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EDITORIAL

In late September last year the International Council of Museums held its 16th General Conference in a city designated by UNESCO as a World Heritage Site, Québec. ICOM is, as its name suggests, the international body linking museums, museum workers and administrators and associated institutions or societies in one organization. It is itself strongly supported by UNESCO and its administrative headquarters and documentation centre are located in paris in UNESCO House. National committees for ICOM, comprised of all financial members in each country, elect officers who collect subscriptions for the central organization, act as a channels for the flow of information in and out of the country and organize special programmes to advance the purposes of museums. For example, in 1992 some New Zealand members cooperated in the Museum Studies programme at Massey University by participating in a symposium for graduate students. To some the advantages of membership, so far from the European heartland of museums may appear slender when put against the relatively high cost, but apart from the satisfaction of knowing one is a member of an international brother/sisterhood there are several practical rewards. Membership cards entitle one to free and priority entrance to many of the world's major institutions; the useful publication, ICOM News is supplied four times each year; and, most important of all, membership allows one to participate in one or more of the twenty four specialized working "International Committees". For example, the co-editors of this Journal are both active members of the Training of Personnel Committee (ICTOP) and Roger Smith (Hawkes Bay Cultural Trust) has recently been elected to the Council of the Public Relations Committee (MPR). In the past New Zealanders have served on numerous committees ranging from Ethnography to Security. Specialized publications and meetings are provided by each committee. In New Zealand the National Committee for ICOM has normally been regarded as the International Committee for the national association. Membership here is still small - two institutions and eighteen individuals - but it is hoped that more will join so that the profession in this country will provide more substantial representation on ICOM's International Committees and at the tri-annual congresses. Institutional membership provides three membership cards but permits all staff to participate in ICOM activities.

Immediately prior to the Québec Conference another international museum meeting was held in nearby Ottawa. This was mounted by the Commonwealth Association of Museums (CAM) which is, as its name suggests committed to the development of museums in the Commonwealth. The Association publishes a Newsletter (edited by the undersigned) and provides training for museum personnel, mainly in less developed countries, either by its distance learning programme (administered through the Canadian Museums Association) or by providing grants to enable museum staff to visit or to undertake internships at larger institutions.

It may surprise New Zealand readers to learn that one Asian country is blessed with an astonishing number of high class museums (there were more than sixty in Calcutta alone when CAM held a symposium there) and of museum training programmes. It would seem less surprising then when the Presidency of each international body is held by an Indian - for ICOM, Dr Ghose, Director-General, National Council of Science Museums (Calcutta) and for CAM, Mr Gorakshkar, Director, Prince of Wales Museum of Western India, Bombay.

Keith W. Thomson

INCREASING INCOME : FACT & FICTION

Michael Till, Paper presented to MDF Forum 1st October 1992

My topic for this session is to provide "specific information on how Art Galleries and Museums can increase income". My first thought on reading the topic was if increasing income was that easy there would be many more well funded museums and galleries than there are and in any case if I had any specific and reliable methods of generating revenue I would, of course, keep them to myself.

My own work experience, though limited in the world of museums, includes spells as marketing manager of an international export company based in England, financial analyst in publishing, finance manager at the National Business Review and numerous other assignments usually at the private end of the public/private continuum. This experience leaves me in no doubt that the problems of insufficient funding and constrained avenues for funding are common to all business activities. Clearly retailers cannot be wholesalers, health food producers cannot make junk food and so on.

I am also aware that an uneasy debate pervades questions of revenue generation, but I intend to sidestep them with some simple assertions here: that we have a place in the 'market', that we are in the entertainment industry and that we are all in the business of selling in one form or another. Given these assumptions we can proceed to say something useful about increasing income.

Overview of Revenue Sources

So what are the potential sources of revenue? In approximately diminishing order of importance for most museums and galleries we could generalize them as:

* Grants
* Door Charges
* Sponsorships
* Trusts & Bequests
* Retailing
* Publishing

In sales there is an axiom that 80% of your business comes from 20% of your customers. Clearly this 20% is the group that forms the core of your business whose expectations you must ensure are met most closely, and to whom your selling efforts should principally be directed. In terms of most museums and galleries this group would be made up of either government or local body or the Lottery Board or some combination of these three groups. Whilst there is considerable pressure on all funding bodies to reduce the level of grants that does not mean that a decline in revenue from these sources is inevitable. Another maxim in sales is that you must 'sell the value added', that is if you want a higher price you must specifically explain the benefits which accrue to the customer from paying that higher price. This means associating any requests for increases in grants with specific projects or perhaps specific acquisitions.

Second on the list are door charges. There has of course been considerable, and at times heated, debate within the museum profession in recent years over door charges. I have no intention of entering this debate. In simple market theory museums should charge, because they can. Charging or pricing is normally set at the maximum level the market will bear. The proposition is risk less and the returns, substantial. The only relevant debate is whether the imposition of door charges would be more than offset by reductions in donations and shop revenues. I certainly do not believe this could be the case. A much stronger body of opinion, supported by my own experience, suggests that shop revenues increase when door charges are imposed. The charges should be pitched simply to maximise total receipts.

Third on the list are sponsorships. A lot has been written about sponsorship and many of you have more experience here than I. It is worth noting that the potential dollar value is high compared to other avenues of revenue generation and the risks low. Does your institution devote as many work hours to soliciting sponsors, or indeed grants or door charges, as it does to shop operations? Trusts and bequests are not often talked about in the context of revenue generation but their contribution to museum activities and in particular acquisitions programmes is often considerable. It would certainly be worthwhile for institutions to have planned approaches to philanthropic trusts every year. It may also prove fruitful to make a more public acknowledgement of benefactors to the museum in order to encourage others. To keep donation to your institution a possibility in your public's consciousness.

Proceeding to the end of our list we arrive at retailing and publishing. The line which divides them from the other sources of revenue calls attention to the fact that they are just as often net expenditures as they are revenues.

It has been suggested (Blume, 1987) that 60% of all museum shops operate at a loss and only 20% make a significant profit. However it is often difficult to discern the performance of the shop from the published accounts

of museums. There is frequently insufficient information or the information is given in such a way as to make comparisons impossible. A survey of shop records in England (Blume,idem.) found only 5% keeping sufficient records to calculate their true financial position. Books have been written on the subject of museum shops and anyone interested in the subject should read them. Some good general guidelines might be suggested however.

Shop staffing should be combined with general reception and information roles wherever possible particularly in smaller museums. Good buying is crucial and adequate profit margins must be built in. Retailing tends to be characterized by one of two philosophies: high volume low margin or high margin low volume. Realistically cultural institutions in New Zealand will always be in the latter category. Primarily for this reason it is not always relevant to compare New Zealand museum and galleries with major overseas institutions. For every visitor to the museum shop here in Wellington there are roughly eighteen to the British Museum. In an activity where quantity and scale are central considerations the importance of this comparison cannot be over stressed.

Beware proposals for the manufacture of large quantities of product specifically for your shop for this reason. Are the volumes realistic? If there is a place for museum and gallery product development in New Zealand then it is only on a co-operative basis between several shops.

There is little doubt that museum and gallery publishing is in general carried out at a loss. Moreover because of the high degree of integration publishing has with other activities, such as scholarship and public programmes, and the grey area that exists in assessing the costs of these, few institutions have a clear idea of the true costs of their publishing. However museum publishing is not, in the end, driven by profit considerations but by other institutional goals. If it is to be undertaken in order to generate revenue this basis must be explicit from the start and pursued relentlessly. Even so over 80% of titles in commercial publishing houses do not even recover their costs.

In summary it is essential in revenue generation, as in everything else, to concentrate on what is important. Identify your best sources of income and spend what time you have developing them rather than chasing possibilities with little quantitative potential.

Increasing Profits (or Reducing Losses) from Museum Publishing

Of all the revenue generating activities which museums involve themselves in the most time consuming and least profitable may well be publishing. Of course as we have already noted publishing in most instances is undertaken with scholarship, information and education in mind, rather than profit. It is possible however that publishing can be carried out on a profitable basis or if profit goals are mixed with other goals then the investment of resources in those other goals can at least be measured.

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The profitability of publishing centres around two factors - the number of copies that can be sold and the profit on each copy. The first of these factors also impacts on the second since the longer the print run, in general, the lower the unit cost. Scholarly publications in New Zealand with few exceptions would normally be printed in quantities of 1,000 or less - a tiny quantity in commercial terms.

A recent survey of catalogue sales in American museums (Laing Research Services, 1991) showed an average of fifteen catalogue copies sold per week at exhibitions with fewer than 1,000 visitors and an average of twenty two catalogue copies per week sold at exhibitions with 1,000 to 5,000 visitors per week. For a show of twenty weeks durations and 60,000 visitors, which would be a fairly strong show in New Zealand terms, this would imply a print run of 440 catalogues! An exhibition more typical in New Zealand might have only a third of that number of visitors implying a print run of only 140 copies! Most of the discussions I have attended concerning print runs have talked in thousands, perhaps hundreds would be more appropriate. Certainly large quantities of surplus stock are fairly normal at the conclusion of exhibitions.

I think there is a temptation particularly within the exhibition area to 'maximise' the print run in order to keep the unit cost down. This makes the publication more affordable to the visitor which is a desirable outcome. However the onus is on us as managers to sift out the fact from the fiction if the other side of a lowered unit cost is a large pile of unsaleable stock. That unsaleable stock is then subsidising the sale price and eventually some zealous accountant will want to write it off. We would be better managers if we were realistic about the potential sales levels and our desire to subsidize from the outset.

Similarly scholarly publications should be more realistically assessed. Often there is little demand for them beyond a limited number for exchange with professional colleagues or libraries.

To justify long print runs publications must then have more general appeal to sell outside of the institution and effective distribution to reach that wider market. More general appeal means, of course a market driven product conceived with market demands and not curatorial enthusiasm to the fore. Effective distribution has long been a blind spot for my own institution and many others.

One partial solution to the distribution problem would be a reciprocal purchasing agreement between museums or museum shops. Museum and gallery shops share a degree of commonality of subject and stocking other institution's publications would usually be appropriate. Though some tailoring would be required, in broad terms, each would guarantee to purchase a certain number, based on sales volumes, of the other institution's publications. The numbers involved would be reasonably small, tens not hundreds, but this would give museum and gallery publishers greater certainty when planning print runs. The distribution would be at a favourable discount, say 50%, and would provide shops with good margins.

The idea of co-operation between shops and publishing activities has been raised here before and indeed has been given some effect in Australia. It could in fact be extended well beyond passive distribution.

Information sharing amongst institutions on revenue generating activities would be very beneficial especially in light of the paucity of good information already alluded to. Donation figures, shop sales information in a common format, exhibition and sponsorship information provided on, for example,. a half yearly basis would be invaluable.

Joint merchandising projects might achieve the kind of production volumes essential for many manufactured goods. Diverse institutions would also provide a pool of resources for the development and execution of such ideas.

More active distribution might also be a possibility. If the range and quality of publications warranted, a co-operative might be able to employ it's own salesperson to represent museum and gallery publications in the wider New Zealand market, and possibly overseas.

Conclusion

In the final analysis revenue generation must assist other institutional goals. Trading activities in particular and revenue generation in general have the potential for close goal congruence with the institution.

When considering increasing revenue it is important to recognize the most promising sources of revenue and concentrate limited resources on those.

In the area of publishing institutions need to be realistic about the lengths of their print runs. Any reciprocal agreement amongst institutions to purchase museum and gallery publications would assist in publication planning. Co-operation in the area of revenue generation has considerable potential.

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THE ROLE OF EVALUATORS IN MUSEUM MANAGEMENT

Karen Jamison Wizevich, Capital Discovery Place,
Paper presented at Museum Director's Federation Annual Conference, 1 October 1992

Introduction

Museums are facing an accountability crisis. As they attempt to deal with external and internal threats to their missions, museums need assurance that they are meeting the needs of a wider set of users than ever before. In light of this, evaluation is becoming an increasingly important management tool, providing a link between visitors, staff and management. Capital Discovery Place and the Museum of New Zealand have both bought into the "evaluation culture". Throughout this paper I will be drawing examples from my work as an evaluator at both institutions.

