLETE TABULATION OF RESULTS

USER QUESTIONNAIRE

1. Response to questionnaires

Group	Questionnaires distributed	Questionnaires returned	% return
Staff	27	11	40.7
Visitors	32	10	31.3
Students	40	30	75.0
TOTAL	99	51	47.5

2. Subject fields of respondents

	N	% Breakdown				
		HUMAN SCIENCES	ECONOMIC S	NATURAL SCIENCES	ACADEMIC SUPPORT	ADMIN
Staff	11	36.4	0.0	0.0	27.3	36.4
Visitors	10	70.0	10.0	20.0	-	-
Students	30	56.7	10.0	30.0	-	-
TOTAL	51	54.9	7.8	21.6	27.3	36.4

3. Frequency of museum visits

	N	% Breakdown			
		ONCE PER WEEK OR MORE OFTEN	NOT EVERY WEEK, BUT AT LEAST ONCE PER MONTH	NOT EVERY MONTH, BUT AT LEAST ONCE PER YEAR	RARELY OR NEVER (LESS THAN ONCE PER YEAR)
Staff	10	30	60	10	0
Visitors	10	0	20	70	10
Students	27	3.7	7.4	44.4	44.4
TOTAL	47	8.5	21.3	42.6	27.7

4. Purpose of museum visits

	N	% Breakdown			
		Viewing art	Guided tour	Meetings	Lectures
Staff	11	82	46	64	46
Visitors	10	90	30	10	20
Students	30	80	17	3	50
TOTAL	51	82	26	30	43

	N	% Breakdown		
		Enquiries	Accomp students	Other
Staff	11	36	46	30
Visitors	10	10.0	10.0	0
Students	30	27	30	0
TOTAL	51	26	22	9

5. Awareness of museums; visited museums

Van Tilburg Collection

	N	% Breakdown	
		AWARE	VISITED
Staff	11	100.0	100.0
Visitors	10	90.0	90.0
Students	30	60.0	40.0
TOTAL	51	74.5	62.8

UP Art Collection

	N	% Breakdown	
		AWARE	VISITED
Staff	11	90.9	72.7
Visitors	10	80.0	60.0
Students	30	63.3	20.0
TOTAL	51	70.6	39.2

Van Gybland-Oosterhoff Collection

	N	% Breakdown	
		AWARE	VISITED
Staff	11	100.0	72.7
Visitors	10	50.0	40.0
Students	30	26.7	10.0
TOTAL	51	47.1	29.4

Edoardo Villa Museum

	N	% Breakdown	
		AWARE	VISITED
Staff	11	100.0	100.0
Visitors	10	80.0	60.0
Students	30	43.3	20.0
TOTAL	51	62.8	45.1

Anton van Wouw Museum

	N	% Breakdown	
		AWARE	VISITED
Staff	11	100.0	81.8
Visitors	10	100.0	80.0
Students	30	43.3	23.3
TOTAL	51	66.7	47.1

Mapungubwe Exhibition

	N	% Breakdown	
		AWARE	VISITED
Staff	11	100.0	81.8
Visitors	10	80.0	50.0
Students	30	50.0	36.7
TOTAL	51	66.7	49.0

Botanical Garden

	N	% Breakdown	
		AWARE	VISITED
Staff	11	81.8	81.8
Visitors	10	80.0	50.0
Students	30	66.7	53.3
TOTAL	51	72.6	58.8

Schweikerdt Herbarium

	N	% Breakdown	
		AWARE	VISITED
Staff	11	18.2	0.0
Visitors	10	40.0	20.0
Students	30	10.0	0.0
TOTAL	51	17.7	3.9

Exploratorium

	N	% Breakdown	
		AWARE	VISITED
Staff	11	72.7	54.6
Visitors	10	80.0	60.0
Students	30	46.7	43.3
TOTAL	51	58.8	49.0

Mimi Coertse Collection

	N	% Breakdown	
		AWARE	VISITED
Staff	11	72.7	36.4
Visitors	10	30.0	10.0
Students	30	16.7	3.3
TOTAL	51	31.4	11.8

Barbara Tyrell Collection

	N	% Breakdown	
		AWARE	VISITED
Staff	11	36.4	18.2
Visitors	10	30.0	10.0
Students	30	16.7	10.0
TOTAL	51	21.6	11.8

Geology Study Collection

	N	% Breakdown	
		AWARE	VISITED
Staff	11	45.5	18.2
Visitors	10	50.0	20.0
Students	30	30.0	20.0
TOTAL	51	37.3	19.6

Entomology Study Collection

	N	% Breakdown	
		AWARE	VISITED
Staff	11	18.2	0.0
Visitors	10	10.0	10.0
Students	30	20.0	0.0
TOTAL	51	17.7	2.0

Osteology Study Collection

	N	% Breakdown	
		AWARE	VISITED
Staff	11	9.1	0.0
Visitors	10	20.0	10.0
Students	30	16.7	10.0
TOTAL	51	15.7	7.8

6. Where did visitors learn about the UP museums?

	N	% Breakdown			
		Noticeboards	Perdeby	Other newspaper	Guided tour
Staff	11	24	29	28	33
Visitors	10	10.0	20.0	30.0	20.0
Students	30	23.3	33.3	23.3	36.7
TOTAL	51	23.5	5.9	25.5	29.4

% Breakdown		
Department	Friends	Other
61	67	20
-	80.0	30.0
53.3	63.3	17
49.0	66.7	23.5

7. Students and the use of museums/collections in their studies

	N	% Breakdown		
		Yes	No	Don't know
Do you use?	20	26.7	23.3	16.7
Can any assist you?	30	43.3	40.0	16.7

8. Staff and the use of museums/collections in their teaching/work

	N	% Breakdown		
		Yes	No	Don't know/not applicable
Do you use?	11	45.5	27.3	27.3
Can any assist you?	11	45.5	36.4	18.2

10. Satisfaction with museum programmes and services

Staff

N = 10

	% Breakdown		
	Yes	No	Not used
Student lectures	20.0	0.0	80.0
Guided tours	90.0	0.0	10.0
Assistance with enquiries	90.0	0.0	10.0
Public lectures	30.0	10.0	60.0
Venue services	70.0	10.0	20.0

Visitors

N = 10

	% Breakdown		
	Yes	No	Not used
Student lectures	-	-	-
Guided tours	30.0	30.0	40.0
Assistance with enquiries	40.0	10.0	50.0
Public lectures	30.0 (3)	00.0 (0)	50.0 (5)
Venue services	40.0 (4)	10.0 (1)	50.0 (5)

