NEW ZEALAND MUSEUMS JOURNAL

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Cover Photograph: *Pompallier House after the conservation project was completed in 1993*
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EDITORIAL

The Museum of New Zealand Te Papa Tongarewa Act 1992 requires the museum to cooperate 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.

The Museum (MONZTPT) has established Taonga o Aotearoa National Collection Services of the Museums of New Zealand Steering Committee to deliver its national service programme. The membership of the committee comprises people nominated from the museum community including MAANZ and MDF representatives. An Interim National Services Steering Committee consisting of representatives of the Board of the Museum of New Zealand oversaw the call for nominations and selection of the membership. Funding available for the national services function is determined by the MONZTPT Board and expenditure of these funds is finally approved by the MONZTPT Board.

The amount of public debate about the most appropriate mechanism for the delivery of national services to museums since the MONZTPT Act was passed, has been very limited. Information about the activity of the Taonga o Aotearoa National Services of the Museum of New Zealand Steering Committee is also very limited. Apparently one organisation has been able to access significant funding for a research project. Is it therefore widely known the basis upon which all institutions can access funding and the nature of the funding priorities which have been set by the Committee?

Listing objects and collections of national importance is one priority which has been identified for national services since its inception. The rationale for doing this is to provide a mechanism for determining funding priorities. Apart from the theoretical issues involved in attaching levels of significance to cultural property (though there may be circumstances where it is appropriate eg. export control legislation) such lists are not necessary to determine funding priorities. All public collecting institutions should have their own planning strategies for the progressive redevelopment of facilities and the identification of remedial conservation priorities. All the Taonga o Aotearoa National Services Committee needs to do is to establish for itself a set of funding priorities and then establish an application process for institutions. Having a list of objects and collections of national importance will not enable the committee to avoid having to make decisions between applicants. Paying people to make lists of objects and collections of national importance and asking already overworked museum curators to participate in such a project is a complete waste of time and money. The resources would be better concentrated on the systematic computerisation of the nations collections.

The nature of significance in relation to cultural property changes through time and from one community or region to another. To date there has been no published discussion of how such a selection could be made of taonga Maori in public collections without causing offence. Any list free of considerable debate would probably be so large as to be useless. It is surprising that the museum community has been so acquiescent about the search for objects and collections of national importance when the money it will cost could be better spent getting on with the job of assessing applications. Let the museums themselves determine the priorities.

There is a need for much more open debate about national services. This debate may well be better placed in the context of much broader questions. Does New Zealand need a Cultural Property Council? Is there a need for a Council of this type (equivalent to the Queen Elizabeth II Arts Council) in the Heritage Sector? Should MONZTPT have to be concerned with national services at a time when its core focus should be on the development of a new facility and providing a foundation for future research, collecting and interpretation programmes? Should the delivery of national services be constrained by having to operate within MONZTPT? Will the wider museum community feel it has 'ownership' of national services while that function is delivered through MONZTPT? Or should the existing arrangements be given time to evolve before radical alternatives are advocated? Members of the museum profession are urged to write letters or short papers to the New Zealand Museums Journal on this subject for publication in the December issue.

David Butts

TO STAND TALL - A PLACE OF PRIDE OPENS IN PALMERSTON NORTH

Dale Bailey, President, Manawatu Museum Society, Inc., Member, The Science Centre and Manawatu Museum Trust Board

Decades after every other regional centre completed their museums Palmerston North has at last finished its own place of Heritage and Science. Our civic history has been one of insecurity in our own identity. For many years citizens have lobbied hard for a 'proper' museum, not one squeezed into a small old brick warehouse.

In opening Te Aweawe Complex, the new home of the Science Centre and Manawatu Museum, Te Whare Pupuri Taonga o Manawatu, Palmerston North has demonstrated to the nation that it is serious about its own heritage, confident and committed to being a place of culture and learning. At last we take our rightful place amongst the Museum Community of New Zealand.

Two projects have been brought together. An interactive science centre and an innovative regional museum have been combined to produce an exciting complex. Yet these two projects have quite different pedigrees. For twenty odd years a small incorporated society operated the Manawatu Museum. Promise and postponement were the constant companions of the Manawatu Museum Society in their quest to see a permanent home for the Museum. Delay after delay saw nearly every possible site, and some impossible ones, being investigated and evaluated.

The other principal partner in Te Aweawe Complex is The Science Centre. Visits to similar institutions overseas saw local scientists, such as Dr Sylvia Rumball, returning and asking that such a Centre might be established in Palmerston North. The availability of funding for Science Centres from the New Zealand Lottery Grants Board meant the establishment of such a Centre became a reality.

It is fair to say that the first people to suggest a merger of these two distinct concepts into one received a fairly reluctant endorsement of their ideas. The Palmerston North City Council acted as marriage broker extolling the high degree of complementarity of the two ideas. The Museum camp was anxious that such a proposal would jeopardise its own stand alone project which was at the stage of completed working drawings. The supporters of the Science Centre were also concerned that their project would not be swallowed up by a totally new idea.

But there was a common desire to see each project become reality. The temptation to proceed was hard to resist and so a new project was conceived and with it yet another site.

It is hard to imagine now where the old building was. A 1950's edifice, a certain finalist in any competition for the blandest building of Palmerston North was metamorphosed into a pleasing structure of some style and grace. What was known as the Isa Building was refurbished, not reconstructed into a complex dedicated to History, Science, Culture and Learning.

Many visitors to Palmerston North comment on our lack of scenic gems or architectural wonders. This new building is a challenge to that presumption. We have a sense of confidence abroad in Palmerston North that is seeing the City establishing a presence for itself. By the end of the decade we will have in place a new Public Library, a refurbished Regent Theatre and a respectable Broadway to complement the other cultural facilities clustered around the new complex. We are coming of age as a City, proud of our achievements and confident of our future.

Early on in the design phase it was decided that the building should not overwhelm its purpose. It must be hard for a designer to resist the temptation to monumentalize such an important civic amenity. Architect David Chapple has created spaces that enhance the collections and exhibits.

The Tangata Whenua Gallery with its exhibition "Whatungarongaro he tangata toitu he whenua" creates a sense of purpose and place not only for the institution but the region. The visitor is drawn into a high vaulted gallery by alluring photo murals is challenged by glimpses of five Rangitane pouwhenua from Puketotara. These posts have at last returned home after being safeguarded by the National Museum.

Curator of this exhibition Greg McManus and the design team headed by Harvey Taylor have presented the taonga with style and grace. Perhaps what impresses most is the way the taonga have not been overwhelmed by such a large space.

Alongside we have the taonga gallery where the visitor is drawn down into a room of almost domestic proportions. Objects in this gallery have links with our region but perhaps not direct provenance. They are like foster children, set adrift from their roots but cherished, nourished and sustained in this place.

The Atrium between the Science Centre and Museum Galleries is the location of the Museum Shop

The Forecourt between the Manawatu Art Gallery and the Manawatu Museum Education Centre Showing Awahou South School and Totaranui Cottage

Upstairs there is a long gallery space set aside for more temporary and changing exhibitions. There is a different feel to the gallery, the refurbishment leaving columns and a sloping ceiling. The well known Kiwiana exhibition is a fitting foundation exhibit for this space, showing us what we have missed out on for so long. Also in this space we find the exhibition "International Paperweights". The beauty and intricacy of the weights have stunned the most jaded of visitors. In June the Social History Gallery opened with its exhibition "Slices of Life" which in an innovative way, portrays life in the Manawatu since the arrival of the European.