With respect to integrating evaluation into a museum institution, there are three main points I would like to make:

1 Evaluation should be viewed as a form of MANAGEMENT AUDIT.
2 Evaluation is not restricted to exhibit evaluation, but rather may be used to examine the ENTIRE SPECTRUM of museum performance.
3 We can evaluate all aspects of our performance using the SAME evaluation strategies.

The Evaluator's Role in Museum Management

Evaluation functions as a feedback loop, providing critical information for management review. Issues are explored, options and implications discussed, and recommendations suggested. Evaluators act as mediators between the public and the museum, and between staff and management. They are (relatively) neutral collectors and disseminators of information. Contrary to popular belief, evaluation does not only look at exhibitions, but can valuably be applied to any aspect of a museum's performance. Management needs to know how its policies, facility, and overall operations influence staff and visitors, and therefore evaluation needs to be attuned to picking up diverse information.

It is the evaluator's responsibility to organise, conduct and analyse information from: visitor surveys, observation of visitors using our facilities, experiments with prototypes, group interviews with special interest groups, visitors' written comments, and staff reviews. Reporting this information to management ensures that the pulse of the organisation is continually being monitored. However, unless follow up action by management is apparent, the evaluation process may falter. Visitors and staff need to be assured that their input constitutes more than simply a token gesture of management attention.

Overview of Evaluation Techniques

Visitor surveys are among the most common evaluation techniques used in museums. Generally these provide data on visitor demographics: Where are visitors from? How do they earn a living? What level of schooling have they completed? At Capital Discovery Place we have found it valuable to use these surveys to obtain more in depth information about visitor reactions to our facilities. For instance, we include open-ended questions about their favourite exhibit, how they felt about parking conditions, and their suggestions for how we could improve our facility.

Informal and formal observation of visitor activity in our facility yields powerful insight into the visitor experience (Griggs, 1983). Informally an evaluator can simply observe what seems to interest visitors, how they use a certain display. Or, an interesting exercise, evaluators can listen to visitor comments. Formally, visitors can be tracked and timed as they move through a gallery. Adults, teenagers and children were tracked as they explored the Marine Gallery at the Museum of New Zealand, and very interesting differences were found between the groups. Based on this information patterns between types of displays and types of visitors are revealed, important data for redeveloping an existing gallery, or planning a new one.

Formative evaluation is a generic term referring to any type of evaluation that occurs during the design process (Griggs 1983; Screven, 1976; McNamara, 1990; Jarrett, 1986). The basic strategy involves creating a prototype (inexpensive, mocked-up version of a planned product), asking visitors to try it out, and then assessing visitor response. Commonly associated with testing exhibitions, prototyping in particular, and formative evaluation in general, can usefully be applied to any aspect of museum operations. For example, the Museum of New Zealand recently prototyped its new signage system, using full scale photocopies of intended signs. Based on visitor response, designs were amended prior to final production.

Focus group interviews are derived from marketing research techniques. Essentially these are semi-structured group interviews, led by a member of the Museum staff, and held with between six and ten visitors (Braverman, 1988; Krueger, 1988).

Their primary advantage over more formal surveying techniques is their ability to elicit subjective, experiential information from visitors. Depending on the Museum's need for information, visitors can either be recruited directly from within the facility, or contacted through an outside agency. At both the Museum of New Zealand and Capital Discovery Place, we have used dozens of focus group interviews with separate groups of adults, teenagers, and children, exploring visitor reactions to specific exhibitions and to our institutions. The richness of information obtained through focus groups is ideal for providing management with insight into public response.

Comments recorded in visitor books or comment cards represent one of the simplest, most rewarding, and yet frequently overlooked sources of feedback on our facilities. Capital Discovery Place has established a comment card system, with pieces of coloured paper, marker pens, and an interesting container into which to deposit notes. These comments are read nearly every evening. Critical comments are passed over to public relations and administration, who respond accordingly, and a monthly report is made of all comments, including detailed breakdowns of which aspects are receiving favourable or negative review. This report is circulated to all staff.

In terms of staff-management mediation, Capital Discovery Place will be implementing a bi-annual staff feedback forum, during which groups of staff with similar roles, i.e. educators, volunteers, designers, participate in separate evaluation exercises. Their response to any and all aspects of the museum are recorded, particularly recommendations for improvements. After completing these meetings with all groups, the evaluator synthesizes the information and presents results to the entire organization, complete with a set of action recommendations suggested by staff. This type of "grass roots" evaluation is based on work done by David Kernohan at Victoria University (1992), who recently published a book on strategies for user evaluation: The entire program is observed while under operation; students are interviewed immediately afterward (while still in the facility); a follow-up phone call is made to the teacher, and staff directing the program are de-briefed. This set of information is synthesized by the evaluator, recommendations are made, and a very concise report is distributed to all involved staff.

Summary

Evaluation represents a useful set of strategies for increasing internal and external organizational effectiveness. Valuable at all stages of decision-making, evaluation is well worth the relatively small investment of time and staff resources.

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DETERMINING PAYMENT FOR FREELANCE MUSEUM EMPLOYEES

Athol McCredie

In the recent foundation issue of *Midwest* Philip Wright suggests that under the UK Government's current policies, "museums may soon end up with a few, highly paid managers, a permanent (even if contracted out) staff of essential drones (warders and cleaners) and a teeming hive of on-the-breadline, over-qualified freelancers, scrabbling for short-term research, display, interpretation or conservation contracts." Something of this organisational structure is at least beginning to appear in New Zealand and the very fact of its incipiency has led to a good deal of confusion and inconsistency over rates of pay for contracted work. In an environment in which there are few guiding precedents or comparable situations, hourly rates can vary as widely as $12 to $50 for curatorial work, sometimes even from the same institution. The risk is that this will indeed lead to on-the-breadline freelancers scrabbling for short-term work, completing Wright's prophecy. In the hope of stemming such a tendency, this article begins with a discussion of current approaches to paying freelancers and then moves on to outline the differing employment environments in which the self-employed and permanent staff operate. The conclusion offers a specific method of hourly rate calculation which quantifies these differences to a higher degree than usually encountered.

Some freelancers, such as designers and photographers, work largely in the commercial sector and can therefore command commercial level fees when they are employed by museums. (Admittedly, though, many would charge museums less in practice because the work may be more congenial, interesting, or reputation enhancing.) Another group, the established professions and trades (electricians, carpenters, lawyers and accountants for example), are additionally favoured in demanding reasonable rates of pay by their collective bargaining powers and professional support structures. The hourly rates for both these groups can appear high but obviously they are not levels of income received forty hours a week, fifty-two weeks a year. A $100/hour fee charged by a photographer, for example, represents shooting time only. It also has to cover the hidden hours and costs which lie behind the shoot: travel time, arranging processing, negotiating the job, slack periods between jobs, etc, as well as the overheads of car and office operation, studio rental, and equipment.

However, the topic of concern here is really the group of people now working freelance in curatorial, registration, research, exhibition preparation and other areas for whom the museum/art gallery is more or less their sole source of work. These people are without the bargaining power of collective organisation[1] since this type of employment is relatively newly established, and both they and museums have few bases for comparison with other fields for rates of pay.

There are roughly three established methods for tackling the problem of remuneration level for museum freelancers: a set fee as a proportion of a project's budget; paying by the hour at "market rates"; and basing an hourly rate on a staff salary.

The set fee method relies on the museum deciding how much out of a project budget - such as an exhibition - they want to spend on a particular service. The Art Museums Association of Australia suggests paying independent curators, for example, on a sliding scale of 20% to 10% of the exhibition budget - the rate declining to 15% for an AUS $50,000 show and to 10% for $100,000 and over. (Such explicit estimation does not seem to be widely practised in New Zealand.) The person providing the service has to figure, in turn, how many hours the required work will take and whether, for this amount of time, they would end up with a satisfactory hourly rate of payment. That is, given the particulars of the self-employed environment as outlined below, one which will add to a reasonable income when annualised. Another factor to be considered by the potential employee is that for some types of work - research and curating particularly - it is almost a byword that more work will be undertaken than can ever be charged for. Compensation in this case is sometimes found in personal satisfaction and career advancement.

The drawback suffered by the set fee method is that one exhibition may require relatively little research, curation, or whatever while another needs a great deal: one curator may end up handsomely paid while another will be effectively out of pocket.

The market levels approach also has its problems. Here the payment is set at the lowest rate an individual will accept, their acceptance based on the knowledge that others will be lining up for the job at that rate if they turn it down and that other museums would not offer substantially more. But any notion of fairness in a free market is based on the assumption of full and unrestricted competition, of an infinite number of buyers and sellers. At present this is not the case, since relatively few museums are consistently offering contract work. It is a buyer's (museum's) market. The

problem is compounded when administrators and managers have imprecise ideas of the skills required of their contractor. School leavers and other inexperienced people can be considered adequate for a job which really requires someone more qualified. In comparing hourly rates the former group will obviously be cheaper but it is a case of you get what you pay for. A higher paid contractor can be expected to deliver a better product, with fewer hassles, and more reliably.

The third method for determining payment expresses the annual salary of a permanent staff member doing similar work as an hourly rate. This salary is usually divided by the number of working hours in a year and an allowance added for three weeks holiday. Unfortunately, in such a bald form this method ignores the many other benefits staff employees enjoy besides three weeks holidays. The solution offered by the Art Museums Association of Australia is to load a salary by 20%-50% for overheads and on-costs like office expenses, holidays, sick leave and so on, the amount depending on the length of the job and the facilities provided. If the loading factor could be pinpointed more accurately by quantifying the different employment conditions of the freelancer and staff member then this method would seem to be the fairest of the three options (assuming the staff salary is reasonable to begin with). An increase in precision, inclusiveness (and fairness) is aim of the following argument.

The discussion focuses on those who are essentially self-employed; people who are employed on what are technically known as contracts for services (rather than the contract of service agreements which are now being negotiated for many permanent positions.) It only partly applies to workers who are long term contract employees of museums because such people often receive many (though not necessarily all) of the employment conditions of permanent staff (e.g. sick leave).

The listed differences in conditions of employment between salaried staff and hourly contract workers are argued as privileges that permanent staff enjoy. This is for the purpose of viewing them as factors which ought to be taken account of in setting rates of payment and employment conditions for contractors. (Certain of these advantages are, needless to say, currently being whittled away in the wake of the Employment Contracts Act, particularly in local body controlled museums, and it is left to the reader to consider the specifics of a workplace.) Of course, self-employment can also be said to have its advantages - the freedom to work as hard or little as one likes, at times to suit, and on projects of one's choice. But, without going into detail, the reality can be a little different from the theory in these respects. For example, holidays are only possible when there are no pressing contracts to be fulfilled (usually in winter!) and inconvenient jobs are often taken simply to maintain visibility - for their value in delivering future, better work. The unquantifiable nature of the apparent advantages of freelancing means they have less relevance in working out rates of pay and they are therefore not covered further here.

Leave

Of the types of leave available to salaried staff, usually only three weeks annual leave is recognised in hourly rate calculations. The four weeks of higher earners and long servers is rarely assumed yet it can be argued that many persons who are sufficiently qualified in experience to work freelance would have gained that experience working in an institution for enough years to be eligible for four weeks leave. A more significant oversight in calculations is that the eleven statutory holidays[2] to which all New Zealand workers are entitled to by law are frequently left out. In particular, a calculation involving the figure of six percent which is often used to determine holiday pay does not include statutory holidays.

If an accident occurs, employers normally cover the first week off work before ACC compensation comes into effect. In contrast, the self-employed are expected to see themselves through this week. For sickness in general, salaried staff can receive sick pay while a self-employed person who is taken ill, simply suffers loss of income. By Act of Parliament every worker is entitled to five days paid special leave - covering, among other things, sick leave. However, most work places grant rather more than this. The Wellington City Council, for example, allows up to fifty-five days to be taken over five years for those who have served one to five years.

Bereavement leave is typically additional to sick leave and is usually set at a minimum of three paid days. With the needs of those attending tangi becoming more accepted, five to ten days is increasingly being applied.

Unpaid parental leave is covered by statute and allows a woman fourteen weeks maternity leave, a man two weeks, or extended leave for one or both parents to a total of twelve months. In effect this represents the right for a salaried person to a break without the penalty of loss of employment or career.