Students

N = 27

	% Breakdown		
	Yes	No	Not used
Student lectures	14.8	22.2	63.0
Guided tours	33.3	18.5	48.2
Assistance with enquiries	37.0	25.9	37.0
Public lectures	14.8	14.8	51.9
Venue services	25.9 (7)	18.5 (5)	55.6 (15)

TOTAL

N = 47

	% Breakdown		
	Yes	No	Not used
Student lectures (excl visitors)	16.2	16.2	67.6
Guided tours	44.7	17.0	38.3
Assistance with enquiries	48.9	17.0	34.0
Public lectures	21.3	10.6	53.2
Venue services	38.3	14.9	46.8

12. Satisfaction with how the museums meet information needs

Staff

N = 11

	% Breakdown		
	Yes	No	Not used
Basic knowledge of subject area	90.9	9.0	0.0
Information for teaching	9.0	9.0	81.8
Information for research	36.4	9.0	54.6
Other	0.0	9.0	0.0

Visitors

N = 10

	% Breakdown		
	Yes	No	Not used
Basic knowledge of subject area	90.0	0.0	10.0
Information for teaching	40.0	10.0	50.0
Information for research	50.0 (5)	0.0 (0)	50.0 (5)
Other	-	-	-

Students

N = 30

	% Breakdown		
	Yes	No	Not used
Basic knowledge of subject area	30.0	13.3	36.7
Information for teaching	26.7	20.0	53.3
Information for research	36.7	16.7	46.7
Other	-	-	-

TOTAL

N = 51

	% Breakdown		
	Yes	No	Not used
Basic knowledge of subject area	66.7	9.8	23.5
Information for teaching	25.5	15.7	58.8
Information for research	39.2	11.8	49.0

13. Entry fees

	N	% Breakdown		
		Yes	Yes/No	No
Staff	11	63.6	0.9	27.3
Visitors	10	40.0	40.0	20.0
Students	30	30.0	13.3	40.0
TOTAL	51	39.2	17.7	33.3

14. How much would visitors be willing to pay?

	# of Respondents		
	Nothing	R2-R5	R10
Students	18	10	2
Visitors	2	6	2
Staff	3	6	2

15. Should the UP museums serve the community as well as students and staff?

	N	% Breakdown		
		Yes	No	Unsure
Staff	11	90.9	0.0	0.9
Visitors	10	100.0	0.0	0.0
Students	30	70.0	0.3	23.3
TOTAL	51	80.4	3.9	15.7

CURATOR QUESTIONNAIRE

A. Museum infrastructure

A1. Participating museum and collections

Anton van Wouw Museum 299 Clark Street Brooklyn Pretoria	FZ van der Merwe Sheet Music Collection Academic Information Service Main Campus University of Pretoria Pretoria	Manie van der Schijff Botanical Garden Department of Botany Main Campus University of Pretoria Pretoria
Edoardo Villa Museum Merensky Building Main Campus University of Pretoria Pretoria	Geology Study Collection Department of Earth Sciences University of Pretoria Pretoria	Mapungubwe Exhibition Old Arts Building 2-5 Main Campus University of Pretoria Pretoria
Entomology Study Collection Zoology and Entomology Building Main Campus University of Pretoria Pretoria	Gold Fields Exploratorium Natural Sciences Building Main Campus University of Pretoria Pretoria	UP Art Collection Basement, Law and Education Building Main Campus University of Pretoria Pretoria
Van Gybland-Oosterhoff Collection Old Arts Building 2-8 Main Campus, University of Pretoria Pretoria	Van Tilburg Collection Old Arts Building Main Campus 2-9 University of Pretoria Pretoria	

A3. Separate budget

Museum/collection	Separate Budget?
Anton van Wouw Museum	Yes
Edoardo Villa Museum	Yes
Entomology Study Collection	No
FZ vd Merwe Sheet Music	Yes
Gold Fields Exploratorium	No (incl. Gold Fields Lab)
Geology Study Collection	No
Manie vd Schijff Botanical Garden	Yes
Mapungubwe Exhibition	Yes
Van Gybland-Oosterhoff Collection	
Van Tilburg Collection	Y
UP Art Collection	Yes

A4. Overview of the museum's/collection's annual income

Museum/ Collection	% Breakdown					
	University funding	Admission fees	Sales	Donations	Endowments	Other
Anton van Wouw	90	0	10	0	0	0
Edoardo Villa	90	0	10	0	0	0*
Entomolo gy Study Collection	0	0	0	0	0	0
FZ vd Merwe	95	0	0	0	0	Interest from donor's estate
Geology Study	100	0	0	0	0	0

Gold Fields Exploratorium	30	0	0	70	0	0
Manie vd Schijff Botanical Garden	95		5			
Mapungubwe	20	0	0	80	0	20 Research funding
UP Art Collect	100	0	0	0	0	0
Van Gybland	100	-	-	-	-	-
Van Tilburg	90	-	-	-	-	Venue rental

* Edoardo Villa Museum occasionally sells selected bronze casts – gets royalties

A5. Workshops/courses attended by curator in past 12 months

Museum/collection	1 = Yes; 0 = No				
	Conservation issues	Research methodology	Marketing	Computer skills	Other
Anton van Wouw Museum	0	0	0	0	Archive & Record Management
Edoardo Villa Museum	1	1	1	0	
Entomology Study Collection	-	-	-	-	-
FZ vd Merwe Sheet	1	1	0	1	-
Geology Study Collection	0	1	0	1	XRD, XRF
Gold Fields Exploratorium	0	0	0	0	-
Manie vd Schijff Botanical Garden	1	1	1	1	-
Mapungubwe Exhibition	1	1	0	1	-
UP Art Collection	1	1	1	0	-
Van Gybland-Oosterhoff					
Van Tilburg Collection	1	1	1	1	0

A6. Breakdown of time spent on activities:
Administrative tasks

Museum/collection	% Breakdown	
	Current time spent	Ideal time spent
Anton van Wouw Museum	15	20
Edoardo Villa Museum	10	10
Entomology Study Collection	0	0
FZ vd Merwe Sheet Music Col	50	10
Geology Study Collection	30	10
Gold Fields Exploratorium	12	10
Manie van der Schijff Botanical	20	10
Mapungubwe Exhibition	15	10
UP Art Collection	10	10
Van Gybland-Oosterhoff Collection	10	10
Van Tilburg Collection	30	15