The Museum Society was also pleased to be able to incorporate into the complex two treasured parts of its collection. Totaranui an Edwardian-furnished cottage, being (of mid-Victorian age) the oldest house in Palmerston North, and the small one roomed schoolhouse from Awahou South in the Pohangina Valley. These buildings are adjacent to the main entrance and are incorporated well into the complex. They form important focal points for the Education programme.

Perhaps pride of place in the design goes to the Education wing. This extension to the building is located at the entrance. Children visiting this institution come in the front door and as they do so they energise the entire complex.

On the south bank of a playful yet pleasing atrium can be found the Science Galleries. A wonderful kids own gallery for the youngest of students really succeeds. Beyond is an interesting gallery area combining with a large conservatory which promises to be a key area in the years ahead.

The main science gallery upstairs is a large flexible area which will meet the needs of a rapidly adapting science programme. Current exhibitions explore reflections and communications. "Getting the message" succeeds at showing how technology has adapted to our need to communicate. Other science gallery areas support the overall complex and the resource room for educators will be well supported.

The total experience of the complex is impressive. Palmerston North can take pride in what has been created here. But it is not just the building or the exhibitions that have made the place. It is the involvement of the people that made this endeavour so worthwhile. The staff of the institution under the team leaderships of Mina McKenzie and Peter Millward have established a facility that does them all credit.

There has also been an amazing harnessing of the enthusiasm of the community. An impressive volunteer programme is up and running. The people of Palmerston North are proud of what we have here.

It is the involvement of the Rangitane as tangata whenua that has been so influential in what we have achieved. In bestowing their blessing the kaumatua expressed the hope that we would "foster a spirit of harmony, respect and mutual understanding between all peoples, especially those who live side by side on this our land".

We have only just begun our work.

"E Ihowa, e Te Atua Kaha Rawa, e hui ana nei matou au iwi katoa e inoi atu ana kia ringihia mai tou wairua manaaki ki runga i te hunga e tiakina ana nga taonga o te iwi.

E Ihowa pangia mai ki roto i te ngakau o tena, o tena, o tena o tatou katoa, kia noho kotahi tatou i runga i te whenua e whariki ana mo te uri whakatipuranga.

Tihei Mauri Ora.

The Kaumatua of Rangitane bless this institution in the the hope that those who guard the treasures in this house will foster a spirit of harmony, respect and mutual understanding between all peoples, especially those who live side by side on this, our land."

Tanenuiarangi Te Awe Awe
Rangiotu, February 1994

THE PROPER BUSINESS OF MUSEUMS

A paper presented at a Symposium organised by the Otago Museum, Dunedin, New Zealand, *Museums Mean Business*, 22 June 1993

Des Griffin,
Australian Museum, Sydney

For years now museums, like other arts organisations, have been told that they should become more businesslike. The reason perhaps is that, in the eyes of those who say this, they cost too much: if only they were businesslike, they would cost the public purse less. I argue with the entire reasoning, the assumptions, underlying this view. I argue with the proposition that the introduction of commercial business practice will, by itself, lead to better, more efficient, museums. The model is part wrong, part irrelevant.

That is not to say that there are no problems with museums, that they function perfectly well now and they shouldn't be tinkered with. (That is a cry one hears from universities!). One of the common failings of museums is that there is insufficient recognition, by those working in them, that they are organisations and must be managed as such[1]. But when people assert that museums should be more businesslike, most often they mean they should behave like commercial enterprises.

The proper business of museums has to do with increasing understanding: if it could lead to encouraging the joy of intellectual and aesthetic discovery it would be even better. But a museum will do that only if, as an organisation, the people in it thoroughly understand what they are there for and what they are trying to achieve, why and how.

Very often, those concerned to promote museums have seen attention to good professional (or academic) skills and to museological ethics as the essential requirement[2]. I do not. I see museums being advanced by getting the organisational processes right. We all have to work together. Arguments about professionalism and ethics are attempts to set the agenda by entrenching received values and ignoring the many events and movements which impact so heavily on our lives now. If we are concerned first about professionalism and museological ethics, I think we actually have rather little to guide us in the way we face financial challenges, interpretation challenges and community challenges.

I once said that I was in fundamental disagreement with the view expressed by Sherman Lee, formerly Director of the Cleveland Museum of Art, that

> *'a museum should not be run inefficiently. But you must realise that there is hardly any decision that is not, once, twice or three times removed - an aesthetic decision... A museum is not in business to be efficient. It is in business to be the best possible ... museum it can be'.*[3]

I asserted that this was simply an attempt to remove museums from the scrutiny of those observers who do not have good aesthetic judgement. I no longer think that Lee's views are entirely wrong. Indeed, I think I was naive to an extent.

Museums should take on those practices of business which have been found to be successful, where they are relevant, where they will help achieve the major goals of the museum. Where museums are seeking to operate commercial enterprises they should use the best practice understood from comparable enterprises. Museums should take as critical an approach to the adoption of practices as they do to their considerations of scientific questions such as exploring the meaning of evolution or the meaning of surrealism in painting, music and poetry. They should invest in the future and in their users.

MUSEUMS, GOVERNMENT AND FUNDING

Museums are organisations that collect, preserve and display representatives of the natural world and cultural heritage of people. Inasmuch as they are engaged in research and development, museums require a subsidy from some agency or person other than the users. The reason is that the outputs of that activity cannot be sold into the market place today (or even tomorrow) at a price which will recoup the funds invested. In addition, there is insufficient scope for the replacement of staff with technology so as to gain substantial extra efficiency. (These are all arguments familiar to students of cultural economics). And, usually, it is considered that the cheaper labour costs in other countries cannot be used to replace the costs at home. (I am aware that in the new economic managerialism of New Zealand questions are being asked as to why the undertaking of relevant research should be not contracted to overseas countries - after all barriers to the entry of everything else are being withdrawn[4]). One of the issues is unpriced values. Education, understanding and preserved heritage are unpriced. So are contributions to civilisation and national pride.

Museums *could* eliminate scholarship and seek to sell the product, the exhibition, the public program, into

the market at an affordable price. The argument is that the lack of scholarship would leave the museum in the position of venue manager taking pre-prepared exhibitions and nothing more. And it is doubtful if the collections could be maintained satisfactorily in the absence of scholarship. I know this sounds rather like the arguments one hears in respect of the link between teaching and research at universities. The parallel is closer than we think.

The inability of museums to recoup their outlays from their users is exacerbated by an important factor. They have been established by government for the general benefit of the public as educational institutions. They have been free of charge for a long time and there is consumer resistance to any imposition of a price for their use. That is true in Britain, Australia and New Zealand but not in most of Europe and North America.

In the United States museums were established and funded by private individuals. Only recently, and in respect of certain services such as guarding and cleaning (or through grants for core functions), have they been funded by governments. That does not make any fundamental difference to the way museums operate or in any other important sense. The debate about involvement with the community can be different but that has more to do with the nature of American society than anything else.

Whether the majority of the funds, or only a small part, come from government there are serious problems emerging. The traditional approach to cost-cutting in government has been to apply reductions uniformly, with some exceptions relating to large industries like the military-industrial complex. In most countries governments are trying to reduce their outlays. And museums are having their resources reduced, just like all other parts of government. It is not only government funding that has been reduced. In the USA, there have been substantial declines in private funding for the arts. Many museums in North America are losing scores of staff and sometimes well over ten per cent of operating funds and some are closing galleries each day. In Toronto, the Art Gallery of Ontario had to close for several months: it lost large numbers of staff but at the same time received funding for substantial building improvement.

