

# F i n d i n g   o u r   w a y :

opinions of New Zealand library staff regarding the  
exhibiting of their special collections.

by

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## ABSTRACT

The aim of the present study was to address the void in the LIS literature regarding principles and practices of exhibiting Special Collections in New Zealand libraries by exploring the opinions of library staff using an ethnographic research design. The study explored four main areas: the extent to which Special Collections were believed to contribute to the cultural heritage of New Zealand; the purpose of exhibiting in New Zealand libraries; whether or not guidelines were considered to be important when exhibiting Special Collections; and the extent to which web technology was utilised to identify, publish or publicise Special Collection in New Zealand libraries. Three methods of data collection were employed: an online questionnaire, focus groups and Web site evaluations. The study found that library staff strongly agreed that material held in Special Collections contributes to cultural heritage. Exhibiting was found to provide many benefits to libraries, their staff, the community and the nation through access to collections, education, collection development, and research. Although the study did not uncover much evidence of guidelines in New Zealand libraries, the results of the study indicate that these are desirable and library staff would be more inclined to exhibit if they existed. Web technology was not highly utilised by libraries, however the potential was widely recognised and many participants in the study indicated they saw potential to take advantage of Web technologies to promote and provide access to materials in Special Collections in the future.

**Key words:** Special Collections; New Zealand; exhibitions; policy; cultural heritage; Web technology.

## PART 1: THE PROBLEM BEING INVESTIGATED

### 1.1 Introduction

This research study is an investigation into the opinions of New Zealand library staff regarding the exhibiting of their Special Collections. These opinions are explored in light of New Zealand's Cultural Renaissance as described by the present Labour Government, which believes the building of cultural identity of New Zealanders is vital for a strong national identity. Arts and cultural activities are believed to produce a "sense of identity and nationhood" (Statistics New Zealand 2002)

A qualitative methodology based in an ethnographic research design is used in this study. Ethnographic research is an anthropological research process that is sufficiently flexible to support this study which investigates a particular sector of the library community.

The data for this exploratory study was gathered by surveying a representative sample of the population of New Zealand library staff using an online questionnaire, through focus group discussions, and by evaluating the Web sites of the participating libraries. The term library is used generically throughout the study to mean place of work.

The sample was taken from library staff working with Special Collections in urban areas of New Zealand that have a resident population of over 50, 000 (Appendix A). The research aims to unearth opinions about the exhibiting principles and practice of libraries in New Zealand in order to identify any commonalities or differences in opinion and practice between staff. The research also aims to establish if there is a need for national guidelines for the exhibition of Special Collections in New Zealand libraries and to ascertain the extent to which Special Collections are believed to contribute to our cultural heritage.

## **1.2 Need for the study**

The present Labour Government has declared its support for "cultural assertion" (Clark 2000) and recognises the importance of cultural heritage to the collective identity of the New Zealand population. Libraries have a role in this process as they are cultural places containing material relevant to our heritage. Libraries have been recognised as such by New Zealanders who took part in a Ministerial survey (Ministry for Culture and Heritage 1997). Likewise, libraries are recognised as cultural places in Article 1(a) of the Hague Convention 1954.

The purpose of libraries, like museums, is to collect, preserve, and make available items of cultural significance to their community, both now and in the future. But how are these items best made available to the public? In her recent speech to the National Library Society AGM, Marian Hobbs suggested the National Library has a "role as a window that links individuals to the worlds beyond" (Hobbs 2002, 1). Surely libraries also provide a role of reflecting our culture back to New Zealanders, and to the global community. Judith Tizard's opening address to Museums Aotearoa AGM (Tizard 2001, 1) said that the well being of New Zealanders as a people was strongly related to the availability of their heritage through museums. Although the core services of museums are not exactly the same as those of libraries, there is certainly some overlap. "The museum, to a great extent, exists to serve the exhibition. In libraries and archives ... an exhibition ... is an adjunct to a host of other missions and services" (Kalfatovic 2001, 35). Many libraries in New Zealand hold Special Collections that tend to be closed stack collections and this inherently prevents access to the collections. Exhibitions in libraries therefore, like those in museums, provide people with access to these items of cultural patrimony.

In the information age, with its corresponding growth of information literacy initiatives, a strong library presence is vital for a community's cultural health. Greater access to cultural heritage may help to engender community pride and promote life long learning. One way of

achieving this is through exhibiting library material. Exhibiting has been described as an important aspect of the public face of a library (Gundersheimer 1998, 98). In New Zealand, where nurturing our cultural identity has become a priority, exhibiting in libraries can contribute to the "cultural debate" about what makes us New Zealanders (Traue 1991, 27).

New Zealand libraries do mount exhibitions. However, the New Zealand literature is largely devoid of discourse related to New Zealand libraries' exhibiting principles and practice and there is little in the way of institutional documentation available that the investigator has discovered. The current study contributes to national and international LIS literature about exhibiting in New Zealand libraries and aims to prompt discussion about the contribution of Special Collections in libraries to the nation's heritage. This is an exploratory study that will indicate trends in opinion and practice across the country. In determining the opinions of library staff from a range of levels and institutions, the research aims to contribute to the establishment of national guidelines for the future exhibiting of Special Collections in New Zealand libraries. Such strategies, in the form of guidelines, policies or procedures, could benefit the staff of libraries through training and tools with which to plan and execute exhibitions and establish programmes. The research may also encourage the creation of networks with colleagues in other institutions, for the purpose of sharing ideas and resources.

### **1.3 Problem statement**

There is currently very little written about New Zealand libraries' exhibiting principles and practice or the opinions of library staff about the exhibiting of their Special Collections. The research aims to address this void in the literature. It is recognised that the views of staff at different levels within an institution may vary and that there may also be different opinions between institutions. The questionnaire in particular has been designed to isolate these areas.



## **1.4 Definition of terms**

### *Accompanying material*

Any material that adds value to an exhibition not including exhibition labels. Accompanying material may include such items as handouts, pamphlets or flyers.

### *Culture*

"Culture and cultural activities are about our way of life and are a combination of: our past and present as reflected in museums and libraries" (Ministry for Culture and Heritage 1997).

### *Cultural Property*

"... movable or immovable property of great importance to the cultural heritage of every people, such as monuments of architecture, art or history, whether religious or secular; archaeological sites; groups of buildings which, as a whole, are of historical or artistic interest; works of art; manuscripts, books and other objects of artistic, historical or archaeological interest; as well as scientific collections and important collections of books or archives or of reproductions of the property defined above" (Hague Convention 1954, Article 1a).

### *Exhibition*

"A group of elements that together make up a conceptually coherent entity recognisable as an exhibition of objects, interactives and / or phenomenon that involves some kind of description beyond the mere identification of objects" (Serrell 1998, 73).

### *Duty of care*

The responsibility libraries and archives accept as "guardians of the written and documentary heritage for the use of present and future generations" (British Library. National Preservation Office 2001).

*Heritage*

"Encapsulates a continuity between past, present and future – the past is the inheritance of, and teacher to, present-day society" (Warren and Ashton 2000, 4).

*Nation*

Aotearoa New Zealand and all its people of the past, present and future.

*Policy*

The rules and regulations set by the organisation.

*Procedure*

An approach to a situation or method of working as agreed within the workplace.

*Preservation*

"In preserving our shared past we are preserving the collective memory for future generations. We have a duty of care today out of respect to the past and in anticipation of the future" (British Library. National Preservation Office 2001, 1).

*Special Collection*

"A separate section for rare books, manuscripts, personal papers, and other items which are of a certain form, on a certain subject, of a certain time period or geographical area, fragile, in poor condition, or especially valuable. Such items are usually non-circulating and access to them may be restricted (Reitz 2001).

**1.5 Research questions**

Through the course of data collection the following broad questions will be explored:

1. To what extent do Special Collections in New Zealand libraries contribute to our cultural heritage?
2. What is the purpose of exhibiting in New Zealand libraries?

3. Are guidelines important when exhibiting in New Zealand libraries?
4. To what extent is Web technology used, by New Zealand libraries, to identify or publish or publicise Special Collections and exhibitions?

## **1.6 Assumptions, delimitations and limitations of the study**

### *1.6.1 Assumptions*

- It is assumed that cultural heritage is important to New Zealanders from the findings of research presented in the recent past (Ministry for Culture and Heritage 1997; Warren and Ashton 2000, 14); *and*
- The research sample was gathered from staff working in libraries in urban areas with a population over 50 000 as the investigator determined that major public and academic libraries in urban areas are those most likely to hold Special Collections and employ staff to curate these Special Collections.

### *1.6.2 Delimitations*

- The aspects of the survey instrument may not have been as appropriate for staff in for research libraries as for staff in other types of libraries because their roles in different departments vary considerably.

### *1.6.3 Limitations*

- Contacting staff to invite them to participate will be reliant upon the support received by the library manager at each institution;
- The mood or time constraints of participants may colour their response to the questionnaire;
- The accuracy with which participants follow instructions and complete the questionnaire;
- Any incidence of system errors that were undetectable by the investigator meant that online survey results were not received by the investigator. If respondents had problems with the survey, the investigator relied upon them to notify her. Therefore, although the

received response was 51%, there may have been more submissions that the investigator did not receive;

- The investigator cannot guarantee the discretion of the participants in the focus groups. At the start of the session the investigator asked that all discussion be treated with confidence. In the reporting of the research, participants and their place of work were not identified;
- There may be libraries in areas of New Zealand with a population under 50 000 that do have Special Collections;
- Some of the libraries included in the sample may not have Special Collections; *and*
- Although it would have been preferable to conduct focus groups in person, it was beyond the means of the investigator to travel to other centres without funding assistance was available. Audio conferencing technology was therefore used instead.

## PART 2: Review of the Literature

This review discusses the principal literature that is relevant to the exhibiting of Special Collections in libraries. Thorough searches in print indexes (LISA) and electronic databases (Art Abstracts, Arts & Humanities Citation Index, Current Contents, Expanded Academic, Index New Zealand, OCLC, ProQuest 5000, Te Puna) have revealed a knowledge gap in the specific area of exhibiting Special Collections in libraries within New Zealand. This study takes steps towards addressing this void. The literature that was discovered was largely periodical literature while the Internet proved invaluable for discovering papers from conference proceedings and abstracts of graduate theses. There was very little New Zealand literature about the topic. Consequently the bulk of sources are from overseas, some of which have a strong museological focus, while others discuss exhibiting in libraries, but not in the context of Special Collections. These publications are still relevant because they are dealing either with objects of cultural importance or with exhibiting. The review includes literature sourced from the last twenty years in order to obtain a greater breadth of

information. The review outlines the nature of the literature and then scrutinises it with reference to the following themes:

- Any references to the cultural importance of Special Collections in libraries, including their contribution to cultural heritage;
- Any references to the purpose of exhibiting in libraries, particularly when the exhibits involve Special Collections;
- Any references to reasons for not exhibiting in libraries;
- Any references to policies, procedures or guidelines associated with exhibiting in libraries, particularly those related to Special Collections; *and*
- Any references to the use of Web technology in conjunction with Special Collections in libraries.

## **2.1 Nature of the literature**

There is little literature either nationally or internationally dealing specifically with exhibiting from Special Collections in libraries. Banks (1990, 107) suggests that the lack of discourse in this area may be because library theorists have not addressed the cultural role of libraries, despite cultural theorists defining libraries as cultural property for the last fifty years or more.

The vast majority of the literature that has been identified has been written outside of New Zealand and comes from the background of academic, public and research libraries. On the whole, the literature is not based in research but is expressed as reviews of personal experiences and impressions of the authors, often gained through observation of other libraries. Kate Connell (1996, 4), an MLIS student of San José writing on exhibiting in public libraries, similarly had difficulty finding relevant information for her topic: "the lack of documentation [about exhibiting in libraries] inhibits the development of library exhibitions. There are not many ways for librarians to share information about exhibition programs [sic] for mutual development." Bowen and Roberts (1993, 408) note that there is little literature

that "explores the intellectual and creative process of producing and exhibiting." Despite this lack of specific literature, many sources address issues relevant to this review.

## **2.2 Special Collections and cultural heritage**

A key theme identified in the literature relates to the part Special Collections play in preserving cultural heritage. Ideas of culture and nationhood are mooted by Benedict Anderson in his book *Imagined Communities* (1991, 6). He suggests that a sense of our culture can be gleaned by reflecting on cultural systems that have predated contemporary society. Items forming Special Collections are a key source of information about these cultural systems. They provide a link to our past. As Banks (1990, 96) notes, the need to protect cultural property is imbued with the need to preserve the identity and heritage of particular groups. The recognition of the importance of cultural items was often realised in instances of a threat or actual destruction of the property in war. Indeed, the Hague Convention 1954 Article 1(a) ascribes the status of cultural property to books, manuscripts, and collections of books and archives. Special Collections then, provide an important source of materials that define and record a culture.

Our culture, therefore, helps us to appreciate who we are in relation to the diverse populations of the world. New Zealanders' view of culture was measured first in 1994 and again in 1997 by the Ministry for Culture and Heritage and was defined as follows: "Culture and cultural activities are about our way of life and are a combination of: our past and present as reflected in museums and libraries, on marae and in films ..." Their survey found that New Zealanders felt culture enriched their lives and helped to identify them as New Zealanders. This view is also reflected by international bodies such as UNESCO that defines culture as: "... the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs" (UNESCO).

New Zealanders' grappling with identity has been mentioned by Traue (1991, 27) who suggests our lack of knowledge about our past and our ancestors means that as a nation we are "disoriented and in danger of losing our way"; while the Prime Minister (Clark 2000), has determined the need for New Zealanders to secure our identity with great expedience. These feelings of cultural ambiguity could be clarified through a stronger relationship with our cultural heritage. More recently, the Library and Information Association of New Zealand Aotearoa's LIANZA (2001, 1) recommended that: "A National Information Strategy for Heritage can aid in the strengthening and delivery of the government's key goal of Identity." If indeed our cultural heritage is evidence of our identity, it is important to preserve it and make it accessible to the people whom it represents.

The relationship between cultural identity and access to heritage material is already occurring in the United Kingdom. At the 1993 conference, *The Role and Future of Special Collections in Research Libraries: British and American Perspectives*, Mary Clapinson described exhibitions "as having an important role in fulfilling our obligations to the general public. This is increasingly true as we play 'the heritage' card" (Clapinson 1993, 43). Heritage institutions have a duty of care to their collections, but also a responsibility to their stakeholders. The two are not always thought to marry well as it is often reflected in the literature that there is a dichotomy between access and preservation (Jones and Saenger 2002, 50).

Some sources indicate that many institutions value storage of material over providing access to it. Gordeev (2000, 31) describes books as a significant part of our cultural heritage that tend to have a low profile because they are often kept in storage and not made accessible to the public. It is easy to gloss over the importance of items in Special Collections because the initial belief remains that it is the information they hold that is important, not the object itself. Gordeev continues, "A great book collection is a museum, at least potentially ... on the most obvious level, it is a museum of the book, a showcase of one of the most significant of all artifacts." (100-101). Harris (1990, 70) agrees that rare book

collections have definite museological qualities. The difference between museums and libraries is the artifactual nature (Gundesheimer 1988, 92) of the object. Kolganova (1999, 224) and van der Wateren (1999, 192) are in agreement about the artifactual nature of more valuable library material. Van der Wateren states that the book, in all of its various manifestations, can be viewed as the technology that has provided means for human thought to be communicated through the ages. Although museums and libraries collect different objects, the cultural value of items in library Special Collections is no less. Young's (1997, 111) delphi study that forecasts the role of Special Collections in America in 2015, found that participants felt the need to express to their managers that the original objects in their collections were artifacts with research value and should be preserved for the future. Their hope is that by 2015 libraries will be hosting major exhibitions in their own galleries (1997, 155). The issue of galleries in libraries is certainly beginning to take place as transformations of libraries through rebuilding or renovating in recent years has often seen the inclusion of exhibition galleries (Saidenburg 1991, 128). Harrington's (2001, 12) article outlining trends in library design, says Special Collections "distinguish libraries" and that current library design can both protect and "emphasize [sic] their importance".

### **2.3 The purpose of exhibiting in libraries**

The literature suggests a variety of reasons for exhibiting. One reason proffered is that exhibitions can fortify a library's role as a cultural institution (Connell 1996, 19). Through exhibiting, libraries can provide safe access to the cultural patrimony of a community or nation. One of the most prevalent reasons raised in the literature for developing exhibitions is to provide access to collections (Caswell 1985, 165-6; Kemp 1985, 344; Markoff 1988, 367; Ogunrombi 1997, 429; Young 1997, 108; Murchison 2000, 37; Slagell 2000, 34; Kalfatovic 2001, 34).

There are many other reasons outlined in the literature in support of exhibiting Special Collections in libraries. The educative role of exhibitions is widely acknowledged, whether pitched at community or tertiary level (Caswell 1985, 165; Kemp 1985, 344; Markoff 1988,



367; Connell 1996, 9; Murchison 2000, 37; Kalfatovic 2001, 34; Dutka, Hayes, and Parnell 2002, 19). The fact that libraries and museums provide opportunities for life-long learning is raised in the literature with reference to exhibitions (Saidenburg 1991, 129; Bowen and Roberts 1993, 412; Connell 1996, 9; Dutka, Hayes, and Parnell 2002, 19), particularly in reference to online exhibitions (Kalfatovic 2002, xv). Life-long learning programmes and information literacy initiatives are certainly at the fore of current New Zealand library practice.

Exhibitions may help to impress upon visitors that the library is a stimulating place in which to learn (Connell 1996, 9). Bowen and Roberts (1993, 411-12) refer to exhibitions as a fun and alternative instrument for instruction through which information can be presented in a different way to stimulate interest in a subject. Dutka, Hayes, and Parnell (2002, 19) describe exhibitions as continuing to be a "powerful and popular format" for learning. The visual projection of information in exhibitions is thought to be an effective means of communication that is particularly attractive to post 1960s generations who have grown up with the visual stimulus of television and multi-media (Saidenberg 1991, 132; Connell 1996, 88). With the proliferation of multimedia tools and technologies, this means of teaching is likely to become more popular.

An exhibition can stimulate a sense of identity in the immediate or wider community (Cullen 1993, 5; Connell 1996, 9). For Special Collections staff, this may involve networking with members of the academic staff or wider community (Markoff 1988, 367; Dutka, Hayes, and Parnell 2002, 20), or other institutions such as museums (Connell 1996, 12). Professional development of staff is enhanced by attendance at conferences<sup>1</sup> and through online discussion groups (Publicly Accessible Mailing Lists 2001). Some institutions open up their

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<sup>1</sup> An upcoming conference "New Occasions, New Duties: Changing Roles and Expectations in Special Collections," the 43<sup>rd</sup> Annual RBMS Preconference, Atlanta Georgia, June 11-14, 2002 will investigate the changes in librarianship and how this impacts upon the field of rare books and manuscripts librarianship. Rare Books and Manuscripts Section. New Occasions, New Duties: Changing Roles and Expectations in Special Collections, the 43<sup>rd</sup> Annual RBMS Preconference, Atlanta Georgia, June 11-14. *Conferences*. (8 May). <http://www.rbms.nd.edu/conferences/index.shtml> [Accessed 12 May 2002]

exhibition spaces for use by their public. For example, the University of Auckland has made an exhibition space called *Window* available to students both in the library, and virtually (University of Auckland 2002). Such initiatives can help to bring in new users and to make the library more inviting to particular groups.

Exhibitions can also be used as a vehicle through which to communicate the value of the library, its collections and staff. Kalfatovic (2002, xvi) says exhibitions can enhance other programmes offered by the institution. Saidenberg (1991, 128) quotes Katherine Dribble: "... institutions need to give people a sense of the strength of the library and, consequently, a sense of its value as a resource to the city." In addition, exhibiting provides an opportunity to express a library's values and philosophies about cultural items. Josephson (1999c, 11) briefly alludes to the idea that exhibits can also be used to raise awareness by teaching safe display methods and encouraging the correct handling of objects. In another article (1999a, 8) she describes exhibiting as an opportunity to have conservation work carried out. This was also reflected upon by Connell (1996, 12). Part of a library's values concerning its collection should be related to conservation practices but there was very little mentioned about this in the context of exhibiting in the literature.

Exhibiting can raise awareness not only of the collection itself (Caswell 1985, 166) but also of other library services (Cleeve 1995, 32; Connell 1996, 97). It is a means of promoting both the library and the parent institution (Caswell 1985, 166; Kemp 1985, 344; Gundersheimer 1988, 411; Ogunrombi 1997, 428; Connell 1996, 10). Stimulating exhibitions can generate interest from current users of the library, and can also attract new users (Connell 1996, 3; Saidenberg 1991, 129). Several authors reported exhibitions as being an opportunity to promote the collection and increase its circulation (Caswell 1985, 165-6; Kemp 1985, 344; Markoff 1988, 367; Ogunrombi 1997, 429; Murchison 2000, 37; Kalfatovic 2001, 34) while providing controlled access to the material. An exhibition in itself is a form of scholarly communication that can combine teaching and research (Bowen & Roberts 1993, 412; Connell 1996, 9; Dutka, Hayes, and Parnell 2002, 20), contribute to

research (Caswell 1985, 168) and encourage further research and use of the collection (Saidenburg 1991, 128; Slagell 2000, 34).

Cleeve (1995, 31) views the process of promoting the library through exhibitions as more of a marketing opportunity to strengthen the corporate image of a library. Clapinson (1993, 43) says libraries in the United Kingdom are beginning to see exhibitions as a means by which to encourage "interest and investment" in their collections. Slagell (2000, 34) defines the exhibition purely in economic terms where self-promotion attracts patronage of either donations of material or bequests of funds. This is certainly relevant and is becoming an increasingly important issue for many libraries (Saidenberg 1991, 128). By raising awareness, and through exhibiting and thereby increasing access to the collections, library collections may benefit positively by way of financial bequests, donations of material or other funding (Caswell 1985, 166; Kemp 1985, 344; Markoff 1988, 367; Connell 1996, 10; Dutka, Hayes, and Parnell 2002, 21). At a fundamental level the exhibition "provides the public face of the library" (Gundersheimer 1988, 94). That is, exhibiting is seen as a public relations exercise (Kemp 1985, 344; Jones & Grosch 1987, 8; Markoff 1988, 367; Connell 1996, 18) that involves communicating with a wider audience (Bowen & Roberts 1993, 43) and interacting with them. Clapinson (1993, 43) notes that if libraries are prepared to accept public funds for the preservation of items of national or international importance, then they must be prepared to share them.

## **2.4 Reasons for not exhibiting Special Collections in libraries**

Despite the desire to exhibit, there may be many reasons why library staff are prevented from doing so. More often it may simply be a lack of resources that prevents exhibiting in libraries: time, space, expertise, or funds are all mentioned as being contributing factors (Kalfatovic 2001, 32; Dutka, Hayes, and Parnell 2002, 19). Gundersheimer (1988, 93) elaborates on this list and includes: limited personnel, lack of experience, inadequate security, inadequate conservation and the normal demands of readers in the library. The state of preservation of objects could prevent their exhibition, as could light sensitivity of

items, format and storage considerations (Josephson 1999a, 9). A further possibility for not exhibiting may be the collection itself, which may not be of a size to exhibit from (Kemp 1985, 344). It could be for another reason too, that books are not seen in the same light as objects in museums (Gundersheimer 1988, 92) and are therefore regarded as less culturally significant. This relates back to Banks (1990, 107) who recognised that library theorists at the time did not acknowledge libraries as cultural property.

In the United States of America, where librarians have academic posts, exhibitions and their catalogues have been considered the "poor cousin" of the journal article (Bowen and Roberts 1993) and are not valued as highly as publishing in academic journals. In other instances the literature suggests that a good catalogue can contribute to scholarship (Caswell 1985, 166; Traue 1991, 16 ; Bowen and Roberts 1993, 411). In the American context a further reason for not exhibiting, or being prevented from exhibiting in some cases, was public or staff opinion regarding the content of the exhibition (Connell 1996, 45). It is in cases such as these that policies regarding the exhibiting of Special Collections can prove invaluable (Connell 1996, 48).