Tours

Museum/collection	% Breakdown	
	Current time spent	Ideal time spent
Anton van Wouw Museum	20	40
Edoardo Villa Museum	15	20
Entomology Study Collection	0	
FZ vd Merwe Sheet Music Collection	10	20
Geology Study Collection	10	0
Gold Fields Exploratorium	25	10
Manie vd Schijff Botanical Garden	20	10
Mapungubwe Exhibition	40	50
UP Art Collection	0	10

Van Gybland-Oosterhoff Collection	No response	No response
Van Tilburg Collection	30	15

Research

Museum/collection	% Breakdown	
	Current time spent	Ideal time spent
Anton van Wouw Museum	15	25
Edoardo Villa Museum	0	35
Entomology Study Collection	0	0
FZ vd Merwe Sheet Music Collection	10	40
Geology Study Collection	10	20
Gold Fields Exploratorium	6	15
Manie vd Schijff Botanical Garden	10	15
Mapungubwe Exhibition	20	20
UP Art Collection	0	50
Van Gybland-Oosterhoff Collection	No response	No response
Van Tilburg Collection	5	15

Lectures/teaching

Museum/collection	% Breakdown	
	Current time spent	Ideal time spent
Anton van Wouw Museum	15	25
Edoardo Villa Museum	5	10
Entomology Study Collection	0	0
FZ vd Merwe Sheet Music Collection	10	10
Geology Study Collection	20	20
Gold Fields Exploratorium	50	25
Manie vd Schijff Botanical Garden	10	15

Mapungubwe Exhibition	5	10
Van Gybland-Oosterhoff Collection	No response	No response
Van Tilburg Collection	5	15
UP Art Collection	0	10

Events organising

Museum/collection	% Breakdown	
	Current time spent	Ideal time spent
Anton van Wouw Museum	0	0
Edoardo Villa Museum	15	5
Entomology Study Collection	0	0
FZ vd Merwe Sheet Music Collection	20	20
Gold Fields Exploratorium	2	10
Geology Study Collection	0	0
Manie vd Schijff Botanical Garden	10	15
Mapungubwe Exhibition	10	5
Van Gybland-Oosterhoff Collection	No reponse	No response
Van Tilburg Collection	10	5
UP Art Collection	0	0

Attending courses

Museum/collection	% Breakdown	
	Current time spent	Ideal time spent
Anton van Wouw Museum	0	0
Edoardo Villa Museum	0	5
Entomology Study Collection	0	0
FZ vd Merwe Sheet Music Collection	0	0
Gold Fields Exploratorium	0	10

Geology Study Collection	10	10
Manie vd Schijff Botanical Garden	10	15
Mapungubwe Exhibition	0	0
Van Gybland-Oosterhoff Collection	No reponse	No response
Van Tilburg Collection	5	5
UP Art Collection	5	10

Curating

Museum/collection	% Breakdown	
	Current time spent	Ideal time spent
Anton van Wouw Museum	15	25
Edoardo Villa Museum	5	5
Entomology Study Collection	0	0
FZ vd Merwe Sheet Music Collection	0	0
Gold Fields Exploratorium	5	20
Geology Study Collection	20	40
Manie vd Schijff Botanical Garden	20	20
Mapungubwe Exhibition	10	5
Van Gybland-Oosterhoff Collection	No response	No response
Van Tilburg Collection	10	30
UP Art Collection	0	10

Other

Museum/collection	% Breakdown	
	Current time spent	Ideal time spent
Anton van Wouw Museum	15 (Restaurant duties)	0
Edoardo Villa Museum	50 (wasting time on general organisation)	10
Entomology Study Collection	-	-

FZ vd Merwe Sheet Music Collection	-	-
Gold Fields Exploratorium	-	-
Geology Study Collection	-	-
Manie vd Schijff Botanical Garden	-	-
Mapungubwe Exhibition	-	-
Van Gybland-Oosterhoff Collection	No response	No response
Van Tilburg Collection	5 (marketing)	0
UP Art Collection	85 (moving paintings)	0

Overall breakdown of time spent on activities

ACTIVITY	% BREAKDOWN	
	CURRENT	IDEAL
Administration	21	11
Tours	19	19
Research	8	26
Lecturing and teaching	13	16
Events organising	7	7
Attending courses	3	6
Curating	9	17
Other	16	1
	100	100

A7. Space of museum/collection (m²)

Museum/collection	Current floor space	Sufficient?	How much more?
Anton van Wouw Museum	70	No	300%
Edoardo Villa Museum	520	Yes	No response
Entomology Study Collection	No response	No	200%
FZ vd Merwe Sheet Music Collection	No response	Yes	-
Geology Study Collection	No response		No response
Gold Fields Exploratorium	280	No	200%
Manie vd Schijff Botanical Garden	No response	Yes	-
Mapungubwe Exhibition	50	No	400%
UP Art Collection	No exhibition space	No	150 m ²
Van Gybland-Oosterhoff	No response		No response
Van Tilburg Collection	No response	No	30% more

A8. Does the museum make use of centrally provided staff (typing, marketing, PR)?

Museum/Collection	Make use of centrally provided staff?	Service satisfactory?
Anton van Wouw Museum	Yes	Yes
Edoardo Villa Museum	Yes	No
Entomology Study Collection	-	-
FZ vd Merwe Sheet Music Collection	Yes	No
Geology Study Collection	Yes	Yes
Gold Fields Exploratorium	Yes	Yes
Manie vd Schijff Botanical Garden	Yes	No
Mapungubwe Exhibition	Yes	Yes
UP Art Collection	Yes	No
Van Gybland-Oosterhoff Collection	-	-
Van Tilburg Collection	Yes	No

C PROGRAMMES AND SERVICES

C1. Core functions

	1 = Yes; 0 = No			
	Education	Display	Recreation	Other
Anton van Wouw	1	1	0	Research
Edoardo Villa Museum	1	1	0	0
Entomology Study Collection	1	1	0	0
FZ vd Merwe Sheet	1	1	1	Restore, research
Geology Study Collection	1	1	1	0
Gold Fields Exploratorium	1	1	0	Hands-on
Manie vd Schijff Botanical Garden	1	1	1	Research, comm service, conservation
Mapungubwe Exhibition	1	1	1	1
UP Art Collection	0	1	0	Decoration
Van Gybland- Oosterhoff	No response	No response	No response	No response
Van Tilburg Collection	1	1	1	Conservation

C3. Training professionals

Museum	Training professionals?
Anton van Wouw Museum	Yes (SATOOR students)
Edoardo Villa Museum	No
Entomology Study Collection	Yes
FZ vd Merwe Sheet Music Study Collection	Yes
Geology Study Collection	No
Gold Fields Exploratorium	No
Manie vd Schijff Botanical Garden	No
Mapungubwe Exhibition	No
UP Art Collection	No
Van Gybland-Oosterhoff Collection	Yes
Van Tilburg Collection	Yes (unofficially)

C6. Satisfaction with support from parent institution?