In Australia it is now extremely difficult to obtain corporate sponsorship for public programmes. Yet an appeal to the general public, by the ABC TV science programme *Quantum* on behalf of the Australian Museum, for funds to acquire and retain in Australia the opalised remains of a pliosaur nicknamed Eric - an ancient marine reptile rather like a seal with a long neck - raised over $300,000 in four weeks from more than 30,000 people.

In the face of the funding gap, museums have not only outplaced, downsized and outsourced. They have sought revenue from admissions, introducing general admission whereas before entry was free and increased the tempo of large travelling exhibitions (considered still by some to diminish the visiting experience because of the huge crowds with which one has to contend).

Some people have claimed that imposition of a general admission charge discriminates and inhibits access. Certainly lower socio-economic groups are generally the ones which visit less often when a charge is imposed. But the issue of access ought to be thought of as one of access to the knowledge and understanding, the meaning, within the museum. Others have asserted the imposition of general admission poses a challenge to the museum's integrity. But when only one voice is heard in the museum, when the museum refuses to recognise ownership of the intangible heritage, the intellectual and moral issues of ownership, the integrity of the museum is already under threat!

Some museums have found other ways of increasing revenue. Some have privatised and undertaken the collection management function on behalf of government for a fee. Others have taken on consulting in the various fields in which it has a strategic advantage, sometimes for government and sometimes for industry.

The response of those concerned with governance of museums has been to emphasise business skills in seeking managers. In some cases, the most particular need for funding has been to build the new museum. In that case, the skills of entrepreneurship have been emphasised. The director has had to take on concepts which involve capitalising the construction costs, guaranteeing a revenue stream from the new museum after its opening and undertaking to repay government the value of its outlays from that stream. Sometimes, that has meant guaranteeing visitor levels which are not just highly speculative but highly doubtful. Or there have been joint ventures to obtain the space needed for the museum by selling or leasing the ground or space to a commercial developer who is able to return a profit after covering the costs of the museum's needs.

Margaret Coaldrake, recently appointed director of the National Museum of Australia, has remarked how the financial pages of the newspaper are more important reading for museum directors than *Museum News*, how business plans are more important than strategic plans[5]. Directors have to understand income streams, client orientation and strategic marketing. I would add that they also have to be able to do song and dance acts and cultivate the rich and powerful. For some the last of these is not anything new.

I argue that requiring the CEO to be expert in this new business can mean steering the museum in a quite inappropriate direction. There is an inherent conflict. In other words, the museum needs to acquire these new skills without being overrun by them. These skills are means, not ends. The

new director has to remember what business the museum is in. If we need building finance skills, the CEO doesn't have to be expert in it! What the CEO does need to do is know what questions to ask and when to ask for help.

And what Government has also tended to do is to impose further regulation on government enterprises, but lessen it in respect of commercial enterprises. Governments have tightened regulations about disclosure in annual reporting, introduced accrual accounting, sought to have collections valued as assets (which misses the point entirely), introduced job evaluation, award restructuring and enterprise bargaining and, performance guarantee statements. A recent commentary has cast great doubt on the proposition that legislation fixes up bad behaviour by the directors of enterprises[6].

What government has not done is promote leadership, work out mechanisms to match performance with resource allocation or develop review mechanisms which actually identify what is wrong with organisations that don't seem to be achieving their agreed goals[7]. I know these are generalisations but they are sufficiently widespread to cause concern. Government has often found itself trying to deal with scandals of various proportions and unable to cope with the persistent and simplistic chatterings of the fourth estate.

WHAT IS BUSINESS?

Someone said once that 'management is not an art or a science but a bad habit learned from the army and the church'.

Business (in the economic sense) is defined [by the Macquarie Dictionary] as, "the purchase and sale of goods in an attempt to make a profit and (in the commercial sense) as a person, ... or corporation engaged in this". It is vital to understand that, in the context in which we are talking, there are concepts such as merit goods and unpriced values. Prices aren't paid only in hard cash (as observers of the mafia are well aware).

How organisations function to achieve these objectives is the more important aspect of business. At least that is what managing is about. Classical theories of the firm assume that markets convert conflicting demands into prices ... entrepreneurs are imagined to impose their goals on the organisation in exchange for mutually satisfactory wages paid to workers, rent paid to capital and product quality paid to consumers[8].

Theories of the firm really come down to theories about the behaviour of individuals. At least it is only those that we can *test*: communities are too complex. We have little understanding of how groups behave except through studies of group dynamics: people's actions are seldom co-ordinated. Ralph Siu's exhortation to ask does it add up, does it make sense and does it feel right, could well be a better approach than many others for operating in a business[9]. My observations suggest people seldom follow through these three questions: they produce questions, or don't, give information (or withhold it) without asking these ordinary sensible questions.

Business is not (entirely) about profits, not (solely) about controlling costs and not (ever) about taking the axe to the unions. Business is about innovation, about identifying and exploiting opportunities, it's about people, it's about thinking! Peter Drucker has observed that good business management comes down to no more than tight cost control[10]. The challenge however, it to invest, to say yes. Cutting costs is relatively easy.

There are some serious problems emerging in commercial business. These mostly concern the way people behave. A recent study in Australia by Stephen Bottomly and Roman Tomasic of the Australian National University, found that company directors were far more prepared to take ethical risks, to ignore the spirit of accounting regulations and tax laws and quite prepared to do anything which they thought would make money if they could get away with it[11]. Business, like other organisations, finds it difficult to minimise risk and cut costs at the same time.

The 1980's were characterised by greed, usefully portrayed in films like *Wall Street* and books like *Bonfire of the Vanities* by Tom Wolfe. Felix Rohatyn, senior partner at Lazard Freres and Chairman of New York's Municipal Assistance Corporation, said in 1988,

> "*...some of what I see in terms of my business and my industry, in terms of ethics or lack of them, just makes me angry. Money is the standard now. It's the new religion. ... I don't see the death of greed. I see people worried that they may have come along a couple of years too late.*" [12]

Let us concentrate on what we can learn, both from business and other nonprofits, and try to understand the problems that face us and how we can best turn them into challenges.

WHAT PRACTICES CAN WE TAKE ON?

The principal features of good organisations in the commercial enterprise area are:

- the business is clearly defined,
- the wants of customers are understood,
- the customers' needs are satisfied without compromising integrity (an important matter for museums)
- challenges are made between research and development on the one hand and the product on the other.

I can summarise these as:

Get the business right, get the market right, understand the resources needed and how to get them *and invest*. The enterprise has to be staffed to achieve these features: that means recruitment and development. I deal with these

now: I deal with investment last.

Getting the Business Right

The absence of a bottom-line profit does not distinguish non-profits from commercial business in terms of likely success. What makes a successful organisation is having a clear understanding of what business it is in[13]. (For instance, one of the reasons for failure of the American railways was that it was thought they were in the railway business - which focuses on capital investment - instead of the transport business - which focuses on customers). But in non-profits the absence of a bottom-line profit has meant that some other assessment of performance is needed. Vast efforts are therefore devoted to evaluation and performance indicators. Sometimes they overrun concern with anything else.

In business, strategic market position and knowledge of the competitors, their products and acceptance by the market are important. Theory has it that successful companies deliver superior products into the market and through that gain greater revenue than their competitors. The accumulated funds are applied to capital accumulation, growth and diversification after investors receive a dividend. This is simplistic but that doesn't matter because there are extremely limited ways in which that works in the non-profit sector where government subsidies are significant.