Paid study leave tends not to be addressed in formal employment agreements but nevertheless can represent a significant level of financial support given by employers to permanent staff which the self-employed have to cover themselves. For example, enrollment in two university papers would represent at least 142 hours travelling to and attending lectures per year. Expressed as lost earnings for a self-employed person on $20/hr this is equivalent to $2,840. Add to this course and student association fees ($649 at Victoria University for twelve credits), which are often paid by employers, and this essentially free benefit to the permanent employee represents a cost to a self-employed person of $3,489.

Conditions of Remuneration

Conditions which the contractor does not receive include:

- Annual reviews of salary and automatic or merit increments.
- Redundancy payments if the job is terminated.
- Penal rates - these have been a lucrative boost to salaries for some museum workers who work weekends.
- Bargaining power - employment agreements typically negotiated by experts on behalf of a group of workers.
- Constancy of work - the salaried person can expect continuous employment for a good period into the future.

Training

It is probably safe to say that most museum workers attend at least one training course, conference or study trip per year. Not only can the self-employed ill-afford the time spent without earning for these events, the cost in expenses can be quite high. A recent example is the MAANZ conference in Invercargill. Discounted airfares ex-Wellington, accommodation, and conference fee amounted to $750. Add to this lost earnings of $480 for three days at $20/hr and the total cost comes to over $1,200. An overseas trip beyond Australia lasting a month would run to more than $10,000 on the same basis.

A strong advantage permanent staff have is support from their institution and other agencies for career development. Grants for study and training are more readily available to those in institutional positions because of the application support which can be expected and the greater ease in demonstrating the benefits study will bring to the profession (and institution).

Career

The principal advantage salary/wage earners traditionally enjoy over the self-employed is job security. Knowing where their money is coming from, they can plan accordingly. The application process for a mortgage or any sort of loan is greatly smoothed for people in this position. In addition, there is no need to maintain a float of some thousands of dollars to tide over the days/weeks/months when there is no work; for GST and provisional tax payments; and to allow for slow paying debtors.

The institutional worker can also expect a career development path with promotions, as well as readier ease of movement than the self-employed into permanent positions in other institutions. (It is far safer for administrators to appoint someone who has worked in a similar organisational environment to their own than the freelance "outsider".)

Although performance-based assessment is on the increase, as it applies to in-house staff it falls well below that which the self-employed face everyday. For the latter, the unwritten rule is that you are judged on every single job you do - make a mess of things and you simply don't get asked again. By contrast, loss of job for poor performance is rare amongst the salary/wage earner in New Zealand museums. The worst that can happen is that promotional opportunities will fade away.

Perceptions of performance, or lack of it, also tend to be associated with age. The older person may be seen as inflexible and less up with the play. In the "image-making" fields of design, photography and even exhibition curation, fashion dictates that the younger self-employed get the contracts. Ageism is a recognised barrier facing individuals around forty and over who are looking for new salaried positions and there is no reason to think that it doesn't constantly affect those who are permanently seeking work nearly every day - the self-employed.

Financial Costs of Being Self-Employed

Any self-employed person's charging rate includes an allowance for hours which cannot be billed for. This includes time spent seeking work, attending preliminary meetings, researching and writing proposals, etc., as well as travelling time between jobs. Equally important is the impossibility of matching the permanent employee's continuous availability of work - 40 hours a week, 52 weeks a year. Instead, the self-employed must work in blocks determined by different clients - so much work in certain time slots for each. Rarely is it possible for these blocks to all neatly follow one another, and so gaps in employment must arise.

Neither does the institutional worker sustain the overhead costs of stationery, computer, answerphone/answer service/pager, couriers, fax, photocopier, filing cabinets, office furniture, car running costs, magazine/book purchases, etc.[3] Instead they have trained typists, clerical staff, financial and legal experts all working on their behalf at no cost to themselves. (Many contracts for services do allow for use of institutional resources, but these facilities are often not convenient or efficient for the contract worker to utilise fully.)

The permanent employee also does not have to cover accountancy fees and/or time spent on accounting, taxes, GST, etc. (Self-employed taxation is considerably more complex than that of salary and wage earners.)

Calculating a Rate

So how can compensation for the differences given above be included in an hourly rate? Some of the factors can be quantified, others are less easily so. The method given here therefore takes two forms. The basic outline covers those factors whose amounts would be least variable amongst different workers. It would apply most closely to long term contract workers and the only issue is deciding which, if any, of the factors would be inapplicable. For example, long term contractors may have their ACC levy paid by the employer. In this case the relevant section should be omitted from the calculation.

The more extensive version involves including the separately listed "Additional Factors". These are the factors which vary more between the type and level of work. It would be most accurately filled out by the

freelancers themselves as a guide to what they should be being paid - to determine their worth.

It could be objected that all this attention to detail is superfluous when the starting point for calculation of a staff salary is no more than one of several points on a salary range. But, in practice, it should be possible to ascertain where on that range a freelancer would sit if employed as permanent staff. (And some ranges, such as those offered by the Dunedin City Council, identify a mid-point or 100% position which any employee can be expected to reach by means of automatic annual increments.) Tagging the hourly rate to this point in an informed and accurate manner allows a realistic and fair position from which negotiations may then proceed if necessary.

The basic form actually comes down to the simple calculation of dividing a salary by the factor of 1,623. (Assuming 7½hr days). This yields the following sample equivalences of annual salaries and hourly rates:

$ 25,000	$ 15.42/hr
$ 30,000	$ 18.50/hr
$ 35,000	$ 21.58/hr
$ 40,000	$ 24.67/hr

The more complete form cannot be simplified to a simple factor operation. Using the example figures of the additional section, which are in turn based on assumptions given in footnote 7, the resulting "equivalences" are:

$ 25,000	$ 20.76/hr
$ 30,000	$ 24.91/hr
$ 35,000	$ 29.07/hr
$ 40,000	$ 33.22/hr

Both sets of figures may seem higher to some than tradition has allowed. The challenge to administrators and managers is to consider whether the arguments presented here are reasonable and whether these hourly rates are not, therefore, fair correspondences.

Notes

1. The NZ Professional Conservators Group would probably be one NZ organisation offering collective strength to a sector of freelancers, since many of its members are employed on contracts or for one-off jobs. I believe an independent curators organisation exists in the USA, and we may see a similar group in NZ in the future.
2. The Holidays Amendment Act 1991 ensures all workers receive 11 paid public holidays as of right. Most work places also have some additional days. Between Boxing Day and New Year local body workers may receive "Mayoral" holidays (currently three days for Wellington City Council) and public servants receive 2-3 days variously known as "Commission", "Departmental", or "Recreation" days.
3. The actual cost of equipment ownership is quantified by taking the combined asset value and calculating average annual depreciation and then adding the interest which could otherwise have been earned on the capital. (The fact that depreciation is tax deductible does not affect the hourly rate calculations given elsewhere - its cost must still be fully borne.) For example, assuming an asset value of $4,000, multiplying by 10.2% (average depreciation on original cost at 25% for first year and 10% for following years over a 5 year life of items) = $408. Add 5% of $4,000 for (simple) interest which could have otherwise been earned ($200). Total = $608. (Actual depreciation rates on technological items such as computers can be expected to be higher than the standard 25% and 10% rates.)
   1992 AA figures for operating cars are 53 cents/k for 1,300 to 1,600cc; 61 cents/k for 1,601 to 2,000cc; and 70 cents/k for above 2,000cc. These include depreciation.
4. A year is actually one day more than 52 weeks. Allowing for leap years the precise figure is, on average, 52 weeks and 0.75 days, or 260.75 week days. There are other areas where greater precision could be applied too. The figure of 6% which is sometimes used to calculate pay in lieu of 3 weeks holiday should really be 6.12% (= 3/49 weeks). Using 6.0% results in under-payment by $50 a year for someone on $20/hour. And rounding (or worse, truncating) decimals can account for further cents which turn into dollars over the long term - rounding to two decimal places should be left until the final hourly rate figure is actually reached.
5. There appears to be almost no published research on actual rates of sick leave taken in NZ. The figure suggested is derived from the 1976 Dept of Labour report Absence from work in NZ and represents approved absences from work, other than annual leave, for certain white collar and professional workers. The rates for the industry groupings of manufacturing, construction, transport, communication, etc. are higher.
6. Assumes a self-employed person's jobs for a year run as: one of 3 months work; one of 2 months; one of 6 weeks. Rest of 9 are 1-3 week contracts (i.e. average 2 weeks.) On this basis the following figures can be estimated.
   Time spent obtaining work: Proposal writing, interviews, negotiations - about 18 days/ year.
   Gaps between jobs: About 9 days, given that some of this time is spent on above tasks.
   Administrative time: About 28 hours annually doing tax return, provisional tax, GST, recording and totalling hours worked, calculating expenses, etc.

7. This percentage is based on an estimation that a freelancer earning around $30,000 would have about $4,000 worth of assets used in producing that income (= c.$400 depreciation and lost interest as above); spend about $300 in non-recoverable expenses such as stationery, couriers, phone calls, etc; and travel about 2,000k in a small car. That is, total expenses would be about $1,700, or c.6% of gross income. On the assumption that to earn more one has to spend more, the expenses percentage could remain relatively constant over a range of incomes.

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CALCULATING AN HOURLY RATE FROM AN ANNUAL SALARY

WORKING TIME PER YEAR

1. **Week days in year[4] =** 260.75
2. **Time not worked**

Annual leave. e.g. average of 3-4 weeks =	17.5	days
Public and work holidays. Typically =	12-14	days
Sick leave. Average[5] =	11	days
Bereavement leave. 10 days over 45 year working life =	0.22	days/yr

Total 41.72

Plus

Add (A) of Additional Factors if relevant [ ] Minus

Total - [ ]

equals

3. **Days actually worked per year:** Subtract (2) from (1). [ ]
4. **Hours worked per year**
   Multiply (3) by hours worked/day (e.g. 7½) [ ]

SALARY BASIS USED

5. **Equivalent annual salary**
   Comparable annual staff salary for the work being done. [ ]
6. Add (B) of Additional Factors if relevant [ ]
7. **Add ACC levy**
   Multiply (5) by appropriate ACC levy rate where worker pays this. e.g. = 0.013 for museum workers: [ ]
8. Add (C) of Additional Factors if relevant [ ]

Total

9. **Total equivalent salary.** (Add 5, 6, 7, & 8) [ ]

HOURLY RATE

10. **HOURLY RATE:** Divide (9) by (4) [ ]

ADDITIONAL FACTORS

To be added to above form where relevant to provide greater comprehensiveness.

(A)[6] Time spent obtaining work. e.g. =	18	days
Gaps between jobs. e.g. =	9	days
Admin time. Maintaining accts, etc, e.g.	3.7	days

total 30.70

(B) Non-quantifiables of discussion, e.g. 10% [ ]

(C) Study leave/training/conferences/study trips.
Value e.g. = $1,500

Operating expenses7. e.g. 6% of (5) [ ]

Total [ ]

MIND, HEART AND SOUL: TOWARDS BETTER LEARNING IN HERITAGE PARKS

Richard Cassels

For many heritage parks, and indeed 'indoor' museums, 'learning' can seem to be something of a luxury when you are battling with the desperate need to increase visitor numbers, to attract funds and, at the same time, simply maintain large collections of large trams at Ferrymead or a small township of wooden buildings in South Auckland.

But learning is at the root of everything we do and stand for. It was 'to learn' that our founders chose to preserve items for posterity: the fundamental decisions about what to preserve and collect was based on assumptions, possibly unwritten and perhaps even unchallenged, about what would be of value and interest to future generations.

Learning is also at the core of good communication and good marketing, and the 'money-people' in your organisation instinctively know that this is a very important part of your business.

Learning is also what distinguishes a museum or heritage park from a fun-fair; and it is the ultimate justification for any kind of public funding.

So what is learning? Of course it has probably very little to do with schools. What were the really important things you have learned in your life, and did you learn them from a school teacher?

For convenience I would define learning as an activity that enriches an individual's experience in such a way that, for some time afterwards, he/she has more options in life.

So how do you set about enlarging people's options or enriching their lives?