	1 = Yes; 0 = No				
	Typing services	Photocopying	Manpower	Marketing	Training
Anton van Wouw Museum	1	1	1	1	1
Edoardo Villa Museum	0	0	0	0	0
Entomology Study Collection	-	-	-	-	-
FZ vd Merwe Sheet Music Study Collection	1	1	1	1	1
Geology Study Collection	1	1	-	-	-
Gold Fields Exploratorium	-	1	1	1	-
Manie vd Schijff Botanical Garden	-	-	-	-	-
Mapungubwe Exhibition	-	1	-	0	0
UP Art Collection	0	0	0	0	0
Van Gybland-Oosterhoff Collection	1	0	1	0	0
Van Tilburg Collection	1	0	0	0	0

D. COLLECTIONS

D1. Collections and specimens

Museum/collection	Types of collections	Number
Anton van Wouw Museum	Sculpture	70 exhibited
	Marble sculpture	1
	Relief work (bronze)	5
	Relief work (concrete)	2
	Casting process	9
	Wood carvings	7
Edoardo Villa Museum	Sculptures (maquettes)	150
Entomology Study Collection	Insects	
FZ vd Merwe Sheet Music Study Collection	Sheet music by SA composers	10,000
Geology Study Collection	Mineral collection	
	Fossil collection	
	Rock collection	
Gold Fields Exploratorium	Hands-on, play-learn experiments	100
Manie vd Schijff Botanical Garden	Living plants	4000
Mapungubwe Exhibition	Ceramic figurines, pots, iron, copper, gold, beads, bone, ivory, shell, stone tools	150
UP Art Collection	Paintings, graphic works, sculpture	4500
Van Gybland-Oosterhoff Collection		
Van Tilburg Collection	Ceramics (Chinese, European etc)	3000
	Furniture (European)	100
	Carpets (oriental)	38
	Works on paper	15000

D4. Documentation of collections

	% electronically documented	Computer systems used	How improved?
Anton van Wouw Museum	60	MS Word, Unicom	Suitable electronic system, CD Rom
Edoardo Villa Museum	100	Word Perfect Quack	Suitable electronic system, CD Rom
Entomology Study Collection	No response	No response	No response
FZ vd Merwe Sheet Music Study Collection	100	InMagic, Innopac, Sabinet	Only one (ontsluiter)-takes long to (ontsluit) new item; own database connected with other SA music data bases
Geology Study Collection	30	DATA Access	More time to do the documentation of the collections
Gold Fields Exploratorium	-	-	-
Manie vd Schijff Botanical Garden	80	-	-
Mapungubwe Exhibition	100	Access, kiosk programme	With latest technology available archival documents and slides can be scanned, all objects photographed (digitally) and placed on database; back-ups, CD Roms; brings about transformation in museums and brought to the rest of the world

			via mass media/internet
UP Art Collection	50	Unicom	Better system; sufficient time and assistance, proper information with new acquisitions
Van Gybland-Oosterhoff Collection	40		
Van Tilburg Collection	80	Access, Unicom database	Lack of staff, time

D5. Are the collections used for teaching?

	Used for teaching?	How?	How improved?
Anton van Wouw Museum	Yes	Sculptures discussed for artistic value, cultural, historic value, place in history of art.	By taking slides of the works and use of projector to illustrate lectures- space a problem.
Edoardo Villa Museum	Yes	Lectures, practical drawing	Video, practical demonstration, comparative exhibitions
Entomology Study Collection	Yes	Students refer	-
FZ vd Merwe Sheet Music Study Collection	Yes	Music students, staff do research, have lectures	Market wider; make part of curriculum

Geology Study Collection	Yes	The students learn their minerals and rocks to study the collections	The collections are used for teaching – new material may be needed
Gold Fields Exploratorium	Yes	Children and students can discover scientific principles in the play-learn environment of the hands-on centre	Exciting new developments in pipeline – move to new building as 'The SET Discovery Centre @ Tuks'
Manie vd Schijff Botanical Garden	Yes		
Mapungubwe Exhibition	Yes	Used for museological studies, artefacts/archaeological/historical, practical teaching conservation, preparation and documentation. Research available to academics, education, schools, field trips, curricula Telematic kiosk programme, computer education	Museum collections need to be innovative and transformed; by bringing museums into technology age, Telematic education, internet, teaching museums via installation of databases, computer video programmes and music in museums.
UP Art Collection	No	-	Exhibition space must be provided
Van Gybland-Oosterhoff Collection			
Van Tilburg Collection	Yes	Lectures to: Archaeology, Home Economics, Music, Visual Arts, Architecture	More cooperation from departments, esp. Museology

E. VISITORS

E1. Visitor figures 1997-2000

	2000	1999	1998	1997
Anton van Wouw Museum	1537	318 closed for six months due to building activity	143 closed for six months due to building activity	111 closed for six months due to building activity
Edoardo Villa Museum	2000	2500	2200	2000
Entomology Study Collection	(0)	(0)	(0)	(0)
FZ vd Merwe Sheet Music Collection	-	-	-	-
Geology Study Collection	Not available	1000	200 closed for renovations	1000
Gold Fields Exploratorium	Not available	6000	7150	6120
Manie vd Schijff Botanical Garden	-	-	-	-
Mapungubwe Exhibition	700 (Since opening in June 2000)	N/a	N/a	N/a
U P Art Collection	-	-	-	-
Van Gybland-Oosterhoff Collection	Not available			
Van Tilburg Collection	3460	2842	1400	980

E2. How many people visit your museum each week?