## **2.5 Guidelines**

The investigator found very little written about policies related to the exhibiting of Special Collections in libraries. Connell (1996, 13) suggests that in order to have an effective exhibitions programme, policies and procedures are essential; "policies make clear ... the goals and responsibilities of a library program [sic]." Kalfitov (2002, 21) agrees, saying exhibition policies present staff with clear outlines about what is expected from an exhibition and how this related to the mission of the institution. Connell found in her study that many exhibiting libraries in the United States did not have explicit policies (1996, 48). For those libraries operating with guidelines, some had legal documents drafted, others only had loose guidelines (Connell 1996, 91). Policies, procedures or other types of guidelines relating to the exhibiting of Special Collections are not often mentioned in the literature. Where they are, it has been suggested that the mission of the library or parent organisation be

paramount in the objectives or aims of the exhibition (Caswell 1985, 166; Cleeve 1985, 32; Jones & Grosch, 1987,6; Traue 1991, 16; Connell 1996, 50; Josephson 1999a, 8; Murchison 2000, 37). The development of guidelines can save time (Murchison 2000, 39) as the proverbial wheel does not have to be reinvented with every exhibition. The establishment of policies or guidelines can also protect the library in cases of litigious entanglements (Connell 1996, 112).

## **2.6 Web technology**

There is a surprising lack of literature about library online exhibitions relative to the preponderance of online exhibitions (Smithsonian Institution Libraries 2002). However, there is a plethora of museum literature on the subject, largely gained from papers published by *Archives and Museum Informatics*.<sup>2</sup> A recent publication by Martin Kalfatovic (2002) aimed at libraries, archives and museums outlines the method by which online exhibitions can be created. He also includes useful planning and policy information and appendices.

It is widely agreed that the use of the Internet breaks down barriers of time and space thus providing access to hitherto inaccessible resources. Davies (2002, 1) believes the use of the Internet by heritage institutions as a communication and educative tool is vital. Kalfatovic (2002, xv) notes that since 1996 there has been an "explosion" in the use of the World Wide Web by libraries, archives and museums to present online exhibitions. Use of the Internet increases the visibility of collections (O'Connor 1996, 17; Khoon, Ramaiah, and Foo 2002, 1) and provides new ways to create documents and share exhibitions. It is a relatively low cost (in terms of setting up) and low risk (in terms exhibiting fragile items) method of making material accessible (O'Connor 1996, 17; Kalfatovic 2001, 32). O'Connor (1996, 18) notes that: "clever archivists, librarians and curators will discover that the museum's hidden wealth of collections and exhibitions documentation is a valuable

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<sup>2</sup> Archives and Museum Informatics. <http://www.archimuse.com> [Accessed 17 April 2002]

commodity in a world hungry for digital informational content." Young's (1997, 109-10) study revealed that the implementation of Web sites and the development of digital surrogates for fragile items was desirable in providing access for remote users of the library and to safe guard the preservation of items.

The Association of College and Research Libraries Rare Books and Manuscripts Section offers awards for library exhibitions, catalogues and online exhibitions (Rare Books and Manuscripts Section 2002). This indicates that exhibitions are valued in some areas of librarianship. Kalfatovic (2001, 34) believes the online exhibition is a "required adjunct" to the physical exhibition. It certainly provides a forum from which to promote the exhibition, the collection, the library and the parent institution, to an audience far wider than traditional means of advertising are able. The Internet can provide exhibition possibilities that a physical exhibition would find impossible, such as multiple showing of pages of one book. Streten (1999, 3) agrees with this latter point and also sees the Internet as a promotional investment as it is a low cost and widely accessible forum. According to the latest New Zealand census (Statistics New Zealand 2002), 37% of the usually resident population has access to the Internet in their homes. Bearing this statistic in mind, and also considering the potential to access information via the Internet at work, commercially, and in libraries, the potential for New Zealanders to access heritage material remotely is high. The potential audience (Shaw in Kalfatovic 2002, ix) is higher still when considering the population of the wired world. Kalfatovic (2002, 96) suggests that, "Libraries, archives and museums need to bring their collections to the fore and make them a more important part of the global information community."

It is possible to manipulate the exhibition to suit the online environment. Teather (1999, 4) believes that by exploiting the Web as a medium for exhibiting, museums can provide a "unique virtual visitor experience that cannot be duplicated in the physical museum" thereby providing a different kind of learning experience. Toni Collins' (2001, 44) study evaluating computer interactives in the exhibitions of two museums in Wellington, New

Zealand, found the use of interactives provided a form of "educational browsing".

Interactives were attractive because of their novelty and because they required the visitor to engage with the exhibition in a different way. The interactives were often viewed "as a form of light relief" from the rest of the exhibitions. They served to enhance the visitor's museum experience yet their novelty did not prove a preferential experience over more traditional styles of exhibiting.

## **2.7 Conclusions**

Although little literature was discovered that was based in the New Zealand context, the sources discussed indicate that Special Collections in libraries contribute to the cultural heritage of a country and are fundamental to the identity of its people. This premise is reinforced by UNESCO documentation, the Hague Convention of 1954 and LIANZA's recent recommendations for a National Information Strategy. Exhibitions provide access to library resources and sources of collaboration with the wider community. They provide opportunities to promote the library and its collections, its values and philosophies and the parent institution to which it belongs. Exhibitions are evidence of research and can encourage self-learning, further research and collection development. The literature indicated that guidelines make exhibiting easier and that the Internet is a tool to be embraced, exploited and utilised to extend, develop and enhance the visitors' cultural experience.

## **PART 3: PROCEDURES**

### **3.1 Theoretical Framework**

A theoretical framework has been devised from the literature that largely comes from overseas. Outside of New Zealand, the view in libraries has certainly been that exhibiting Special Collections is worthwhile for several reasons. These include:



- Accessibility to collections
- Accountability to stakeholders
- Arousing interest in new areas
- Collection development
- Creating a sense of community
- Education (of the public, staff and students)
- Encouraging conservation
- Engendering research
- Professional development of library staff
- Promotion of collections *and*
- Promotion of the institution.

The framework serves to provide a base from which to measure the opinions of the study's participants about exhibiting the Special Collections in their library. Any new items revealed by participants in the survey or focus groups will add to the theory that illustrates the value of exhibiting Special Collections.

### **3.2 Research methodology**

The study employed three methods of data collections: an online questionnaire (Appendix F), two focus groups (Appendix H) and a Web site evaluation of each of the participating libraries (Appendix J). In order to understand the opinions of staff about exhibiting their Special Collections in New Zealand libraries. A largely qualitative methodology, with elements of quantitative analysis in the form of descriptive statistics was employed as discussed by as the opinions of individuals and institutions are not easily quantifiable (Leedy 2001, 107). Although this study primarily employed a descriptive methodology, particular aspects of the survey instrument required deductive analysis to evaluate the corresponding responses, such as graded or closed questions. Both qualitative (survey and focus groups) and quantitative (survey and Web site evaluations) research methodologies were employed in the study, in order to obtain a greater breadth of detail by cross-referencing data. An



ethnographic research design was used. This is consistent with both research methodologies (Leedy 2001, 163). Ethnographic research designs look for themes, theories and patterns in data collected from within a particular culture, in this case a small cross section of the wider library community.

The questionnaire utilised a combination of quantitative and qualitative methodologies and was constructed for the online environment. This was cheaper than mailing the questionnaires throughout the country and it was anticipated that hosting the questionnaire online would prove a novelty and therefore might inspire a greater response rate. The methodology for survey research was adapted from Dillman (2000), where reliability and validity of the survey design had been tested. The questions themselves were the investigators own. Focus groups were held in Dunedin and by audio conference in order to encourage maximum participation, from areas around the country.

### **3.3 Research population and sample**

The population of the study comprised staff employed in academic, public, research libraries and museums who have some responsibility for their library's Special Collections. The museums that were invited to take part in the study held strong print collections. These institutions were important to include because they too may have specific exhibiting practices. The sample is comprised of staff from libraries in the largest urban areas in New Zealand with a population over 50 000 people (Appendix A). The right of the selected participants to withdraw from the study was restated at the beginning of each session. Note that the gender and age of participants were not part of the investigation.

Permission to conduct the study was sought from the Library manager of each library in the sample. The managers were initially be contacted in writing (see Appendix C1) about the project and then telephoned. As advised by HEC, the manager was asked to disseminate the letters of invitation to their staff on behalf of the investigator. The letters were supplied to the managers by either surface mail or email.

The following members of staff were invited to participate in the study:

- Library Managers;
- Heads of Department (HoD) of those libraries or departments with Special Collections;
- Special Collections Librarians, or Curators;
- All permanent staff working with Special Collections;
- Contract/ freelance workers involved with exhibitions; *and*
- Volunteers.

### **3.4 Establishing trust**

In order to obtain a satisfactory response rate, the following methods were employed to

### 3.5 Specific procedures

- On obtaining ethical approval in early February, the investigator began building the online survey;
- Permission was granted, in early February, by the Library Managers of Dunedin's libraries for conducting the pilot study;
- A committee room was booked in the University of Otago's Central Library for the purpose of conducting the pilot study;
- On 12<sup>th</sup> February, initial contact was made with other library managers around the country with a pre notice letter (Dillmann 2000, 156) (see Appendix C1) to obtain permission to invite their staff to participate in the questionnaire and subsequent focus group;
- All managers were telephoned to discuss the number of staff that will be participating in the study;
- The information letters (Dillman 2000, 158) (see Appendix C2) were sent to each participant of the survey by surface or email via their manager in the week of the 17-23 February with returns expected by March 26<sup>th</sup>;
- In the same week permission was granted by the Deputy Head Librarian of the University of Otago Library to host the survey on the Library's server;
- In the same week the survey was tested using both Macintosh and PC platforms browsing in Netscape 4.7, 4.76 and Internet Explorer 5.0;
- In the same week participants for the pilot study were selected;
- The pilot study was conducted on 6<sup>th</sup> March. Members of staff from academic, public and research libraries participated (see Appendix E);
- From March 11<sup>th</sup> the investigator contacted the managers to ensure they had received the information letter and to offer an alternative method of completing the questionnaire (print version or phone survey) (see Appendix F);
- First email reminder was sent 11<sup>th</sup> March (see Appendix C3);
- Second email reminder was sent 18<sup>th</sup> March (see Appendix C4);

- Final email reminder was sent 25<sup>th</sup> March (see Appendix C5);
- Questionnaire data was analysed (see Appendix G);
- Permission from Victoria University to use their 0800 number for audio-conferencing facilities was obtained in the week of 24<sup>th</sup> March for the April focus groups
- From 10<sup>th</sup> April the investigator contacted the participants who volunteered to take part in the focus groups;
- First email reminder was sent 10<sup>th</sup> April (see Appendix D1 and 2);
- Second email reminder was sent 17<sup>th</sup> April (see Appendix D3 and 4);
- Final email reminder was sent 22<sup>nd</sup> April (see Appendix D5 and 6);
- A committee room was booked for 9.00am on 23<sup>rd</sup> April in the University of Otago's Central Library for the purpose of conducting the first focus group (see Appendix H);
- A seminar room with a phone line was booked for 2.00pm on 23<sup>rd</sup> April in the University of Otago's Central Library for the purpose of conducting the second focus group to be held by audio conference (see Appendix H);
- A speaker phone was obtained to allow simultaneous note taking and recording of the discussion by the investigator;
- The focus group data was transcribed (See Appendix I) and analysed; *and*
- From May 7<sup>th</sup> the investigator evaluated the Web sites of libraries that participated in the survey (See Appendix J).

### 3.6 Instrumentation

The research involved conducting an online questionnaire (see Appendix F), two focus group discussions (see Appendix H), and the evaluation of the Web sites (see Appendix J) of the participating libraries.

The pilot study (Appendix E) of the questionnaire was filled out on paper, although the survey proper was completed online by 95% of the respondents (see the survey instrument in Appendix F). The questionnaire comprised twenty-seven questions that investigated four main areas that were designed to address the study's research questions. No previous

studies in this area were discovered for comparison. The majority of the questions were quantitative (25 questions, 93%). Of the remaining questions, although only two were compulsory (questions 6 and 11). Nine additional boxes were available for participants to include further comments throughout the questionnaire. This was often utilised and provided a greater depth of data. It was reported in the pilot study that the questionnaire was a little over length and could discourage participants. However, it was also recognised that there were instances where space to add comments would be useful.

Participants had the option, within the questionnaire, to volunteer to participate in a focus group. Their email addresses were recorded in a Eudora nickname file. In April, further information and a consent form were sent to the volunteers by email (see Appendix D1 and D2). A guide sheet covering the main questions with prompts was held by the investigator to lead the discussion and ensure all appropriate questions asked to satisfy the requirements of the study (Appendix H).

The equipment required for the focus groups included:

- Use of a committee room in the University of Otago Central Library for the Dunedin based focus group;
- Tea, coffee and biscuits;
- Use of a seminar room with a phone line in the University of Otago Central Library;
- Audio conferencing 0800 number from Victoria University of Wellington;
- Speaker phone;
- Audio tape recorder;
- Tapes;
- Labels for tapes;
- Paper; *and*
- Pencils.

### **3.7 Researcher as research instrument**

As the investigator I was also a tool for research, particularly in terms of the facilitation of the focus groups. This is an important aspect of ethnographic research where the investigator is involved in the process of gathering and observing the community s/he is researching. I have a background with cultural material, having previously completed postgraduate qualifications in Classical Studies and have tutored in this area which involved dealing with artifacts at my local museum. While studying I spent time volunteering at my local museum working with ancient artifacts. I have five years experience working in academic libraries. In my current position, I am involved in the design and delivery of information via the Internet; this has included providing access to information about exhibitions of Special Collections. This experience has provided me with a deep appreciation of the importance of the collections held in museums and libraries in New Zealand and the part they play in preserving and reflecting our cultural heritage.

### **3.8 Pilot study**

The pilot study was held at 8.30 am – 9.45am Wednesday 6<sup>th</sup> March, Central Library University of Otago. The population of the pilot study comprised a sample of four Dunedin based staff employed in Special Collections from academic, public and research libraries. The participants were from different positions of responsibility in their jobs. Five people were invited, however one did not arrive on the day. Staff were chosen randomly by their library manager or the person designated as a contact for the investigator. As a limited number of staff from each institution were invited to partake in the pilot study, they were not excluded from the study proper. The investigator is aware that exposure to the questions prior to the study proper may mean that answers submitted by these people may have been more considered. The purpose of the pilot study was to provide the investigator with an opportunity to test the validity of the research questions for both the questionnaire and the focus groups. A paper copy of the questionnaire was pre-tested and the focus group questions were discussed.

After the pilot study, the investigator reviewed the questionnaire and amended the wording of some questions according to suggestions made by the participants. The following suggestions were made by participants from the pilot study:

- Focus on 'library staff' rather than 'librarians'. Many staff who work with Special Collections may not hold a library qualification;
- Add a note to the start of the survey for participants to answer the questions with reference to the department they work in. This was particularly important for research libraries;
- Include extra space in the survey for participants to elaborate on their questions
- It was suggested that for questions 3 and 4 there be separate options for printed and sound formats for music;
- Some questions were condensed, which shortened the survey by 3 questions;
- It was suggested that the term 'library' be changed to 'place of work' within the questionnaire to be more inclusive to departments in research libraries, and museums that participated in the study;
- It was suggested that extra criteria was needed in some instances where 'yes' and 'no' answers did not provide a precise enough answer. The following options were added: 'part of my job', 'in process' and 'I don't know'. The latter was particularly important for Library Assistants who may not be aware of in-house policies or procedures;
- A definition of 'accompanying material' was requested for addition to the 'definitions' section; *and*
- Rather than having more compulsory sections where participants were required to write answers, it was suggested that lists with tick boxes be added.

There were suggestions made that were not included as they would have either changed the focus of the survey or involved creating new questions where the survey was already long enough. Some of these were related to budgets for exhibiting; publicity; conservation criteria and lending policies. Several of these questions were answered fortuitously in the survey and will be referred to within the interpretation section as "serendipitous findings".

The investigator found that the opportunity to talk with people working with Special Collections during the pilot study was beneficial for her confidence (Gorman and Clayton 1997, 143) and provided an opportunity to practice conducting a focus group prior to the main study in April.

### **3.9 Shortcomings of the research design**

- Not establishing contact with each individual but relying upon the managers to disseminate and remind participants may have lead to a lower response rate; *and*
- In the survey instrument, despite the supplied definition, there was a discrepancy between accompanying material (pamphlets, brochures) and exhibition labels and didactic text.

### **3.10 Collection of Data**

The data are characterised by open and closed questions in the questionnaire, and open-ended questions in the focus group discussions. The open-ended questions required detailed answers and revealed personal or institutional beliefs or practices. Data was also collected through the evaluation of the participating libraries' Web sites. A variety of software programmes were used to assist in the management and analysis of the study.

#### *3.10.1 Questionnaire*

The questionnaire (Appendix F) was available online via the University of Otago Library server and once completed the results were emailed to the investigator via a remotely hosted form-to-email service. A print version and a phone option for completing the questionnaire were available to those participants who might prefer these methods. The phone option was not utilised. The surface mail option was used in two cases. In another case, a copy of the survey was sent as an attachment to a participant who returned it via the same method. All survey data were entered into a Filemaker Pro database to aid later analysis.



The questionnaire comprised four sections: collections in your library, exhibiting, policy and procedure, and publishing. The first section focused on Special Collections in the respondent's library. It asked about the format(s) of the collection(s) and which areas were exhibited from. There were questions in this section about the nature of Special Collections in relation to cultural heritage and in relation to other cultural items and institutions. The second section identified opinions of the respondents regarding the role of exhibiting in libraries in New Zealand, what defined an exhibition in a library, and how often their library mounted exhibitions. Section three focused on the existence of policies or procedures related to exhibiting Special Collections in libraries. It asked the respondents to consider what issues were important to include in policies about exhibiting, and reasons that prevent the exhibiting of their collections. The fourth section dealt with the publishing of exhibitions in the form of catalogues or on the Internet, either as an advertisement or an online exhibition. An indication of the future use of the electronic medium was ascertained.

#### *3.10.2 Focus group discussions*

The focus groups were free flowing discussions guided by the investigator who had five main questions to be answered (see Appendix H). The focus group discussions were taped and transcribed (see Appendix I). Each focus group had its own tape that was labeled with the name of the group, the date and time of discussion. These were kept in a secure environment when not in use.

#### *3.10.3 Web site evaluations*

The Web site evaluations involved using a grid in Microsoft® Word 98 (see Appendix J). A tick or a cross was noted depending upon the answers found to the evaluation questions. The number of ticks or crosses were counted and percentages were established.

#### *3.10.4 Technology used to manage the data*

Microsoft® Excel 98 was also used as a project management tool:

- To manage the numbers of participating libraries and to maintain records of those libraries that were approached but withdrew from the study;
- To manage details of management contacts: phone numbers, email addresses, and URLs of their libraries;
- To manage the numbers of staff that responded, and that were expected to respond to the survey; *and*
- To calculate responses from the survey.

Eudora Pro® 4.2 email was used extensively to communicate and collect survey information. It was also utilised as a project management tool by creating nicknames for specific groupings:

- A nickname list for sending out reminders;
- A nickname list of those participants who volunteered to take part in a focus group; *and*
- A nickname list of those participants who requested results of the study.

The mailbox function of Eudora was utilised to contain all correspondence related to this project including surrogate records of the three survey responses that used the Microsoft® Word version. The label function was used to highlight particular types of correspondence, for example, all of the survey responses were highlighted green. Any bulk correspondence that involved the use of nicknames used the blind carbon copy function in order to preserve the privacy of the participants.

Macromedia® Dreamweaver® 4 was used to create the online questionnaire. Permission was obtained from the Deputy Head Librarian of the University of Otago Library for uploading the questionnaire and accompanying pages to the server for the required time period. It was hosted on the University of Otago Library's server at <http://www.library.otago.ac.nz/survey/index.html> until 29<sup>th</sup> March 2002. The survey utilised a remotely hosted form-to-email service. The 'Action' (submit) pointed to the remote cgi (common gateway interface) script which processed the data and sent it to the

email address of the investigator. Mailer directives within the Advanced Form Mailer, imbedded in the Web page survey.html generated a "thank you" page and a confirmation message that was emailed to the participant as notification that their response was received.

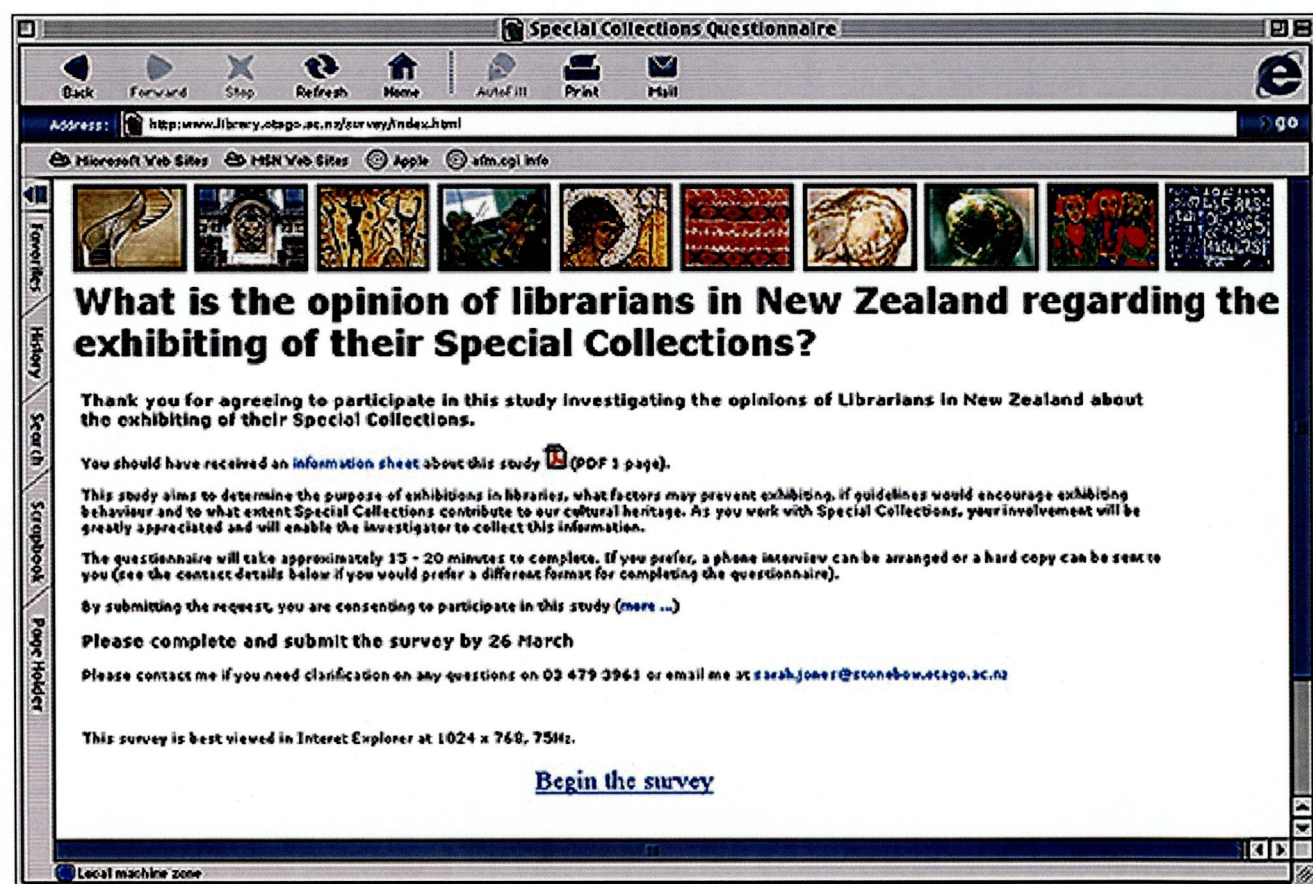


Fig 1. Index page of the online survey

Hyper-linking was used sparingly to provide access to further information:

- a definitions page;
- a page with further information about consent;
- the original information letter (Appendix C2) in Portable Document Format (PDF); and
- utilised the 'mailto:' tag, to provide instant communication with the investigator.

FileMaker Pro® 5.0v3 was used to hold all of the survey data. Names of respondents were not included in the database. This tool was particularly useful in collating the data prior to analysis. Information was exported into Microsoft® Excel for analysis.

## Part 4: ANALYSIS AND INTERPRETATION

The research involved three stages of data collection: a questionnaire, focus group discussions, and Web site evaluation. The findings of the three methods of data collection are interpreted below in terms of the research questions. The results of the data have been compared against each other to draw out commonalities between the findings that arose from each method. These have been illustrated with figures, tables, quotations and backed up by the literature.