Better learning

As a museum director, I have a checklist of criteria for good displays which I apply to exhibition proposals that staff bring to me. They include a requirement for some kind of audience research and a requirement for some kind of ongoing evaluation.

But here I would like to spend time on two schemes that I have found particularly helpful. Both were presented at the MEANZ Conference in Wellington earlier this year: one was set out in a lecture by Bonnie Pitman of the University Art Museum at Berkeley, California and another comes from the work of Joseph Cornell, a famous American 'Nature Educator'.

Four types of learner

Bonnie Pitman described the work of Bernice McCarthy on different learning styles (McCarthy n.d.), and I will attempt to summarise what she said.

In Figure 1 you can see that the different types of learners are arranged around 2 'axes' or dimensions: the vertical dimension in the diagram distinguishes people who prefer "thinking" from those who are more inclined to a "feeling", or more concrete, sensual experiences. The horizontal axis distinguishes those who prefer to "do" from those who prefer to "watch". On this basis the authors of the scheme have created 4 learning types:

Type 1: the imaginative learner
Type 2: the analytical learner
Type 3: the common-sense, problem-solver learner
Type 4: the dynamic learner.

Figure 2 isolates some of the characteristics of the different learning types, and Figure 3 is a summary of the general characteristics of each.

Of course any one individual is not just one type of learner (I assess my own strengths as primarily type 2, balanced by type 1 and 3, with type 4 as my weakest point!). But I find this classification a very useful scheme to think with.

If you read through the list of characteristics of each learning type, you will undoubtedly recognise people you know - if not yourself! (This understanding is indeed also a very useful management tool in its own right, and helps identify why you will almost certainly have communication challenges in a typical museum!)

So what does this tell us about museums and heritage parks?

First of all you should work out what kind of learner you are currently catering for. Then you can consider if you are indeed using the right kind of language or images to reach these people; and then you can ask yourself if you want to broaden the range of your visitors/learners.

In a museum it is a characteristic that the staff have all the fun; they learn by doing, by fixing things, by trying out things, by thinking and by analysing. Perhaps this is one reason why museum staff are usually so 'loyal' to their profession! However it has also been a characteristic of indoor museums until recently that their visitors were only allowed to experience type one and two learning - use your imagination, look, think, compare and classify.

In those museums (like the Otago Museum) which have science centres incorporated, the range of learning styles available to the visitor

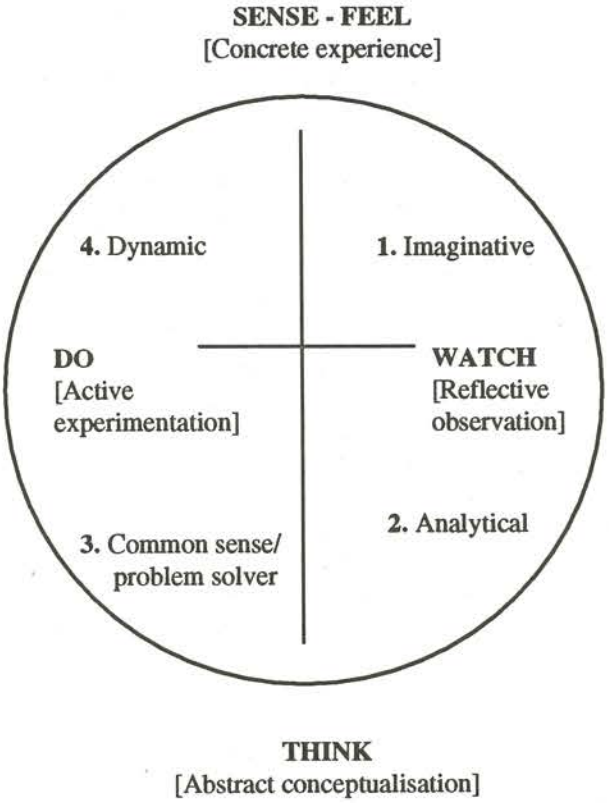

Figure 1. Types of Learning
(Source: McCarthy and Pittman-Gelles)

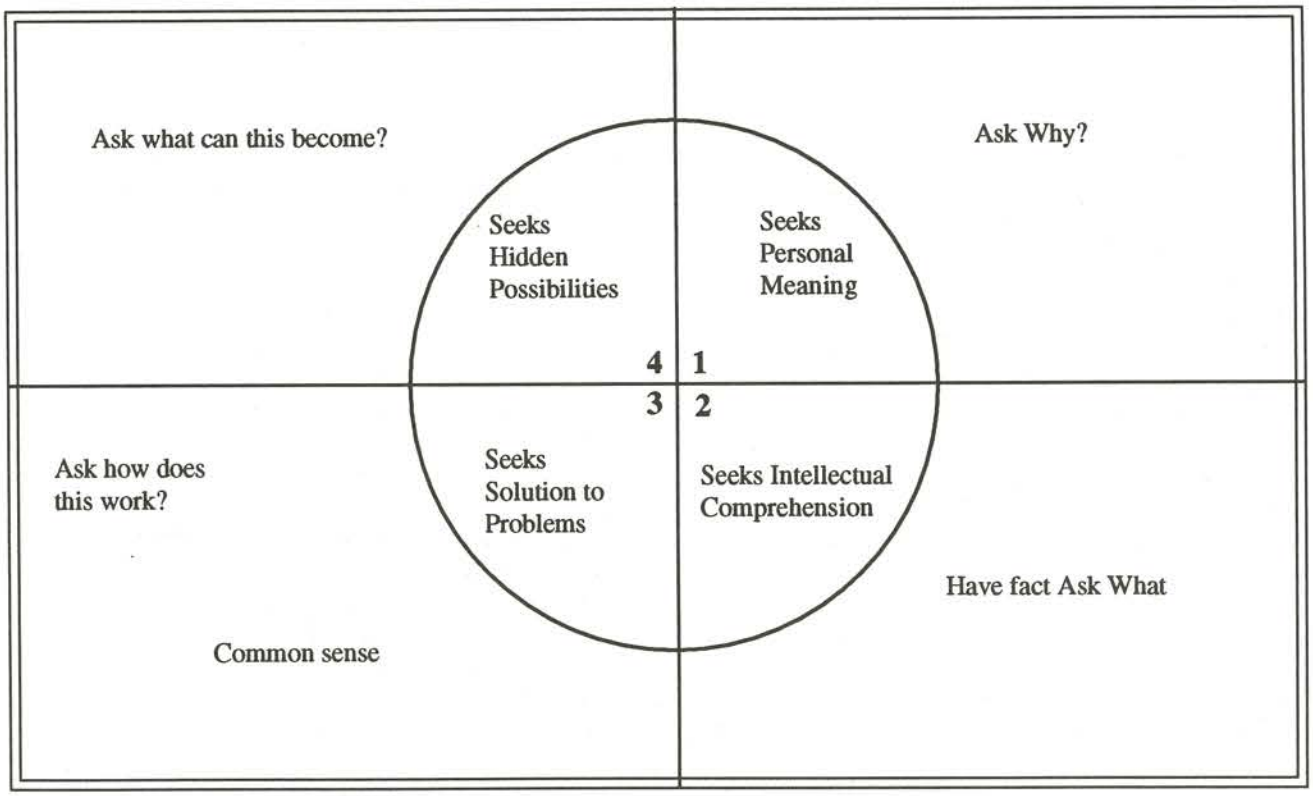

Figure 2. Some characterisation of different types of Learner
(Source: McCarthy and Pittman-Gelles)

has increased dramatically. We are attracting a completely new clientele, the type 3 and 4 learners.

Similarly in heritage parks the chances are that your volunteers have all the fun of type 3 learning, of 'improving things', while the visitors may get a far less rich experience. You can also expect that your 'doers' will often be hopeless at communicating with, say,imaginative learners.

So each institution has a choice of strategy here. You can decide that you will cater only to certain kinds of learners, and perhaps broaden the range of topics or themes you consider; or you can choose to stick to one theme and explore it in ways that will attract all the different kinds of learners.

So if you decide that your theme is railway trains, you could run a 'Build-a-train' art competition for type one learners; publish endless catalogues of engine types for type two learners, each complete with a full history; and then let your visitors experiment with models of gears, steam boilers, different types of wheel cross-sections on rail curves, for your type 3 learners, and enrol your type 4 learners in your volunteer restoration teams! You can aim therefore to use all the techniques of a hands-on science centre, a park visitor centre, a typological museum and a volunteer workshop to enrich the experience of your visitors.

One thing you can expect if you broaden your range of learning styles is that you will attract more of your local community.

If your heritage park is to be supplemented by your own museum/ information centre/experimental room, you will reach a much wider range of people than just those who want an instant re-enactment experience.

Does your experience have depth?

The second concept which I have found useful is that of stages of learning; or the idea that good learning will be achieved through a series of processes.

The example I use here is Joseph Cornell's "New learning" sequence, from his book *Sharing the Joy of Nature: Nature Activities for all ages*. In figure 4, I have set out his stages on the left, with my own notes on the right.

Thus stage 1 of a good learning experience is to awaken enthusiasm - to stimulate people and involve them. Typically this is something that heritage parks, with their live actors, reconstructed villages, hissing steam trains or paddling steamers, have no problem with - and which is much more of a challenge for 'indoor' museums.

Cornell's second stage is to focus attention. Indoor museums do this naturally because their objects have been extracted and isolated from their environment, and so attention is already focused. In heritage parks however the wide-eyed, wind-blown, 'interacted-with' visitor may well be unable to focus on anything at all.

Stage 3 involves the learner participating, having some input. Museums now do this to some extent with such devices as interactive displays or videos, hands-on models etc, but the results are rarely open-ended. Heritage parks do it brilliantly for their volunteers; but can you offer your visitor some elements of this experience?

Stage 4 is sharing inspiration, so that the visitor is inspired to go out into the world with a new vision or passion or commitment. Some museum displays achieve this. For example very good environmental displays in a natural history museum can mould new '*greenies*' and social history displays can build a deep sense of social justice or help a person to become aware of their own subtly hidden racism or ethnocentrism.

Do you have issues in your heritage parks which you really wish to impart to your visitors? Perhaps they already came with them, for example anti-mining or anti-technology views or views on the oppression of mine workers or the mindlessness of agricultural labour? Here is material for you to build on.

In your heritage park, is there anywhere to think and reflect upon what you have seen? Have you addressed the more difficult and sensitive issues of the era you are portraying, such as racial conflict, racism, subordination of women, massive environmental destruction and exploitative attitudes to resources (e.g. see Lines 1991)? How can you do this in a place that relies on keeping visitors entertained, happy and coming back? How are you going to encourage your visitors to develop and pursue a real interest in the subject matter? How are you going to inspire and uplift them?

One answer to this is to have an indoor museum as part of your park. The chance to reflect and consider difficult issues is the strength and power of indoor museums, so if you can't beat them, join them - build your own!

You may like to combine this 'museum' with another element of parks that is commonly lacking, the 'exit experience'. I am a great believer in contact with visitors as they leave; to find out how they found their visit; to help nurture, develop and direct any interest that may be aroused by the visit; and to encourage them to go on and visit another heritage park, museum, historic building or even their public library.

Visitors should leave on 'a high', so fire them up and bounce them out. Build your indoor museum for reflection and arrange your 'exit experience' as a springboard to further learning and discovery.

What I am saying about depth of experience is not unlike the message of the different learning types. Consider what you have already got, and then ask yourself how it might relate to the different types of learner, how you can make an even deeper impression on your visitor and how you can encourage them to go even further into the subject.

Heart and soul: the Maori experience

Many heritage parks are very monocultural, usually concentrating on the European material culture and social history of the last 150 years.

So, the last thing I want to say about learning is to do with really 'getting

Style Four - Dynamic Learners

Seek hidden possibilities.
Need to know what can be done with things.
Learn by trial and error, self-discovery.
Enrich reality.
Perceive information concretely & process it actively.
Adapt to change and relish it;
like variety & excel in situations calling for flexibility. Tend to take risks, at ease with people but sometimes seen as pushy. Often reach accurate conclusions in the absence of logical justification.
Function by acting and testing experience.
Strength: Action, carrying out plans.
Goals: To make things happen, to bring action to concepts.
Favourite question: What can this become?
Careers: Marketing, sales, action-oriented managerial jobs.