Statements of mission have to clearly indicate the business, they have to identify the clients, they have to specify the desired outcome. Few museums have framed their mission in this way. The mission is the statement around which the leaders of the enterprise gather: leaders are the custodians of the mission. The mission has to be understood clearly by everyone in the organisation. If the organisation doesn't seem to be working, the first place to look is the understanding among the staff of the organisation's mission. Unfortunately, however, the response to malfunction is often to restructure which is extremely disabling unless carefully managed, which it seldom is[14].

But the mission doesn't specify the business, it indicates it. And museums are characterised by being in several businesses at once. They are often in the knowledge business, the education business and the entertainment business simultaneously. Museums tend to function as research institutes, as repositories for collections, as exhibition centres or as alternative schools: they seldom function as unified organisations successful in all these activities. The main argument in museums is in fact over what business they are in. This is fundamental!

If the conduct of these businesses is unified or streamed then the consequences will be positive. It is important to recognise that radically different businesses conducted in the one organisation are seldom successful. Businesses which have become conglomerates are difficult to manage because they are characterised by different cultures. This is a feature which characterises museums.

Getting the Market Right

Most commercial organisations are thought to seek out gaps in the market and then try to satisfy them. (People don't buy drills, they buy holes; perfume companies sell hope). Whilst this is often another myth, for it ignores the way in which components of the same business compete against each other, rigging of the market, promotion of product in order to create demand and the extensive use of advertising to link product with customer wants which can doubtfully be satisfied by the product, the basic principle has something to offer.

Let us first understand what marketing is. Marketing is 'the voluntary and purposive process of exchanging goods to satisfy human wants'[15]. It is not simply *selling* or advertising, it certainly isn't only public relations. It does embrace the thing that is being consumed, whether it is visited, looked at, bought, rented or whatever.

Good marketing does not depend on glitzy promotion, any more than public relations does. No bad product, no corrupt or incompetent activity, has been saved by good marketing. Marketing takes in the entire operations of the organisation from decisions as to what product to produce through to understanding the extent to which the sale of the product achieved the response from the customer that was intended. As a concept, marketing is all-embracing. Rotten cars, buildings that don't sell and so on are examples of failed marketing.

The most important aspects of good marketing in museums concern the emphasis on front of house operations, the attention to surveys of the audience, the understanding of what the museum experience means to potential visitors and effective communication to them of what that experience is. The balanced public programme - serious and entertaining, themed and clear, peculiar and quirky - is also good marketing. So is the successful travelling exhibition programme.

Good marketing in museums is not just running shops or introducing a mail order business. And whilst sponsorship is a specialised aspect of marketing, it is guided by the same rules. In sponsorship or development, the need for marketing is often based on the worst misunderstandings of what marketing in fact is: song and dance acts, promising benefits that can't be delivered and a preparedness to agree to do things that will compromise the museum's integrity.

Successful museums have worked out what it is that attracts visitors and how it is most suitably delivered to them. And they have planned their offerings over long development times. That there is a relationship between tendency to visit and a frequency of change in the offerings - there is always something new to see - has been understood less often than necessary.

And the communications about the offerings have often been underfunded or obscure: often money has been just thrown at it!

In Toronto, museums and science centres have recognised too that event marketing - promoting only the major shows - has left them high and dry. That is particularly so when one remembers that there is very stiff competition indeed: Canada's Wonderland spends $5 million in the market every year. Many museums have difficulty putting a tenth of that into their promotion. Some imagine that promotion of the scholarship or acquisitions can substitute for advertising : it does not.

We need to understand the customer, the user, the visitor more and the product less. We have to recognise that different ways of learning exist and support them, allow different interpretations to be drawn, make the visitor feel comfortable. Visitors do not passively accept what they are supposed to: visitors need to be at the centre of the planning about learning experiences. As one person put it,

> *"Museums are not the keepers of the truth, we do not hold all the power ... museums can never be all things to all people but at the least they can be many many more things to many more people. At best they can be institutions that truly represent and serve society, as places where we come together from very diverse perspectives to meet and enjoy a variety of human experiences."* [16]

Museums should be an argument with their own society[17]. But can they be a place where we talk with each other? I think that some of the concern to make museums more entertaining amounts to a failure to understand the nature of the interaction between visitor and exhibit!

Of course to achieve many of these things requires investment: I will return to that later.

Staffing the Enterprise

We have to staff museums to achieve the aims of the business, the mission. Staffing is not just who we appoint but how we organise the enterprise and most particularly how we communicate, especially the values we seek to promote within the organisation.

Museums - and they are not alone in this - carry cultural baggage with them. The notion that curators are the most important people and that maintaining the collections is the business has led to severe distortions and disablement. When explorer and former Tasmanian Lieutenant Governor Sir John Franklin led his expedition to the North Pole, much attention was given to the supply of the expedition with fine cutlery and plate upon which the officers might dine whilst away. When they were forced to abandon their ship and take to the ice dragging their sleds, these items of cultural baggage were loaded on to the sleds. The explorers perished with their cultural baggage[18]. So might we with ours!

Our first problems in museums come from our history or tradition. Arranging collections and conducting scholarly research gives us a concern for the past and a belief in logic. But the past can only be known from interpretations and ambiguous ones at that. Certainly logic of the kind used in science, or art for that matter, is often of little value in day to day affairs which are dominated by political considerations.

Unless we get the social processes right, there will be little attention to scholarship, to curation, to public communication. Instead the time will be taken up with arguments about power and authority. As I said earlier, we have to get agreement on where we are going, why and how we will get there.

The dominance of museums by the professional bureaucracy - brought in to high level positions, feeling that their most important judges of performance are their peers outside the organisation and demanding control over their work but seeking to control other parts of the organisation - is the single most difficult problem facing museums. When scholars (or other professionals) define the problems or the issues, or even the major purposes of museums in ways familiar and relevant to them, they can be trying to gain an institutionalised position of power or retain it if they have it already[19].

Taking on business practices without doing anything about this is simply a waste of time. Working out the core-business of the museum will not even be done. It is quite possible then that any commercial business enterprise, even if it is simply running a shop, will overtake the organisation.

If museums are to function as effective organisations we have to confront these issues. To do so is absolutely not to attack the importance of free inquiry. It is to allow us to focus on it and work out how it can contribute to the debate in society of which museums are part.

We do know something about what makes successful organisations. Eight criteria for an excellent organisation were listed by Peters and Waterman in their book, *In Search of Excellence*[20]. A study recently undertaken in Canadian arts organisations attempted to find out which of those applied to them. The best were characterised by:

- having simple, clear and flexible management and operational systems,
- action-oriented and realistic strategies and
- strategies which were community oriented and flexible.

In addition, most had current and comprehensive data systems; natural and collaborative decision-making systems; productive, aligned and rewarded staff; a philosophy which supports the mission; and a strong and coherent culture[21].

These are not technical but people issues, staffing issues!

Investment and Marginal Utility: Or How Can We Get The Resources to Do What We Want To?

Whilst museums have become used to some form of accrual accounting which takes account of the money owed and the money owing, and recognises capital assets and liabilities, I don't think they have understood the more risky business of capital accumulation and investment. (I don't mean giving it to the banks). That is not quite so in the US where bond issues allow the museum to raise the capital to undertake construction. But it is true most everywhere else.

Consider a museum with a plan to stage, and even travel, a major exhibition. The cost is estimated at $2 million. The reserves are $100,000 and the budgeted surplus for all the museum's operations, excluding this project, is $100,000. The traditional approach would be to seek funding from government. But no money is to be found there! To add to the complexity, skills and knowledge to complete the project are not entirely within the capacity of the staff of the organisation and are more than could be expected from volunteers. Again, the traditional museum would probably back-off. Should it? I think not!