The aggregate results of the survey are available in Appendix G. Categories and sub-categories became apparent in the survey as the data was analysed. The coding for the questionnaire and focus groups was based upon these categories. Qualitative responses were collated and analysed for key words and concepts that were then coded. Each instance of a particular key word or concept was counted and the responses for each category were then converted to a percentage. The majority of survey analysis involved transferring the quantitative data into whole percentages. Some survey questions were measured against a variable such as the place of work, the type of institution (academic, public or research library, or museum) or the position of employment. The results of survey questions three, four, seventeen and eighteen were analysed by collapsing data from individuals' responses down to the level of their institution. The median for each institution was taken in order to provide an indication of institutional responses to the question. For survey questions nine, thirteen, twenty-four and twenty-five the results were analysed by the place of work and again the median response was taken. It is a crude measure but displays a sense of the current trends in the New Zealand context. Transcripts of the focus group discussions are

available in Appendix I. Web site evaluations determined the extent to which libraries utilised the Web to promote their Special Collections or exhibitions of their Special Collections. The findings from the Web site evaluations have been presented as percentages, further details are available in Appendix J. Serendipitous findings are included throughout the analysis.

#### **4.1 Findings from the survey data**

The role of the questionnaire was to ascertain opinions of library staff on issues relating to the research questions and to introduce ideas to be discussed later in the focus groups.

Of the thirty-two institutions originally approached to participate in this research study, eighteen took part (see Appendix B). There were a total of 107 expected respondents from the eighteen institutions. The participation was established by speaking with the library manager and ascertaining the number of people involved with Special Collections. The managers then disseminated information to the staff. Of the sample population, fifty-five responded to the survey (response rate = 51%). Twelve libraries and two museums were unable to participate. This was largely because these institutions did not have Special Collections, felt the study was not relevant to them, or were unable to participate because of time constraints.

96% of libraries had staff that worked directly with Special Collections. In the case of research libraries, all staff were considered to be Special Collections staff. The respondents held a variety of positions of employment and the sample (fig. 2) illustrates a relatively even distribution of response: Library managers 13%, Heads of Department 29%, Special Collections Librarians/Curators 27%, Library Assistants 25 %, and Other (in this case three respondents holding Assistant Librarian positions), 5%. There were no volunteer or contract workers that filled in this survey. This may have been for two main reasons: there were no contract or volunteer staff working at the libraries during the period over which the study took place, or they were not invited to participate by the managers of the libraries.



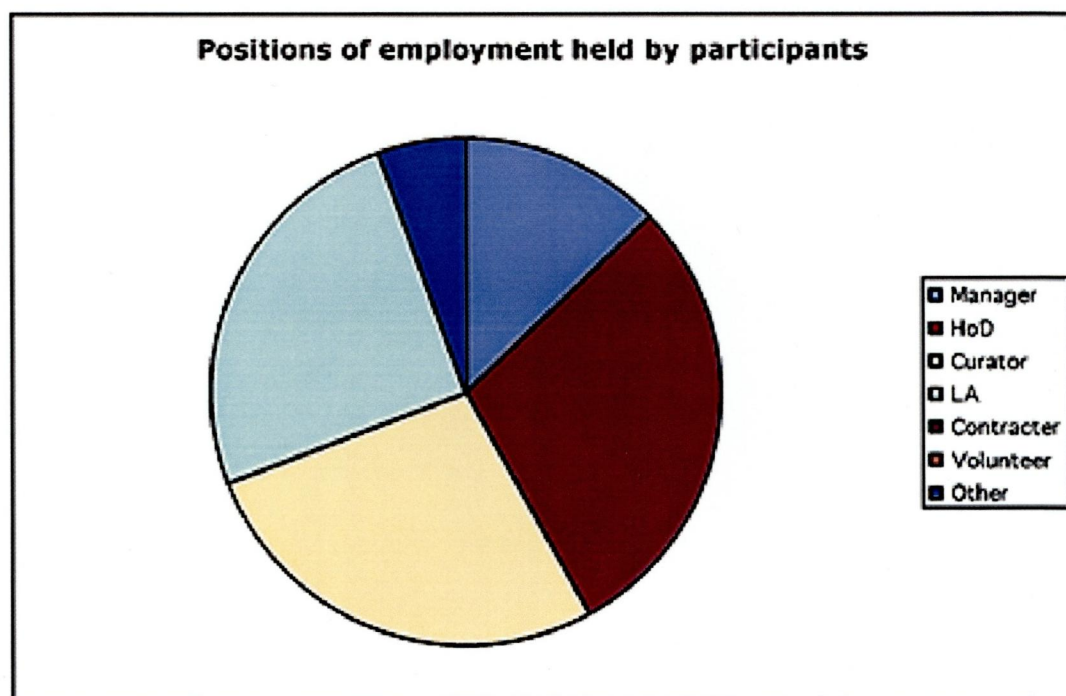


Fig 2. Positions of employment held by the participants

Of the types of institutions that took part in the study, 38% were academic libraries, 27% were either public or research libraries, and 7% were museums (fig. 3).

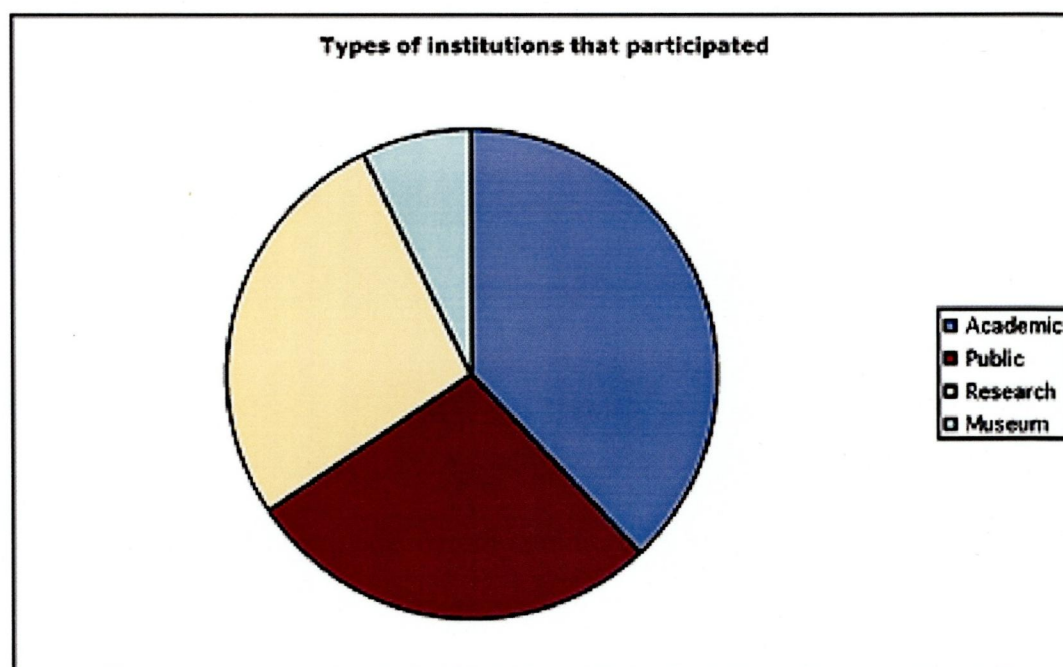


Fig 3. Types of institutions that participated

## **4.2 Findings from the focus group data**

The focus groups comprised volunteers from those who completed the questionnaire. Thirteen people who completed the questionnaire volunteered to participate in the focus groups, and a total of nine participated. Absences were due to participants taking annual leave at the time. Two focus groups were held; one with six people in Dunedin, and one by audio conference with three people from outside of Dunedin. The Dunedin based group met at the Central Library of the University of Otago at 9.00 am on Tuesday 23<sup>rd</sup> April. The second group was held via audio-conference at 2.00 pm on the afternoon of the same day. The questions raised in the focus groups were extensions of questions asked in the questionnaire, new questions that emerged from the questionnaire results, and in some cases dealt with problematic issues that arose from the survey instrument. The focus groups sought to validate information obtained from the questionnaire. The investigator held a guide containing the main points to be discussed but encouraged a free flow of discussion amongst the group. In using this approach the discussion was relaxed yet addressed the set objectives and answered the required questions. It also allowed for tangential topics to be discussed which were relevant to the research.

Volunteers were emailed (see Appendices D1 and D2) two weeks prior to the focus group date and were asked to reply to the email, filling in the consent form and thereby acknowledging their attendance. Reminder emails (see Appendices D3 and D4) were sent a week later. The day prior to the focus groups, a final reminder was sent (see Appendices D5 and D6).

The Dunedin based group met in a committee room of the University of Otago's Library and discussion took place around a table augmented by tea, coffee and spiced biscuits. Both of the discussions were taped, and the investigator took notes of the discussion, and ideas that occurred to her, throughout each focus group.

### 4.3 Findings from the Web evaluation data

An evaluation of each participating library's Web site was conducted to ascertain the presence of the library's Special Collections on the Internet (see Appendix J). Evaluations of the Web sites of the eighteen participating libraries took place on May 7th. Where a library's Universal Resource Locator (URL) was not available from the New Zealand Library Symbols Handbook, a google<sup>3</sup> search was run to find the home page of the library.

The investigator worked through each question in the evaluation instrument using either the library's site navigation, 'what's new' page (or equivalent), site index, site map, or search engine to find the required information. If none of these sources provided results, a null response was indicated (see Appendix: J).

### 4.4 Description of research question one

*To what extent do Special Collections in New Zealand libraries contribute to our cultural heritage?*

New Zealanders' have long struggled with their identity, and it has been a stated mission of the current government to address this issue. It has been suggested that access to heritage can be beneficial for New Zealanders' cultural health (Tizard 2001, 1) through which "we can re-examine our past and from this greater understanding of past actions we can build roots for the future." LIANZA's recent document entitled *Towards a National Information Strategy* suggests (2001, 27), "A country must have a strong heritage knowledge base and resources in order to document the history of it's growth and development, so that current and future generations will have a clear understanding of, and access to, knowledge about Aotearoa New Zealand's uniqueness." The literature also tells us that access to heritage has a direct relationship to a nation's cultural identity; specifically the Hague Convention and UNESCO documents. This question investigates the extent to which Special Collections in New Zealand libraries are thought to contribute to our cultural heritage. By delving into this

<sup>3</sup> Google Search Engine. <http://www.google.com>



question, the values we have as a nation about the importance of culture and cultural items are explored.

There seems to be a difference in perception between the cultural status of items in heritage institutions in New Zealand. "From a public perspective point of view, it's the museums/galleries that are aligned in peoples minds with culture ... and the libraries are flung in the background dishing out books" (Focus group response). Public perspective may be influenced by information produced at a higher level. On the Statistics New Zealand Web site (Statistics New Zealand 2002b), libraries are listed alongside book publishing (Statistics New Zealand b) while the *National Collection* (Statistics New Zealand c) comprises art galleries and museums, historic places, archives, and film. In the *Time Use – Time for Culture* survey conducted from July 1998 to June 1999 by Statistics New Zealand and the Ministry for Culture and Heritage, distinctions were similarly made between heritage (museums, art galleries, archives, and historic places) and library services. In the Statistics New Zealand publication *Household Spending on Culture* (Statistics New Zealand 1996, 43-44) libraries are also not classified under "heritage" which included archives, museums and historic places. Later in the document (1996, 49) there is no mention of admittance to library exhibitions, where art galleries and museums are listed. It would be interesting to discover the elements required by an institution to constitute a classification of "heritage" in New Zealand. Brakker and Kjbyshev (1999, 199) mention in their article that cultural heritage is not only found in museums but in a host of other forms, including books and documents. Library staff in New Zealand clearly believe that their Special Collections are heritage items. LIANZA reported (2001, 27), "The story of New Zealand/ Aotearoa's journey is told in the documents and mementos of its past preserved in heritage collections around the country. We must continue to record, collect and preserve our heritage for the sake of future generations." It was reported, by a member of a focus group, that despite LIANZA's recent National Strategy and AHLAG's (Auckland Heritage Librarians and Archivists Group) involvement with heritage issues, librarians as a group need to be more political. It was

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<sup>3</sup> Google Search Engine. <http://www.google.com>

suggested that librarians should be proud of the work they do and that libraries need to increase their marketing and communications, thereby increasing awareness of their collections and resources, "Librarians really have to be a lot more political in making sure that people that are in charge or organisation ... are informed by a wider constituency" (Focus group response). The AHLAG (2001, 4) document *National information strategy - heritage*, calls for greater leadership and coordination of responsibility for "national heritage resources." The long standing educative role of libraries, archives and museums as "memory institutions" (Kalfatovic 2002,) means they are in the position to positively influence and educate the public in terms of social and cultural issues, and the value of libraries and their resources to the community (Saidenberg 1991, 128).

It was suggested by different members of the focus group that libraries were not seen to be as exciting as museums and galleries, so their holdings were not perceived as being as culturally significant by the public. "Why is it accepted in the context of museums that the Greek relics and artifacts are relevant and appropriate if the literature isn't within libraries? Why is there a dichotomy ... is it any less desirable for libraries to embrace the literature of all cultures?" (Focus group response). Zeidberg (1993, 67) suggests that it is "only by approaching books as museum objects that we fully and productively read them." It was also suggested in a focus group that much of the material held in Special Collections may not be perceived as significant because of its distance from contemporary culture.

"In the New Zealand context ... museums' collections are more clearly seen as belonging to New Zealand. Perhaps sometimes the Special Collections that are in libraries are not seen as a little bit irrelevant because they're European. It is part of certain Pakeha culture but its at a distance to most people" (Focus group response).

Perceptions of culture may also be due to the visual nature of items held in museums and art galleries. The literature mentions that exhibitions complement contemporary multi-media learning and entertainment styles. A focus group member and several responses in

the questionnaire mentioned that books are difficult to exhibit because, it is only possible to view a very small part of them whilst on display due to their format.

"I think that from the point of view of exhibitions libraries generally contain books and things which are not that easy to display ... there's more inside than on the outside. If you're just talking about exhibiting, objects that you can look at and immediately understand are quite different from displaying books ..."

Within the focus groups it was agreed that the purpose of libraries and museums is to carry knowledge forward. A respondent to the questionnaire illustrates the similar nature between museum and Special Collections practice: "We identify, collect, organise, preserve and provide access to materials unique to our region that would otherwise be lost or destroyed; we therefore preserve a unique part of the heritage of New Zealand" (Questionnaire response). The complimentary roles and common problems of these heritage institutions are acknowledged in the literature (Homulos 1990, 11, Kalfatovic 2002). The formats held in libraries and museums were acknowledged as a major difference between the institutions, and it was recognised that exhibiting is an inherent function of museums in order to make material accessible while libraries generally provide many more services to their users. However, it was agreed that there are overlaps in practice between museums and Special Collections in libraries, particularly in the area of exhibitions. "I think that ... libraries can learn a lot from the current trends and best practices in museums and art galleries" (Focus group response). It was thought by some members of the focus groups that Special Collections are museums, but a different kind of museum. "I also think in terms of Special Collections they are a museum, but they are a different kind of museum ... an object might tell a story on the outside, but it [rare books/manuscripts] also tells a story on the inside" (Focus group response). Harris (1990, 70) says, "Rare book rooms are time capsules and museums as well as collections of records."

The opinion of participants regarding the roles of institutions that hold Special Collections was sought in the survey. Nearly half (42%) of respondents thought institutions have a

responsibility to publicise and share collections by making them accessible through displays or exhibits and thereby educating their public, "Providing access' included exhibiting material as well as a reference service" (Questionnaire response). The "value and validity [of the collections] being in direct bearing to their accessibility" (Questionnaire response). Respondents reported that it was important for institutions with Special Collections to care for and protect them thereby preserving them for the future, "Our role is to provide ongoing access to and preservation care of the Special Collections so that they are available to future generations of researchers" (Questionnaire response). These fundamental but often conflicting functions are widely faced by libraries (Banks 1990, 106-7) and were raised in the focus group discussion. It was believed by a number of respondents that it was the role of the institution to gather, collect and describe, conserve or restore, items for their Special Collections. A number of people specifically indicated the institution had a responsibility to the collections because of their relationship to our culture, "To raise awareness of the value of materials to preserve ... NZ culture and heritage" (Questionnaire response). A few participants believed the institution had a responsibility to collections of particular local importance "To collect and cherish resources that are important" (Questionnaire response).

It was thought by some of the members of the focus groups that libraries have not been thought of as cultural assets, despite libraries being enormous cultural resources, and that the core business of librarianship has been of primary focus of library staff. It was also suggested that a lack of flair and imagination in libraries has allowed Special Collections to pass the public by unnoticed because they do not appear as exciting as museums and galleries. The artifactual nature of items in museums and art galleries are afforded a status not publicly acknowledged of library material. "Libraries tend to be sleeping giants in the world of cultural identity and are full of clued up people with magnificent resources but it doesn't excite the imagination in the way that other [cultural institutions] do" (Focus group response). "... in the sense of real dynamic culture where it counts, libraries will be retelling the stories of where we came from and where we're going ..." (Focus group response).

Participants in the questionnaire strongly believed that the Special Collections in their place of work contribute to the cultural heritage of New Zealand (96%). Of the 60% of people that further commented on this question, 43% said the collections in their library were of national significance. 13% mentioned the research value of their collections: Other uses were also identified: "The collection is periodically used by set designers for stage, tv and film" (Questionnaire response). Further questionnaire responses indicated that the collections help to identify us as New Zealanders, both within the country and internationally (11%). It was also mentioned that the collections will continue to preserve our identity in the future (11%). The local significance of material was mentioned several times by respondents: "Our special collections are for the purpose of preserving and making available materials which contribute to the knowledge of ... it's [sic] history and role within the region, the nation, and it's [sic] place within the world" (Questionnaire response).

As can be seen in table 1, the questionnaire revealed an enormous wealth of material in a variety of formats held across the participating libraries. All of these formats are important in their documentation of our direct heritage, for example "the collection and preservation of independent NZ music contributes to the make-up and publication of that growing national character" (Questionnaire response). Other materials held in libraries may be of specific importance to a particular area of the country. As one participant in the questionnaire said, her library's collection of local materials hold "the memories and histories which contribute to our unique identity" (Questionnaire response).

Table 1. Comparison of formats held in Special Collections vs formats exhibited		
<i>Format</i>	<i>Held by libraries</i>	<i>Exhibited by libraries</i>
Architectural drawings/plans	11%	6%
Archives	94%	61%
Computer disks	6%	0%
Copy prints	6%	6%
Costume	6%	0%
Digital Collections	44%	28%

Engineering plans	6%	0%
Ephemera	16%	0%
Expedition reports	6%	0%
Manuscripts	100%	72%
Maps	83%	56%
Microfilm/microform	78%	28%
Motion picture film	6%	0%
Music (manuscript/printed)	28%	22%
Objects	56%	50%
Oral history records	11%	0%
Photographs	83%	67%
Pictorial material	72%	78%
Published material	100%	89%
Rare books	83%	67%
Realia	6%	0%
Sculpture	28%	28%
Sound recording	78%	39%
Video	11%	0%

The results of the questionnaire highlighted the fact that libraries are less inclined to exhibit parts of their collection, and also are less inclined to exhibit particular formats of material.

This may be for a variety of reasons: copyright, privacy or cultural issues, or licensing agreements. The questionnaire did not ask participants to explain why particular formats of material were exhibited more or less than others. However, the questionnaire did ask participants to indicate reasons why they did not exhibit or factors that made exhibiting more difficult for their library.

Participants could indicate a number of reasons why they did not exhibit from their Special Collections (fig. 4) in question 18. All respondents (100%), indicated that the amount of time exhibitions take to plan and prepare was a reason that prevented the mounting of exhibitions in their library. This is well documented in the literature (Clapinson 1993, 43, Kalfatovic 2001, 32; Dutka, Hayes, and Parnell 2002, 19). The time exhibitions take was also mentioned in the focus groups: "Exhibits are the first thing to go when things come

under pressure. That wouldn't necessarily happen in a museum." (Focus group response). A lack of expertise of staff (61%) and lack of exhibiting space and funding (56%) were the main reasons listed by participants in the questionnaire. Lack of expertise and staff was also mentioned in the literature (Gundersheimer 1988, 93). Other reasons that could prevent exhibiting were the condition of items (33%) and an absence of security in areas, if not all, of their display space (39%). Environmental conditions in some areas, if not all, of their display space, prevented mounting exhibitions in a few libraries (33%). Specific items may not be exhibited because they do not meet the criteria for inclusion for particular exhibitions (22%). Some respondents (22%) noted that adequate support from management prevented exhibiting in their libraries. Other reasons that prevented exhibiting were mentioned by 45% of respondents. Some (13%) suggested the cultural sensitivity of material or issues of privacy could prevent exhibiting of material. A lack of correct exhibiting furniture, aesthetic criteria or intellectual interest could prevent exhibiting (19%); these reasons were also mentioned in the literature (Kemp 1985, 344; Gundersheimer 1988, 93). Some respondents also suggested considering the potential future use of items, funding and suitable venues to loan material to as reasons for not exhibiting (4%).

The responses to this question were broken down further by looking at each of the eighteen libraries individually. Firstly, the reasons for not exhibiting for each individual library were identified from the responses. These were summed across libraries to give a measure of the number of libraries that identified each reason (fig. 4). This shows that time, expertise, space and funding are the most frequently identified reasons that prevent exhibiting in New Zealand libraries.



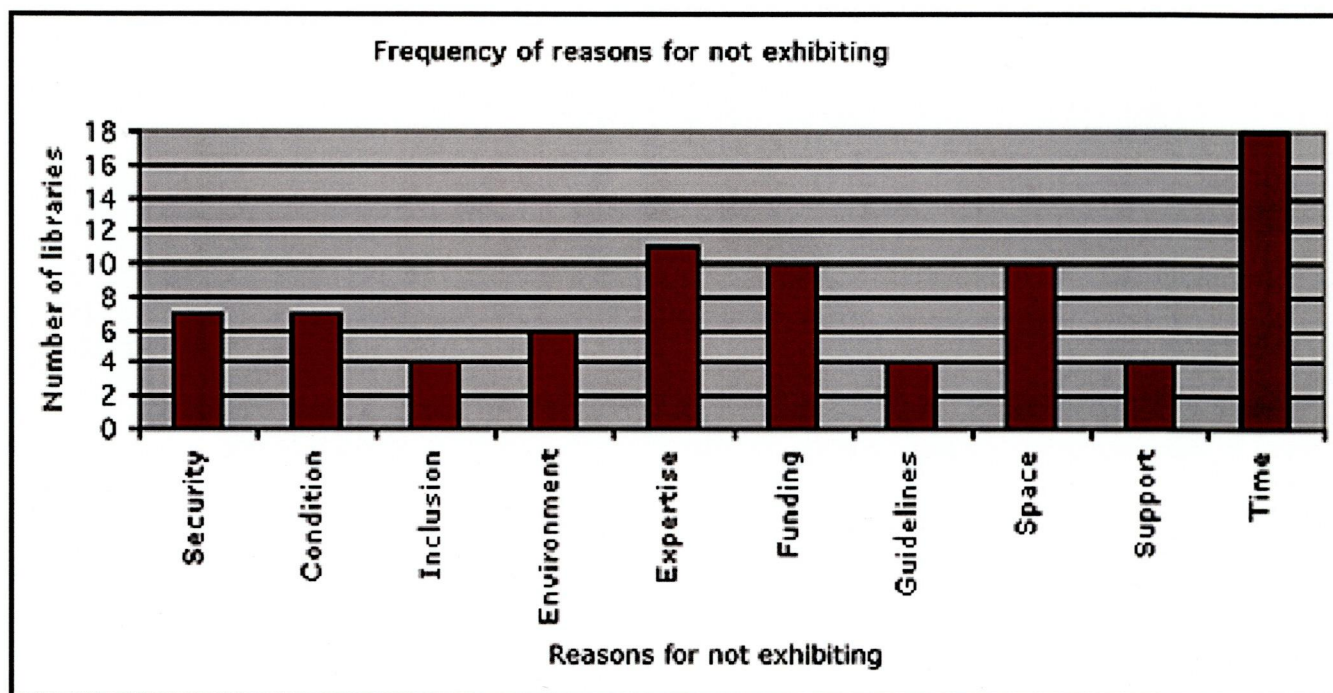


Fig 4. Frequency of reasons for not exhibiting

This analysis was repeated for each position of employment (Library Managers, Heads of Department, Special Collections Librarians/Curators and Library Assistants). The three most frequently identified reasons are listed below for each of these positions.