	1 = Yes; 0 = No			
	0-10 a week	11-20 a week	21-40 a week	More than 40
Van Tilburg Collection	0	0	1	1
U P Art Collection	1	0	0	0
Van Gybland-Oosterhoff Collection	1	0	0	0
Edoardo Villa Museum	0	0	1	0
Anton van Wouw Museum [#]	0	0	0	1
Mapungubwe Exhibition	0	0	0	1
Botanical Garden	0	0	0	1
Manie vd Schijff Botanical Garden	0	0	0	1
Exploratorium	0	0	0	1
Geology Study Collection	0	1	0	0
Entomology Study Collection	1	0	0	0
FZ vd Merwe Sheet Music Collection	0	1	0	0

E3. Breakdown of museum visitors

	% Breakdown			
	Students	Staff	School children	Visitors
Van Tilburg Collection	30	20	10	50
U P Art Collection	0	100	0	0
Van Gybland-Oosterhoff Collection	10	30	0	60
Edoardo Villa Museum	50	20	20	10
FZ vd Merwe Sheet	60	20	0	20
Anton van Wouw Museum	10	10	40	40
Mapungubwe Exhibition	30	20	5	55
Manie vd Schijff Botanical Garden	50	20	20	10
Gold Fields Exploratorium	20	5	70	5
Geology Study Collection	40	10	40	10
Entomology Study Collection	0	0	0	0

E4. Purpose of visitors to museum

	1 = Yes; 0 = No			
	Viewing art	Guided tour	Meetings	Lectures
Anton van Wouw	1	1	1	1
Edoardo Villa	1	1	1	1
Entomology Study	-	-	-	-
FZ vd Merwe Sheet	1	1	1	1
Geology Study Collection	0	1	1	1
Gold Fields Exploratorium	0	1	1	1
Manie vd Schijff Bot	1	1	1	1
Mapungubwe Exhibition	1	1	1	1
UP Art Collection	1	0	0	0
Van Gybland- Oosterhoff	1	1	0	0
Van Tilburg Collection	1	1	1	1

	1 = Yes; 0 = No		
	Enquiries	Accomp students	Other
Anton van Wouw	1	1	-
Edoardo Villa	1	1	Venue for functions
Entomology Study	-	-	-
FZ vd Merwe Sheet	1	1	-
Geology Study Collection	1	1	-
Gold Fields Exploratorium	1	1	0
Manie vd Schijff Botanical Garden	1	0	Plant sales
Mapungubwe Exhibition	1	1	Research, documentaries
UP Art Collection	1	0	Choosing art for office space
Van Gybland- Oosterhoff	0	0	
Van Tilburg Collection	1	1	Functions

E6. Museum services provided

	1 = Yes; 0 = No			
	Student lectures	Guided tours to general public	Ass enquiries	Venue services
Anton van Wouw	1	1	1	1
Edoardo Villa Museum	1	1	1	1
Entomology Study	-	-	-	-
FZ vd Merwe Sheet	1	1	1	1
Geology Study Collection	1	1	1	1
Gold Fields Exploratorium	1	1	1	0
Manie vd Schijff Botanical Garden	1	1	1	0
Mapungubwe Exhibition	1	1	1	1
UP Art Collection	0	0	1	0
Van Gybland-Oosterhoff	0			
Van Tilburg Collection	1	1	1	1

E8. Entry fees:

	Should museum charge entry fees?	How much?
Anton van Wouw	No response	No response
Edoardo Villa Museum	No	-
Entomology Study	No response	No response
FZ vd Merwe Sheet	No	-
Geology Study Collection	No response	No response
Gold Fields Exploratorium	No response	No response
Manie vd Schijff Herb	No response	No response
Mapungubwe Exhibition	No	-
UP Art Collection	No	-
Van Gybland-Oosterhoff	Yes	R5
Van Tilburg Collection	Yes	R5

E9. Should museum serve community as well as students and staff?

	Yes/No	How?
Anton van Wouw	Yes	Tours, lectures, practical demonstrations for public; supporting exhibitions
Edoardo Villa Museum	Yes	
Entomology Study	No	-
FZ vd Merwe Sheet	Yes	The museum already provides service to other museums and concert halls that need music (biggest collection in country); should charge fee
Geology Study Collection	Yes	
Gold Fields Exploratorium	Yes	
Manie vd Schijff Herb	Yes	

Mapungubwe Exhibition	Yes	Take collection to as many places nationally and internationally (universities, museums, galleries)
UP Art Collection	Yes	
Van Gybland-Oosterhoff	Yes	
Van Tilburg Collection	Yes	Public lectures, venue rental

APPENDIX B: QUESTIONNAIRES AND COVER LETTERS TO STAKEHOLDERS

Enquiries: R.E. Verwoerd
Museum Studies
Dept of History and Cultural History
University of Pretoria
Tel: (012) 8033874

Dear Museum Curator

QUESTIONNAIRE ABOUT THE UNIVERSITY MUSEUMS AND COLLECTIONS

We are currently doing research to determine to what extent existing services and facilities satisfy the needs of museum visitors. In particular, we need to obtain the views of users on possible changes that could be considered to enable the successful provision of museum services in a time of dwindling resources.

We would appreciate your assistance in this research by completing the attached questionnaire. In this way, you could help improve the usefulness of the university museums for future visitors.

The questionnaire will provide valuable information for future planning to ensure that the needs of museum visitors are taken into account, that available resources are used effectively and that required services are provided in a suitable manner.

The questionnaire has been designed to require less than 20 minutes. All that is necessary to answer the questions are ticks and brief additional comments if you wish.

It is not necessary to write your name on the questionnaire, and all information will be regarded as strictly confidential.

Please complete and return the questionnaire in the enclosed, self-addressed envelope before 18 August 2000. You can return the envelope by internal mail or hand it in at Room 18-2 in the Humanities Building (GW).

Thank you for your time and assistance!

Yours sincerely

Ms M. van Heerden

Head: Museum Studies

CONFIDENTIAL

Curator questionnaire

Thank you very much for your assistance!

Please return through internal mail to:

Mrs. R.E. Verwoerd

Museum Studies

Department of History and Cultural History

OR

Hand in at the Department of History and Cultural History

An addressed envelope is enclosed

Questionnaire

19 July 2000

Curator questionnaire

Museum/Collection: _____

Address: _____

E-mail: _____

Web-site: _____

Director: _____

Curator: _____

Name of parent
organisation: _____

Contents

- A. Museum Infrastructure
- B. Museum mission and vision
- C. Programmes and services
- D. Collections
- E. Visitor information

Page

3

6

7

8

10

A. Please tell us about your museum infrastructure

A.1. Please describe you facilities (buildings and grounds) briefly

A.2. Please describe your museum's schedule briefly (days and hours open to the public)

A.3 Please give an overview of your staff

Name	Permanent/ temporary	Qualification(s)	Post level
<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>

A.4 What are the main areas of activities and interests of your staff?

