

READING PASSAGE 1

You should spend about 20 minutes on **Questions 1–13**, which are based on Reading Passage 1 below.

The Blockbuster Phenomenon: A New Museum Trend

Museums in Australia, like other pleasure-giving public organizations, are adapting their activities so that they more closely reflect the marketplace.

- A** Since the 1980s, the term ‘blockbuster’ has become the fashionable word for spectacular, high-profile museum exhibitions that have the ability to attract large crowds. A blockbuster is a ‘large-scale loan exhibition that people who normally don’t go to museums will stand in line for hours to see’ (Eisen 1984). Once the museum that created the exhibition has shown it to its local market, it can be offered to other organizations for a fee. This means that you can boost your own door takings and make money from boosting someone else’s door takings.
- B** While partaking of the excitement of the blockbuster, visitors thus lured are likely to stay longer at the museum. Betty Churcher, when Director of the Australian National Gallery, summed up the new blockbuster creed as follows: ‘The bonus of the blockbuster exhibitions is that people come to see the blockbuster and they stay to look at the permanent collection, so you are getting broader exposure for your collection.’
- C** Museums across the UK, USA, Canada and Australia currently operate under a system of plural funding: revenue raised through contributions by federal, state and/or local governments, combined with revenue raised through admission charges and other activities. Maintaining and increasing visitor levels is thus paramount and involves not only creating or hiring blockbuster exhibitions, but providing regular exhibition changes and innovations. In addition, the visiting public have become known as customers rather than visitors, and the skills that are valued in museums to keep the new customers coming through the door have changed. Curators are now administrators, and being a museum director no longer requires an Arts degree—but public relations skills are essential if the museum is going to compete with other museums to stage travelling exhibitions which draw huge crowds.
- D** The convergence of museums, the heritage industry, tourism, profit-making and pleasure-giving has resulted in the new ‘museology’. This has given rise to much debate about whether it is appropriate to see museums primarily as tourist attractions. In literature from both the UK and USA, the words that are starting to appear in some descriptions of blockbusters are ‘less scholarly’, ‘non-elitist’ and ‘populist’, while others extol the virtues of encouraging scholars to co-operate on projects, and to provide exhibitions that cater for a broad selection of the community rather than an elite sector. Whatever commentators may think, managers of museums worldwide are looking for artful ways to blend culture and commerce, and blockbuster exhibitions are at the top of the list.

- E** But do blockbusters held in public institutions really create a surplus to fund other activities? If the bottom line is profit, then according to the records of many major museums blockbusters do make money. For museums in some countries, it may be the money that they require to replace parts of their collections or to fix buildings that are in need of attention. For some museums in Australia, it may be the opportunity to illustrate that they are attempting to pay their way by recovering part of their operating costs. Also, creating or hiring a blockbuster has many positive spin-offs: blockbusters mean crowds, and crowds are good for the local economy, providing increased trade for shops, hotels, restaurants, the transport industry and retailers. The argument that the arts provide sustained economic benefits has been well illustrated in impact studies in the USA and UK.
- F** However, blockbusters require large capital expenditure and draw on resources across all branches of an organization, and the costs don't end there. There is a Human Resource Management cost in addition to a measurable 'real' dollar cost. Receiving a touring exhibition draws resources from across functional management structures in a project-management style. Everyone—from general labourers to building services, front-of-house, technical, promotional, educational and administrative staff—is required to perform additional tasks. Furthermore, as an increasing number of institutions try their hand at increasing visitor numbers and memberships (and therefore revenue) by staging blockbuster exhibitions, it may be less likely that blockbusters will continue to provide a surplus to subsidize other activities due to the competitive nature of the market.
- G** It has been illustrated in both the UK and USA that the blockbuster ideology has resulted in the false expectation that the momentum required to stage blockbusters can be maintained continually. Creating, mounting or hiring blockbusters is exhausting, with the real costs throughout an institution difficult to calculate. Secondly, as some analysts have argued, the 'shopkeeping' mentality and cost-benefit analysis, and a pure concentration on the bottom line, can squeeze substance out of an exhibition. Taking out substance can be a recipe for blockbuster failure and therefore financial failure.
- H** Perhaps the best pathway to take is one that balances both blockbusters and regular exhibitions. However, this easy middle ground may only work if you have enough space, and have alternative sources of funding to continue to support the regular, less exciting fare. Perhaps the advice should be to make sure that you find out what your local community wants from you and make sure that your regular activities and exhibitions are more enduring.

Questions 1–4

Reading Passage 1 has eight paragraphs, **A–H**.

Which paragraph contains the following information?

Write the correct letter, **A–H**, in boxes 1–4 on your answer sheet.

NB You may use any letter more than once.

- 1 the reason why museum directors need to constantly alter and update their exhibits
- 2 mention of the length of time people will queue to see a blockbuster
- 3 terms that people have used when referring to blockbusters
- 4 the various ways that institutions like museums get financial support

Questions 5–8

Complete the sentences below.