Style One - Imaginative Learners

Seek meaning.
Need to be involved personally.
Learn by listening and sharing ideas.
Absorb reality.
Perceive information concretely and process it reflectively.
Are interested in people & culture. They are divergent thinkers who believe in their own experience, excel in viewing concrete situations from many perspectives, and model themselves on those they respect. Function through social interaction.
Strength: Innovation and imagination.
They are idea people.
Goals: Self-involvement in important issues, bringing unity to diversity.
Favourite questions: Why or why not?
Careers: Counselling, personnel, humanities, organisational development.

Style Three - Common-sense Learners

Seek usability.
Need to know how things work.
Learn by testing theories in ways that seem sensible.
Edit reality.
Perceive information abstractly and process it actively.
Use factual data to build designed concepts, need hand-on experiences, enjoy solving problems, resent being given answers, restrict judgment to concrete things, have limited tolerance for "fuzzy" ideas. They need to know how things they are asked to do will help in "real life". Function through inferences drawn from sensory experience.
Strength: Practical application of ideas.
Goals: To bring their view of the present in line with future security.
Favourite question: How does this work?
Careers: Engineering, physical sciences, nursing, technology.

Style Two - Analytic Learners

Seek facts.
Need to know what the experts think.
Learn by thinking through ideas.
Form reality.
Perceive information abstractly and process it reflectively.
Less interested in people than ideas and concepts: they critique information and are data collectors. Thorough and industrious they will re-examine facts if situations perplex them.
They enjoy traditional classrooms.
Schools are designed for these learners.
Function by adapting to experts.
Strength: Creating concepts and models.
Goals: Self-satisfaction and intellectual recognition.
Favourite question: What?
Careers: Basic sciences, math, research, planning departments.

Figure 3. FOUR KINDS OF LEARNERS
From Lecture by Bonnie Pitman, University Art Museum, Berkeley, California
(ideas in Bernice McCarthy: the 4MAT Learning Method, 1987)

Joseph Cornell **"FLOW LEARNING"**	**MUSEUMS**
AWAKEN ENTHUSIASM	STIMULATE CONNECT INVOLVE
FOCUS ATTENTION	ORIENTATE, FOCUS
DIRECT EXPERIENCE	INPUT, PARTICIPATE
SHARE INSPIRATION	INSPIRE, EMANCIPATE, PERSONAL GROWTH

Figure 4. Sequences of Learning (see Cornell 1989)

MAORI	**EUROPEAN**
DEAD ARE WITH US	PRETEND NOT DEAD?
CARVINGS ARE ANCESTORS	ARE OBJECTS
FOCUS ON PEOPLE	FOCUS ON OBJECTS, CONCEPTS
PAST/PRESENT ARE GUIDE TO FUTURE	PAST IS PAST - A RETREAT?
EMOTION	NON-EMOTIONAL, NON-THREATENING
INTEREST IN HUMANITY	ACADEMIC SUBJECTS, HISTORY ANTHROPOLOGY TECHNOLOGY
SPIRITUALITY	SPIRITUALITY BELONGS IN CHURCH GRAVEYARD ETC.

Figure 5. Some differences between Maori and European views of museums

through' to visitors, and it is based on my museum experience of the impact of Te Maori and biculturalism on what was a very monocultural museum tradition in New Zealand.

In the last decade Maori people really 'took on' New Zealand museums. Speaking as a European New Zealander, Maori challenged our ethnocentrism, our academic posture, our non-emotional style, our lack of spirituality. To justify the holding of Maori treasures, New Zealand museums had to change, and in many cases they did.

In figure 5 I have tried to summarise, from a European point of view, some of the differences between the Maori and the European views of museums. I apologise for the extent to which this is a caricature, or over-stereotyped, but I believe you will recognise the differences I am talking about.

From the Maori point of view then, much of the European style museums or heritage parks is sterile; there is no mention of death, yet the exhibits are all about people; the institutions avoid emotion in favour of information; they operate either academically or in a Hollywood Wild West mode, with all its associated powerful editing of reality.

In the European heritage park the graveyard has no place; yet in the Maori view the two are inextricably linked.

So what is the lesson for heritage parks? Indeed this raises even more questions. As we receive visitors from more and more different cultures, what is their world view? What are their cultural assumptions? Are they the same as ours? Are they relating to our heritage parks as an extension of Hollywood? Do they expect more cowboys? Or do they see ancestors everywhere?

Secondly would it be appropriate to acknowledge the dead specifically? Perhaps we should consider what they might say if they were alive today? Perhaps a situation of some reverence might be appropriate - a place attached to your heritage parks, where some reverence and contemplation could take place?

Soul

To conclude, I think we all have to stop periodically and think, 'what is the soul of this organisation?' Are we still true to that 'soul'? Because once we are sure of our 'soul', everything else will follow - collecting policy, marketing strategy, exhibit design, etc.

In travelling around New Zealand I have often felt the 'soul' of our heritage parks; the snowy mountains, barren stony soil, freezing winds and hand-built stone houses of the Otago Goldfields Park; the powerful 'Jewishness' of Olveston; the centuries of competition for Pukekura (Dunedin's Albatross Colony/Taiaroa Head settlement and fortifications, ancient pa), the greed and wetness of the West Coast goldrush as reflected in Shantytown, the craving for Englishness and security at Howick, the disharmony between the male settlers' obsession with technology and the nature of the Canterbury landscape at Ferrymead, the unbelievably short-term perspective of the kauri industry as shown at Otamatea. However only you will really know your business, your soul, and if you are in touch with it, you will reach for your visitors at the most powerful level of all - from mind to heart to soul.

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MUSEUM LIAISON SERVICES - A PERSONAL VIEW

Warner Haldane, Curator, Whakatane District Museum & Gallery

Following four years at the Sunderland Museum and Art Gallery in the north-east of England and twelve years as Director of the Gisborne Museum and Arts Centre, I was Liaison Officer of the Otago & Southland Museums Service from October 1987 until the end of August 1992.

Getting back into running a museum after being a Liaison Officer is a salutary experience. There is nothing like finding out the value of all the 'good' advice one dispensed when one is faced once more with having to make the decisions with severely limited resources. As a result my appreciation has increased of what people in the museums (in the widest sense) of Otago and Southland have managed to achieve over the last five years. Almost without exception every museum has developed in some way, whether by improved displays, storage, or collection management; by expanded or renovated buildings; or by innovative activities of one sort or another.

Some of the most notable developments in the region have been: the formation of regional museums groups in Eastern Southland and Clutha District; the pyramidisation of the Southland Museum & Art Gallery; the new Bluff Maritime Museum; expansions at Riverton; the giant 'bottle' associated museum at Waikaia; greatly improved storage at Balclutha; an excellent local history display at Naseby; the up-graded Briar Herb Factory Museum at Clyde; a network of small touring exhibitions between the Eastern Southland Gallery, the Forrester Gallery and the Lakes District Museum (Arrowtown); and Discovery World at the Otago Museum.

I'm not, of course, claiming that all of this activity is due solely to the efforts of the Liaison Service. The Liaison Officer's role is often merely catalytic. It is surprising how far reaching the effects of a sympathetic ear and a little encouragement can be. At the moment, due to limited resources, the Liaison Service's role is mostly restricted to: keeping people in museums in touch with each other; disseminating information to them; giving advice; helping provide training; supplying reports to the Lottery Grants Board and information about the museums of the region to a wide range of organisations.

With greater resources more training courses and the like could be run, but I suspect that the greatest need, especially for smaller museums, is direct hands-on help, especially in the areas of display design and construction and collection registration.

Isolation, both geographical and professional, is one of the major problems that besets most museums in this country. So ideally in the future extra resources could provide more Liaison Officers, particularly in the Auckland and Wellington regions. At present there are only four Liaison Officers based at Auckland, Wellington, Christchurch and Dunedin. This often makes coverage difficult. Even Otago and Southland, one of the smaller regions, has some fifty-five museums, six art galleries and twenty-one other organisations to deal with.

In Britain the Area Museums Councils, the equivalent of our Liaison Services, though much larger, also prepare and circulate touring exhibitions as well as undertake remedial conservation. They also act as the conduit for government grants to provincial museums, which greatly assists with the encouragement of higher standards.

The Liaison Service should become more involved with the setting of museological standards. Applying Liaison Officers' local knowledge to assessing applications for the distribution of financial 'carrots' as positive reinforcement is in my view the most desirable way to do this. Such a process occurred in the past when the Art Galleries and Museums Committee of the Lottery Board received direct reports from Liaison Officers and was able to recommend grants accordingly. The link is now more tenuous. In some regions, such as Otago and Southland, regular reports are sought by the Lottery Grants Board and frequently grants are made conditional upon some improvement of standards being implemented. This practice is not universal. There is a considerable risk at present of grants, and not just those from the Lottery Grants Board, being made without sufficient reference to museological standards.

This suggests that the time may have come to revisit the concept of accreditation or registration, first raised in this country in the mid-1970s. Apart from helping to ensure the wise distribution of capital grants, some well defined standards would have the added benefit that they could also be used by museums, particularly those funded by local authorities, to define their responsibilities. Accreditation should also give the public greater confidence that a museum will carry out its functions to reasonable standards. Such a scheme is well under way in Britain, operated jointly by the Area Museums Councils and the Museums and Galleries Commission. Perhaps the Liaison services should be involved here?

What chance is there of such developments in the future? The Liaison Services are in my view at a

watershed. They are never likely to develop far if funding is continued on the Lottery Grants Board. The uncertainty does not promote forward planning, neither does it encourage people to remain Liaison Officers for very long. This is a pity as it takes some time to get to know a region and build up a network.

But how should the Liaison Services be funded? One of the great virtues of their present structure, with Liaison Officers employed by the Auckland Museum, Museum of New Zealand Te Papa Tongarewa, Canterbury Museum and the Otago Museum is that they are relatively decentralised and therefore more responsive to local needs. Despite some potential conflicts of interest between the needs of the regional museum and smaller museums of the region, and an occasional lack of national co-ordination, the practice of basing Liaison Officers at a regional museum with extensive resources is a good one. That way Liaison Officers have immediate access to considerable professional advice and support. The museum benefits too, by being kept in touch with its region, and having an extra, often versatile, member of staff. At present the host museums meet between a quarter and a third of the costs, but can hardly be expected to foot the entire bill. Where should the rest come from?

My suggestion would be as direct grants to the regional host museums from the Ministry of Arts and Culture, since the collections in all museums are part of the national cultural heritage. If Liaison Services were to be directly funded by the Museum of New Zealand - Te Papa Tongarewa as part of their National Services, this should still in my view be as direct grants to regional museums with the Liaison Officers employed by those museums. It would be very unsatisfactory for all Liaison Officers to operate out of Wellington, and even if the Liaison Officers were MoNZPT employees based at regional museums I am sure they are likely to meet many of the problems encountered by Education Officers and feel isolated and ignored by their host institution. There is also a risk of 'capture' of the Liaison Officers by a centralised bureaucracy. Another possible solution is funding from a national museum trust of some sort, as suggested by Michael Volkerling. The absolute non-starter as a major funding source in my view is 'user-pays', as the museums that need the most help are generally those with least ability to pay.

Over the years since the mid-1970s when they started the Liaison Services have had a considerable beneficial impact on the museums of this country, particularly the smaller ones. Because museum personnel change constantly, especially in voluntarily operated museums, there is always going to be a need for up-to-date advice and information. There is also always going to be a need for training, though the nature of this may change. This training will also require reinforcement and up-dating. For these reasons I think it is absolutely vital for the museum profession and the museum public that the Liaison Services continue, be strengthened and put on a more permanent footing.

THE "NATIONAL SERVICES" OF THE MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

Stuart Park, Director, Auckland Institute and Museum

The Museum of New Zealand Te Papa Tongarewa Act 1992

Section 7 of the Museum of New Zealand Te Papa Tongarewa Act 1992 sets out the Museum's principal functions. Section 7 (i) provides that one function shall be:

> "to co-operate with and assist other New Zealand museums in establishing a national service, and in providing appropriate support to other institutions and organisations holding objects or collections of national importance".