Name	Qualification(s)	Interests
<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>

A.5. Please indicate which associations/societies you are a member of:

- SAMA
- SSOC
- SAPCON
- Other (please specify)
-

A.6 Does the museum have a separate budget?

If YES, how large is the total annual budget? R _____

A. Please tell us about your museum infrastructure (continued)

A.7 Please give an overview of your annual income

Income Item	%
University funding	<input type="checkbox"/>
Admission fees	<input type="checkbox"/>
Sales (museum shop)	<input type="checkbox"/>
Donations	<input type="checkbox"/>
Endowments	<input type="checkbox"/>
Other (please specify)	<input type="checkbox"/>
<hr/>	
Total	100

A.8 Please indicate which courses you have attended in the past 12 months

	Yes	No
Conservation issues	<input type="checkbox"/>	<input type="checkbox"/>
Research methodology	<input type="checkbox"/>	<input type="checkbox"/>
Marketing	<input type="checkbox"/>	<input type="checkbox"/>
Computer skills	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify)	<input type="checkbox"/>	<input type="checkbox"/>

A.9 Please give a breakdown of the time you spend and the time you'd ideally like to spend on the following activities:

Item	Current	Ideal
Admin	<input type="checkbox"/>	<input type="checkbox"/>
Tours	<input type="checkbox"/>	<input type="checkbox"/>
Research	<input type="checkbox"/>	<input type="checkbox"/>
Lectures / teaching	<input type="checkbox"/>	<input type="checkbox"/>
Events	<input type="checkbox"/>	<input type="checkbox"/>
Attending courses / events	<input type="checkbox"/>	<input type="checkbox"/>
Curating (conservation)	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify)	<input type="checkbox"/>	<input type="checkbox"/>
<hr/>		
Total	100	100

A.10 What is the floor space of the museum in m²? _____

Is this space sufficient? _____
 If NO, how much space is needed? _____

	Yes	No
A.11 Must the museum make use of centrally provided staff (typists, marketing, PR, etc.)?	<input type="checkbox"/>	<input type="checkbox"/>
If YES, is the service satisfactory?	<input type="checkbox"/>	<input type="checkbox"/>

B. Please tell us about your mission and vision



3.1. Please describe your museum's mission briefly

B.2. How does the museum achieve this mission?

3.3. Is your museum's mission and vision different from that of its parent institution? _____

IF YES, how does your museum's mission and vision differ from that of the parent institution?

C. Please tell us about your programmes and services

C.1 Please mark your museum's core functions

Function

Education

Display

Recreation

Other (please specify)

C.2 How is the museum involved in the university's curriculum?

C.3 Is the museum involved in training professionals (e.g. as interns)? _____

C.4 Please give an overview of the programmes and lectures that were offered by the museum in the last 2 years

Programme	Date	Target group	Attendance
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

C.5 How can the programmes and services of the museum be improved?

C.6 Are you satisfied with the extent to which the parent institution supports your need for the services listed below?

	Yes	No	Not provided
Typing services	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Photocopying services	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Manpower (e.g. messengers, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Marketing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Training	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

D. Please tell us about your collections

D.1 Please describe your museum's collections and specimens

Collection	Type	Number of objects
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

D.2 Please describe your museum's major exhibitions

Exhibition	Attendance
_____	_____
_____	_____
_____	_____
_____	_____

D.3 Please describe your museum's major programmes

Programme	Attendance
_____	_____
_____	_____
_____	_____
_____	_____

D.4 Please describe process used to accession and document your collection briefly

D.5 What percentage of the collections is electronically documented? _____

D.6 Please describe the electronic system used (hardware and software/programmes)

D. Please tell us about your collections (continued)

D.7 How can the process of documenting collections be improved?

D.10 How can the process of using collections for teaching be improved?

D.8 Are the collections used for teaching? _____

D.9 If YES, please describe how the collections are used for teaching

**Please
turn
over**

E. Please tell us about your visitors

E.1 How many people visited your museum in:

1997 _____

1998 _____

1999 _____

E.2 How many people visit your museum each week?

Category

0-10

11-20

21-40

More than 40

E.4 Please indicate for which of the following purposes visitors visit your museum

Yes No

Viewing art

Guided tours

Lectures

Enquiries

Entertaining departmental guests

Accompanying students

Other (please specify)

E.3 Please give us a breakdown of your visitors

Category	%
Students	<input type="checkbox"/>
Staff	<input type="checkbox"/>
School children	<input type="checkbox"/>
Other outside visitors	<input type="checkbox"/>
Total	100

E.5 Please indicate for which of the following museum services you provide

Yes No

Student lectures

Guided tours to general public

Assistance with enquiries

Venue services (e.g. for seminars)

Other (please specify)

E. Please tell us about your visitors (continued)

E.6 How can the experience of visitors to your museum be improved?

E.7 Should your museum charge an entry fee? _____

If YES, how much do you think visitors would be willing to pay? R_____

E.8 Should your museum serve the community as well as students and staff? _____

If YES, how?

E.9 Please give any additional comments you may have about your museum:

Strengths:

Additional services the museum should offer:

Weaknesses:

Thank you very much for your assistance!
Please return through internal mail to:
Mrs. R.E. Verwoerd
Museum Studies
Department of History and Cultural History
OR
Hand in at the Department of History and Cultural History
An addressed envelope is enclosed

Enquiries: R.E. Verwoerd
Museum Studies
Dept of History and Cultural History
University of Pretoria
Tel: (012) 8033874

Dear Museum Visitor

QUESTIONNAIRE ABOUT THE UNIVERSITY MUSEUMS AND COLLECTIONS

We are currently doing research to determine to what extent existing services and facilities satisfy the needs of museum visitors, such as yourself. In particular, we need to obtain the views of users on possible changes that could be considered to enable the successful provision of museum services in a time of dwindling resources.

We would appreciate your assistance in this research by completing the attached questionnaire. In this way, you could help improve the usefulness of the university museums for future visitors.

The questionnaire will provide valuable information for future planning to ensure that the needs of museum visitors are taken into account, that available resources are used effectively and that required services are provided in a suitable manner.

The questionnaire has been designed to require less than 10 minutes. All that is necessary to answer the questions are ticks and brief additional comments if you wish.