Choose **NO MORE THAN THREE WORDS** from the passage for each answer.

Write your answers in boxes 5–8 on your answer sheet.

- 5 These days, museum visitors tend to be referred to as _____.
- 6 Museum curators now need _____ rather than academic qualifications.
- 7 The linking of a range of public institutions that entertain the public is known as _____.
- 8 There is discussion about whether museums can be regarded in the same way as other _____.

Questions 9 and 10

Choose **TWO** letters, **A–E**.

Write the correct letters in boxes 9 and 10 on your answer sheet.

Which **TWO** of the following are mentioned by the writer as advantages of blockbusters?

- A** Some of the money they raise can be used for structural repairs.
- B** They can provide funds to help support amateur artists.
- C** Local services benefit from the extra business they bring about.
- D** They encourage overseas workers into the local area.
- E** They raise employee performance levels.

Questions 11–13

Choose **THREE** letters, **A–G**.

Write the correct letters in boxes 11–13 on your answer sheet.

Which **THREE** of the following are mentioned by the writer as disadvantages of blockbusters?

- A** They do not suit museum management styles.
- B** Specialist business advice has to be paid for.
- C** They involve an increased workload for personnel.
- D** They do not increase overall annual visitor numbers.
- E** They are very tiring to put on.
- F** What is popular in one country may not be popular in another.
- G** The content can be weakened through financial pressure.

Questions 1–4（段落信息匹配）

题号	答案	精确定位句	解释
1	C	“Maintaining and increasing visitor levels is thus paramount and involves not only creating or hiring blockbuster exhibitions, but providing regular exhibition changes and innovations. ” (第 C 段)	题干问“馆长为何需要不断改变和更新展品”，句中直接指出为保持 / 增加观众人数，必须定期更换与创新展览。
2	A	“...a 'large-scale loan exhibition that people who normally don't go to museums will stand in line for hours to see' .” (第 A 段)	题干提“排队的时间长度”，这里明确说“排上几个小时”。
3	D	“...words that are starting to appear in some descriptions of blockbusters are ' less scholarly ', ' non-elitist ' and ' popularist ' ...” (第 D 段)	题干问“人们用来称呼 / 形容 blockbusters 的词语”，第 D 段列举了多个词。
4	C	“Museums ... operate under a system of plural funding: revenue raised through contributions by federal, state and/or local governments, combined with revenue raised through admission charges and other activities. ” (第 C 段)	问“博物馆等机构获得财政支持的各种方式”，此句直接列出多种资金来源。

Questions 5–8（句子填空，≤3 词）

题号	答案	精确定位句	解释
5	customers	“...the visiting public have become known as customers rather than visitors ...” (第 C 段)	直接替换空格。
6	public relations skills	“...being a museum director no longer requires an Arts degree— but public relations skills are essential ...” (第 C 段)	问“需要什么而非学术资格”，句中给出必需的“public relations skills”。(尽管主语是 director/curator，语义上对应题干。)
7	museology	“The convergence of museums, the heritage industry, tourism, profit-making and pleasure-giving has resulted in the new ' museology '.” (第 D 段)	题干描述“把多种公众娱乐机构联系在一起的概念”，原文说这种融合产生了“museology”。
8	tourist attractions	“...debate about whether it is appropriate to see museums primarily as tourist attractions. ” (第 D 段)	问“是否能把博物馆看作与其他什么相同”，原文即“tourist attractions”。

Questions 9–10（选择两项优点 A–E）

题号	答案	选项要点	精确定位句	解释
9	A	用于结构维修	“...it may be the money they require to replace parts of their collections or to fix buildings that are in need of attention. ” (第 E 段)	结构修缮=fix buildings；符合 A。
10	C	促进当地服务业	“...blockbusters mean crowds, and crowds are good for the local economy, providing increased trade for shops, hotels, restaurants, the transport industry and retailers. ” (第 E 段)	当地商店、酒店、交通等受益，对应 C。

（顺序不限；你可以在答题卡上写 A、C。）

Questions 11–13（选择三项缺点 A–G）

题号	答案	选项要点	精确定位句	解释
11	C	人员工作量上升	“Everyone—from general labourers to ... administrative staff—is required to perform additional tasks. ” (第 F 段)	“additional tasks”=额外工作，表明工作量增加。
12	E	举办耗人精力	“Creating, mounting or hiring blockbusters is exhausting ...” (第 G 段)	“exhausting”=非常累 / 耗精力，对应 E。
13	G	内容被财务压力削弱	“...a pure concentration on the bottom line can squeeze substance out of an exhibition. Taking out substance can be a recipe for blockbuster failure ...” (第 G 段)	“squeeze substance out”=内容被挤掉 / 弱化，正是 G 所述。