I believe that this wording is of assistance in defining and clarifying what is meant by what has until now been referred to rather generally as the "National Services" of the Museum of New Zealand Te Papa Tongarewa.

A National Service

All of the functions and activities of the Museum of New Zealand Te Papa Tongarewa must be national. The Museum must serve the nation, through all that it does, delivering museum services to the people of all New Zealand ("a forum in which the nation may present, explore and preserve..." (Section 4).

The national service delivery of the Museum is likely to be through a variety of agencies, but very importantly it must involve partnerships with existing provincial, regional or local museums, or in the words of the Act "cooperation with and assistance to" those museums. That partnership must include the sharing of national resources, resources that are derived from the whole nation, and that are available only to the Museum of New Zealand Te Papa Tongarewa.

The services that are delivered to the people of New Zealand by the Museum of New Zealand Te Papa

Tongarewa must include all the services of a museum (Section 7 (c), (e) (f), (g), (h), (i), (k) explicitly, other sub-sections by implication). Probably the most visible aspect of the national service will be exhibitions, but these are only one aspect of any museum's service to its community. Others that must be part of the service that the Museum provides to the nation will include education and public programmes, research, and collection care and development.

Exhibitions

Exhibitions will be generated by the Museum, sometimes from its own collections alone and sometimes in collaboration with other museums or collections. It will be likely that the touring of such exhibitions will be carried out through the mechanism of Exhibitour MDF, the existing exhibition touring agency.

Public programmes

The activities of the Museum of New Zealand Te Papa Tongarewa in education, both formal and informal, in publications and in other public programmes activities will inevitably be Wellington centred, but they must be delivered nationwide if this is to be a national museum. The methods of actual delivery of these services will include the deployment of education and public programmes staff to centres outside Wellington, perhaps through attachment to the staff of already existing museums or other organisations, to work in cooperation with the staff of those existing museums.

Research

Again, much of the Museum's research activity will be carried out from Wellington. However, if such research is to be part of a national museum service, close cooperation with researchers in other museums will be essential, including secondment or deployment of staff.

Collections

Many of the Museum's responsibilities will relate to its second responsibility under Section 7 (i), its responsibility to collections of national significance, which is discussed further below. The development of national museum collections must be by collaborative rather than competitive methods. This will mean the identification of those collections which complement the collections owned by the Museum of New Zealand Te Papa Tongarewa, and the provision of financial support for the further care and development of collections so identified but not owned by the Museum of New Zealand Te Papa Tongarewa.

Collections of National Significance

The recognition in the new Act that nationally significant collections exist outside the direct trusteeship of the Museum of New Zealand Te Papa Tongarewa is of the utmost importance. Many museums, and some similar organisations such as marae, hold and care for objects of the national heritage, in trust for the people of New Zealand. The Act now places direct responsibility on the Museum of New Zealand Te Papa Tongarewa to ensure that the recognition of these objects or collections of national significance held elsewhere is accompanied by the provision of "appropriate support" to those institutions and organisations which hold such nationally significant items.

This appropriate support will include resources, either by direct funding or by provision of staff and/or facilities. This means financial support for collection development, housing, registration and conservation of, and access to, collections of national significance, wherever they may be held.

The proposed National Inventory will be a useful tool for the identification and ongoing monitoring of collections of national significance. However, its full implementation is likely to be some years away. It is imperative that other methods of identifying collections of national significance are developed in the short term, to enable "appropriate support" to be given to those objects and collections immediately.

The Clients of the Museum of New Zealand Te Papa

It is important in considering these questions to keep in mind who are the clients of the Museum of New Zealand Te Papa Tongarewa. In terms of Section 7 (i), "other New Zealand museums" are partners with the Museum of New Zealand Te Papa Tongarewa in the cooperative venture of establishing a national service. Because only the Museum of New Zealand Te Papa Tongarewa is in receipt of nationally derived funds for this purpose, these other museums will need assistance, which I take to mean resources, to achieve this. The other museums are not however the clients - the service will exist to serve the people of New Zealand (Section 4).

In respect of the second part, while the Museum of New Zealand Te Papa Tongarewa will provide appropriate support (resources) to other institutions and organisations holding objects or collections of national importance, the clients are not those museums and organisations themselves, but rather the objects or collections of national importance. More broadly, the clients are again the people of all New Zealand, whose national heritage these collections and objects are, and whose resources are to be used by the Museum of New Zealand Te Papa Tongarewa to this end.

A SHORT HISTORY AND DESCRIPTION OF THE TELECOM MUSEUM AND ARCHIVES

Robert G Newlands, Curator, Telecom Museum and Archives

The Telecom Museum and Archives had its origin in the mid 1930's when a number of people, realizing that much history was being lost, began to gather historical items and documents. At this time it was all quite unofficial and strictly personal interest on the part of the collectors. Material accumulated in a variety of locations. Telephone exchange basements held their share, as did the G.P.O building in Featherston Street, Wellington.

The demolition of the G.P.O building, in 1973, brought to light some very significant and valuable material. The building passed from the owner at pm one day to the demolition contractor at am the next. In the 15 hours the place was ownerless, in Limbo as it were, interested parties were very active. Some lift gates, fine examples of Edwardian ironwork, and a variety of building fittings were obtained but the best find was in the basement. A sealed and long forgotten room, which appeared to have been a longboat landing long isolated by land reclamation, was discovered and broken open. This area, sealed with layers of bricks and bitumen was completely dry and contained wooden packing cases which had probably been there since the 1920's. The cases fell apart at a touch but the material in them was in remarkably good condition. It was thus that the Post Office Museum, as it was at that time, came by archive material dating from the 1840's and Morse telegraph equipment dating from 1862. A quantity of machine printing equipment dating from the 1920's was also in this cache, along with some extremely valuable philatelic material which included 2½ sheets of each denomination of Full-Face Queens (Victoria, that is) plus the dies and plates.

With the demolition of the G.P.O the museum, still essentially unofficial, came to be centred in the Public Service Garage building in Waterloo Quay. The move was not a good one. The building was quite unsuitable for the propose, sandwiched as it was between the railway yards and the wharves. The roof leaked and serious damage was averted by the good offices of the garage manager who supplied tarpaulins to protect the material. Nothing could be done to stop the fumes which drifted in from the adjacent wharves. Diesel trains and ships funnels did their share of damage, aided by a prevailing Northwest wind. Under these conditions the material was cared for, as best it could be, by a dedicated staff associated with what was then the Display Section of the Post Office Public Relations Division.

In 1978 everything was moved to a seriously non-weatherproof building in Campbell Terrace, Petone, and it was here, under the control of two staff, that a proper museum began to form. An accession register was instigated and many hours spent cataloguing and restoring. The affect of diesel fumes and the ingress of water accumulated at the P.S.G. proved to be a major problem. Officialdom began to take notice and with this all manner of people (who had been just waiting to take an interest all along!) began to profess support. This was reassuring in its own way but practical assistance was still a very long way off.

Between 1977 and 1980 a large amount of information was supplied to the Museum of Brazilia and the then curator was invited to attend the opening of that organization. He didn't get there - the Post Office wouldn't pay his fare.

A move to Thorndon Quay, Wellington, in 1980 gave the place a public aspect and a proper operation was established there over the next six years. The space was quite inadequate and the museum was of the open storage type but it was at least viewable and functioned well enough. The search for better premises continued over this period. Many were found but all foundered on the rock of the old Post Office Property Section.

Over the years large and significant losses have occurred, both of artefacts and archives. The Aotea Quay workshops fire of 1961 caused the loss of a vast amount of historical files and archive material together with a significant collection of telephones which was in the process of restoration. Non-return of loans has accounted for much also but the greatest losses occurred as a result of the corporatization of the Post Office.

The disaster that was corporatization did not spare the museum. It was split up along with everything else, to Telecom, New Zealand Post and Postbank. Just who was responsible for this particularly profound piece of stupidity has never been determined. There is no good reason why the museum could not have been kept as it was and staffed from the three enterprises. As it is now none of the three has anything like the impact or importance of the original.

At this time the museum held an ICOM rating of fourth best of its kind in the world after Sweden, Germany and Holland. Whether it still does is rather doubtful because of the losses it has suffered since that time.

Although the split was officially a three way one it was, in practice a five way one. To Telecom,

New Zealand Post, Postbank, National Archives and the local dump. The splitting of the artefact collection was simple enough but the archive was something else again, cutting as it did across all aspects of the old P&T and Post Office operations back to the 1840's. What was specifically telecommunications was kept by Telecom, postal went to N.Z. Post and banking (actually very little) went to Postbank. What was left, and that was most of it, was offered to National archives. Several van loads were taken and what they did not want was dumped. The losses which occurred at this time, particularly a significant collection of telephone directories and much World War II history, is sadly missed. A large high sided rubbish skip, filled to the point where its top was humped, left Thorndon Quay for the local tip. Much of this paper consisted of old technical manuals and periodical magazines which had been offered to various libraries around the country to no avail. Most of this mass of miscellaneous material will not be missed but it was still history and it is now gone. Corporatization, and the government which instigated it, has much to answer for.

It was over this time that the museum began to get peculiar phone calls from opportunistic (a polite term) telephone collectors. They seemed to believe that the place was being shut down and were wanting to know what was to happen to the telephone collections. The vultures were gathering! Where this rumour started is not known and demands to know the source of the misinformation got the invariable reply "Aw... I... just heard, that's all." All such callers were treated with contempt and received an abrupt negative response in which courtesy was not a consideration. A modicum of common sense would have told them the place could not be given away to individuals. More formal and polite requests from museum type organizations were treated in kind.

With the completion of the split an attempt was made to consolidate what was left but another blow was coming. The Managing Director expressed an inclination to dispose of the place. (It doesn't make money, does it!) Just how this would have been done was never clear, nor was the possible influence of the Antiquities Act or the Department of Internal Affairs explored. A flurry of panic phone calls to various organizations ensued, among them the National Museum and the Institute of Professional Engineers. (IPENZ) It was at this stage that the place entered what has been its worst and most uncertain period. Redundancy hung over the curator like the Sword of Damocles and he was spurred on only by a grim determination that the place would not be lost. A most anxious and stressful time. Material was shed to any organization that would ensure its preservation. Duplication, once quite extensive, became non-existent. Hoping against hope the core of the collections was maintained.

Just what behind-the-scenes activity was in progress at this time, or who was involved, is not known but it is suspected that Dr Peter Troughton was landed upon rather hard from a few unexpected directions. At the eleventh hour Telecom Wellington (the Regional Company) took over the museum, to the great relief of the staff of one, but it was too late for a lot of it.

At the end of 1987, with the non-renewal of the Thorndon Quay premises lease, the museum was moved once more into storage. This period was to last four years and involve no fewer than three more shifts, without maintenance or proper collation and through quite unsuitable premises.

In 1990, as part of a Sesquicentennial project, IPENZ gave the museum an award recognizing excellence and the contribution it makes to New Zealand industry. This quite prestigious award, in the form of a bronze plaque, is displayed with pride.

At the present time the museum accession register shows 2203 items and the library holds perhaps twice that number of books and manuscripts. The loose papers collection is vast and subject to ongoing management. The artefact collections relate to the development of telegraph, radio and telephone in New Zealand.

The telegraph collections contain some hardware from the first commercial telegraph system (Christchurch-Lyttleton, 1862) and a good selection of all types of equipment to the present day. As with other collections, no attempt is made to collect a system of each kind but rather sufficient items to show the chronological development and changes of technique which have occurred through the various stages.

The telephone collections contain the first telephones made in New Zealand by William Furby in 1877, and also four examples of the first commercial telephones available in New Zealand - the 1881 model "Bell-Blakes". A representative collection of telephones to the present day is maintained together with a large number of more obscure `specials'. Collections of exchange equipment, manual and the various forms of automatic, are also maintained.

A collection of radio equipment forms a large part of the collections. Spark Wireless is well represented as are more recent local products by manufacturers such as Collier and Beale. The collection contains six RCA AR88-D receivers bearing the company serial numbers 1 to 6. What is reputedly the oldest valve operated radio receiver in New Zealand, a De Forrest 1B, c,1916 is also in this collection.