- Library Managers: time; space and expertise; funding and condition;
- Heads of Department: time; funding; condition and space;
- Special Collections Librarians and curators: time; condition and space; environment; and
- Library Assistants: time; condition and space; funding.

The results are similar in that all positions of employment felt that time, space and condition of items could prevent exhibiting. However, detrimental environmental conditions were noted specifically by Special Collections Librarians/Curators; and lack of expertise was particularly noted by Library Managers. It was anticipated that funding would be a major reason preventing exhibiting and this proved to be the case (fig. 4). Question 19 of the questionnaire explored this area further by asking whether or not libraries in New Zealand receive funding for their exhibitions. 35% said yes. The majority of these respondents (69%) said they have a



regular fund or budget allocated for exhibitions. Some respondents indicated that their library has previously applied for external funding or sponsorship (15%). Fewer either did not receive funding in their particular department (8%) for exhibiting or had not attempted to apply for funding (8%).

A further question that relates back to reasons for not exhibiting in New Zealand libraries is that of the degree to which library staff were rewarded for their work on exhibitions or exhibition catalogues. These rewards can be made manifest through either promotion or development reviews. Approximately half of the respondents (45%) indicated creating exhibitions and/or catalogues was part of their job. Nearly a quarter of staff (22%) did not know if they were rewarded. 16% said they were rewarded and a further 16% said they were not rewarded. This question was explored further by looking at the responses based on 'position of employment' (table 2). It seems that exhibiting is largely built into the jobs of

Several questions were asked in the survey to establish a picture of the exhibiting practice of libraries that participated in the study. 56% of participants indicated in question twelve that their library had an exhibition programme. Of the 45% who elaborated on their answer, 35% said they had a regular change of display. 32% indicated their exhibiting was ad hoc or events focused. 14% said their programme is in the planning stage. 8% said their programme was dependent upon ideas being suggested or presented. 5% said some of their exhibitions took a great deal of time and planning. 3% indicated they have a standing exhibition each year of new material. A further 3% indicated they make no commitment to exhibit due either to a lack of staffing or time.

The questionnaire also explored how often libraries mounted exhibitions with material from their own Special Collections. The median response is shown for each library (fig. 5). This provides a crude measure of the situation at each library (identified on the graph by a letter of the alphabet). Respondents were asked in the questionnaire to indicate the degree to which they' woul like to see their library exhibit in the future on a scale from 1 (a great deal less) to 5 (a great deal more). The analysis indicates a moderate amount of exhibiting practice across the institutions that participated.

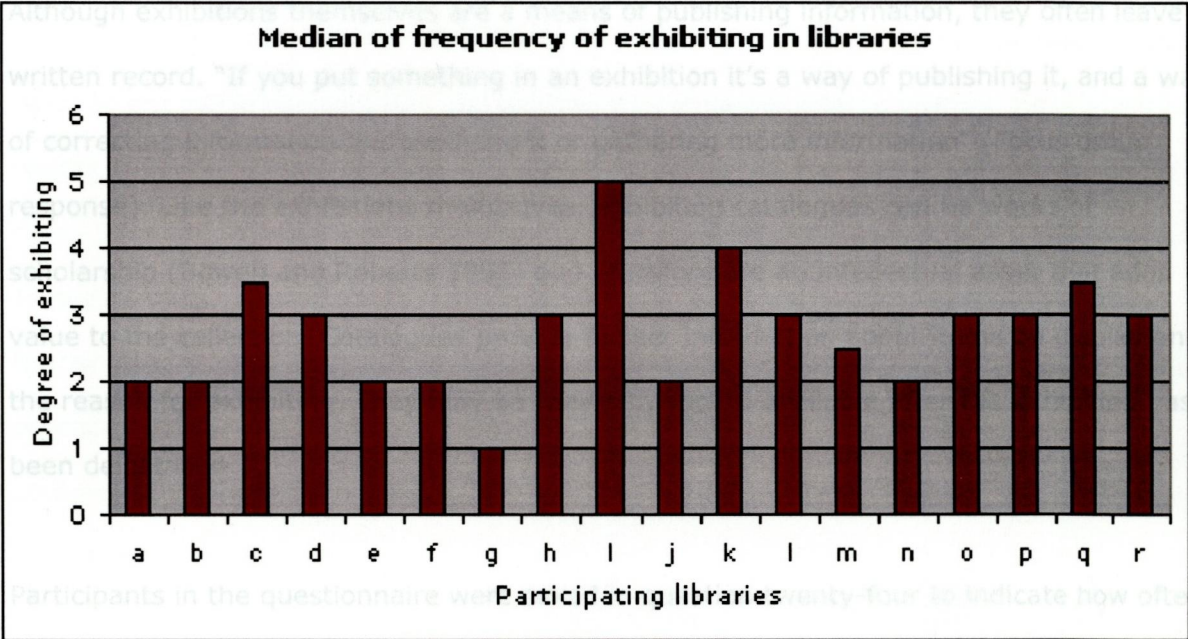


Fig 5. Median of frequency of exhibiting in libraries

The desire to exhibit more or less often was measured in question thirteen. This question was further analysed by taking the median response of each library (place of work). This revealed that the majority of respondents (61%) would like to see their Special Collections exhibited 'somewhat more often'. It was noted by a participant in the questionnaire that not wanting to increase the number of exhibitions per year "relates partly to the resource that we have available to mount quality exhibitions but also I believe that when we do mount quality exhibitions they need to be up for a certain time to allow sufficient people to view them." This may certainly be the case with several of the larger libraries, in particular research libraries who have a higher output of exhibitions per year. The over all impression from the results however, is that staff would like to see more exhibiting of their collections in their place of work. Within institutions there was found to be a variety of levels of exhibiting activity that was department specific, "For pictorial collection paintings and photographs, exhibitions are a central and highly developed activity. For other collections exhibitions are of lesser priority and are resourced accordingly" (Questionnaire response). The deliberate emphasis on particular formats seems to be most common in research libraries.

Although exhibitions themselves are a means of publishing information, they often leave no written record. "If you put something in an exhibition it's a way of publishing it, and a way of correcting information and verifying it or gathering more information" (Focus group response). Like the exhibitions themselves, exhibition catalogues can be works of scholarship (Bowen and Roberts 1993) and therefore are an intellectual asset that adds value to the collection. Catalogues provide further information about items on display and the reason for exhibiting. They may be the only record available after the exhibition has been deinstalled.

Participants in the questionnaire were asked in question twenty-four to indicate how often exhibition catalogues were produced by their library. The median response of each library is pictured below (fig. 6) and provides a crude picture of the production of exhibition



catalogues across the participating libraries. Participants could chose from the following responses from 7 (always produce a catalogue) to 1 (never produce a catalogue). The results show that the majority of libraries do not produce catalogues to accompany their exhibitions.

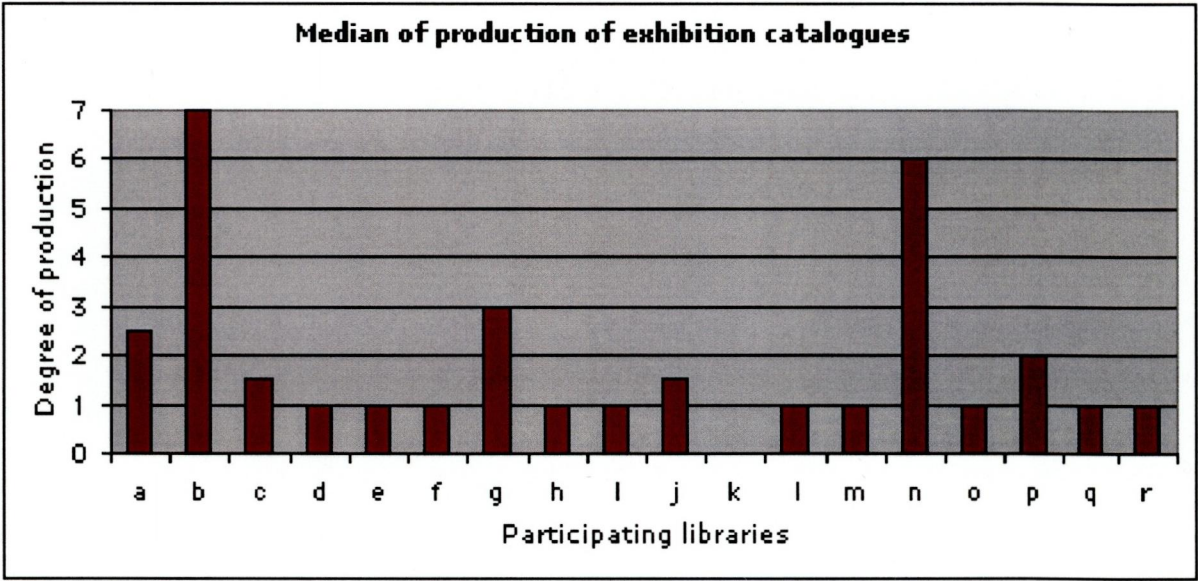


Fig 6. Median of production of exhibition catalogues

Question twenty-five asked participants in the questionnaire to indicate how often material, such as handouts, pamphlets or flyers, were produced by their library to accompany an exhibition. This type of material can serve to advertise the exhibition but can also to add value to the exhibition contents and provide educative material to visitors. As in question twenty-four, the median was taken using the variable 'place of work'. Participants could chose from the following responses, where 7=Always produce accompanying material and 1=never produce accompanying material. Nearly half of the respondents (42%) added further comments related to this question. Largely they expanded upon the type of material produced (handouts, flyers, and bibliographies). A few mentioned that producing accompanying material was not possible due to lack of funds while others hoped they could do this in the future.

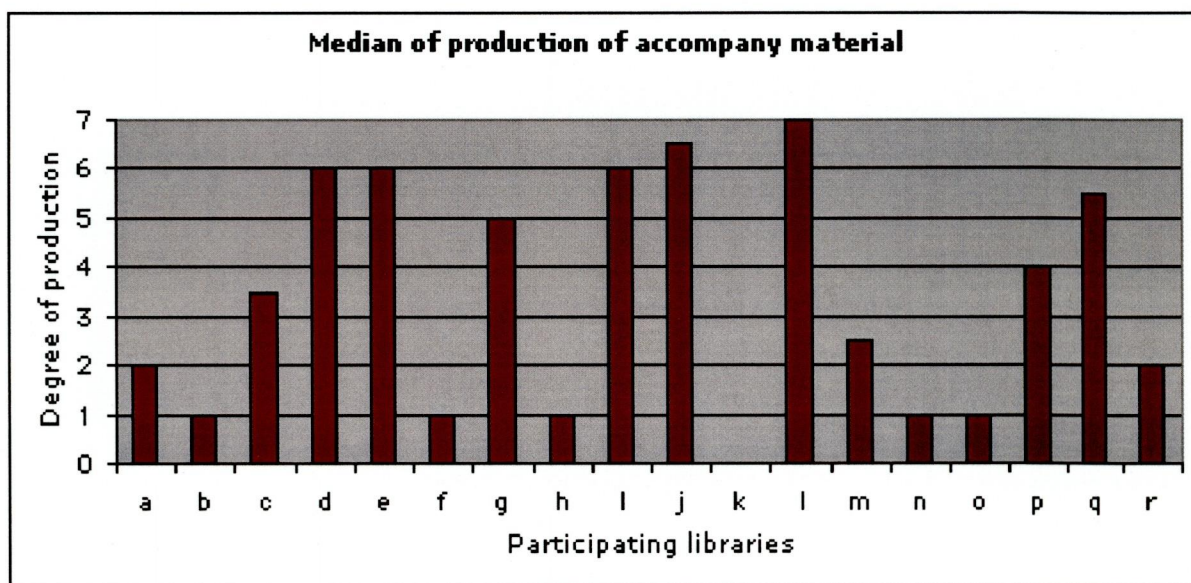


Fig 7. Median of production of accompany material

Aside from exhibiting material from their own institution, libraries in New Zealand do borrow and lend material from other institutions for the purpose of exhibiting. The lending of material to other institutions (libraries, archives, museums, art galleries) suggests that libraries may have networks and policies in place for the care of borrowed items. It may also indicate a minimum level of environment conditions and security to exhibit borrowed items. The lending and borrowing of material provides greater access to that material in different centres. Question 27 of the questionnaire asked participants if their library was in the habit of lending material to other institutions. Many said yes (71%), some of whom (42%) qualified their response by stating that applications for loans are dealt with strictly on a case by case basis, or that strict criteria apply in this situation and a loan agreement form must be signed. Many respondents (42%) indicated their library had not been asked to lend material, some of which suggested this would be a welcome request. A participant in one of the focus groups expressed great interest in an increase in travelling exhibitions around New Zealand libraries to provide better access to the material, to share resources and to save staff time by reducing their workload.

The vast majority of staff working in Special Collections within libraries, of all sizes, around New Zealand indicated that their collections contribute to the cultural heritage of this

country. However the impression of the library staff, that participated in the study, is that libraries are not publicly viewed as cultural agencies, and library material, particularly Special Collections, is not appreciated as being of cultural value and therefore are not accorded the cultural status of items in museums and galleries. Evidence of this can be seen in Statistics Department publications. Although 56% of libraries in New Zealand currently have an exhibition programme, many individuals would like to see their libraries exhibit more often. Exhibiting is however often prevented by lack of time, expertise, space and funding. Lending material or borrowing material from other institutions can enhance the exhibition experience by providing more material. The production of catalogues and accompanying materials for exhibitions can add value to the educative experience of the users, but also provide important records of the exhibition. Exhibiting is a way of easily sharing the cultural resources held in libraries with the public, as collections were thought by respondents to help to identify us as New Zealanders both within the country and internationally. By making these resources accessible to the public, libraries are helping to reflect aspects of our heritage back to them. Exhibiting fulfils many other purposes; these will be discussed in the next section.

#### **4.5 Description of research question two**

*What is the purpose of exhibiting in New Zealand libraries?*

The previous section addressed the significance of the contribution of Special Collections to the cultural heritage of New Zealand. It is established that exhibiting cultural material provides access to the heritage of a nation. The purpose of exhibiting in libraries is explored in this question to determine reasons that contribute to the decisions to exhibit and the benefits these may bring to libraries.

Before investigating the purpose of exhibiting in libraries, it is important to define what an exhibition is in the context of a library. In question eleven of the survey, the investigator sought to discover how library staff defined as exhibition in their work place. In analysing



this qualitative question, each instance of a particular key word or concept was counted and the responses for each category were then converted to a percentage. 28% of responses referred to an exhibition as a type of visual experience, generally a display. Few respondents made the distinction between a display and an exhibit as distinct methods. However one respondent in particular said, "An exhibition would be mounted for a set period of time or permanently rather than a display set up for maybe just an afternoon when a group visits." 24% of participants acknowledged the need for a central theme or concept in their exhibition. 12% agreed there should be accompanying textual material that had been well researched and that the items exhibited should be interpreted or described. 3% of respondents thought an exhibition should show selected materials from the libraries collection and support other activities of the institution. 2% indicated an exhibition should be held in a secure environment. 1% of participants thought an exhibition should be for a set period of time, in a controlled environment and may contain interactive elements.

The museum literature is quite definite in its defining of an exhibition. Exhibitions are distinct from displays, which according to Dean (1993, 3) are presentations accompanied by little information where an exhibit is a "localised grouping of objects and interpretive materials that form a cohesive unit within a gallery." Kalfatovic (2002, 1) says, "it is only when objects are carefully chosen to illustrate a theme and are tied together by a narrative or other relational threads that they become an exhibition." Many of the responses to question eleven proved to encompass the aspects thought to be important in museum exhibitions. A selection of these are represented below:

"A display within the context of an overall schema which has a curatorial theme or concept behind the selection of objects."

"Putting thematically linked items from the library's collections on display with relevant background information."

"The act of making available for public display material which is normally inaccessible. There is generally a theme and some explanation and additional material."

"An exhibition is a display of either originals or reproductions based upon a theme or concept, to inform, educate or as entertainment. It is accompanied by additional information researched by the librarian to aid the viewers understanding and enhance their appreciation of the items or the concepts."

As can be seen from Dean (1993), Kalfatovic (2002) and the qualitative responses to the questionnaire mentioned above, the ideas inherent in the definition of an exhibition are consistent. An exhibition should be based around a theme or concept, using items that have been described or interpreted, for a specific purpose. There may be more than one purpose for exhibiting in libraries. Cleeve (1985, 32) sees the exhibition fulfilling several roles:

"The promotional mix will not only attract initial attention, but it will also create a better awareness of the library service, dramatise its intangible qualities, remind users of services, reinforce client support and foster reassurance, and strengthen the library's corporate identity."

Question ten of the survey asked participants to indicate the importance they place upon a series of questions relating to the exhibiting of Special Collections. Table 4 illustrates the percentage responses to these questions. Participants answered each of the ten questions according to whether they strongly agreed; agreed; agreed somewhat; disagreed somewhat; disagreed or strongly disagreed. Each of the questions are discussed below. These questions relate to the theoretical framework that was drawn from the literature.

Question ten 'A' investigated the degree to which exhibiting promotes the libraries' collections. 80% of participants strongly agreed that an exhibition should promote the resources of the library (table 4). "By displaying them [collections] we are drawing peoples attention to the fact that we hold this material thus making them more visible because the collection is usually in closed stack ..." (Questionnaire response). Another participant in the questionnaire said that they exhibit "... in order to market the Library and its collections as well as promote further research and donations." A focus group member suggested that,



“Displays are quite a useful way of demonstrating that there is a whole continuum of knowledge. It’s a visual demonstration of the scope and scale of the library.” Exhibitions were described by a focus group member as improving the ambience of the library space, thereby providing a further dimension by which to engage the eye of the visitor and reinforce the multi-functional purpose of a library. With this aspect in mind, it was suggested that exhibitions provide an avenue for people who might not normally use the library to gain a greater understanding of the library's role in the wider community. Avril Kadis (cited in Saidenburg 1991, 128) said, “... exhibitions make collections come alive, for there is no better way to let people know about the library’s resources.” Another respondent to the questionnaire noted, “Exhibitions in this library are usually ... to promote collections by alerting people to their existence and availability for research.”

Table 4. Ratings of statements about exhibiting special collections in libraries						
Question	<i>strongly agreed</i>	<i>agreed</i>	<i>agreed somewhat</i>	<i>disagreed somewhat</i>	<i>disagreed</i>	<i>strongly disagreed</i>
10A	80%	15%	5%	0%	0%	0%
10B	55%	31%	11%	2%	2%	0%
10C	51%	29%	11%	9%	0%	0%
10D	60%	31%	9%	0%	0%	0%
10E	58%	35%	7%	0%	0%	0%
10F	51%	36%	13%	0%	0%	0%
10G	44%	36%	16%	2%	2%	0%
10H	47%	33%	18%	2%	0%	0%
10I	40%	29%	16%	9%	4%	2%
10J	33%	35%	25%	5%	2%	0%

Question ten 'B' of the survey investigated the degree to which participants thought exhibiting Special Collections promoted the institution to which the library belongs. 55% of participants in the questionnaire strongly agreed that exhibitions promote the institution (table 4). The literature provides evidence that exhibitions promote both the parent institution and the library itself (Caswell 1985, 166; Kemp 1985, 344; Gundersheimer 1988, 411; Ogunrombi 1997, 428; Connell 1996, 10), other services, the collections and use of them (Caswell 1985, 165-6; Kemp 1985, 344; Markoff 1988, 367; Ogunrombi 1997, 429). One participant in the questionnaire said, “The exhibition would be designed to ... showcase in a manner which draws credit on the parent body ...” The focus group participants also mentioned that exhibiting can raise awareness of the parent institution. At a more immediate level, exhibiting was thought to be a means of show-casing the cultural

resources of an institution. "I think because the collections are sort of hidden that often people think there could be more treasures there. So they don't feel afraid asking for bizarre things possibly" (Focus group response). As mentioned in the literature, this can reinforce the library's role as a cultural institution (Connell 1996, 19). Exhibiting was also thought by respondents to the questionnaire to be a means of supporting other activities in the institution. One participant said exhibitions could "... enhance the activities of the institution, in the case of a University it might complement the teaching/research activities or a current theme being explored by a department."

Question ten 'C' of the survey asked participants to express the degree to which they felt exhibiting makes collections more accessible. 51% strongly agreed that this was the case (table 4). This is extensively documented in the literature. Access to heritage items in cultural institutions has been thought for many years to assist in the development of national identity. Like museums, Special Collections in libraries aim to collect, describe and preserve heritage items for researchers of the future while providing access to contemporary users. Special Collections in New Zealand libraries hold a wealth of information in various formats. By exhibiting Special Collections, libraries, like museums, can provide access to materials in a controlled and safe environment. Information held in Special Collections become available to the public in various forms, through published books, documentaries, and in film. An exhibition of the primary material can offer something quite different. A focus group member reported that "exhibitions can help tell a story about the collection in a way researchers wouldn't." Kalfatovic (2002, xvi) acknowledges that the "good will and publicity that gallery exhibitions can generate when visitors are allowed to interact with the collection ... should not be underestimated." Other authors in the field indicate that a sense of identity can be stimulated in the wider community through libraries providing exhibitions (Cullen 1993, 5; Connell 1996, 9). It was also thought by some members of the focus groups that exhibiting created good will in their community towards the library. One member said that exhibitions "generates quite a lot of

good will and provides a broader perspective of understanding about what a library means in a community."

Question ten 'D' asked participants to express their opinion about exhibiting as a means of educating. 60% of respondents strongly agreed that exhibitions have an important educative role (table 4). The literature describes the main purpose of an exhibition as being to communicate and educate (Caswell 1985, 165-6; Kemp 1985, 344-46; Markoff 1988; 367-68). It does this by changing attitudes, modifying behaviour and increasing the availability of information (Dean 1993, 3). The educative role of exhibitions was often mentioned the questionnaire in reference to entertainment. Dean (1994, 2) promotes the exhibition concept as an enjoyable learning experience. As a three dimensional visual medium, exhibitions can appeal to the generations of people who are accustomed to spending their leisure time being entertained by visual media (Saidenberg 1991, 132; Connell 1996, 88). Exhibitions combine teaching and research. They encourage self-directed, life-long learning that is an aim of New Zealand libraries. "Exhibits broaden our view of the sources of information, and they foster awareness of the inextricable link between information and its carrier" (Bowen and Roberts 1993, 413).

58% of respondents strongly agreed with question ten 'E' which stated that exhibiting Special Collections can arouse interest in new areas (table 4). This question is strongly related to many of the statements in question ten of the survey. Interest can be aroused through collections being promoted, through having access to collections, through being educated to new ideas, and through embarking on research. Exhibitions were described in a focus group as being a means of unlocking the enthusiasm of visitors for a particular subject. When these experiences are shared with staff, there is the potential to learn more about the collections. This question is fundamentally about awareness raising which was often expressed in the questionnaire through making items 'visible'. A respondent to the questionnaire said exhibiting can "improve the visibility of the items and the awareness of clients." This reference to 'visibility' suggests that by allowing people to 'see' items held in

collections, their awareness will be enhanced. As exhibitions are three dimensional, it is not only a visual experience, but a physical experience, visitors can become part of the exhibition. This could lead to them learning more about specific items held, the collections, library, the institution, their heritage, and ultimately themselves and their place in the world. A respondent to the questionnaire said: "The collection I work with includes books that were read by - and presumably influenced - New Zealanders in their formative years. They have helped shape their readers' views of New Zealand and the world ..." It was agreed in the focus groups that where the public were concerned, exhibitions raise awareness and encourage use of the library, its facilities and its collections, "An exhibition makes people more conscious of the richness of the particular library."

Question ten 'F' asked participants if exhibiting can encourage research, 51% of respondents strongly agreed with this statement (table 4). Exhibiting can be a catalyst for further research (Bowen and Roberts 1993, 411). A respondent to the questionnaire reported that "the exhibition would be designed to ... provide opportunity for the 'exhibition' of scholarship, with encouragement to those viewing to build on what has been presented." The literature describes the creation of a good exhibition catalogue as a work of scholarship in itself (Caswell 1985, 166; Traue 1991, 16 ; Bowen and Roberts 1993, 411). A further respondent to the questionnaire suggested "... the exhibition should give evidence of, or promote, scholarship and draw viewers to the research strengths of the collection." Exhibiting was described as a means of publishing information and through displaying it, and so a means of making it available to be verified.