It is not necessary to write your name on the questionnaire, and all information will be regarded as strictly confidential.

Please complete and return the questionnaire in the enclosed, self-addressed envelope before 18 August 2000, or hand it in at any of the university museums.

Thank you for your time and assistance!

Yours sincerely

Ms M. van Heerden
Head: Museum Studies

CONFIDENTIAL

Museum questionnaire

Thank you very much for your assistance!

Please return to:

Mrs. R.E. Verwoerd

Museum Studies

Department of History and Cultural History

OR

Hand in at any of the University Museums

An addressed envelope is enclosed

Questionnaire

24 July 2000

Please tell us how you use museums



1. Please give your faculty and the name of your course

2. Please indicate your academic year of study (e.g. First year or post-graduate)

3. How would you define a museum?

5. Please indicate which museums you know and which museums you have visited in the past 12 months

	Aware of?		Visited?	
	Yes	No	Yes	No
University Museums				
Van Tilburg Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
UP Art Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Van Gybland-Oosterhoff Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Edoardo Villa Museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Anton van Wouw Museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Mapungubwe Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Geology Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Botanical Garden	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Schweickerdt Herbarium	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exploratorium	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Departmental Museums				
Mimi Coertse Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Barbara Tyrrell Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Entomology Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Osteology Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4. Please indicate how often you visit the UP museums

- Once per week or more often
- Not every week, but at least once per month
- Not every month, but at least once per year
- Rarely or never (less than once per year)

6. Please indicate why you visit the museums

	Yes	No
Viewing art	<input type="checkbox"/>	<input type="checkbox"/>
Use guided tour	<input type="checkbox"/>	<input type="checkbox"/>
Meetings	<input type="checkbox"/>	<input type="checkbox"/>
Lectures	<input type="checkbox"/>	<input type="checkbox"/>
Making enquiries	<input type="checkbox"/>	<input type="checkbox"/>
Accompanying students	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify)	<input type="checkbox"/>	<input type="checkbox"/>

7. Please indicate how you learnt about the UP museums

	Yes	No
Noticeboards on campus	<input type="checkbox"/>	<input type="checkbox"/>
Perdeby	<input type="checkbox"/>	<input type="checkbox"/>
Other newspaper (please specify)	<input type="checkbox"/>	<input type="checkbox"/>
Use guided tour	<input type="checkbox"/>	<input type="checkbox"/>
Friends	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify)	<input type="checkbox"/>	<input type="checkbox"/>

Please tell us about how you use museums (continued)



8. Are you satisfied with how the UP museums meet your information needs?

Yes No Not used

Basic knowledge of subject area

Information for teaching

Information for research

Other (please specify)

9. How can the UP museums better meet your information needs?

10. Are you satisfied with the following museum programmes and services?

Yes No Not used

Student lectures

Guided tours

Assistance with enquiries

Public lectures/presentations

Venue services

11. How can these programmes and services of the museum be improved?

Please tell us about how you use museums (continued)



12. How can the experience of visitors to the museums be improved?

15. Please give any additional comments you may have about the UP museums:

Strengths:

Additional services the museums should offer:

13. Should these museums charge an entry fee? _____

If YES, how much do you think visitors would be willing to pay? R_____

14. Do you think the university museums can serve the community as effectively as other city museums?

If YES, how?

Weaknesses:

**Please turn
over page**

Please tell us about how you use museums (continued)



16. Please indicate which of the following activities you take part in recreationally (tick all applicable categories)

- Watching sport
 - Taking part in sport
 - Art museums
 - Science museums
 - Technology museums
 - Natural History museums
 - Cultural History museums
 - Theatre
 - Reading
 - Movies
 - Concerts
 - Other (please specify)
-

Thank you very much for your assistance!
Please return to:
Mrs. R.E. Verwoerd
Museum Studies
Department of History and Cultural History
OR
Hand in at any University Museum
An addressed envelope is enclosed

Enquiries: R.E. Verwoerd
Museum Studies
Dept of History and Cultural History
University of Pretoria
Tel: (012) 8033874

Dear Staff Member

QUESTIONNAIRE ABOUT THE UNIVERSITY MUSEUMS AND COLLECTIONS

We are currently doing research to determine to what extent existing services and facilities satisfy the needs of museum visitors, such as yourself. In particular, we need to obtain the views of users on possible changes that could be considered to enable the successful provision of museum services in a time of dwindling resources.

We would appreciate your assistance in this research by completing the attached questionnaire. In this way, you could help improve the usefulness of the university museums for future visitors.

The questionnaire will provide valuable information for future planning to ensure that the needs of museum visitors are taken into account, that available resources are used effectively and that required services are provided in a suitable manner.

The questionnaire has been designed to require less than 10 minutes. All that is necessary to answer the questions are ticks and brief additional comments if you wish.

It is not necessary to write your name on the questionnaire, and all information will be regarded as strictly confidential.

Please complete and return the questionnaire in the enclosed, self-addressed envelope before 18 August 2000. You can return the envelope by internal mail or hand it in at Room 18-2 in the Humanities Building (GW).

Thank you for your time and assistance!

Yours sincerely

Ms M. van Heerden
Head: Museum Studies

CONFIDENTIAL

Staff questionnaire

Thank you very much for your assistance!
Please return through internal mail to:
Mrs. R.E. Verwoerd
Museum Studies
Department of History and Cultural History
OR
Hand in at the Department of History and Cultural History

An addressed envelope is enclosed

Questionnaire
24 July 2000

Please tell us how you use museums

1. Please give your faculty and the name of your course

2. Please indicate your academic year of study (e.g. First year or post-graduate)

3. How would you define a museum?

5. Please indicate which museums you know and which museums you have visited in the past 12 months

	Aware of?		Visited?	
	Yes	No	Yes	No
University Museums				
Van Tilburg Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
UP Art Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Van Gybland-Oosterhoff Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Edoardo Villa Museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Anton van Wouw Museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Mapungubwe Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Geology Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Botanical Garden	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Schweickerdt Herbarium	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exploratorium	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Departmental Museums				
Mimi Coertse Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Barbara Tyrrell Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Entomology Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Osteology Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. Please indicate how often you, or a person at your request, visit the UP museums

Once per week or more often

Not every week, but at least once per month

Not every month, but at least once per year

Rarely or never (less than once per year)

5. Please indicate why you visit the museums

Viewing art Yes No

Use guided tour Yes No

Meetings Yes No

Lectures Yes No

Making enquiries Yes No

Accompanying students Yes No

Other (please specify) Yes No

6. Please indicate how you learnt about the UP museums

Noticeboards on campus Yes No

Perdeby Yes No

Other newspaper (please specify) Yes No

Use guided tour Yes No

Department Yes No

Friends Yes No

Other (please specify) Yes No

Please tell us about how you use museums (continued)

7. Do you make use of a departmental museum in your teaching? _____

If YES, please specify which museum you use:

8. Could any of the University museums assist you in your teaching? _____

If YES, please specify which museum could assist you:

How could this museum assist you in your teaching?