In general the collections are extensive and diverse. All local manufacturers such as Collier and Beale, STC, GEC, Tait, Philips, The Post Office workshops and the Post Office Engineer-in-Chief's Office are represented. Machine printing systems (teleprinter) are well represented, as are telephone dials and relays in general. The relay collection designed to show the great diversity of types and styles, would rate amongst the best. The Submarine Cable collection, with its associated paraphernalia, is probably a world best. New Zealand manufactured items held here probably make up the last, and possibly the best, reservoir of such material in the country.

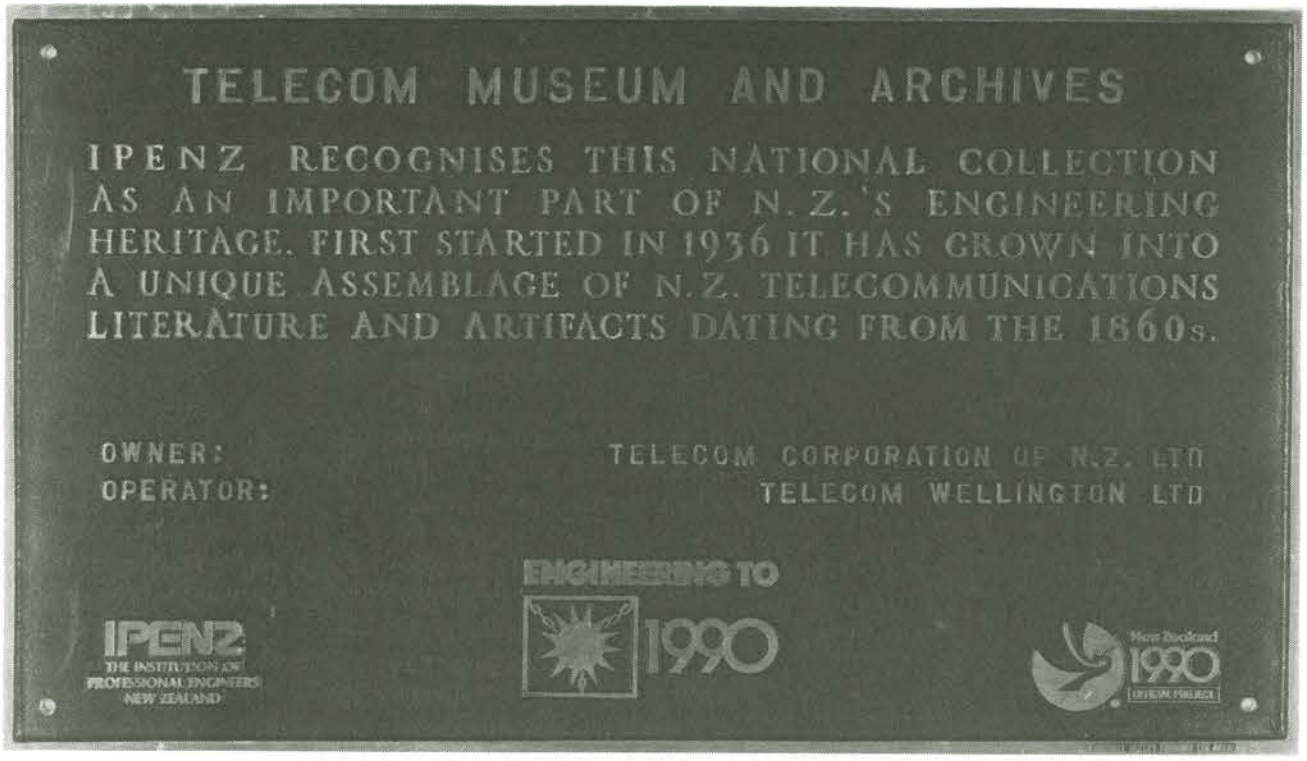
The Archive consists of a technical library, an extensive

photograph collection and a large amount of historical documentation dating back to 1860. Technical data on much of the artefact material is also held. The technical library contains a large number of published works covering all aspects of telecommunications with many of the books probably unique to the southern hemisphere. The historical documents collection contains much very old handwritten material relating to the initial development of telecommunications in New Zealand with many noted names appearing.

The museum has been fortunate in that over the last few years successive Managing Directors of Telecom Wellington have looked kindly upon it. A move is presently under way to get a publicly accessible premises set up in Herd Street, Wellington. It has been a long haul and the restrictions and frustrations have been many but a home worthy of the significance of the place is now in sight. Now that the place is finally getting a proper public image all manner of people are starting to take an interest. The world has never had a shortage of fair-weather sailors! People who knew nothing of its existence as little as two years ago now seem determined to have a say and self-professed experts are appearing like mushrooms in a spring shower. As always, garrulity is directly proportional to incompetence.

It is curious that the Post Office did virtually nothing for all those years and a corporation has now decided to maintain the collections properly. Corporations, being essentially commercial concerns, do not usually keep their histories. Social obligations and legal requirements aside, it is to Telecom's great credit that it has decided to do so and an action which sets it aside from and above many others.

At time of writing the Telecom Museum and Archives struggles on with a staff of one, the incumbent performing all aspects of the job from Director, through Curator, Researcher, Display Mechanic, Librarian, Janitor, Lighting Electrician and general Cart-Horse. The pressure of the moment governs the activity and the job is virtually impossible. The signs are good but lack of a competent staff slows everything severely. That, and budget restrictions, mean that the setting up of the place will be a very long job and a formal opening date is not even contemplated. The present curator has spent eight years of his career thus far trying to get Cinderella to the Ball. It is fervently hoped that she will not stumble on the front steps.



Plaque Awarded to Telecom Museum and Archives by IPENZ in 1990

REVIEW OF EVENTS IN THE CANTERBURY/WEST COAST/ MARLBOROUGH MUSEUMS LIAISON REGION FOR 1992

Lynda Wallace, Museums Liaison Officer

The museums liaison service exists to provide advice and assistance to museums throughout the country, with the aim of improving professional standards and promoting cooperation between museums. The service operates out of Auckland Institute and Museum, the Museum of New Zealand, Canterbury Museum and Otago Museum, with each region being serviced independently by its own liaison officer. The New Zealand Lottery Grants Board is continuing to provide salary subsidies and grants towards travelling expenses for each of the liaison officers.

The Canterbury liaison region encompasses Canterbury, Marlborough and the West Coast, within which there are around 100 museums, archives and other organisations concerned with the preservation and interpretation of our cultural heritage. Most of the museums in this region are run by volunteers, with Akaroa, Timaru, Waimate, Ashburton and Hokitika being the only museums outside Christchurch to employ staff. Personal visits to these organisations are an important means of maintaining contact, as well as affording an opportunity to deliver materials, provide training in special topics and to advise on particular problems.

For the first time this year, museum liaison services were extended to the Chatham Islands. A museum had been operating at Waitangi on the Chathams for many years, and had received some assistance from Canterbury Museum in the 1970s. Canterbury Museum had accepted a "foster parent" role to the Chatham Islands museum under a scheme the Department of Internal Affairs was promoting as a way to assist smaller museums (this was in the days prior to the establishment of the Museums Liaison Service). Since that time however, very little contact had taken place and it was felt that it was time to renew the historical links between our museums.

I spent a week on the Chathams, from 28 March to 4 April 1992, during which time I provided advice to those responsible for the museum on preventative conservation and other museum matters. The Chathams have a fascinating history and trips were made to sites such as the stone house at Maunganui, the dendroglyphs at Hapupu Reserve, early shore whaling stations and the statue of Tommy Solomon at Owenga. My transport for the week was a rusting, diesel powered Datsun (quite a change from my usual liaison vehicle), but it had the advantage of blending in with the other battered vehicles I encountered on the roads. It is not likely that annual trips will be able to be made to the Chatham Islands, but the contact made this year will be maintained by phone and mail.

Back on the mainland, training opportunities are provided for people working in museums in this region with the objective of promoting professional standards. Most recently, a seminar on "Caring for Photographs" was held in the South Canterbury Museum in Timaru, using the expertise of Lynn Campbell, conservator at the Robert McDougall Art Gallery. Lynn discussed historical photographic processes and how to identify them, demonstrated techniques for making conservation quality storage enclosures and instructed participants in correct handling of photographs.

New cultural facilities continue to spring up in the Canterbury/ Marlborough West Coast region. Among them are an art gallery, "The Left Bank" in Greymouth; an archives, at Sefton in North Canterbury; and a sporting museum at Lancaster Park in Christchurch. The West Coast Society of Arts established the Left Bank Gallery and appointed Richard Arlidge as gallery manager. An exciting exhibition program has been developed for the Gallery which should ensure that this first public art gallery on the West Coast will enjoy enthusiastic patronage from the local community.

The last year has seen an important increase in the level of contact between regional museums, with regular regional museums meetings being held in South Canterbury and Mid Canterbury. These meetings provide the opportunity for museum people to exchange ideas and discuss issues of mutual concern, which have so far included insurance, joint marketing of museums and legislative changes which affect museums. It seems likely that early in 1993 museums in the North Canterbury and Marlborough areas will be holding their first regional museums meetings with the assistance of the Museums Liaison Service.

A notable event towards the end of last year (1991) was the Westland District Council's decision to contract out the management in Hokitika. As liaison officer, I have been involved in an advisory role with drawing up the management contract and recently in helping the District Council to evaluate its success. The experiment, a first in New Zealand, appears to be working well, largely due to the care with which the contract was drawn up and the good cooperation which has developed between the Council and the contractor, Ms Claudia Landis.

[Ed. See next issue for a special feature by Claudia Landis]

CANTERBURY DISASTER SALVAGE TEAM - A REPORT ON THE TEAM'S ACTIVITIES DURING 1992

Lynda Wallace, (Canterbury Disaster Salvage Team Member)

The Canterbury Disaster Salvage Team is a team of experienced people who can be called upon to cope with the salvage of library, museum and archival material in the aftermath of a disaster - be it flood, fire or earthquake.

The group is a voluntary one and has around thirty people it can call on to assist with disaster salvage. Its executive committee currently consists of Lynn Campbell, Conservator, Robert McDougall Art Gallery; Anna Crighton, Registrar, Robert McDougall Art Gallery; Mavis Emberson, member of NZ Professional Conservators Group; Rosemary O'Neill, Archives Librarian, Canterbury Public Library; Richard Taylor, History Technician, Canterbury Museum; and Lynda Wallace, Liaison Officer, Canterbury Museum.

The Disaster Salvage Team sees its role not only as a backstop in case of emergency, but also in training people to be prepared for disasters. To this end the team organises regular workshops on subjects such as storage, handling, packing, registration, basic conservation and fire prevention.

Two such workshops have been held this year, the first in February titled "Planning Safe Storage" included discussions on preventing environmental disasters in museums, safe storage using appropriate materials, handling objects in a disaster and the preparation of a disaster manual. The second workshop, held at the end of November, dealt with "Insect Pests in Museums" and helped participants to identify various insect pests, understand their life-cycles, recognise the types of damage they cause, develop preventative measures to avoid infestations and gain practical skills in fumigation techniques.

The workshops usually employ the talents and expertise of local people as tutors, including staff of Canterbury Museum and the Robert McDougall Art Gallery. Attendances average around twenty at each workshop, with participants travelling from as far as Picton, Mount Cook and Waimate to attend.

During the year, Mavis Emberson, Salvage Team member, compiled a list of hazardous chemicals to be found in museums, detailing the health risks they pose to museum workers and the precautions which need to be taken with their use and storage.

Unlike previous years, 1992 fortunately did not bring any disasters for museums in the region which required the services of the Disaster Salvage Team. However, the Team is always ready to respond to cries for help from museums, libraries and archives in the Canterbury region.

'CARING FOR PHOTOGRAPHS' WORKSHOP
South Canterbury Museum, Timaru 22 Aug '92. Participants watch Lynn Campbell, Conservator, demonstrate making storage envelopes for negatives.