Question ten 'G' asked if exhibiting can aid the professional development of staff; 44% of participants strongly agreed with this statement (table 4). A respondent to the questionnaire noted that, "exhibiting encourages library staff to gain more understanding of their collections and to do some research into contents and sources/origins of collections." The focus group discussions found that, in terms of library staff, the planning and creating of exhibitions increased knowledge about the collections and developed practical skills and

expertise as curator. Exhibitions created by staff were thought to engender a great deal of job satisfaction and pride. By keeping and maintaining good records of past exhibitions, library staff have left a wealth of institutional knowledge that adds value to the collection and provides insight for future staff and users of the collections. It was suggested that exhibitions might provide for teaching opportunities within the library in collaboration with academic staff. Exhibitions were said, in a focus group, to provide a means of engaging in collaborative work with academics and other specialists. This latter point was also mentioned in the literature (Kemp 1985, 344; Gundersheimer 1988, 100).

The issue of exhibitions encouraging future donations was raised in question ten 'H'. 47% of respondents strongly agreed that exhibiting encourages this practice (table 4). This is also well documented in the literature (Caswell 1985, 166; Kemp 1985, 344; Markoff 1988, 367; Connell 1996, 10; Dutka, Hayes, and Parnell 2002, 21). The questionnaire response rate is consistent with indicative response from the focus groups which suggested this practice is very much dependent upon the institution or area in which the library resides. In the focus groups, exhibitions were said to generate a lot of interest from the public, not only in terms of the displayed items, but also in terms of the collections as a whole. This has, in some cases, borne the fruit of bequests to the institution. A member of a focus group said that exhibitions "attract interest from people who wouldn't normally know about the collections that we've got ... really wide range of interests ... and that has led to future donations ..." A participant in the questionnaire indicated that libraries may consciously use exhibiting as a medium by which to procure donations, "The exhibition might also have an intent to encourage further donations and that is quite legit." Donations and bequests may be more forthcoming if the public see current collections are well preserved.

40% of responses to question ten 'I' indicated that the respondents strongly agreed that exhibiting fulfils a responsibility to the stakeholders of the institution (table 4). The literature described the duty of care institutions have to the collections and their stakeholders (Clapinson 1993, 43; Jones and Saenger 2002, 50; British Library 2001). The

question provided the broadest range of response. This question is tightly linked with issues of accessibility. This commitment to sharing the collections by exhibiting them provides an avenue for libraries to be accountable for their role as keepers of heritage items.

Question ten 'J' asked participants to indicate their opinion regarding the degree to which exhibiting can encourage conservation of items (table 4). 35% agreed that this can occur. Additional comments to question ten were offered by 18% of the participants. Of these, 46% believed exhibiting puts items at risk, "Exhibiting may put the object at risk of physical damage or theft." A further response noted, "exhibiting is also a risk – not just in terms of access during the exhibition, but in increasing [the] profile of items which could not withstand increased access!" It was mentioned in the literature that exhibitions are able to control what items receive conservation treatment (Josephson 1999a, 8; Connell 1996, 12). Of the additional points offered by 18% of the respondents to question ten, 18% of this group agreed that exhibiting can influence conservation treatment. One respondent reported,

"Exhibiting can indeed encourage conservation by encouraging the curator/librarian to ensure that items on display have been properly conserved so that they give the appearance of good custodianship/conservatorial practice when they are on display."

At a fundamental level, the existence of exhibition programmes indicates a commitment to display items from the institution. 56% of participants indicated their library had an established exhibition programme in question twelve of the survey. Of the 45% of the participants who elaborated on their answer, 35% said they had a regular change of display. 32% indicated their exhibiting was *ad hoc* or events focused. 14% said their programme is in the planning stage. 8% reported their programme was dependent upon ideas being suggested or presented. 5% said some of their exhibitions took a great deal of time and planning. 3% indicated they have a standing exhibition each year of new material; and a further 3% noted they make no commitment to exhibit due either to a lack of staffing or time. The question was further analysed by ascertaining the percentage of institutions



that had exhibition programmes at the time of the questionnaire (table 5).

Kalfatovic (2002, 20) notes that exhibition programmes will often be outlined in a library's policies or procedures. The existence of policies and procedures as guidelines for exhibiting Special Collections in libraries follows in the next section.

Table 5. Percentage of institutions that have exhibition programmes	
Academic Libraries	37%
Public Libraries	25%
Research Libraries	93%
Museums	100%

Library staff, working with Special Collections in New Zealand, generally defined exhibitions in the same way as is described in the museum literature. The purpose of mounting exhibitions in libraries comprises many reasons, the vast majority of which are outlined in the literature. Exhibitions provide access to cultural patrimony and thereby fulfilling a responsibility to their stakeholders. This can at times lead to donations. Exhibiting may encourage conservation of collections, however this was certainly an issue that many participants felt conflicted with access to material. Exhibitions promote the collections, library and parent institution, and develop the skills of library staff. They are products of research and seek to encourage further research by raising awareness and arousing interest in new ideas through providing an alternative medium of education. Exhibition programmes were most often held at museums and research libraries.

**4.6 Description of research question three**

*Are guidelines important when exhibiting in New Zealand libraries?*

Currently there are no national standards available for New Zealand libraries that outline best practice for exhibiting items from their Special Collections. Guidelines protect materials, staff and institutions. AHLAG (2001, 3-4) reported in their submission to LIANZA's National Information strategy, "Currently there is no coordinated policy, structure or infrastructure for managing heritage resources in libraries, archives, local government

and museums. This lack of policy and standards and appropriate legislation is putting local heritage collections at risk." There was little literature found that described library policies for exhibiting Special Collections. What literature the investigator found suggested that policies can save time (Murchison 2000, 39), and protect the library from litigation (Connell 1996, 112). Policies can provide clear guidelines of what is required from an exhibition (Kalfatovic 2002, 21) and they can relate to the goals of the library or wider institution. Relating these policies back to the parent institution was mentioned more often than any other reason for having guidelines (Caswell 1985, 166; Cleeve 1985, 32; Jones & Grosch, 1987, 6; Traue 1991, 16; Connell 1996, 50; Josephson 1999 [1] 8; Murchison 2000, 37; Kalfatovic 2002, 21).

Question fourteen of the questionnaire investigated the awareness of staff about policies in their library to do with exhibiting Special Collections (fig. 8). 35% of participants indicated their library did not have policies relating to the exhibiting of Special Collections. 27% indicated their policy was under development. 20% did not know if their library had a policy. 16% did have a policy and 2% did not answer the question. Of the 35% that answered no, 85% indicated that a policy would be useful. This question was further analysed by looking at the question from the point of view of the participants' position of employment. Here the opinions of Library Managers, Heads of Departments and Special Collections Librarians/Curators are compared (table 6).



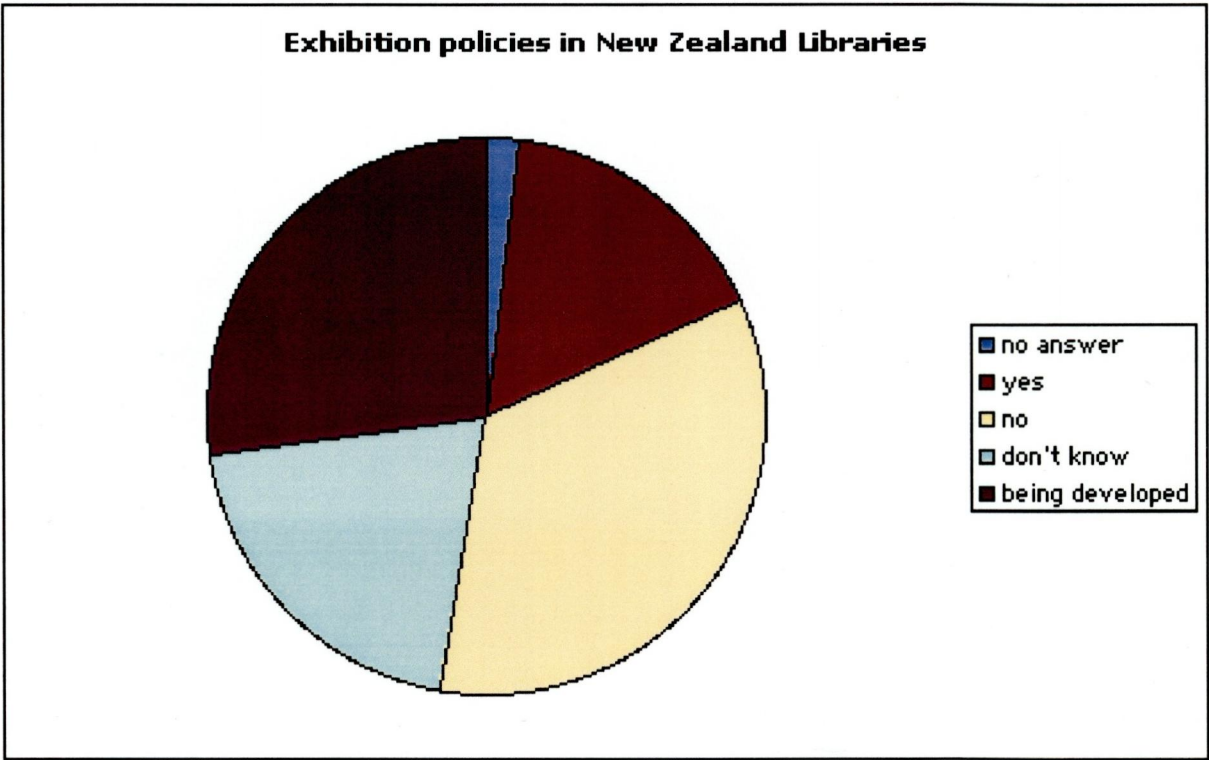


Fig 8. Exhibition policies in New Zealand libraries

Question fifteen similarly investigated the awareness of staff about procedures in their library to do with exhibiting Special Collections. 31% of participants indicated their library did not have procedures for exhibiting Special Collections; 29% did have procedures; 27% of participants said that procedures were under development; and 13% did not know if their library had procedures. Of the 31% of participants that answered no, 85% indicated that procedures would be useful. This question was also further analysed from the point of view of, 'position of employment', and again the opinions of Library Managers, Heads of Departments and Special Collections Librarians/Curators are compared (table 6).

As can be seen from the results presented above (fig. 8) and in table 6, policies and procedures are acknowledged by many staff, working at policy level, as being currently developed. The future use of potential guidelines on exhibiting Special Collections by libraries that did not have guidelines, were anticipated to be of great benefit to them.

Table 6. Would guidelines be useful for exhibiting Special Collections in libraries?

<i>Position of Employment</i>	<i>Policies</i>		<i>Procedures</i>	
	Of future use?	Being developed	Of future use?	Being developed
Managers	50%	43%	67%	43%
HoD	71%	25%	67%	25%
S.C. Librarians	100%	38%	100%	33%

An interesting feature of these responses (table 5) is that both policies and procedures are rated as potentially more useful by Special Collections Librarians/Curators than by Heads of Departments or Library Managers. This may reflect a need for Managers and by Heads of Department to be more aware of the needs of Special Collections Librarians/Curators.

Participants in the focus groups had little knowledge about what other libraries were doing in terms of developing policies or procedures or why the survey results indicated several (27%) libraries were developing policies. It was suggested in a focus group that libraries might be developing policies and procedures currently because insurance criteria have become more stringent and this information is needed on loan agreement forms.

“Insurance requirements have become more stringent, specifically if we were trying to share things between institutions in different cities we’d have to be able to demonstrate that we had a secure environment and that’s not always easy to achieve and similarly the trying to set up environmental controls.”

71% of respondents to the questionnaire indicated that their library was in the practice of loaning material. Many participants in the questionnaire mentioned loan agreement forms or policies which suggests more emphasis is placed on loan agreement forms than policies or procedures for in-house exhibitions. Further research would be required to investigate this situation. The formulation of such policy places the institution in good standing amongst its peer institutions (Gundersheimer 1988, 98) and displays the library's commitment to its collections. However, there is movement in the library sector to achieve standards for exhibiting heritage material. In *Towards a National Information Strategy*, LIANZA (2001, 30) recommends that a "... National Information Strategy will aid the creation of agreed national and regional standards for training and the skills required for preservation,

conservation, display standards, database design, creation and access for heritage resources." Focus group respondents lauded the assistance received from the National Preservation Office. However, some members felt that more information in the form of specific guidelines on exhibiting material would be desirable, "We've used National Preservation Office to some extent through the National Library but the more you find out about the more you realise that you don't know." It was suggested that more guidelines would be of great benefit. A member of one focus group said, "It would be wonderful to have more centralised sources of information."

Participants were asked in question sixteen of the questionnaire if they thought they would be more inclined to exhibit from their collections if their library had policies or procedures to guide them. 49% of participants indicated that they would. This question was further analysed by looking at opinions according to respondents' position of employment. Here, the opinions of Library Managers, Heads of Departments, Special Collections Librarians/Curators and Library Assistants are compared. Of those who would be more inclined to exhibit if their library had policies or procedures, 63% were Heads of Departments, 50% were Library Assistants, 47% were Special Collections Librarians or curators, 33% held other positions, and 29% were Library Managers. A manager who took part in the focus group said: "We're sitting on this stuff. Let's get it out. Make it accessible in some sort three dimensional way, by applying some flair and design, without causing harm ... put the focus on that rather than an overly protective view that would stifle the excitement out of it."

One member of a focus group discussed an initiative by National Services of Te Papa Tongarewa that has produced a best practice manual for museums in New Zealand. National Services were said to be applying for International Organisation for Standardisation (ISO) accreditation for this work. This manual contains information on the exhibiting of cultural materials. Although this was created for museums, the kit is promoted as a good source of guidelines for constructing exhibitions. "There are certain aspects of museum practice we

need to take on in Special Collections" (Focus group response). It covers planning an exhibition (a document entitled *Exhibitions at Your Place* (Somerville and Currie 2001)), the storytelling approach, a safe environment, designing the exhibition, the words, copyright, style, evaluation and media opportunities. It provides set up times, and examples of how not to plan. None of the other members of the focus groups were aware of this Resource Kit. Several members of the groups suggested that libraries and library staff are able to learn a great deal from museum practice. "Exhibitions is the one area where library practice and museum practice overlap. I think that ... libraries can learn a lot from the current trends and best practices in museums and art galleries" (Focus group response). The British Library's National Preservation Office has a publication entitled *Guidance for exhibiting archive and library material* which outlines information about the exhibiting environment, exhibition cases, display methods, security, and loaning items. This provides more detailed information than the Te Papa publication in some areas.

Participants in the questionnaire were asked to indicate the issues they would specifically include in any policies or procedures about exhibiting Special Collections in question seventeen. Participants chose from a list of points and were able to add others that they considered were important to include in future guidelines. 100% of libraries chose to include information about the security of the exhibition space. 83% chose to mention any restrictions on materials that could be exhibited and also aims for exhibiting in the library. 78% chose to include information about the exhibition environment, the safe handling of materials, the length of time particular formats can spend on display, and preservation and conservation requirements or consideration. 72% of participants chose to include guidelines on the keeping of exhibition records. 67% chose to include criteria for evaluating exhibitions, "It's very important that we constantly should look very critically at it. It doesn't deny their benefits but it's easy to overstate them" (Focus group response). 61% of participants chose to include information about the duration of exhibitions in future guidelines.

Additional suggestions for points to be included in future guidelines about exhibiting Special Collections were volunteered by 35% of respondents. Of this number, 33% mentioned criteria for loans of material, either incoming or outgoing. A respondent from a focus group indicated that they do loan material for exhibitions in other institutions although, "Usually only to institutions that have the security, environmental conditions and staff expertise to do exhibitions properly. Occasionally we are obliged to loan material back to the depositor for events like school jubilees and church reunions." The inclusion of guidelines for a marketing plan to promote library exhibitions was mentioned by 11% of respondents. This was also discussed in one of the focus groups. It was felt that because of libraries' focusing on their core business, the public had lost sight of their cultural role. "The branding of it [libraries as cultural places] hasn't been achieved so I imagine displaying policy ... may be the way of harnessing an asset that already exists" (Focus group response). 11% of participants in the questionnaire thought guidelines for the standard of presentation or specific design criteria should be included, and a further 11% mentioned the importance of including information about insurance details for any items to be borrowed or displayed. 7% of respondents would include specific staff responsibilities and information about the packing and transportation of items. Other criteria suggested for future guidelines included information on recommended citation styles, criteria for proposals to mount exhibitions, guidelines for exhibition openings, budgetary information, and condition reports for items being loaned or going on display.

Some participants to the questionnaire indicated their in house policies did cover some of these points, "All these are covered to a reasonable extent by current guidelines - with the exception of aims, and evaluation - which may be available, but I am not aware of them." A response from another participant in the questionnaire said: "Most of these [issues] are covered in the procedures manual but it would be useful to collate them." Some smaller



"policy" factors are taken into consideration by the staff member in the mounting of a display" (Questionnaire response).

Many of the issues mentioned above for inclusion in future guidelines are not included in the Te Papa document *Exhibitions at your place* (Somerville and Currie 2001), some are covered in more depth in the British Library (2001) document *Guidance for exhibiting archive and library material*. Martin Kalfatovic, Digital Librarian at the Smithsonian Institution (2002, 21), suggests that exhibition policies address the following issues: access and presentation of material, selection of material, evaluation criteria for exhibition proposals, guidelines for the review and feedback on exhibition proposals, staff responsibilities, standards, formats, purpose, content, authority and responsibilities.

There is currently no national policy in New Zealand for exhibiting cultural material in libraries. Initiatives have been taken by AHLAG and LIANZA to express the need for such guidelines. The lack of policy information available on Web sites is consistent with the results of the survey and focus groups that determined many libraries do not have policies on exhibiting their Special Collections, or that others are developing guidelines currently. When policies do exist, more often than not they are unwritten or informal documents. Libraries that are developing guidelines and libraries that currently do not have guidelines strongly indicated that they would be of use and would make libraries more inclined to exhibit their Special Collections.

#### **4.7 Description of research question four**

*To what extent is Web technology used, by New Zealand libraries, to identify or publish or publicise Special Collections and exhibitions?*

Exhibitions created by institutions around the globe are colonising the Internet at a growing rate (O'Connor 1996, 17; Kalfatovic 2002, xv). "By 1996 due to growth of the World Wide Web, there was a rapid increase in use by libraries museums and archives to present online

exhibitions" (Kalfatovic 2002, xii). In the present research, evaluations were conducted of the Web sites of the participating libraries to establish the type of material that they made accessible to the public via the Internet. This includes mentioning whether or not they hold a Special Collection, advertising exhibitions, hosting online exhibitions and making policies about exhibiting collections available to be read online (table 7).

Table 7. Results of Web site evaluation

	% yes
Does the library's Special Collection feature on its Web site?	94%
Does the library promote its exhibitions on its Web site?	33%
Does the library offer an online exhibition?	17%
Does the library make its policies relating to exhibiting Special Collections available?	0%

In evaluating the Web sites, a comparison was drawn with Piacente's three-part typology that was developed to analyse museum exhibitions online (Teather and Wilhelm 1999). In this typology the use of a Web site to promote or advertise can be defined as an "electronic brochure". Online exhibitions are described in two ways: as the "museum in the virtual world" where the physical museum is recreated in cyberspace; and as "true interactives" where the virtual museum is distinctly different from the physical space. No distinction between these two definitions of exhibiting have been made in the evaluation of New Zealand libraries' online exhibitions.

87% of participants in the questionnaire indicated that Special Collections were mentioned on their library's Web site in question twenty, while the Web site evaluation revealed that 94% of libraries mentioned their Special Collections in some capacity on their Web site (table 7). The discrepancy between the results of the Web site evaluation and the questionnaire is small but suggests there may be a gap in the knowledge of what is represented on libraries Web sites. This level of exposure of Special Collections can be compared with a promotional or advertising tool, like an "electronic brochure" as in Piacente's typology. "Some museums use their Web sites as glorified brochures. They will try to entice Web surfers to come to the museum ..." (Garfinkel 1998, D4). Indeed, if this level of enticement works, there is some value merely stating that the library holds a Special Collection without adding further information.



Interestingly David Bearman (Dietz 1998, 1) says museums are now, more than ever, "in the business of dissemination of information rather than artifacts. The advantage to thinking in terms of information is that it validates the collection of intangibles, such as oral histories, and replicas, as well as actual artifacts ..." The divide between museums and libraries appears, in some cases at least, to be closing. Teather and Wilhelm (1999, 2) lists the goals museums might attain by possessing a presence on the Web as: promotion/marketing, education, wider access, provide information, entertainment, community awareness/outreach and revenue generation. These are very similar to the purposes of exhibiting in libraries. In the Web site evaluations approximately one third (33%) of libraries' Web sites mentioned the existence of exhibitions of their Special Collections (table 7). This level of exposure can also be compared to Piacente's typology of the "electronic brochure" (Teather and Wilhelm 1999). In this case, a Web site may feature an explanatory sentence or paragraph about the exhibition illustrated by an accompanying image. In question twenty-one of the survey 58% of respondents reported their library's Web site provided information pertaining to exhibitions of Special Collections. A respondent to the questionnaire reported, "I put up a Web page on Special Collections on our site – but only included a notice of exhibitions – not a forum for exhibiting." This was reinforced by a member of a focus group discussion who said, "in terms of using the Web for the exhibits; we just used to have a notice saying the title and maybe a paragraph but there are a lot more possibilities now."

The use and potential of the Internet as an inexpensive medium for exhibiting in the future has been acknowledged in the literature (O'Connor 1996, 17; Streten 1999, 3; Kalfatovic 2001, 32). It has been lauded as a means of making material accessible to a much wider audience (O'Connor 1996, 17; Khoon, Ramaiah, and Foo 2002, 1) and so breaks down the barriers of time and space. The potential to expand current usage of the Internet by libraries was acknowledged by a focus group member, "it has a dual purpose really, to be a publicising device or to be an exhibit in its own right" (Focus group response). It was agreed

in a focus group that the medium also had great value in archiving older exhibitions after the physical display had been deinstalled. A questionnaire respondent said of their library, "the Web site has room for development here. As far as I know there is no commitment to mounting online exhibitions. My own strong opinion is that it's a wasted opportunity not to plan for an online version as part of most Gallery exhibitions."

An online exhibition is quite distinct from using the Internet purely as a promotional tool for advertising an online exhibition or Special Collection. Garfinkel (1998, D4) describes museums utilising Web technology as having "produced dramatic Web based exhibits that have more depth and information than anything you would ever see in a gallery." In practice there should be little difference in the essence between an online exhibition or a physical exhibition. An online exhibition should be more than a list of items on display. It should present a cohesive theme and evidence of curatorship. Diane Shaw (Shaw 2002a), the Special Collections Cataloguer at the Smithsonian Institution, is responsible for compiling their archive of online exhibitions.<sup>4</sup> She suggested an online exhibition should be,

"... a self contained site that uses library & archival materials ... usually from a single collection, to tell a story or convey information on a focused and coherent topic. The site should have a curatorial feel, i.e., the sense that someone knowledgeable has selected the material to display and has provided the narrative ... to put the material in context."

Peter Verheyen (Verheyen 2002) from *The Book Arts Web*<sup>5</sup> said, "In my book an online exhibition can be the same as a physical exhibition, i.e. same text, images of the actual pieces on display ... However, an exhibition can also exist solely in an online environment." This suggests that online and physical exhibitions have the same defining characteristics.

Exhibiting online has the potential to reach a global audience (Shaw 2002b, ix) and thereby promote the value of the library's collections (Kalfatovic 2002, 96). Very few New Zealand libraries (17%) hosted an online exhibition on their Web site at the time of the evaluation

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<sup>4</sup> <http://www.sil.si.edu/SILPublications/Online-Exhibitions> [Accessed 3 May 2002]

(table 7) as opposed to responses to survey question twenty-two that indicated 25% of libraries host online exhibitions. This may be due to a difference in opinion of what constitutes an online exhibition. Shaw (2002a) noted that in some cases it was becoming harder to distinguish an online exhibition from sites providing access to digital collection. This phenomenon was encountered by the investigator as she evaluated the Web sites of the participating libraries. Some libraries presented an illustrated synopsis of current and past exhibitions. Another library archived lists of items on display from previous exhibitions. There was a presentation of local history material from one library in the form of illustrated essays. However, none of these resources fulfilled the criteria of an online exhibition as established through personal correspondence (Shaw 2002a; Verheyen 2002) and the literature mentioned above. Serendipitously, the investigator found the following information on libraries' Web sites. Two public libraries indicated on their Web sites that display or exhibition space was available for use by the public on application (this was also mentioned later by a third public library representative in a focus group discussion). A member of a focus group mentioned the availability of online, and in house, exhibition space for students at her institution. This was said to have created "the sense that the library is kind of owned by more than just librarians."