The first question to ask is, will investing in this project bring more to the organisation than would be the case if it simply did nothing? If the answer is not a resounding yes, then one ought to ask why it is being done at all. (The question is one of marginal utility). If the answer is yes, then one should ask whether the museum can gain the funds by borrowing and service the debt, eventually returning a surplus, or reach a break even figure if it invests a little of its own money as well.

As to the availability of skills within the organisation, the typical response from commercial organisations is to acquire those skills temporarily through a joint venture or strategic alliance. To do so may require valuing some of its real assets which are currently unpriced. A consulting company will do this as a matter of course.

Returning to the first question, whether value will be added or, more correctly, whether something benefiting the enterprise will be achieved which would not otherwise, we have the most fundamental question facing museums in business. What museums often have done through their protected position within the ambit of government or that of a private patron, is to pursue developments without regard to this at all. Often we haven't actually determined whether the ongoing conduct of scholarship will actually enhance our ability to conduct our business and achieve our mission. What we are doing then is "rent-seeking" to use a bit of jargon. That is, we are asserting that there is a public benefit. If we think we don't know enough, that we can't advise on the effect of some construction on the natural environment (if we are a natural history museum), we assert that we simply need more money! If we had more knowledge we would make better decisions.

What we have to do is ask the right questions. We can never know all the answers, we can never be sure of our future preferences. We have to make decisions on the basis of what we know now. When a museum expends any money, it is investing. It is usually its own money but it need not always be. We do need to know how it is contributing to our mission. We have to be sure of the benefits that there will be to our customers. Those are questions appropriate to museums in business.

CONCLUDING STATEMENT

Being in business does not just mean dragging the streets for more handouts, demanding more money from government. And it doesn't mean becoming a public relations whiz or a building developer. Running a museum means having a vision, having integrity, making a stand. It means overturning those horrible notions about storehouses of booty and promulgating the one right way to think, the views of the dominant classes.

The proper business of museums is to encourage and instil the excitement of intellectual and aesthetic discovery[22].

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THE MINISTRY OF CULTURAL AFFAIRS TE MANATU TIKANGA-A-IWI

Christopher Blake, Chief Executive, Ministry of Cultural Affairs Te Manatu Tikanga-a-Iwi

In 1991 the Department of Internal Affairs gave birth to a new government department. Sixteen years after government established the ministerial portfolio now called Cultural Affairs, it decided to establish a separate Ministry to service it. The Ministry's establishment was welcomed as providing overdue recognition of those activities known to government as "the cultural sector" and of their importance to New Zealand life.

In deciding to establish a stand-alone Ministry government also determined that it should be concerned only with policy. Service delivery functions that had been carried out by the old Arts and Cultural Heritage Division of Internal Affairs stayed with that department or were relocated elsewhere. Only one such function was transferred to the Ministry: the indemnification of exhibitions scheme, which has been used to relieve institutions of the often prohibitive costs of insuring major touring exhibitions.

The Ministry's role is thus principally to provide policy advice to government and especially to the Minister of Cultural Affairs. It is not a general advocate for the cultural sector, though it seeks to advance policies that will benefit the sector. It draws on the expertise available in the sector to reach its own conclusions. In framing our recommendations we are also expected to consider government's broader political and financial priorities.

The policy advice provided by the Ministry covers a range of issues, including, in recent months: the options available to the government for funding and ensuring the accountability of the New Zealand Film Archive; the reform of New Zealand's copyright legislation as it affects artists and performers; and the functions and powers of the Te Maori Manaaki Taonga Trust, set up by government to promote the training of Maori museum personnel. The existence of the Ministry promotes the cultural perspective that valuably informs policy development across a range of social issues.

In addition to providing policy advice, the Ministry reviews cultural legislation, such as the Queen Elizabeth II Arts Council of New Zealand Act 1974, which is shortly to be replaced by a new statute. It prepares cabinet papers, speech notes, briefings and draft responses to correspondence for the Minister. It initiates projects, investigations and studies in the cultural sector. And it administers government grants to four Crown entities: the Arts Council, the New Zealand Film Commission, the New Zealand Symphony Orchestra and the Museum of New Zealand Te Papa Tongarewa (MoNZ). (The New Zealand Film Archive is an independent charitable trust). This entails monitoring the performance of these bodies under the Public Finance Act 1989 and their own legislation. Within these legislative constraints, the policy-making and day-to-day business of the four organisations is done at arm's length from government. However, government selects the membership of their governing boards. Here again, the Ministry's advice and assistance are called on.

The Ministry draws on the assistance of a bicultural adviser in its policy development, as well as in such corporate activities as training and recruitment.

Like the ministerial portfolio itself, the Ministry does not encompass everything usually regarded as belonging to the cultural sector. Several departments have cultural responsibilities: Commerce, which oversees broadcasting; Education, in various ways; Conservation, which funds the Historic Places Trust; the National Library, Te Puni Kokiri - and, as noted, Internal Affairs, which has retained responsibility for the Antiquities Act and whatever may replace the Cultural Conservation Advisory Council.

As these examples suggest, the split between policy advice and service delivery is not always absolute. The two functions retained by Internal Affairs are mainly administrative. Yet, as soon as a review of the relevant legislation or terms of reference is called for, they become policy issues. The Ministry has and will have its say about these policy reviews. But it is in a similar position to other departments and agencies in the sector: it can offer comment, but cannot determine the outcome.

CURRENT PROJECTS

The Ministry's operations as a policy unit are divided between two sections, concerned respectively with arts and cultural heritage. This division provides an administratively useful structure, although much of the Ministry's business involves both sections. This is true of two projects that have a prominent place in its current work plan: a cultural sector framework and a framework for cultural statistics.

Back row from left: Sharon Trotter, Information and Records Officer; Shirley Day, Executive Secretary; Lucy Alcock, Policy Analyst (Cultural Heritage); Anne Spellerberg, Policy Analyst (on secondment from Statistics New Zealand); Jim McKenzie, Policy Analyst (Arts); Prue Harman, Policy Analyst (Arts); Murray Costello, Policy Analyst (Cultural Heritage); Kath Stevens, Secretary/Receptionist.

From row from left: Jane Kominik, Deputy Chief Executive and Senior Policy Manager (Arts); Chris Madden, Policy Analyst (Arts); Sarah Ingram, Policy Manager (Cultural Heritage); Chris Blake, Chief Executive; Martin Durrant, Policy Analyst (Cultural Heritage).

The Ministry has developed a draft set of principles for a cultural sector framework - a stable policy document to which new initiatives could be referred. Looking back over the history of government involvement in the cultural sector, it is hard to discern a consistent, articulated rationale. Major initiatives have at times been introduced on the basis of unspoken assumptions about the sector's importance; other proposals have required their advocates to defend the very idea of government involvement. Neither approach is satisfactory. The framework will offer a set of principles that may serve as touchstones for the development of policy, statements of the desired outcomes against which new initiatives can be tested.

The principles in the framework paper will be discussed and developed further in interdepartmental discussions, with a view to their adoption as criteria that can be used by government as a whole. We expect that the final document will contribute to one of the government's key cultural outcomes: "co-ordinated policy in the cultural sector".

Another current project involves the Ministry in a collaboration with Statistics New Zealand and promises to have benefits for every aspect of the cultural sector. The two departments are working together to improve the collection of cultural data. The first step in this process has been the release of the document "Draft New Zealand Framework for Cultural Statistics". It proposes a structure to improve the consistency and international comparability of the data on the cultural sector collected by Statistics New Zealand.