MUSEUM STUDIES, MASSEY UNIVERSITY: 1992 REVIEW

This year there have been a number of significant developments in the Museum Studies Program at Massey University. Most important was the advent of the first full-time internal class for the Diploma in Museum Studies. Although only a small class it provided a stimulating challenge for both teachers and students. Associate Lecturers Mina McKenzie and Julie Catchpole taught one paper each providing an opportunity for students to study under the guidance of experienced practitioners. The remaining papers were taught on the Massey Campus supported by a series of field trips to museums in the lower North Island. All full-time students in the internal class have gained museum employment. At the time of writing (January 1993) it s possible to confirm that there are sufficient enrolments for a full internal intake in 1993.

The extramural program continued in 1992 with three papers offered. Twenty students completed 67.641 History and Philosophy of Museums and fifteen students completed 67.644 Museums and the Public. Seven students have completed the requirements for 67.649 Research Topic. All of these dissertations were of a high standard and should result in a range of publications over the next year or so.

The Museum Studies Program has always been dependent on the support of the experienced museum professionals who contribute to the extramural on-campus courses and internal. Equally important are those people who provide guided tours and lectures to students visiting museums on field trips. Finally there are the museum staff who provide support and guidance for extramural students not currently employed in museums. This level of commitment to the next generation of museum professionals continues a tradition begun by those who taught and administered the various components of the AGMANZ Diploma during the 1980s.

Another first in 1992 was the introduction of 67.101 Cultural Heritage Preservation in Aotearoa/ New Zealand. This course replaced Introduction to Museum Studies and provides a general introduction to cultural property management focusing on museum collections, historic buildings and archaeological sites with particular emphasis on legislation, the role of government departments, quangos and other public institutions such as museums and archives. Students are required to consider why we protect and preserve cultural property, how we decide what is significant and who makes these decisions. This paper would not have been possible without the considerable assistance of the staff of New Zealand Historic Places Trust and the Department of Conservation. Maui Pomare has also contributed to the development of course materials and the presentation of lectures. A restricted number of extramural students will be able to enol in this paper for the first time in 1993. Program resources permitting a 200 level extension of this subject will be available in 1994 along with a 300 level special topic. This will enable people without a degree to complete a Certificate in Arts with four papers from a primary discipline such as history, anthropology or Maori Studies, and three papers from Museum Studies.

During 1992 there were significant changes to the Diploma in Museum Studies regulations and the M.A. (Museum Studies) was established as a new qualification. A booklet outlining the new regulations is available from the Secretary, Museum Studies, Private Bag, Massey University, Palmerston North. There is one aspect of the new regulations that needs a more detailed explanation than is given in the information booklet. The Diploma and the first year of the M.A. require completion of four 400 level courses. Students with less than five years museum employment (or equivalent work experience)are required to complete the four core papers 67.441-67.444. Those students with five years museum employment and a clear career path in mind can substitute one of the core papers with either a 10,000 word dissertation (67.461)or a 400 level paper from another discipline where it can be demonstrated that the paper will enhance skills related to the students current or intended area of expertise. This flexibility is designed to encourage mid-career museum professionals to use the Diploma or M.A. as a strategy for further professional development. Some interest has also been shown by museum professionals in enrolling in 67.461 to undertake a program of reading and essays or a dissertation on a topic of their choice without necessarily intending to complete the Diploma or M.A. at this stage. This later option can provide a structured program for someone wanting to update their knowledge on a particular area of museology and involves writing only three essays or a dissertation - no final exam. With the rapidly increasing amount of museum literature and limited institutional library resources and limited discretionary time for reading it may be an attractive option to have Museum Studies prepare a program of reading drawing on a combination of the standard works and recent books and journals from the United Kingdom, USA, Canada, Australia and Aotearoa/New Zealand.

At the end of 1992 twenty people have completed the requirements of the diploma and several have elected to enrol for the M.A. thesis. The research these students undertake will make an important contribution to our knowledge of the historical and contemporary development of museums in Aotearoa/New Zealand. It is time museum professionals in Aotearoa/New Zealand made a more significant contribution to the international museological literature.

Finally thanks are due to those institutions that send their Newsletters and other publications to Museum Studies or the University Library. These are a valuable resource for staff and students.

David Butts
Director of Museum Studies

BOOK REVIEWS

Museums 2000: Politics, people, professionals and profit, edited by Patrick J. Boylan. vii + 203 pp. London, Museums Association in conjunction with Routledge, 1992, $NZ 79.95 (ISBN 0 415 05455 9).

Museums 2000 is a record of the Museums Association Conference on the future of museums, held in London, May 1989, as part of Museums Year 1989, celebrating the centenary of the Association. The Museums Association was the first such association and has continued to have considerable influence on the development of museums throughout the world. The Museums Journal, produced by the Association, has been essential reading for several generations of museum employees in New Zealand. Several New Zealanders have completed the Association's Diploma. Senior members of the British museum community continue to influence the development of museums in Aotearoa/New Zealand as consultants. Neil Cossons, Director of the Science Museum, London, and contributor to *Museums 2000*, is one such person who has recently been advising both Directors and Trustees. It was therefor with considerable interest that I approached this book that claimed to ' probe the political, economic and cultural realities which affect museums today`.

The program of the Museums Association Conference in 1989 was structured around four Themes: Politics and Museums; People and Museums; Professionals and Museums; Profit and Museums. *Museums 2000* is similarly structured around these four themes. Patrick Boylan, editor of the book and currently Professor and Head of Department of Arts Policy and Management, City University, London, provides an introductory chapter that outlines the structure of the book and summarises the significant issues raised by each contributor. There are two papers on each theme. Each paper was discussed by an invited panel and this discussion is also recorded at the end of each paper.

The papers in the volume include: Politics and the role of museums in the rescue of identity (Lorena San Roman, then Director of the National Museum of Costa Rica); Art and Politics (Eric Moody, City University, London); 'Reading` Museums (Donald Horne, Chair of the Australia Council, author of The Great Museum (1984); Peoples participation in science museums (Saroj Ghose, Director General of India's National Council of Science Museums); Museum Professionals - the endangered species (Tomislav Sola, lecturer in the Postgraduate Study of Museology, University of Zagreb); Rambling reflections of a museum man (Neil Cossons); Funding, sponsorship and corporate support (Paul Perrot, Virginia Museum of Fine Arts Director); Options and unique commercial opportunities for museum now and in the future (Frans Verbaas, Managing Director of the Museum Year Pass Foundation of The Netherlands).

Museums 2000 has two functions and to some extent these can be judged separately. As stated above it is a record of the formal sessions of a conference. It is also an attempt to document the response of the museum community to some of the major issues facing museums and museum professionals in the late twentieth century throughout the world. The challenge for the speakers at the conference was to identify the issues and to explore the range of responses available.

Patrick Boylan is to be congratulated for editing this volume in such a way that it retains something of the flavour of the conference forum. The papers are easy to read and the comments of the panel members are usually short and to the point. There are fascinating insights into the characters of some leading museum personalities in the United Kingdom.

Three of the papers in this volume are of particular interest. Lorena San Roman was at the time of this conference director of the National Museum of Costa Rica. She states very clearly that she believes museums must deal with both historical and contemporary issues. Museums can not avoid political issues and therefor should deal with such issues openly and pluralistically. Readers may reflect on the implications of this paper for the rather timid way in which our museums have considered issues such as Maori self-determination since 1840 and the historical and contemporary role of women in Aotearoa/New Zealand society (although this later will probably receive some attention during 1993 because government and other grants are available to fund exhibitions). Museums operate in a political context and if they ignore this Lorena San Roman suggests they will be seen by many as increasingly 'useless' and continue to be irrelevant. Museums can reinforce our identity, but if people do not recognise themselves in the museum, they will consider the museum little more than fantasy.

Donald Horne believes that museums have an enormous potential for social, cultural, intellectual and moral change. He offers some comments on art and ethnographic museums that, while not original, are a useful reminder of problems that still require attention. For example, he notes the still pervasive idea that objects, particularly art objects, can speak for themselves. One can only agree with his observation that this is utter nonsense. Horne suggests that museums have a responsibility to arouse the curiosity of the visitor. This can only be done if the diversity and needs of the visitors are understood. A combination of historical and sociological analysis are employed to clarify the dilemma of the contemporary museum. What would be really exciting would be to see museum professionals in New Zealand contributing to the international museological debate in the way that Donald Horne, Des Griffin and others in Australia have over the last decade.

Tomislav Sola is a leading figure in museological studies in Europe. Ten yeas ago he proposed the concept of 'heritology'. This 'cybernetic philosophy of heritage' was designed

to challenge the narrow conception of contemporary museology. In support of his call to reconsider the nature of museums he refers to the prescription for museum staff given by John Cotton Dana in 1920:

> "...persons whose opinions of what a museum should be are quite loosely held, and whose susceptibility to new ideas and powers of initiation are quite marked."

Sola argues that the museum profession is still under formation and he outlines those developments, both internal and external to the museum that will influence that development.

Roman, Horne and Sola emphasise the importance of articulating museum philosophy. This provides an essential balance to much of the discussion in this book about survival tactics in an economic environment that is challenging the traditional management strategies of the museum sector.

Museums 2000 is easy and stimulating reading. The Museums Association has demonstrated its maturity in inviting speakers from several parts of the world to contribute to their consideration of future directions.

David Butts

Accessing the Past. **Tony Bennett, Chilla Bulbeck, Mark Finnane, Institute for Cultural Policy Studies, Division of Humanities, Griffith University.**

Art Galleries: Who Goes? **Tony Bennett and John Frew,. Institute for Cultural Policy Studies, Division of Humanities, Griffith University.**

In response to a call for more relevant and comprehensive data on visitors to Australian art museums/ galleries at an Australian Council sponsored forum entitled 'Extending Parameters' in February 1990, comes these two publications from the commissioned agency.

Accessing the past is a report specifically surveying three museums each regarded as rather innovative of the new genre of social history museums developed in Australia since the 1970's through collaboration with the History Trust of South Australia. Published separately its findings are also reported and contrasted against more traditional art museum/galleries surveyed in *Art Galleries: Who Goes?* In this publication one major Australian State gallery, one regional galleryand a contemporary art space were selected for their representative qualities.

For those of you who have looked at the survey data of French art museums by Bourdieu and Darbel, 1969, or the study in the same year of New York metropolitan regional Museums by Johnson 1969, will see similarities in the survey structures in which demographic profiles, general patterns of visitation, additional forms of cultural activity and media preferences, attitudinal preferences and involvement trends are sought in an attempt not only to identify the institutes client base but also the non-user.

Both reports have comprehensively documented the methodology associated with the compilation of each respective survey having supporting analysis and clear result tables identified in both numeric and percentile form. These are very thorough accounts demonstrating for maybe the first time detailed knowledge of museum visitors in an Australian art community, I suggest, not too dissimilar to our own, and whilst the debate continues in New Zealand regarding those who visit and/ or who participate in cultural activities including museum/art gallery visits these reports will go a long way to providing some statistical concretes to debate in Australia. The results, which do hold some surprises are characteristically similar to art gallery/ museum visitors in Britain, Europe and North America. "There is, internationally, a high tendency for art gallery visiting and high levels of formal educational attainment is a constant one in all visitor surveys."[1]

Similar research based on the New Zealand model of art galleries/and museums may reciprocate the findings of these surveys, but should be undertaken at University level so that accurate data on users and non-users is identifiable. The results of any such survey could be usefully incorporated into public programme strategies of New Zealand institutions. A similarity exists though in Australian/New Zealand population bases and this may effect any ventures to draw non-users which look to immediate returns "Such is the degree of dissociation of art galleries from the everyday cultural horizons and aspirations of most Australians that it would clearly take long-term advertising campaigns to convince many non-goers that galleries might be places they could appropriately and pleasurably visit".[2]

It would be profitable to read both these reports in conjunction with one another as whilst the questions from the history museum survey relating to attitudes to the past were replaced by questions concerned with views of art, the questions relating to demographic variables were the same as were those which asked about cultural preferences and activities. Therefore the distictiveness of history museum visitor profiles should become more apparent in *Accessing the Past*, as do art museum/gallery visitors in *Art Galleries: Who Goes?*

Accessing the Past has an extensive section of notes and references giving comprehensive listings of resources which would prove to be invaluable reading for anybody intent on surveying their public, also to those doing museum studies or recreational studies papers at University level.

Notes

1. *Art Galleries: Who Goes?* p.56.
2. *ibid*, p.59.

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