The results for question twenty-three in the survey indicated that 80% of participants indicated an online presence for Special Collections and exhibitions was a goal for the future "... we would love to do online exhibitions but don't have the time to organise them" (Questionnaire response). Time and expertise were main response for not having an online presence. Additional information was offered by 45% of the respondents to this question. Of this number, 36% elaborated on discussion of future plans. 11% acknowledged the Web as an important vehicle for advertising or promotional purposes. A further 11% stated lack of time as being a reason for not currently hosting information on the Web about Special Collections and/or exhibitions. 7% indicated lack of funding or resources and support from management as reasons for not currently hosting information on their library's Web site. A

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<sup>5</sup><http://www.philobiblon.com> [Accessed 8 June 2002]

respondent to the questionnaire said, "We would do these things if we were resourced to do them, but I think it will be decades before this happens, if ever." 4% of participants in the questionnaire said the text of their exhibitions was available on their Web site. A further 4% reported a lack of expertise prevented the inclusion of this information on their Web site.

It was noted by a participant in the questionnaire that their library selected which exhibitions to promote on their Web site only if "items can later withstand increased usage." Kalfatovic (2002, 95) has an interesting comment to make about the fear that through promoting material online, libraries will be swamped with visitors wanting to see the originals, "... these memory institutions need to encourage greater use and not thwart it! Electronic dissemination of their contents, particularly in the form of online exhibitions is a perfect way to do so." This point refers back to the dichotomy of access versus preservation, an issue that can only be solved by libraries organising criteria that outline conditions under which users can access material, and by providing an alternative version of the material.

Participants in the focus groups whose library was part of a larger organisation recognised constraints they could possibly encounter in using the Internet for online exhibitions. It was noted that the corporate branding or strict design criteria of an institution could potentially stymie the design integrity of an exhibition, "Often an exhibition has its own design style and integrity. There is potential for conflict between the goals of an institution and an exhibition." However, focus group respondents also acknowledged utilising the functionality of the Internet to best effect held great potential for exhibiting Special Collections and hosting digitised collections. This is strongly recommended in the literature as a means of maximising educational and entertaining experiences for visitors to the institution (Teather and Wilhelm 1999, 4). The literature states that use of the Web by heritage institutions to communicate and educate is imperative (Davies 2002, 1). A member of a focus group said,

"In the world of museums and galleries the Web is an active and real way of making content available and displaying content, is a huge growth area. There's some excellent work being done and I think they have some useful pointers."

Another member of the group said,

"... I actually find ... that a lot of the interactive media, a lot of the display and exhibition techniques that museums and art galleries are adopting are really exciting. And I think its quite exciting to be a museum or art gallery these days and less exciting to be a public library."

It was also widely agreed in the focus groups that the Internet provides opportunities to include information and images that might not able to be part of the exhibition proper for a variety of reasons. It was suggested that some of the most exciting aspects of the Internet for libraries is the potential to show more of the content of book-like objects, the possibility of presenting fragile material that is unavailable for consultation or display, and the ability to make entire collections available remotely. This is covered widely in the literature, particularly in museology (Streten 1999,3; Teather 1999, 4).

The final aspect of the Web site evaluation investigated whether or not libraries published their policies or procedures regarding exhibiting on their site. There were no instances of this practice (table 7). One library did make other policies available, one of which contained information about exhibiting material. These results are consistent with the data collected from the questionnaire and focus groups that indicate when policies did exist they tend to be in-house.

As use of the Internet has grown and expertise has developed, libraries and museums overseas have embraced the possibilities the Internet provides to host exhibitions of their collections online. The Internet crosses some of the boundaries that prevent exhibiting in

libraries, such as space and cost, thereby making the mounting of an exhibit more attainable. However, although New Zealand libraries may mention their Special Collections on their Web sites, few mention their exhibitions and less host online exhibitions. New Zealand library staff that took part in the survey and focus group saw the value of utilising the online environment and many respondents indicated that projects are either in the planning process, or expressed hope that this will be attended to in the future at their institution.

## PART 5: CONCLUSIONS

### 5.1 Summary

It has been established that heritage contributes to cultural identity. Museums and archives are well represented as preserving our heritage, libraries however, do not seem to be so well defined by those outside the library sector. Regardless of this fact, Special Collections in libraries of all sizes around New Zealand are preserving material that is part of our cultural heritage and library staff overwhelmingly agreed that this is the case. Protecting cultural property preserves our identity. Identity is an intangible quality that the current government has stated is its desire to assert. Exhibiting is a means of providing access to heritage material in a controlled and safe environment. Libraries can present their value to the community through exhibiting the items of cultural significance they hold and care for.

Libraries around New Zealand varied in their frequency of exhibiting, and the majority of staff indicated they would like to see their libraries exhibit more often. The main factors that restricted libraries' ability to exhibit were time, space, funding and expertise. A trend towards developing in-house policies and procedures has been identified by the combined findings. Libraries that reported they were developing policies, or did not have policies for exhibiting their collections, indicated they would be of great use. Many library staff agreed that they would be more inclined to exhibit if their library had guidelines in place. There was a strong indication that library staff felt the profession could learn from museum practice in

the field of exhibitions. LIANZA's recent National Information Strategy called for a national initiative for guidelines in this area. This study reinforces that library staff, at all levels, working with Special Collections, feel that guidelines for exhibiting will be valuable.

A Web presence fulfils many of the purposes for libraries exhibiting. Although New Zealand libraries do list their Special Collections on their Web sites, few advertise their exhibitions and less present online exhibitions. Many libraries indicated that they were in the process of developing content for their site while others said it was a goal for the future. On the whole, it was agreed to be an important resource with exciting possibilities for libraries with Special Collections. Time and staff expertise were the main factors that prevented constructing an online environment for exhibitions. It was widely remarked upon in both surveys and focus group data that in the future libraries' hope to make better use of the web; not only for advertising exhibitions, but also for creating educative resources.

## **5.2 Implications for further research**

Future research could undertake to track the development of exhibition related guidelines for libraries in New Zealand. The methods of individual libraries for creating in-house policies and procedures could be investigated. The prevalence of established loan agreement documentation and in-house exhibiting policies could be explored.

A longitudinal study could investigate the increasing utilisation of Web technology by libraries in the area of Special Collections by evaluating their Web sites using Picente's typology.



Part 6: APPENDICES

APPENDIX A:

Statistics related to population of urban areas in New Zealand	
Urban area	Population
Auckland	367,734
Wellington	163,827
Christchurch	316,227
Hamilton	114,921
Dunedin	114,342
Tauranga	90,906
Palmerston North	72,036
Hastings District	67,425
Rotorua	64,473
Napier City	53,661
Whangarei	68,094
Manakau City	283,197
Franklin District	51,669
Rodney District	76,182
North Shore City	184, 821
Waitakere	168,750
New Plymouth	66,600
Lower Hutt City	95,475

Statistics New Zealand. *2001 Census of Population and Dwellings: Final Counts (2001) - Standard Tables*

**APPENDIX B:**


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List of institutions approached for the study. A tick indicates participation.

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Alexander Turnbull Library	✓
Auckland City Libraries	✓
Auckland Institute & Museum	✓
Auckland University of Technology Library	X
Bill Robertson Library	X
Canterbury Museum	X
Christchurch City Libraries	✓
Dunedin Public Library	✓
Franklin District Libraries	✓
Hamilton City Libraries	X
Hastings District Libraries	X
Hocken Library	✓
Hutt City Libraries	X
Lincoln University Library	X
Manukau City Libraries	✓
Napier Public Library	✓
National Library	X
New Plymouth District Libraries	X
North Shore Public Libraries	✓
Otago Early Settlers Museum	X
Palmerston North District Libraries	X
Rodney District Libraries	X
Rotorua Public Library	X
Tauranga District Libraries	✓
University of Auckland Library	✓
University of Canterbury Library	✓
University of Otago Library	✓
Victoria University of Wellington Library	✓
Waikato University Library	✓
Waitakere Libraries	✓
Wellington City Libraries	✓
Whangarei District Libraries	X

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**APPENDIX C.1: Covering Letters for the questionnaire**

*Initial letter to Library Managers.*

Tuesday, 12 February 2002

Dear

I would like to invite you and your Special Collections staff to participate in a study investigating the opinions of Librarians in New Zealand about the exhibiting of Special Collections in libraries. I am undertaking this study as part of my Masters in Library and Information Studies at the Victoria University of Wellington. My supervisor is Mr James Traue james.traue@vuw.ac.nz (64 4) 463 5103.

This study aims to determine the purpose of exhibitions in libraries, what factors may prevent exhibiting, if guidelines would encourage exhibiting behaviour and to what extent Special Collections contribute to our cultural heritage. A copy of the final report will be held at the library of the Victoria University of Wellington.

This study complies with the guidelines of the Human Ethics Committee of the Victoria University of Wellington's Faculty of Commerce and Administration.

Involvement is voluntary and participants may withdraw themselves (or any information they have provided) from this project (before data analysis begins) without needing to give reasons and without any form of penalty.

Every effort will be made by the investigator to keep the names of individuals and their employer confidential and neither individuals nor their place of work will be identified in the research. However, the size of the Special Collections community in New Zealand is small and it may be possible for people to make connections.

I shall telephone you within the next week to discuss the details of this study. I will need to obtain from you the number of all staff involved with your Special Collection, including yourself, the HoD, curator, permanent and contract or freelance workers so that I can send an introductory letter to your library for each participant. I will also any policies or procedures your library has in place for the exhibiting of Special Collections.

Please do not hesitate to contact me at sarah.jones@library.otago.ac.nz or (03) 479 3961 if you wish to discuss aspects of this research at any stage.

Thank you for your assistance with this study.

Yours sincerely,

Sarah K. Jones

## APPENDIX C.2: Covering Letters for the questionnaire

*Information Sheet to accompany the questionnaire*

### "Opinions of New Zealand library staff regarding the exhibiting of their Special Collections"

I would like to invite you to participate in a study investigating the opinions of Librarians in New Zealand about the exhibiting of Special Collections in libraries. I am undertaking this study as part of my Masters in Library and Information Studies at the Victoria University of Wellington. My supervisor is Mr James Traue james.traue@vuw.ac.nz (64 4) 463 5103.

This study aims to determine the purpose of exhibitions in libraries, what factors may prevent exhibiting, if guidelines would encourage exhibiting behaviour and to what extent Special Collections contribute to our cultural heritage. A copy of the final report will be held at the library of the Victoria University of Wellington.

As you work with Special Collections, your involvement will be greatly appreciated and will enable the investigator to collect information about the role of exhibitions in libraries.

This study complies with the guidelines of the Human Ethics Committee of the Victoria University of Wellington's Faculty of Commerce and Administration.

Every effort will be made by the investigator to keep the names of individuals and their employer confidential and neither individuals nor their place of work will be identified in the research. However, the size of the Special Collections community in New Zealand is small and it may be possible for people to make connections. Your participation is voluntary and you may withdraw yourself (or any information you have provided) from this project (before data analysis begins) without needing to give reasons and without any form of penalty.

**Your participation involves** completing an online questionnaire about exhibiting Special Collections and related issues. The questionnaire will take approximately 15 minutes to complete. If you prefer, a phone interview can be arranged (see the number below). By **completing and submitting the questionnaire by 26<sup>th</sup> March**, you have consented to partake in this research.

To **access the survey**, please go to <http://www.library.otago.ac.nz/survey/index.html>

Please complete and submit the survey by 26<sup>th</sup> March.

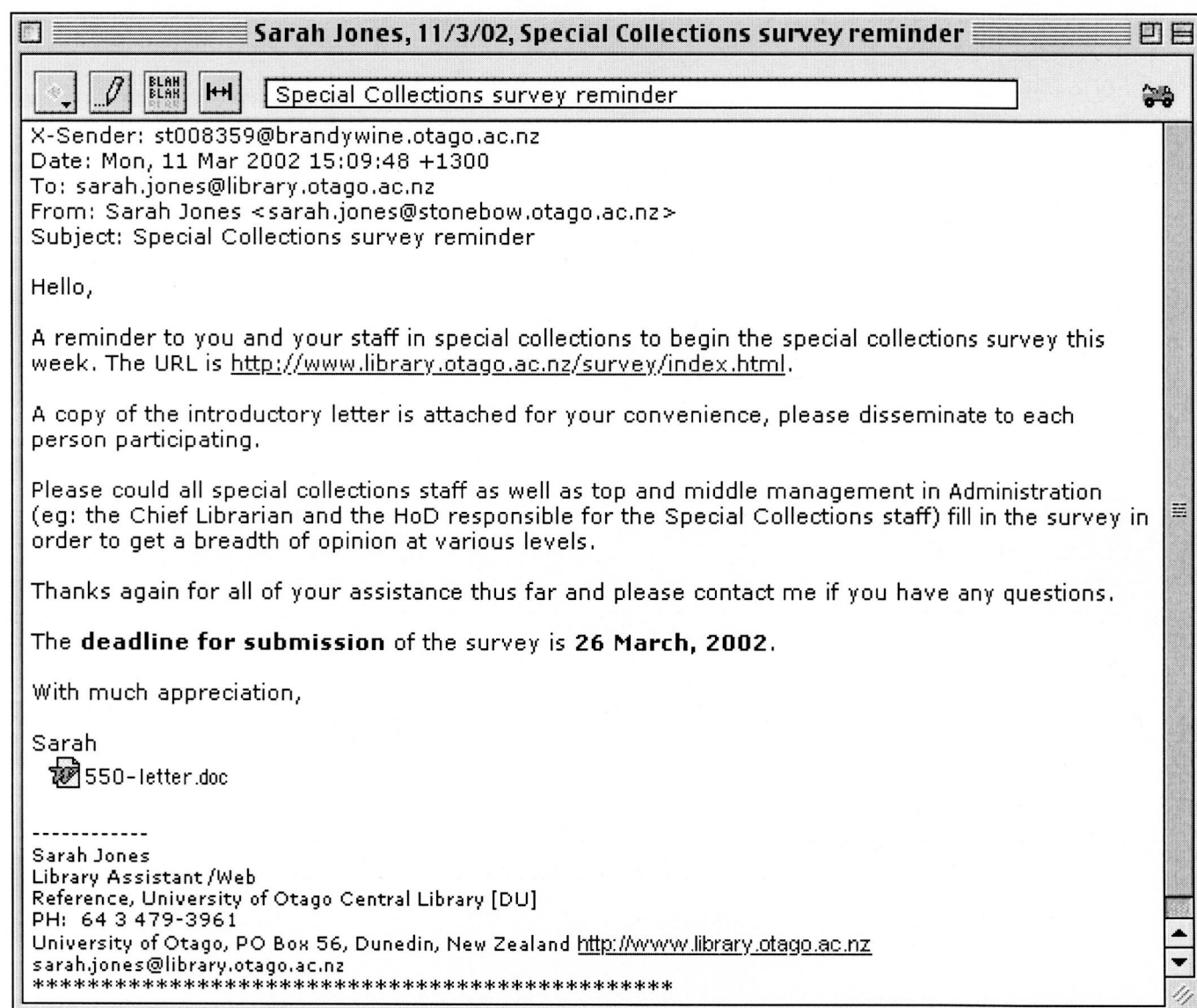
Please do not hesitate to contact Sarah Jones at sarah.jones@library.otago.ac.nz or (64 3) 479 3961 if you wish to discuss aspects of this research at any stage.

I am also seeking volunteers to participate in two focus groups in April 2002 to further discuss issues raised in this questionnaire. Please indicate in the survey if you would like to participate in a focus group and I will contact you closer to the time with further information.

Thank you for your assistance with this study.

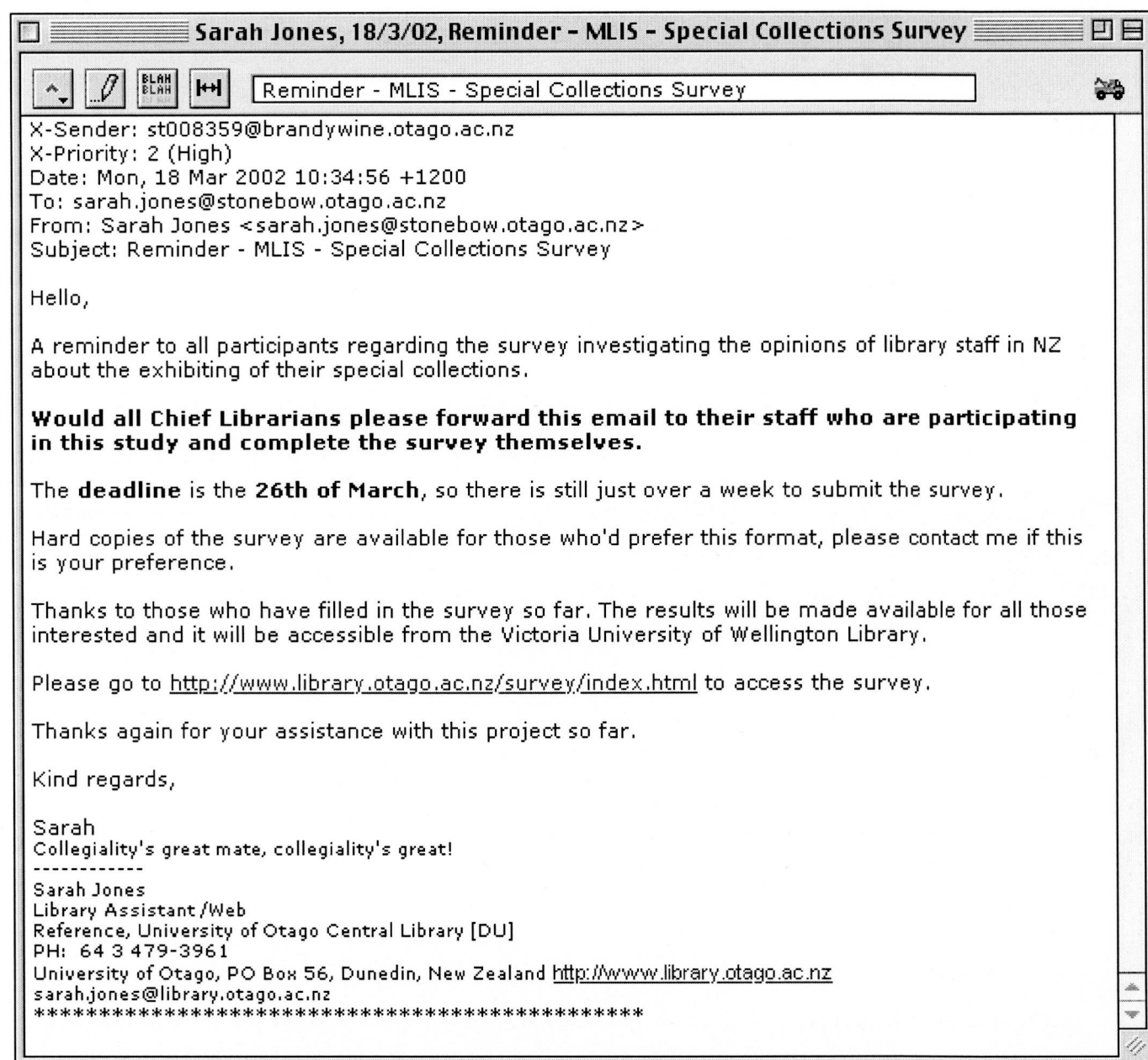
Yours sincerely,

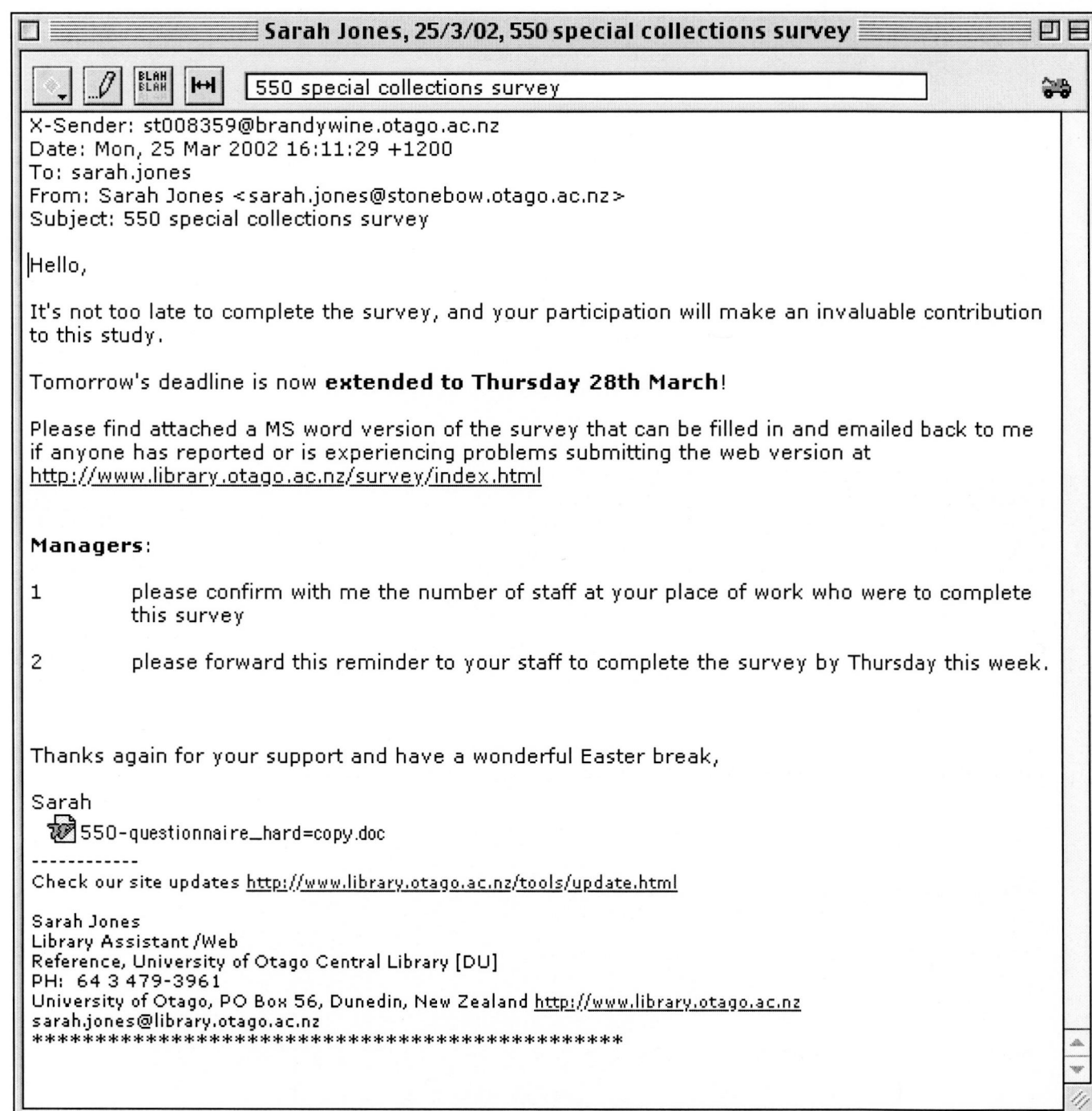
Sarah K. Jones.

**APPENDIX C.3: Covering Letters for the questionnaire***First reminder email*

## APPENDIX C.4: Covering Letters for the questionnaire

### Second reminder email



**APPENDIX C.5: Covering Letters for the questionnaire***Final reminder email*



## APPENDIX D.1: Covering letter and consent form for focus group participants

*Initial reminder email. Focus Group Participants (Dunedin)*

☐
☐ ☐ ☐

Special Collections Focus Group Discussion

X-Sender: st008359@brandywine.otago.ac.nz  
 Date: Wed, 10 Apr 2002 11:23:09 +1200  
 To: sarah.jones  
 From: Sarah Jones <sarah.jones@stonebow.otago.ac.nz>  
 Subject: Special Collections Focus Group Discussion

Hello,

You indicated you'd be willing to participate in a focus group discussion further exploring the topic of exhibiting special collections in libraries.

The Focus group is to take place at **9am on Tuesday April 23rd in GE10** (small committee room off the Reference Department).