Research carried out within New Zealand and the more detailed analysis available from overseas indicate that the cultural industry (to use the economists' term) is a substantial economic entity and that its impact is widespread throughout all communities. The cultural statistics project will draw attention to the sector's significance for New Zealand's economic and social development.

The principal benefits of timely and reliable statistics for the cultural sector are likely to include an improvement in the quality of decision-making in the sector, and in the ability of policy-makers in cultural organisations to isolate and monitor trends. Demographic statistics detailing the shape of the cultural industry and the nature of the cultural consumer will help policy-makers, whether at government level or in statutory bodies like the Arts Council, to distribute resources fairly.

The framework contains a separate category for heritage activities. This includes not only museum services, but also historic buildings, sites and monuments, archival and library services, and the retailing of heritage objects through auction houses.

The draft document has been circulated for comment throughout the cultural sector. The Ministry and Statistics New Zealand expect to finalise the structure of the cultural statistics framework by the end of August.

PROGRESS WITH MONZ

The government's funding of most of MoNZ's operational and capital costs represents its major contribution to the museum sector. As with the other grants mentioned earlier, the Ministry's role is to protect and administer the government's interest in the organisation and to work with the Treasury to minimize the government's risk.

Because of the government's substantial financial commitment to the MoNZ building project, the accountability required of the Museum is especially rigorous. The Ministers of Cultural Affairs and Finance receive reports on the project monthly, Cabinet every six months.

The new museum building on the Wellington waterfront will fulfil, to a breathtaking new standard, the Museum's statutory role of providing "a forum in which the nation may present, explore and preserve both the heritage of its cultures and knowledge of the natural environment". The foundations are now being laid. To date, the building project is on time and within budget.

Concurrently, the opening exhibitions are being designed, under the guidance of a recently appointed conceptual group of scholars and museum professionals. These first exhibitions, which will show the new ways in which the Museum will be able to interpret and display its national collections, are subject to an international peer review.

The new building is of course only part of the story. MoNZ already exists and is already functioning as a national institution. A principal way in which it is assisting heritage collections outside Wellington is in its management of the new national services programme. The Museum's Act requires it "to cooperate 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". In partnership with other Museums MoNZ has therefore established what it calls Taonga o Aotearoa - National Collection Services. Its goal is to develop nationally coordinated programmes to cater to local requirements.

The MoNZ Board has convened a national steering committee for this national service made up of museum professionals from around the country. The committee is charged with identifying objects and collections of national importance; and fostering high standards of conservation, public access and documentation.

A POLICY FOR MUSEUMS' CAPITAL PROJECTS

As many of the *Journal's* readers will know, the government has recently adopted a policy for capital projects at regional museums. Following direction from Cabinet, the Ministry played the primary role in the development of this policy for Cabinet's further con-

sideration and eventual confirmation. During the policy's development the Ministry held a meeting with a small group of museum professionals to consider a draft version.

The policy's aim is to enhance the care of major collections and improve the public's access to them. The capital projects assisted under the policy may therefore have to do with the public or behind-the-scenes aspects of a museum's operations, or both. The Ministry looked at central government models overseas, notably in Canada and Australia, before developing a policy to suit New Zealand's circumstances.

The policy is explicitly pitched at a high level. Any successful applicant is likely to be a major metropolitan museum. The policy does not therefore represent a substantial change to the status quo. The role of local authorities and the Lottery Grants Board - traditional sources of museum funding - is undiminished. A museum will have to show that it has exhausted these and other potential sources of funding before an application will be considered. The responsibility for a museum's development will continue to rest with the community in which it is located.

Contrary to some news reports, the government has not established a special fund for this policy. Applications will be considered by Cabinet as they arise, and in light of the whole economic situation at the time and the competing priorities of government.

Why then have a policy? As it did in deciding the functions of MoNZ, the government recognises that regionally based collections may also be of national significance. In assigning a "national services" function to MoNZ, central government has demonstrated a practical concern for the care and development of such collections. Under the capital projects policy, it may now in exceptional cases provide assistance to ensure that the largest of these collections are adequately housed.

National significance is not easy to define. Advice will be sought from museum professionals and people with appropriate cultural expertise. Government's decisions will also be informed by the register of objects and collections of national significance developed by the MoNZ national services committee.

"Significance" is of course a dynamic notion, dependent on changing contexts. The Ministry is confident, however, that a fair standard of significance can be maintained for the purposes of this policy.

Other criteria applying to the policy can be more briefly mentioned. A museum applying for funding will have to show that its collections are accessible and well documented. Its collection policy, annual and strategic plans, and general operational performance will be assessed, along with the proposed project's likely future effect on this performance. The museum's record of implementing the Treaty of Waitangi will be taken into account.

The proposed capital project will itself be evaluated: professional opinion will be consulted, as needed, to ensure that the project is museologically sound. If the project involves significant alterations to a historic building, that too will be considered. In such cases, government may seek the advice of the Historic Places Trust. Finally, special conditions may also be required, depending on the scale and nature of the project.

The capital projects policy is of reference to relatively few institutions, and it imposes strict tests on the projects that do meet the primary standard of national significance. Nevertheless, it represents, along with the statutory functions of MoNZ, a new level of acknowledgement by central government of our museum collections' national importance.

One well-publicised project has already been assessed under the policy. The government has agreed in principle, and subject to several conditions, to contribute up to $12.3 million (GST inclusive) of the costs of the Auckland Institute and Museum's redevelopment project. If this grant receives the government's final approval it will be allocated over four years, beginning in 1995/96.

Copies of the policy are available from the Ministry.

While the Minsitry's remit does not extend to the whole cultural sector, it does maintain an overview. Besides our responsibility for the government's considerable commitment to the MoNZ project we have a continuing interest in museum developments here and overseas. We would be pleased to hear from readers of the *Journal* about issues and trends in which central government should be interested.

TOWARDS EQUITABLE COLLECTING - A BIRMINGHAM EXPERIENCE OF EQUAL OPPORTUNITIES AND COLLECTING POLICY

Jane A. Legget, Auckland

INTRODUCTION

Birmingham Museums and Art Gallery serves some one million people within the city boundaries, and a further four million within Britain's West Midlands, as well as visitors from further afield. As a department of the city's Labour-controlled Council, the Museums Service is now charged with fulfilling its responsibilities to its cosmopolitan community. Equal opportunities policies, until recently, covered solely recruitment and employment practices; equity issues are now regarded as critical to all aspects of public service practice.

Collecting Policy Review

In 1993, Birmingham Museums and Art Gallery reviewed its collecting policy. This timely exercise was prompted by both internal and external factors, including:

1. Museum Registration
For museums in Britain to be eligible for certain types of central government grant aid, they should fulfil the requirements of the Museum Registration Scheme. Administered by the Museums and Galleries Commission, the Registration Scheme aims to set, and enable museums to reach, minimum professional standards, with the longer term objective of raising these standards. Registered Museums are required to be re-registered at regular intervals to ensure that standards are maintained. Collecting policies must be reviewed every five years. Birmingham Museums' existing policy (1989) therefore was due for revision.

2. City Council Equal Opportunities Policy
In 1993 Birmingham City Council required each of its Departments to draw up an Equal Opportunities Strategy and Action Plan, covering all functions, activities and services, and their implications for women, ethnic minorities and people with disabilities.

3. Accountability of Museums
Enhanced awareness that even museums need to be accountable to their governing bodies and wider public - in this case, the culturally diverse local taxpayers of Birmingham - had been raised through a recent Audit Commission report on local government-run museums and the introduction of the concepts of performance indicators and performance contracts.