11. Are you satisfied with how the UP museums meet your information needs?

Yes No Not used

Basic knowledge of subject area

Information for teaching

Information for research

Other (please specify)

9. Are you satisfied with the following museum programmes and services?

Yes No Not used

Student lectures

Guided tours

Assistance with enquiries

Public lectures/presentations

Venue services

10. How can these programmes and services of the museum be improved?

12. How can the UP museums better meet your information needs?

Please tell us about how you use museums (continued)

13. How can the experience of visitors to these museums be improved?

14. Should these museums charge an entry fee? _____

If YES, how much do you think visitors would be willing to pay? R_____

15. Should these museums serve the community as well as students and staff? _____

If YES, how?

16. Please give any additional comments you may have about these museums:

Strengths:

Additional services the museums should offer:

Weaknesses:

Thank you very much for your assistance!
Please return through internal mail to:
Mrs.. R.E. Verwoerd
Museum Studies
Department of History and Cultural History
OR
Hand in at the Department of History and Cultural History
An addressed envelope is enclosed

Enquiries: R.E. Verwoerd
Museum Studies
Dept of History and Cultural History
University of Pretoria
Tel: (012) 8033874

Dear student

QUESTIONNAIRE ABOUT THE UNIVERSITY MUSEUMS AND COLLECTIONS

We are currently doing research to determine to what extent existing services and facilities satisfy the needs of museum visitors, such as yourself. In particular, we need to obtain the views of users on possible changes that could be considered to enable the successful provision of museum services in a time of dwindling resources.

We would appreciate your assistance in this research by completing the attached questionnaire. In this way, you could help improve the usefulness of the university museums for future visitors.

The questionnaire will provide valuable information for future planning to ensure that the needs of museum visitors are taken into account, that available resources are used effectively and that required services are provided in a suitable manner.

The questionnaire has been designed to require less than 10 minutes. All that is necessary to answer the questions are ticks and brief additional comments if you wish.

It is not necessary to write your name on the questionnaire, and all information will be regarded as strictly confidential.

Please complete and return the questionnaire in the enclosed, self-addressed envelope before 18 August 2000. You can return the envelope by post or hand it in at Room 18-2 in the Human Sciences Building (GW).

Thank you for time and assistance!

Yours sincerely

Ms M. van Heerden
Head: Museum Studies

CONFIDENTIAL

Student questionnaire

Thank you very much for your assistance!

Please return through internal mail to:

Mrs. R.E. Verwoerd

Museum Studies

Department of History and Cultural History

OR

Hand in at the Department of History and Cultural History

An addressed envelope is enclosed

Questionnaire

24 July 2000

Please tell us how you use museums

1. Please give your faculty and the name of your course

2. Please indicate your academic year of study (e.g. First year or post-graduate)

3. How would you define a museum? .

5. Please indicate which museums you know and which museums you have visited in the past 12 months

	Aware of?		Visited?	
	Yes	No	Yes	No
University Museums				
Van Tilburg Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
UP Art Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Van Gybland-Oosterhoff Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Edoardo Villa Museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Anton van Wouw Museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Mapungubwe Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Geology Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Botanical Garden	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Schweickerdt Herbarium	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exploratorium	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Departmental Museums				
Mimi Coertse Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Barbara Tyrrell Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Entomology Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Osteology Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4. Please indicate how often you visit the UP museums

- Once per week or more often
- Not every week, but at least once per month
- Not every month, but at least once per year
- Rarely or never (less than once per year)

6. Please indicate why you visit the museums

	Yes	No
Viewing art	<input type="checkbox"/>	<input type="checkbox"/>
Use guided tour	<input type="checkbox"/>	<input type="checkbox"/>
Meetings	<input type="checkbox"/>	<input type="checkbox"/>
Lectures	<input type="checkbox"/>	<input type="checkbox"/>
Making enquiries	<input type="checkbox"/>	<input type="checkbox"/>
Accompanying students	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify)	<input type="checkbox"/>	<input type="checkbox"/>

7. Please indicate how you learnt about the UP museums

	Yes	No
Noticeboards on campus	<input type="checkbox"/>	<input type="checkbox"/>
Perdeby	<input type="checkbox"/>	<input type="checkbox"/>
Other newspaper (please specify)	<input type="checkbox"/>	<input type="checkbox"/>
Use guided tour	<input type="checkbox"/>	<input type="checkbox"/>
Department	<input type="checkbox"/>	<input type="checkbox"/>
Friends	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify)	<input type="checkbox"/>	<input type="checkbox"/>

Please tell us about how you use museums (continued)

8. Do you make use of a departmental museum in your studies? _____

If YES, please specify which museum you use:

9. Could any of the University museums assist you in your studies? _____

If YES, please specify which museum could assist you:

How could this museum assist you in your studies?

12. Are you satisfied with how the UP museums meet your information needs? Yes No Not used

Basic knowledge of subject area

Information for teaching

Information for research

Other (please specify)

10. Are you satisfied with the following museum programmes and services? Yes No Not used

Student lectures

Guided tours

Assistance with enquiries

Public lectures/presentations

Venue services

11. How can these programmes and services of the museum be improved?

13. How can the UP museums better meet your information needs?

Please tell us about how you use museums (continued)

14. How can the experience of visitors to the museums be improved?

15. Should these museums charge an entry fee? _____

If YES, how much do you think visitors would be willing to pay? R_____

16. Should these museums serve the community as well as students and staff? _____

If YES, how?

17. Please give any additional comments you may have about the UP museums:

Strengths:

Additional services the museums should offer:

Weaknesses:

**Please turn
over page**

Please tell us about how you use museums (continued)

18. Please indicate which of the following activities you take part in recreationally (tick all applicable categories)

- Watching sport
 - Taking part in sport
 - Art museums
 - Science museums
 - Technology museums
 - Natural History museums
 - Cultural History museums
 - Theatre
 - Reading
 - Movies
 - Concerts
 - Other (please specify)
-

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