Please reply to this message by completing the consent form below:

---

**Consent Form for Focus Group Participants**

I have been provided with adequate information relating to the nature and objectives of this research project and agree to participate in this study. I understand that I have the right to withdraw at any stage. I consent to the audio recording of the focus group session and quotations from the recording being used in the research on the understanding that my identity, and that of my place of work will be protected by the investigator.

Name: \_\_\_\_\_  
 Email: \_\_\_\_\_  
 Library: \_\_\_\_\_  
 Date: \_\_\_\_\_  
 Signature (name): \_\_\_\_\_

---

Thanks again for taking part in this study, I look forward to seeing you then.

Kind regards,

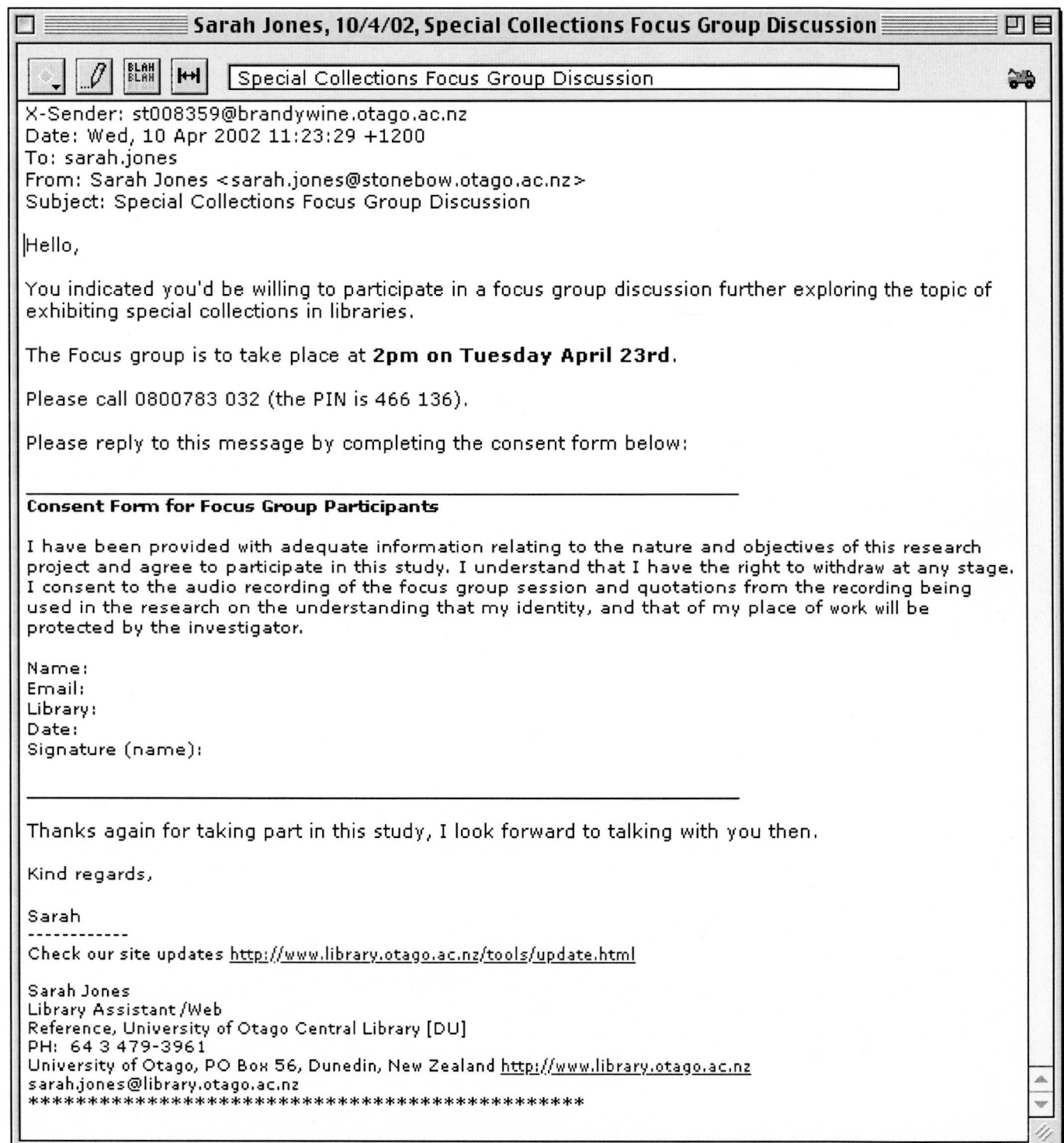
Sarah  
 -----

Check our site updates <http://www.library.otago.ac.nz/tools/update.html>

Sarah Jones  
 Library Assistant /Web  
 Reference, University of Otago Central Library [DU]  
 PH: 64 3 479-3961  
 University of Otago, PO Box 56, Dunedin, New Zealand <http://www.library.otago.ac.nz>  
[sarah.jones@library.otago.ac.nz](mailto:sarah.jones@library.otago.ac.nz)  
 \*\*\*\*\*

**APPENDIX D.2: Covering letter and consent form for focus group participants**

*Initial reminder email. Focus Group Participants (Audio conference)*



### APPENDIX D.3: Covering letter and consent form for focus group participants

*Second reminder email. Focus Group Participants (Dunedin)*

Sarah Jones, 17/4/02, Focus group reminder - special collections
Focus group reminder - special collections

X-Sender: st008359@brandywine.otago.ac.nz  
X-Priority: 2 (High)  
Date: Wed, 17 Apr 2002 11:33:05 +1200  
To: sarah.jones  
From: Sarah Jones <sarah.jones@stonebow.otago.ac.nz>  
Subject: Focus group reminder - special collections

Hi there,

A reminder about the focus group which is to take place at **9am on Tuesday April 23rd in GE10** (small committee room off the Reference Department).

If you haven't already done so, please reply to this message by completing the consent form below to indicate your participation:

---

**Consent Form for Focus Group Participants**

I have been provided with adequate information relating to the nature and objectives of this research project and agree to participate in this study. I understand that I have the right to withdraw at any stage. I consent to the audio recording of the focus group session and quotations from the recording being used in the research on the understanding that my identity, and that of my place of work will be protected by the investigator.

Name:  
Email:  
Library:  
Date:  
Signature (name):

---

Thanks again for taking part in this study, I look forward to seeing you then.

Kind regards,

Sarah

-----  
Check our site updates <http://www.library.otago.ac.nz/tools/update.html>

Sarah Jones  
Library Assistant / Web  
Reference, University of Otago Central Library [DU]  
PH: 64 3 479-3961  
University of Otago, PO Box 56, Dunedin, New Zealand <http://www.library.otago.ac.nz>  
sarah.jones@library.otago.ac.nz  
\*\*\*\*\*

**APPENDIX D.4: Covering letter and consent form for focus group participants**

*Second reminder email. Focus Group Participants (Audio conference)*

**Sarah Jones, 17/4/02, Focus group reminder - special collections**

Focus group reminder - special collections

Date: Wed, 17 Apr 2002 11:34:50 +1200  
 To: sarah.jones  
 From: Sarah Jones <sarah.jones@stonebow.otago.ac.nz>  
 Subject: Focus group reminder - special collections

Hi there,

A reminder about the focus group which is to take place at **2pm on Tuesday April 23rd** by audio-conference.

Please call 0800783 032 (the PIN is 466 136).

If you haven't already done so, please reply to this message by completing the consent form below to indicate your participation:

---

**Consent Form for Focus Group Participants**

I have been provided with adequate information relating to the nature and objectives of this research project and agree to participate in this study. I understand that I have the right to withdraw at any stage. I consent to the audio recording of the focus group session and quotations from the recording being used in the research on the understanding that my identity, and that of my place of work will be protected by the investigator.

Name:  
 Email:  
 Library:  
 Date:  
 Signature (name):

---

Thanks again for taking part in this study, I look forward to seeing you then.

Kind regards,

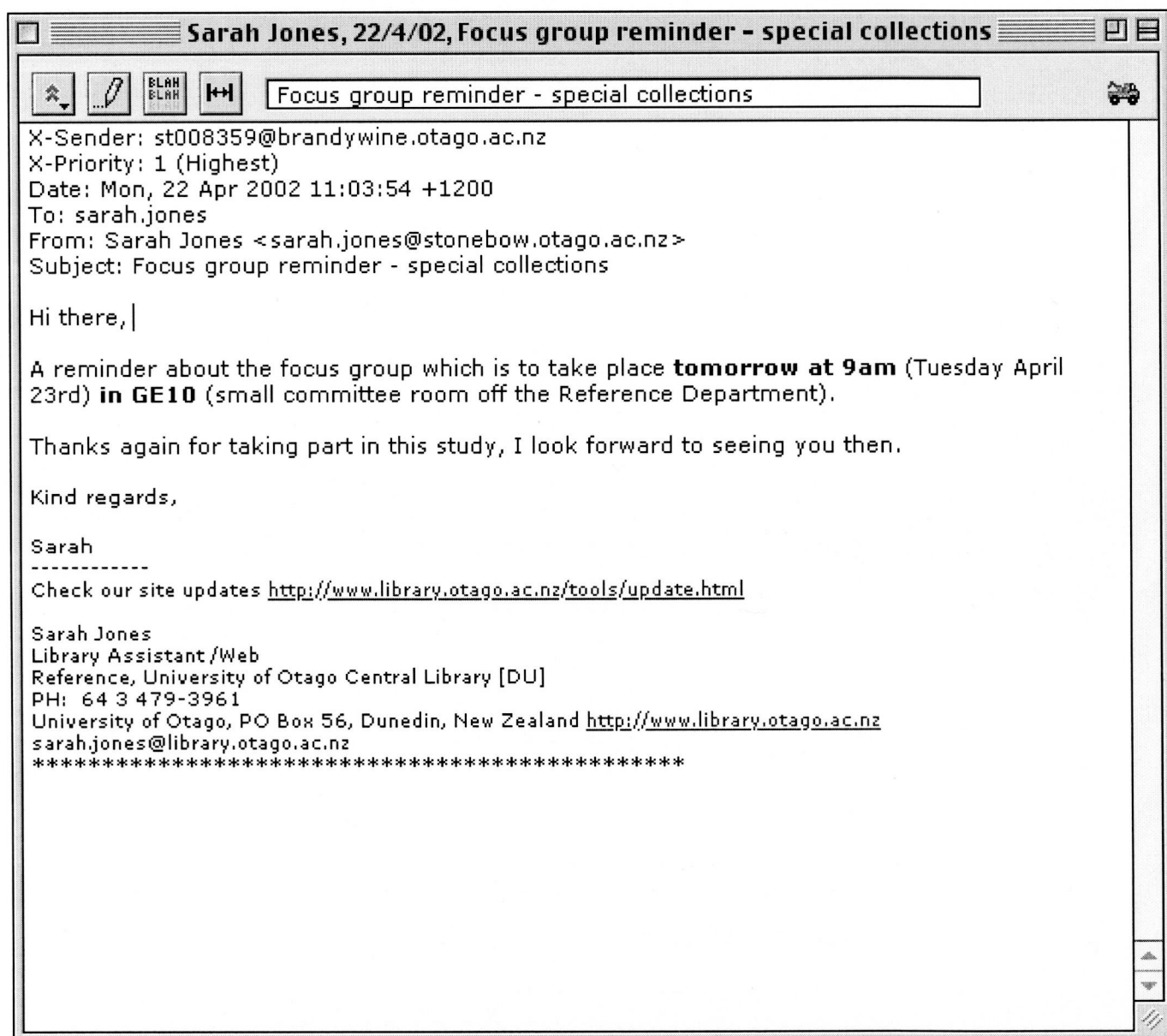
Sarah

-----  
 Check our site updates <http://www.library.otago.ac.nz/tools/update.html>

Sarah Jones  
 Library Assistant /Web  
 Reference, University of Otago Central Library [DU]  
 PH: 64 3 479-3961  
 University of Otago, PO Box 56, Dunedin, New Zealand <http://www.library.otago.ac.nz>  
[sarah.jones@library.otago.ac.nz](mailto:sarah.jones@library.otago.ac.nz)  
 \*\*\*\*\*

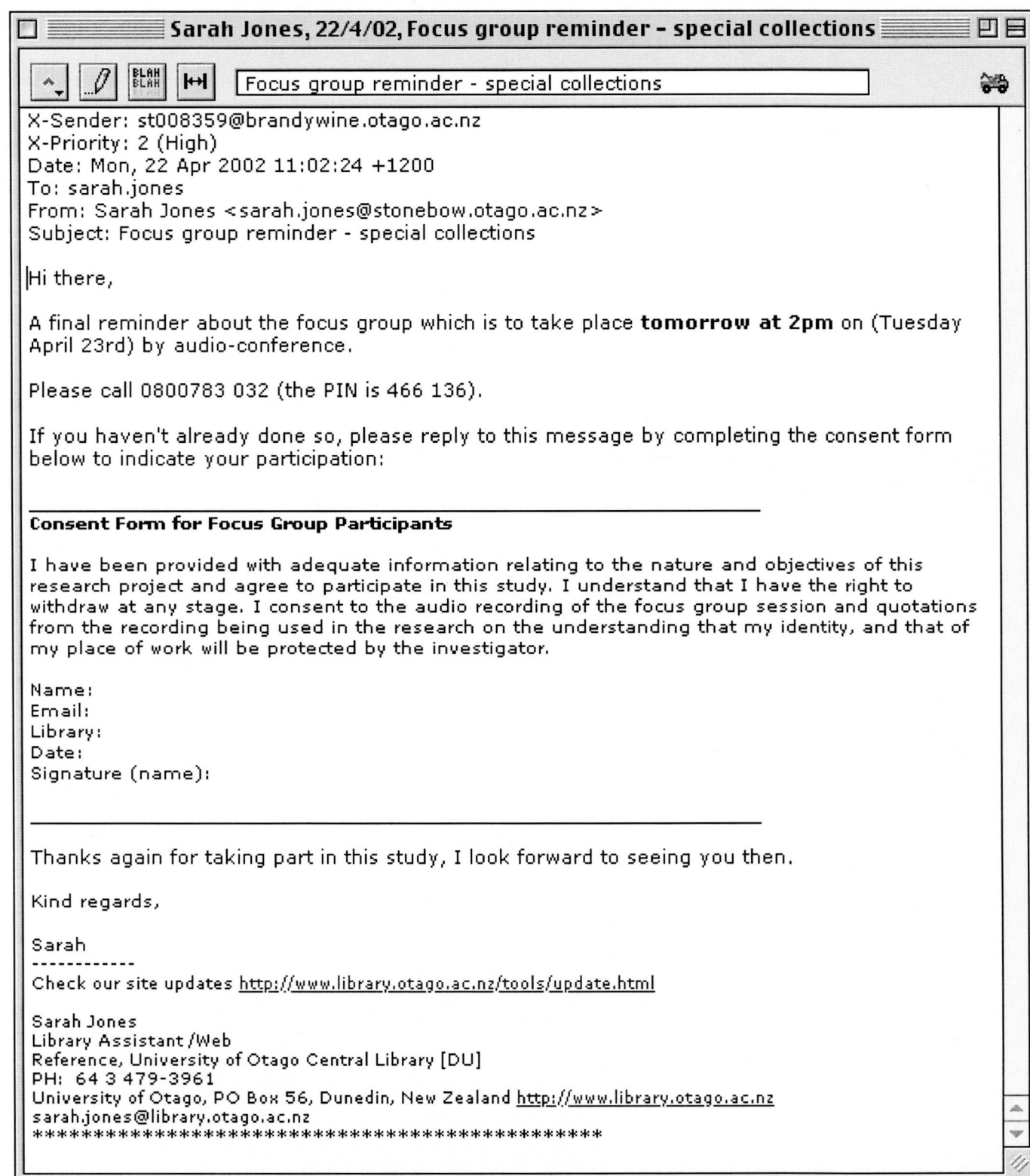
## APPENDIX D.5: Covering letter and consent form for focus group participants

*Final reminder email. Focus Group Participants (Dunedin)*



## APPENDIX D.6: Covering letter and consent form for focus group participants

*Final reminder email. Focus Group Participants (Audio conference)*



## APPENDIX E: Pilot study guide

8.30 am – 9.45am Wednesday 6<sup>th</sup> March GE10, Central Library University of Otago

Welcome everyone as a group, introduce myself.

Ask everyone to introduce themselves and where they're from (if this isn't already known).

*Introduce the purpose of the study:*

MLIS dissertation: Investigating the opinions of Librarians in New Zealand about the exhibiting of Special Collections in libraries. This study aims to determine the purpose of exhibitions in libraries, what factors may prevent exhibiting, if guidelines would encourage exhibiting principles and practice of libraries and to what extent Special Collections contribute to our cultural heritage.

*Purpose of the session is to determine your impressions of the survey and to improve the quality of the questions.*

*Establish the structure of session:*

- introduction
- participants fill in survey – add comments in the appropriate box
- talk about the survey questions
- please don't amend your questions – add additional comments in the appropriate box
- discuss focus group questions

*Today's tasks:*

- to answer the survey questions
- to discuss the wording of the questions
- clarify meaning / purpose of questions
- rework questions if required
- answer any queries of participants

*You'll see me writing as you speak, just a few notes to help me remember what has been discussed*

### Disclaimer:

This study complies with the guidelines of the Human Ethics Committee of the Victoria University of Wellington's Faculty of Commerce and Administration.

Involvement is voluntary and participants may withdraw themselves (or any information they have provided) from this project (before data analysis begins) without needing to give reasons and without any form of penalty.

### Question prompts regarding the survey instrument:

1. Was it interesting?
2. Could it be useful / is it relevant?
3. How comfortable were you answering the questions?
4. How easy or difficult were the questions to answer?
5. Were there questions you'd prefer not to answer?
6. Were any of the questions ambiguous or confusing?
7. Were there any questions that should be asked, which are not included in this survey?



**APPENDIX F: Questionnaire****Your Name:****Your Position:****Your Library:**

NB: (this information will not to be used in the study - it is only being gathered as a means for counting the number of responses from each institution).

**Section One: Special Collections**

This section involves identifying what Special Collections are in your library and the role of the library in keeping these collections.

A special collection can be described as "a separate section for rare books, manuscripts, personal papers, and other items which are of a certain form, on a certain subject, of a certain time period or geographical area, fragile, in poor condition, or especially valuable. Such items are usually non-circulating and access to them may be restricted." (ODLIS: Online Dictionary of Library and Information Science, 2001)

Special Collection may also be described as a donated collection.

**Question 1**

Please specify your level of responsibility (*tick only one*):

- ☐ Library manager / University Librarian / Chief Librarian / CEO
- ☐ Head of Department
- ☐ Special Collections Librarian / Curator
- ☐ Library Assistant employed to assist with Special Collections
- ☐ Contractor / freelance worker (eg: Exhibitions Designer)
- ☐ Volunteer
- ☐ Other responsibility (please describe) \_\_\_\_\_

**Question 2**

Do you work in a (*tick only one*):

- ☐ Academic Library
- ☐ Archive
- ☐ Museum
- ☐ Public Library
- ☐ Research Library
- ☐ Other \_\_\_\_\_

### Question 3

Tick all the applicable areas that represent your Special Collections.

- ☐ Archives
- ☐ Digital Collections
- ☐ Manuscripts
- ☐ Maps
- ☐ Microfilm / microform
- ☐ Music (manuscript / printed)
- ☐ Objects
- ☐ Photographs
- ☐ Pictorial material
- ☐ Published material
- ☐ Rare Books
- ☐ Sculpture
- ☐ Sound recordings
- ☐ Other \_\_\_\_\_
- ☐ This library does not have any Special Collections.

If there is no Special Collection in the Library you work in, please return this questionnaire now. Thank you for your help with this survey!

### Question 4

Place a tick next to the areas you **exhibit** from your library's Special Collections.

- ☐ Archives
- ☐ Digital Collections
- ☐ Manuscripts
- ☐ Maps
- ☐ Microfilm / microform
- ☐ Music (manuscript / printed)
- ☐ Objects
- ☐ Photographs
- ☐ Pictorial material
- ☐ Published material
- ☐ Rare Books
- ☐ Sculpture
- ☐ Sound recordings
- ☐ Other \_\_\_\_\_

### Question 5

Does your library have staff specially assigned to Special Collections? (*tick only one*)

- ☐ no
- ☐ yes - if yes, how many? \_\_\_\_\_

**Question 6**

In your opinion, what are the roles of a library that holds Special Collections?

**Question 7**

Do you believe the Special Collections in your library contribute to the cultural heritage of New Zealand? (*tick only one*)

- ☐ no  
☐ yes

Further comments are welcome.

**Question 8**

In your opinion, is there a difference between an object in a library's Special Collections and an object in a museum? (*tick only one*)

- ☐ no  
☐ yes

What is the difference?  
Further comments are welcome.

## Section Two: Exhibitions

This section involves thinking about the role exhibitions play in libraries.

### Question 9

How often does your library mount exhibitions of your own material? (*tick only one*)

- ☐ We never exhibit
- ☐ Once a year
- ☐ 2 - 3 times a year
- ☐ 4 - 5 times a year
- ☐ More than 5 time a year

### Question 10

Please refer to the options suggested below to indicate your opinion about exhibiting Special Collections by circling a number from 1 (strongly agree) to 6 (strongly disagree):

	agree   disagree					
Exhibiting promotes the libraries collections	1	2	3	4	5	6
Exhibiting promotes the institution the library belongs to	1	2	3	4	5	6
Exhibiting makes collections more accessible	1	2	3	4	5	6
Exhibiting is a means of educating	1	2	3	4	5	6
Exhibiting can arouse interest in new areas	1	2	3	4	5	6
Exhibiting can encourage research	1	2	3	4	5	6
Exhibiting can aid the professional development of staff	1	2	3	4	5	6
Exhibiting can encourage donations	1	2	3	4	5	6
Exhibiting fulfills a responsibility to stakeholders	1	2	3	4	5	6
Exhibiting can encourage conservation of collections	1	2	3	4	5	6
Other (please specify below)						

**Question 11**

How would you define an exhibition in the context of a library?

**Question 12**

Does your place of work have an exhibition programme? (tick only one)

- ☐ no  
☐ yes

Further comments are welcome

**Question 13**

Would you like to see your library exhibit ... (*tick only one*)

- ☐ a great deal more often.  
☐ somewhat more often.  
☐ no more than present.  
☐ somewhat less often.  
☐ a great deal less often.

### Section Three: Policy & Procedure

This section looks at any policies (institutional rules and regulations) or procedures (work-flows or strategies) that have been created in your workplace to deal with exhibiting special collections.

#### Question 14

Does your library have **policies** for exhibiting special collections?

- |                          |                                    |                          |     |
|--------------------------|------------------------------------|--------------------------|-----|
| <input type="checkbox"/> | yes                                |                          |     |
| <input type="checkbox"/> | Being developed                    |                          |     |
| <input type="checkbox"/> | I don't know                       |                          |     |
| <input type="checkbox"/> | no - if not, would they be useful? | <input type="checkbox"/> | yes |
|                          |                                    | <input type="checkbox"/> | no  |

#### Question 15

Does your library have **procedures** for the exhibiting of Special Collections?

- |                          |                                    |                          |     |
|--------------------------|------------------------------------|--------------------------|-----|
| <input type="checkbox"/> | yes                                |                          |     |
| <input type="checkbox"/> | Being developed                    |                          |     |
| <input type="checkbox"/> | I don't know                       |                          |     |
| <input type="checkbox"/> | no - if not, would they be useful? | <input type="checkbox"/> | yes |
|                          |                                    | <input type="checkbox"/> | no  |

#### Question 16

Would you be more inclined to exhibit from your Special Collections if policy and/or procedures were available? (*tick only one*)

- |                          |     |
|--------------------------|-----|
| <input type="checkbox"/> | yes |
| <input type="checkbox"/> | no  |

**Question 17**

What would you specifically include in any procedures or policy about the exhibiting of Special Collections?

- ☐ Aims for exhibiting
- ☐ Duration of exhibition
- ☐ Environmental criteria (lighting, humidity)
- ☐ Evaluative criteria
- ☐ Handling & storing of items at all stages of exhibition
- ☐ Length of time on display
- ☐ Management of exhibition records
- ☐ Preservation / conservation issues
- ☐ Restrictions on any materials
- ☐ Security of exhibitions space
- ☐ Other (please list below)

**Question 18**

What are the factors that prevent the exhibiting of your Special Collections?