4. The Real Costs of Collecting, Conserving and Storing
BMAG is a large, multi-disciplinary museum service, first established in 1867. In its Collections Division six mainstream curatorial sections are actively collecting and there are capital project plans for a central storage building. Following a government-sponsored report entitled *The Cost of Collecting - Collection Management in U.K. Museums* (1989), museums are now considering more carefully all acquisition decisions and their consequent costs.

The Process

A working party of four was set up, comprising: the Keeper of Technology, Assistant Keepers of Natural History and Fine Art and chaired by a fourth curatorial member of the Collections Division staff whose duties covered cross-disciplinary museum projects but without a specific collecting brief. As this review was undertaken as part of the Equal Opportunities Action Plan, all participants shared a commitment to the principles of equity. For the record, the working party comprised three women and one man.

Stage 1: The working party critically reviewed the current policy document together with examples of collecting policies sought from other institutions known to be forward thinking. From this exercise came a first draft for an overall collecting policy. It stated the principles and procedures common to all collecting activity throughout the museums service and made specific reference to equal opportunities issues. This was circulated to each curatorial section head (Keeper) and other section heads within the Collections Division (Keepers of Conservation, Documentation, Science and Interpretation) for their comments.

Stage 2: Broad guidelines were provided on which to base each section's collecting policy. Keepers were invited to discuss these guidelines and the draft general document with their own staff (deputy keepers, assistant keepers, and curatorial technicians). Working party members then set up a series of meetings with each section to respond to any questions or reactions to the guidelines, especially with reference to equal opportunities issues. It was felt important that the working party members only met with curatorial staff in their own disciplinary areas.

The suggested guidelines for the formulation of sectional collecting policies included:

1. Brief description of existing collections and their use, including assessment of strengths and weaknesses, to provide a context for future collecting directions.
2. Statement of intent in relation to Equal Opportunities, showing how active collecting over the next five years would address areas of under-representation or limited access to the collections. Keepers were invited to suggest targets as, for example, a percentage on works by craftswomen or a set number of acquisitions to reflect a specific community's interests, traditions, experience or taste.
3. Collecting priorities, showing short, medium and long term priority areas, and also distinguishing areas of "active" and "passive" collecting.
4. Detailed "shopping list". It was felt that some keepers might wish specifically to designate highly desirable items for potential acquisition. In the event of such high-priority material becoming available, a long-standing, clearly stated commitment to its acquisition could thus assist the case for acquisition.
5. Exclusions. Equally, it might be useful to register material specifically not to be acquired.
6. Summarising collecting methods would show where there may be occasional need for additional funding, e.g.. in the use of the specialist expertise and advice of consultants, or undertaking an excavation or field collecting programme.
7. Resource implications of collecting in different disciplinary areas may need specific mention. For example, acquisition of a steam locomotive has expensive initial transport requirements as well as the more obvious storage and conservation costs.

Stage 3: Keepers and section heads responded to the general document, and their comments were incorporated in further drafts following lively debate in Keepers' meeting. Section collecting policies were prepared; these were commented on by the Working Party and the Senior Assistant Director (Collections), prior to presentations to the Senior Management Group and to the Director.

Stage 4: Approval was sought from the Director of Museums and Art Gallery, and a covering report prepared for the City Council's Leisure Services Committee which approved the new policy for 1994-99 in September 1993.

Attitudes and Issues

Getting agreement from articulate intelligent curators was always going to lead to compromise, but the issues and feelings raised in the debates were well worth airing in an institution which was wary of change of all sorts. Other practical matters were also highlighted as needing addressing in the near future. It would be fair to say that, in terms of local government museums in Britain, Birmingham Museums and Art Gallery had been relatively well resourced in recent years and its established practices had not been subjected to external scrutiny. The high quality of the collections had attracted good staff who had devoted themselves to their collections and were not under career pressure to move as Birmingham salaries compared very favourably with those of other museum employers. A tendency towards complacency was being stirred by new Council-wide policies as well as the recent appointments of staff with experience of other ways of working. The collecting policy review highlighted insecurities about many things, not least territoriality, established curatorial practices, obligations to consider the collections in terms of the whole museums service and the sincerity of the commitment to the principles of equity.

The working party was all too aware that the current collections predominantly reflected the experience, interests, aesthetics and collecting activity of the majority community, broadly representing western European cultural concerns, mostly from a white male perspective. This was acknowledged by the curatorial staff, albeit reluctantly by some. Only to build on the established areas of strength, however, would preclude new collecting areas and inhibit audience development. Reaching new local audiences was a service-wide priority: recent visitor surveys demonstrated that ethnic minority use of the Museums Service fell far short of the 21.5% proportion of the city's resident population recorded as belonging to ethnic minority groups in the 1991 Census. The priority therefore was for future collecting to complement, rather than supplement, the established collection strengths of some curatorial sections. There also had to be a change of emphasis onto material which can be said to be representative as well as the more usual focus on items unique, rare and of outstanding significance.

The issue of "quality" proved to be one of the greatest sources of contention, particularly among colleagues responsible for applied and fine art collections. The sentiment was strongly expressed that the standing of the art collections depended on their quality. This was parried by non-art curators questioning whether the collections were held for the approbation of fellow professionals and art historians or for the people of Birmingham. In any case, ideas on aesthetic quality change and all collections, not only of art, to some extent act as guides to changes in taste and interests over time, indeed often reflecting the specific research interests of individual staff. It was ultimately agreed that judgements on quality should always be based on an item being best fitted to meet the purposes required of it, not solely on prevailing views on aesthetic quality.

That there is an imperative to collect contemporary material was agreed, and this seemed to be the most productive avenue for addressing the imbalances in the representativeness of the collections in relation to the multicultural population. This applies clearly to the social history of Birmingham, scientific and technological developments, the biological record of Birmingham's natural history, and works of fine and applied art by living artists and crafts people. As far as the

archaeology and ethnography collections are concerned, it is really the only practicable route, bearing in mind the observation of international legislative restrictions on the export of antiquities and the consequent high monetary value of material already in Britain. However, collecting contemporary material from overseas also has its own associated costs. It had also originally been hoped that the collecting policy review would support the case for additional funds to cover consultancy fees for specialist advisors to assist in specific collecting activity or acquisition decisions where current staff lacked detailed expertise or the relevant cultural perspective. The commitment to pursue such assistance, and reward it adequately, features in the collecting policy document, but prevailing budgetary constraints mean that staff will have to find their own funding for this.

Working party members had set out with optimistic hopes of introducing some radical redress to past collecting practice. In line with the introduction of targets as performance indicators in other areas, the concept was considered for collecting activity. Factors such as percentage of acquisitions made or percentage of acquisition budget made seemed the most easily quantifiable for monitoring purposes. Any targets set would have to identify whether and how the acquisitions related to the interests of, accessibility to and representativeness of: women, the various ethnic minorities and visitors and users with disabilities. This presents different problems for each subject discipline. Fine Art has many representations of women, but overwhelmingly by men, so works by women artists might be the priority. When it comes to contemporary works by artists of different ethnic origins working in Britain, "majority community" art curators, trained in the traditions of western art history, need to accept that they may not have the appropriate cultural perspective from which to judge "quality". Such "letting go" of curatorial authority may not come easily, but using consultants from other aesthetic traditions demonstrates both a commitment to the minority community and a preparedness to share in the decision-making. While it would be going to extremes to suggest that, in the Natural History collections, fifty percent of animal specimens are females of the species, future acquisitions of collections could be chosen to reflect the work and interests of women as collectors and scientists. Equally, the overseas representation could focus on specimens from the countries of origin of ethnic minority communities or on species introduced to Britain from those parts of the world. There could also be a commitment to acquiring duplicate specimens for a handling collection, giving, for example, greater access to visually disadvantaged visitors. The greatest opportunities lie in the realm of Social History, where local communities can become directly involved in and, indeed, lead collecting programmes geared both towards recording their presence and contribution to the city's recent history and to the production of community-generated exhibitions which are mediated not by a curatorial "author" but by the community group itself.