- ☐ Absence of Security
- ☐ Condition of items
- ☐ Criteria for inclusion
- ☐ Environment (lighting, humidity)
- ☐ Lack of expertise
- ☐ Lack of funding
- ☐ Lack of guidelines
- ☐ Space constraints
- ☐ Support from your place of work
- ☐ Time involved
- ☐ Other (please list below)



**Section Four: Publishing**

This section is about any publishing that is related to the exhibiting of your library's Special Collections.

**Question 19**

Does your place of work receive funding for mounting exhibitions? (tick only one)

- ☐ yes
- ☐ I don't know
- ☐ no

Further comments are welcome

**Question 20**

Are your Special Collections mentioned on your web site? (tick only one)

- ☐ yes
- ☐ no

**Question 21**

Do you include information about **exhibitions** on your web site? (*tick only one*)

- ☐ yes
- ☐ no

**Question 22**

Do you use the Internet as a forum for exhibiting Special Collections from your library? (*tick only one*)

- ☐ yes
- ☐ no

**Question 23**

Is your place of work planning to include information about its Special Collections or exhibitions on its web site (tick only one)

- ☐ yes  
☐ no

Further comments are welcome

**Question 24**

Is a catalogue usually created when your library mounts an exhibition? (*tick only one*)

- ☐ Always produce a catalogue  
☐ 80-100% of the time  
☐ 60-80 % of the time  
☐ 50 % of the time  
☐ 40-20 % of the time  
☐ 10-20 % of the time  
☐ Never produces catalogues

**Question 25**

Is accompanying material usually created when your library mounts an exhibition? (*tick only one*)

- ☐ Always produce accompanying material  
☐ 80-100% of the time  
☐ 60-80 % of the time  
☐ 50 % of the time  
☐ 40-20 % of the time  
☐ 10-20 % of the time  
☐ Never produces accompanying material

**Question 26**

Are staff working in Special Collections rewarded for their work on exhibitions or exhibition catalogues (is their work reflected in promotion or Development Reviews)? (*tick only one*)

- ☐ yes  
☐ part of the job  
☐ I don't know  
☐ no

Further comments are welcome

### Question 27

Does your place of work lend material from Special Collections to other libraries for exhibitions? (tick only one)

- ☐ yes  
☐ no

Further comments are welcome

**Please include any further comments related to the survey below**

-----<-----

**Would you like to be emailed the results of the study?**

Yes ☐ | No

☐

**Would you like to participate in a focus group to further discuss this topic?** Yes ☐ | No

☐

If you have answered yes to either of the above questions, please write your email address below:

**Your Email:**

If you have any questions about the study at any stage, please don't hesitate to contact Sarah Jones via email [sarah.jones@library.otago.ac.nz](mailto:sarah.jones@library.otago.ac.nz) or by calling (03) 479 3961.

**APPENDIX G: Aggregate results of survey****question 1**

1=Manager	7
2=HoD	16
3=Curator	15
4=LA	14
5=Contracter	0
6=Volunteer	0
7=Other	3

**question 2**

1=Academic	21
2=Public	15
3=Research	15
4=Museum	4

**question 3**

1=archives	33
2=digital collections	17
3=manuscripts	37
4=maps	31
5=micro	25
6=objects	16
7=photos	32
8=pictorial	30
9=published	39
10=rare	34
11=sculpture	8
12=sound recordings	26
13=music	17

**question 4**

1=archives	21
2=digital collections	6
3=manuscripts	26
4=maps	20
5=micro	5
6=objects	14
7=photos	21
8=pictorial	22
9=published	33
10=rare	33
11=sculpture	7
12=sound recordings	14
13=music	12

**question 5**

0=no answer	0
1=yes	53
2=no	2

**question 6**

1= gather/collect/describe	21
2= share educate or publicize with access through display/exhibit	65
3= care/hold/preserve/maintain/protect	45
4= local importance/focus	3
5= conserve/restore	9
6= awareness/consciousness raising	1
7= national focus	10

**question 7**

0=no answer	2
1=yes	53
2=no	0

**question 7a**

1= national significance of material	20
2= local significance of material	5
3= identifies us (nationally, internationally	5
4= provide access to our identity	5
5= preserving our identity	5
6= research value (another means of providing access to material to many eg via tv)	6

**question 8**

Results were discounted as there was a fault with the survey instrument

**question 9**

1= more than five times per year	16
2= 4-5 times per year	14
3= 2-3 times per year	16
4= once per year	3
5= never	6

**question 10**

	1=	2=	3=	4=	5=	6=
question 10a	44	8	3	0	0	0
question 10b	30	17	6	1	1	0
question 10c	28	16	6	5	0	0
question 10d	33	17	5	0	0	0
question 10e	32	19	4	0	0	0
question 10f	28	20	7	0	0	0
question 10g	24	20	9	1	1	0
question 10h	26	18	10	1	0	0
question 10i	22	16	9	5	2	1
question 10j	18	19	14	3	1	0

**question 10k**

1=exhibits can control what is being conserved	2
2= can put items at risk	5
3= good for staff development	1
4= enhance interest in collections	1
5= uses a lot of staff time	1
6= can encourage conservation	1

**question 11**

1= theme or concept with complimentary material	34
2= promote institution	1
3= encourage exploration of the collection	6
4= interest in acquiring material	3
5= encourages research	5
6= accompanying textual material/researched/interpretive/descriptive	17
7= promote resources	8
8= awareness raising	7
9= secure environment	2
10= controlled environment	1
11= support other activities	4
12= visual medium/display	40
13= inform/educate	7
14= interactive	1
15= set time/duration of exhibit	1
16= selected material from the library's collection	4

**question 12**

0=no answer	2
1=yes	31
2=no	24

**question 12a**

1= events focused/ad hoc	12
2= determined by suggestions/ideas presented	3
3= standing display of new material	1
4= regular change of display	13
5= in planning process/ non specific	5
6= detailed in time/planning	2
7= no commitment due to staffing/lack time	1

**question 13**

0= no answer	1
1= a great deal more	2
2= somewhat more	29
3= no more	21
4= somewhat less	1
5= a great deal less	1
6= never	0

**question 14**

0=no answer	1
1=yes	9
2=no	19
3=don't know	11
4=part of job	0
5=developed	15

**question 14a**

0=no answer	31
1=yes	20
2=no	4
3=don't know	0
4=part of job	0
5=developed	0

**question 15**

0=no answer	0
1=yes	16
2=no	17
3=don't know	7
4=part of job	0
5=developed	15

**question 15a**

0=no answer	31
1=yes	20
2=no	4
3=don't know	0
4=part of job	0
5=developed	0

**question 16**

0=no answer	0
1=yes	27
2=no	28
3=don't know	0
4=part of job	0
5=developed	0

**question 17a**

1= aims	34
2= duration	25
3= environment	32
4= evaluative	23
5= handling	32
6= time	27
7= records	27
8= preservation	33
9= restrictions	30
10= security	49

**question 17a**

1=promotion/publicity/marketing plan	3
2=criteria for proposals	1
3=transportation of items	2
4=loans criteria/incoming-outgoing	9
5=condition reports	1
6=insurance	3
7=design criteria/std of presentation	3
8=guidelines for openings	1
9=budget	1
10=citation style	1
11=staff responsibilities	2



**question 18**

1= security	10
2= condition	18
3= inclusion	4
4= environment	12
5= expertise	14
6= funding	16
7= guidelines	5
8= space	19
9= support	5
10= time	43

**question 18a**

1=lack of time	6
2=space	2
3=lack of funding	1
4=lack of staff	4
5=high use of item	1
6=appropriate furniture	2
7=aesthetic criteria	2
8=privacy/cultural issues	3
9=potential future use	1
10=suitability of loan venue	1

**question 19**

0=no answer	0
1=yes	19
2=no	25
3=don't know	11
4=part of job	0
5=developed	0

**question 19a**

1= haven't applied	1
2= regular budget/fund	9
3= apply for external grant/sponsorship	2
4= not for this section of work place	1

**question 20**

0=no answer	0
1=yes	48
2=no	7
3=don't know	0
4=part of job	0
5=developed	0

**question 21**

0=no answer	0
1=yes	32
2=no	23
3=don't know	0

4=part of job	0
5=developed	0

**question 22**

0=no answer	0
1=yes	14
2=no	41
3=don't know	0
4=part of job	0
5=developed	0

**question 23**

0=no answer	0
1=yes	44
2=no	11
3=don't know	0
4=part of job	0
5=developed	0

**question 23a**

1= advertising/promotion	3
2= lack of time	3
3= plan to in future	10
4= text of exhibition	1
5= lack of funding/resources	2
6= want to continue/do presently	4
7= lack expertise	1
8= lack management support	2
9= in process	2

**question 24**

0= no answer	3
1= always produce a catalogue	3
2= 80-100%	4
3= 60-80%	1
4= 50%	4
5= 20-40%	3
6= 10-20%	9
7= never	28

**question 25**

0= no answer	5
1= always produce accompanying	17
2= 80-100%	4
3= 60-80%	0
4= 50%	5
5= 20-40%	4
6= 10-20%	14
7= never	6

**question 25a**

1= list sources/bibliography	2
2= handouts/guides/	8
3= advertising (leaflets/brochures/flyer)	4
4= catalogue	1
5= use of facsimiles	1

6= lack due to cost	2
7= in future	1

**question 26**

0=no answer	0
1=yes	9
2=no	9
3=don't know	12
4=part of job	25
5=developed	0

**question 26 a**

1= no staff responsible for exhibits	3
2= not priority/not valued	5
3= recognized in development reviews	5

**question 27**

0=no answer	
1=yes	0
2=no	39
3=don't know	16
4=part of job	0
5=developed	0
	0

**question 27a**

1= case by case basis	3
2= strict criteria/lending policy/agreement form	8
3= haven't been asked	8

## APPENDIX H: Focus group guide

### Introduction

- Thank the participants for their attendance at the session
- Explain the purpose of the research
- Restate the voluntary nature of the focus group and assure the participants they can leave at any stage
- Explain that the discussion is semi structured around a few main questions, but that it should be a relaxed and open discussion
- Explain that the discussion will be audio taped and that the investigator will take notes throughout the session
- Indicate that the session should last no more than one and a half hours (allowing for max of 10-15 mins per question)

- What are the benefits for library users and staff when your library mounts exhibitions? [Prompt – marketing / promotions = vehicles for obtaining funding]
- Do you see the web as a vehicle for exhibiting in the future? [Prompt – positives / negatives]
- How are principles and practices regarding the exhibiting of special collections developing in NZ?
- The Labour Government has a commitment to the cultural assertion of New Zealand culture. How do you see libraries as fitting within this vision? [Prompt – are museums considered to be more 'cultural' than libraries in view of the public / at all?]
- Are the items comprising a special collection in a library tantamount to the items in a museum? [Prompt – literature. Prompt – cultural heritage / property – librarians gatekeepers of this in SC. Prompt – closed access / value of material]

**Conclude the session with general discussion.**

## APPENDIX I: Transcript of focus group discussions

### Question 1:

*What are the benefits for library users and staff when your library mounts exhibitions?*

"An exhibition makes people more conscious of the richness of the particular library."

"An exhibition makes you aware of things that aren't necessarily part of the normal user experience when you go to a library"

"An exhibition triggers great needs in people and the desire to find out more."

"I think because the collections are sort of hidden that often people think there could be more treasures there. So they don't feel afraid asking for bizarre things possibly."

"Helps to build up expertise as a curator."

"I go up and talk to them about what's in the case and ask what their reactions are."

"I think that as a curator that's a really important role that we have to unlock people's enthusiasm."

"By putting material out that we don't know a tremendous amount about that you can find out all sorts of things from the visiting audience."

"Can always rely on the visiting public to correct any mistakes you might have as well. They'll always find the spelling error on label three, line two!"

"If you put something in an exhibition it's a way of publishing it, and a way of correcting information and verifying it or gathering more information."

"In terms of involvement in an academic institution there's always the opportunity to work with academics who know about the area and quite often might want to use the department for teaching purposes ..."

"[Exhibitions are] a way of bringing in specialist knowledge that can help the knowledge of the collection."

"Exhibitions can help tell a story about the collection in a way researchers wouldn't."

"Exhibitions are a way of publicising the institution to the public. I saw it as a cultural resource for the public in general because the university is a public institution."

"Attracts interest from people who wouldn't normally know about the collections that we've got. Really wide range of interests and that has led to future donations and people making themselves known to the reference staff to follow up further areas of research."

"It's added an element of goodwill towards the library in that people who perhaps haven't had much direct contact with what the library's doing have a sense of other areas the library's working in."

"It improves the general ambience and appeal of the library. Libraries can be fairly boring places ... a display, especially a good one, can add to the visual appeal of the place. And sceptically, it has a wallpaper benefit ... you can turn that wallpaper benefit to something positive simply because it just adds another dimension for people to look at."

"Raising awareness may be a spin-off effect from exhibiting. From a management point of view is that it's constant reinforcement of the multi-functional purpose of the library."

"Displays are quite a useful way of demonstrating that there is a whole continuum of knowledge. It's a visual demonstration of the scope and scale of the library."

"The value of some exhibitions in libraries can be rather self justifying. In other words there's a lot of effort goes into displays and people who create them or library managers would get a good deal of satisfaction out of them. Often I suspect very few people rarely notice them, apart from the background effect."

"It's very important that we constantly should look very critically at it. It doesn't deny their benefits but it's easy to overstate them."

On collections of local significance – "engenders a lot of discussion in the community. We tend to try to build it in with the community newspaper notification of the display so it usually results in donations which is one of the reasons that we actually have the display is in order to deliberately refocus and keep something in the public eye about what's going on in terms of the collections."

"It generates quite a lot of goodwill and provides a broader perspective of understanding about what a library means in a community."

## **Question 2:**

*Do you see the web as a vehicle for exhibiting in the future?*

"You can use scans to put particular images on the web to entice people in to see the real exhibition."

"It has a dual purpose really, to be a publicising device or to be an exhibit in its own right."

"Often an exhibition has its own design style and integrity. There is potential for conflict between the goals of an institution and an exhibition."

"Designing and curating an exhibition is very much teamwork."

"In terms of using the web for the exhibits; we just used to have a notice saying the title and maybe a paragraph but there are a lot more possibilities now."

"Use the potential of the media to best effect rather than replicating print media."

"... use the web as a first source of information about something and then order a reproduction rather than taking it off the web."

"... can watermark or making sure that whatever you put on by way of a scan is low resolution, so 200-300 dpi."

"In the world of museums and galleries the web is an active and real way of making content available and displaying content, is a huge growth area. There's some excellent work being done and I think they have some useful pointers."

"From a library point of view especially a library with even the most basic local content ... it [web] is a very powerful medium for exhibiting."

"There is no reason why that [web exhibitions/digitising of collections] shouldn't be the case in NZ. We've got superb materials, a high degree of web access, and web penetration and the basic technology."

"We believe that the technology is the way for us to cut across problems with accessing material that is in poor physical condition when we'd have to constrain access to the material significantly."

"At the public library we have a little trouble harnessing staff expertise."

"At the City Library in Auckland, the access to the heritage images online is now almost superseding the access to the catalogue." It has "caught peoples' imagination."

"It's a really interesting time in terms of people learning about how to use the web and find things that in the past they found quite hard to get access to in a traditional way."

"The NZ electronic poetry centre has a lot of manuscript versions of poems and ephemera, soundtracks, video images."

"Web exhibiting is relatively inexpensive."

### **Question 3:**

*How are principles and practices regarding the exhibiting of special collections developing in NZ?*

"There is a big national drive toward this and its spearheaded by National Services ... which works out of Te Papa ... they've an enormous manual which is a best practice for exhibiting cultural materials."

"It's like a NZ national standard and they're going for ISO recognition."

"Exhibitions is the one area where library practice and museum practice overlap. I think that ... libraries can learn a lot from the current trends and best practices in museums and art galleries."

"There are certain aspects of museum practice we need to take on in Special Collections."

"Insurance requirements have become more stringent, specifically if we were trying to share things between institutions in different cities we'd have to be able to demonstrate that we had a secure environment and that's not always easy to achieve and similarly the trying to set up environmental controls."

"We've used National Preservation Office to some extent through the National Library but the more you find out about the more you realise that you don't know."

"Basic things like making cradles or getting archival supplies is not easy when you're a small site."

"It would be wonderful to have more centralised sources of information."

"I wonder if there's too much emphasis placed on policies and procedures, isn't there a danger of making a sledge hammer to crack a nut?"



"The important thing in exhibitions and displays surely is the design and flair."

"We're sitting on this stuff. Let's get it out. Make it accessible in some sort three dimensional way, by applying some flair and design, without causing harm ... put the focus on that rather than an overly protective view that would stifle the excitement out of it."

**Question 4:**

*The Labour Government has a commitment to the cultural assertion of New Zealand culture. How do you see libraries as fitting within this vision?*

"In the NZ context... museums' collections are more clearly seen as belonging to NZ. Perhaps sometimes the Special Collections that are in libraries are not seen as a little bit irrelevant because they're European. It is part of certain Pakeha culture but it's at a distance to most people."

"Why is it accepted in the context of museums that the Greek relics and artefacts are relevant and appropriate if the literature isn't within libraries? Why is there a dichotomy ... is it any less desirable for libraries to embrace the literature of all cultures?"

"Research libraries are a halfway house between the general open access library and a museum."

"Libraries have always been very modest in this field"

"People never thought of them [libraries] as being cultural assets. There's a huge cultural resource there."

"Libraries have always been part of the cultural sector. Libraries have always been part of the National identity. What's been lacking is flair and imagination to make it known as compared with the likes of Te Papa and the Dowse Art Museum."

"Libraries tend to be sleeping giants in the world of cultural identity and are full of clued up people with magnificent resources but it doesn't excite the imagination in the way that other [places] do."

"Librarians really have to be a lot more political in making sure that people that are in charge of organisation ... are informed by a wider constituency."

"From a public perspective point of view, it's the museums/galleries that are aligned in peoples minds with culture ... and the libraries are flung in the background dishing out books."

"The branding of it [libraries as cultural places] hasn't been achieved so I imagine displaying policy ... may be the way of harnessing an asset that already exists."

"... museums and art galleries seem to be more exciting, is that our fault, are we not 'out there' enough shouting from the rooftops?"

"[exhibiting] hasn't been seen as part of our core business"

**Question 5:**

*Are the items comprising a special collection in a library tantamount to the items in a museum?*

"A library is purveying information and people are usually taking out the materials and doing a lot of the work for themselves. Whereas a museum, even if it's got a

permanent display, and the hands on aspect and preservation ... are kind of in conflict to some extent."

"Exhibits are the first thing to go when things come under pressure. That wouldn't necessarily happen in a museum."

"Their whole public space is exhibitions and display where that is not true of libraries."

"There is a kind of paradox actually because I think museums and libraries suffer from that stereotypical view ... that my former senior manager didn't like the idea of libraries being seen as museums or make any associations with libraries being museums because she was still stuck in that old fashioned concept of museums being a kind of stuffy place with a permanent display that never changes in forty years with display cards stapled to the works. Whereas I actually find ... that a lot of the interactive media, a lot of the display and exhibition techniques that museums and art galleries are adopting are really exciting. And I think its quite exciting to be a museum or art gallery these days and less exciting to be a public library."

"There's a resistance to see libraries as museums because of this whole thing that libraries are feeling a little insecure about their role and they're trying to hang on to their market niche ..."

"I also think in terms of Special Collections they are a museum, but they are a different kind of museum ... an object might tell a story on the outside, but it [rare books/manuscripts] also tells a story on the inside."

"The nicest thing about working in libraries and putting on displays is that the public come to libraries already with incredibly positive warm ideas and everyone has positive experiences in libraries. Nobody ever comes to the library with the express purpose of critiquing the library. Whereas generally in the last 5-10 years the areas that people most seem to see as being the icing on the cake and the least important and the least relevant and therefore the most open to criticism tend to be galleries and museums."

"People don't criticise in the same way what a library does because libraries are essentially seen as providing a public good and there is that resistance to the idea that art or culture generally could be related to public good which is why here has been a big push towards science in museums in the last 10 years."

"'Useful Arts' I think was an inscription on the old Wellington Public Library."

"I think that from the point of view of exhibitions libraries generally contain books and things which are not that easy to display ... there's more inside than on the outside. If you're just talking about exhibiting objects that you can look at and immediately understand are quite different from displaying books and often its quite nice to have some *realia* in exhibitions."

"On the other hand, researchers can come into and use Special Collections in libraries but in a museum the actual handling of the goods, it is less usual to have the facilities for *bona fide* users to come in and handle the objects, it is more difficult I think to have hands on in a museum than a library."

"I think that the big difference is that when you're putting on an exhibition or display you create a narrative, and that generally is the voice of the institution. Whereas if you have

someone come into the library, they generally construct their own narrative as they go to the shelves ... so they construct they're own use of the collection."

"Libraries are all about accumulating a storehouse of knowledge from one generation to an other – that's what we're all about and it's an enormously powerful cultural force. Not so much in the 'high culture sense' ... but in the terms of real dynamic culture where it counts libraries will be recounting the stories of where we came from and where we're going ... even if they may appear to be a bit sleepy."

"All based on the idea of carrying knowledge forward."

"With the special collections and the raised awareness of the importance of the artefact then, we're doing both. Whenever possible making sure we are getting the information out to people, but we're also doing whatever we can to look after the 'thing' that was the original ..."

"Make sure that the real thing gets the kind of status it deserves."

"The sense that the library is kind of owned by more than just librarians."

"People recognising that this [library] is a high traffic area."

"We have a community display case that is available to anyone."

## APPENDIX J: Evaluation of Web Sites

1. Does the library's Special Collection feature on its web site?
2. Does the library promote or advertise exhibitions on its web site?
3. Does the site offer an online exhibition?
4. Does the library make its policies relating to exhibiting Special Collections available via the Internet?

Name of Library	1	2	3	4	URL
Alexander Turnbull Library	✓	✓	✗	✗	<a href="http://www.natlib.govt.nz/flash.html">http://www.natlib.govt.nz/flash.html</a>
Auckland City Libraries	✓	✓	✓	✗	<a href="http://www.akcity.govt.nz/library">http://www.akcity.govt.nz/library</a>
Auckland Institute & Museum	✓	✓	✗	✗	<a href="http://www.akmuseum.org.nz/web/index.cfm">http://www.akmuseum.org.nz/web/index.cfm</a>
Christchurch City Libraries	✓	✗	✗	✗	<a href="http://www.Library.Christchurch.org.nz">http://www.Library.Christchurch.org.nz</a>
Dunedin Public Library	✓	✓	✓	✗	<a href="http://www.dunedinlibraries.com/home">http://www.dunedinlibraries.com/home</a>
Franklin District Libraries	✓	✗	✗	✗	<a href="http://www.franklindistrict.co.nz/libraries/index.cfm">http://www.franklindistrict.co.nz/libraries/index.cfm</a>
Hocken Library	✓	✓	✗	✗	<a href="http://www.library.otago.ac.nz">http://www.library.otago.ac.nz</a>
Manukau City Libraries	✗	✗	✗	✗	<a href="http://www.manukau-libraries.govt.nz">http://www.manukau-libraries.govt.nz</a>
Napier Public Library	✓	✗	✗	✗	<a href="http://www.napier.govt.nz/ncccod10.htm">http://www.napier.govt.nz/ncccod10.htm</a>
North Shore Public Libraries	✓	✗	✗	✗	<a href="http://www.shorelibraries.govt.nz">http://www.shorelibraries.govt.nz</a>
Tauranga District Libraries	✓	✗	✗	✗	<a href="http://www.taurange.govt.nz/library">http://www.taurange.govt.nz/library</a>
University of Auckland Library	✓	✗	✗	✗	<a href="http://www2.auckland.ac.nz/lbr">http://www2.auckland.ac.nz/lbr</a>
University of Canterbury Library	✓	✗	✗	✗	<a href="http://library.canterbury.ac.nz">http://library.canterbury.ac.nz</a>
University of Otago Library	✓	✓	✓	✗	<a href="http://www.library.otago.ac.nz">http://www.library.otago.ac.nz</a>
Victoria University of Wellington	✓	✗	✗	✗	<a href="http://www.victoria.ac.nz">http://www.victoria.ac.nz</a>
Waikato University Library	✓	✗	✗	✗	<a href="http://www.waikato.ac.nz">http://www.waikato.ac.nz</a>
Waitakere Libraries	✓	✗	✗	✗	<a href="http://www.waitakerelibs.govt.nz">http://www.waitakerelibs.govt.nz</a>
Wellington City Libraries	✓	✗	✗	✗	<a href="http://www.wcl.govt.nz">http://www.wcl.govt.nz</a>

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