A timetable had been set to meet a specific Leisure Services Meeting deadline. This was quite deliberate, to avoid the temptation of procrastinating decision-making on a contentious issue. As it was, there were certainly attempts to hijack the discussions by exploring tangential issues such as the use of the terms *active* and *passive* collecting, as opposed to *proactive* and *reactive*. Indeed, the determination to be proactive in collecting activity was questioned - would a demonstrably equal opportunities focus discourage traditional donors? Hopefully such museum supporters would be sufficiently behind the Museum Services' overall mission to serve all its public that this should hardly be an issue. The point was to develop new audiences who would appreciate the rich diversity of the whole range of collections.

While hopes of 50% of all collecting in the next five years focusing on previously under-represented areas did not materialise, there is a commitment that 25% will. Each curatorial section has undertaken to take equal opportunities into consideration in the most appropriate way, whether this be one major significant acquisition in the five year period or by setting aside 25% of its annual acquisition budget to meet this objective. The Head of the Collections Division will monitor this annually and report to the Director.

Ultimately, this was a positive outcome, given the tight time scale, the territorial interests and the characters involved. Other positive by-products are a forthcoming review of the acquisitions proposals forms which must be submitted for each potential acquisition, to include equal opportunities criteria; revision of policy on loans in and loans out and on "handling collections"; and the requirement for a more detailed deaccessioning policy in the event of changing Council policy regarding its collections as disposable assets. A number of overlapping collecting areas emerged with positive proposals to address issues of joint management, between certain curatorial sections, particularly of non-European material. Perhaps the greatest benefit was the realisation that equal opportunities *does* impact on all aspects of museum work.

MUSEUMS AS LEARNING RESOURCES FOR STUDENTS OF SCIENCE AT THE OPEN POLYTECHNIC OF NEW ZEALAND

R. Grant Moffat
Faculty of General Studies, The Open Polytechnic of New Zealand

ABSTRACT

Students of science enrolled in 1993 at The Open Polytechnic of New Zealand tend not to recognise provincial museums as learning resources. Rural students are less likely to recognise a museum as a relevant learning resource than city-based ones. Respondents tended to perceive museums as historical and cultural centres rather than learning centres for science.

INTRODUCTION

The Open Polytechnic of New Zealand is the only tertiary institution largely devoted to distance education. It provides tuition in a wide range of disciplines including basic science courses. Students studying science through The Open Polytechnic have to contend with the isolation inherent in distant learning. They lack, for instance, the informal day-to-day contact with tutors and technical staff enjoyed by those in a classroom learning environment.

Without suitable alternatives, lack of access to laboratories can distort their perception of science by placing too heavy an emphasis on book learning at the expense of direct experience. It is important, therefore, that TOPNZ as a provider of science tuition identifies suitable alternative means for students to gain direct experience during their studies.

Without routine access to laboratories, scientific collections of specimens and expert staff, extramural students can experience real disadvantages unless their teaching institution directs them to alternative or supplementary learning resources.

We recognise provincial museums as important learning institutions offering opportunities for students to break, or at least mitigate, their isolation. Major museums, as repositories of scientifically and culturally significant material, are well placed to fulfil this role. Such museums have research and curatorial staff members who may be willing to act as resource people for specific learning situations. In addition, museum education officers may already be providing services to casual visitors in addition to their work with schools.

This study was prompted by the belief that TOPNZ students tend not to recognise museums as appropriate resources. It sets out to test that belief and to gain an insight into how such students perceive the functions and accessibility of museums. For that reason, the survey allowed respondents to identify an institution they wished as their nearest museum. This meant, inevitably, that many responses would refer to small or specialised institutions not widely regarded as museums as the public perceives them.

Thus, the students surveyed showed that they perceive museums in different ways and, whatever the realities, often fail to identify a museum as a learning resource relevant to their studies.

This study seeks to identify how much use our science students make of museums, how they perceive museums as learning resources, and their reasons, if any, for visiting museums. It makes no attempt to define a museum nor does it attempt to evaluate the services offered by the museums identified or attribute non-use of a museum to the management or character of any museum.

Although the questionnaire used in this study does not ask respondents to define a museum, the results indicate that there is a broad range of perceptions about the nature of these institutions.

Many of our students live in rural districts or small communities. Such students tend to regard museums in terms of the small, community based, privately owned and organised facilities devoted to preserving aspects of local history. As expected, respondents to this survey tended to disregard such institutions as relevant learning resources although sometimes expressing support for their historical and cultural significance.

Metropolitan museums provide exhibits of science-related material, especially in the areas of natural history and the Earth sciences. In these museums, we can expect to find learning resources relevant to students of science and technological subjects.

BACKGROUND

Museums are places of learning. They hold collections and exhibits of artistic, scientific, historical, and educational interest. In addition to the Museum of New Zealand and the major provincial museums, there is a proliferation of small local museums. Most devote their attention to collecting and preserving artefacts of historical and ethnological importance to their district. Understandably, museums with significant scientific collections and exhibits are to be found in the larger cities.

Historically, New Zealand has long enjoyed the benefits of integrating museums into formal primary and, to a somewhat lesser extent, secondary education[1,2,3]. This service dates back to 1917 when classes in entomology were conducted at the Dominion Museum in Wellington. By 1919 the Otago Museum was conducting a programme of regular school visits. By 1929 the Auckland War Memorial Institute and Museum, directed by Dr R. A. Falla, had established a school service providing such amenities as school visits and portable display cases. This innovation soon spread to the other centres throughout New Zealand and formed the basis for the museum educational service that has persisted until the present day, adapting and evolving throughout its history. That the government's devotion to the philosophy of "user pays" threatens this long established and invaluable service is a matter of grave concern.

New Zealand teachers are familiar with the importance of museums as providers of learning opportunities. Traditional teacher training includes using museums but not necessarily for science-related learning[4].

The main beneficiaries of museum education programmes inevitably were those students who received their primary and secondary education in or near a provincial city. Museums, as learning resources would have considerably less impact on those educated in rural communities. The results of this survey tends to confirm that impression.

The modern trend is to provide interactive museum facilities such as Science Centres or Discovery Places[5,6,7,8,9]. Visitors to these facilities are expected to interact with exhibits, conduct experiments and, generally, experience a variety of challenging and enjoyable activities. Such centres provide a new dimension to the range of experiences offered by museums. Regrettably, they are not well known and are often mistakenly regarded as sophisticated playgrounds for children. There is evidence to suggest that high admission charges are disincentives to many potential users of these resources. This study does not directly address these questions, but the results do indicate a general ignorance of the function of interactive museum facilities. [10,11]

METHOD

The study is based on the results of a survey of students enrolled with TOPNZ for science subjects in 1993. The questionnaire was posted to each participant with a prepaid and addressed envelope in which to return the completed questionnaire.

Because this is basically a pilot study, and because it did not limit the museums to which the respondents could relate, much of the data collected does not relate directly to provincial museums with significant scientific offerings. Nevertheless, it is comprehensive enough to identify some characteristic attitudes and expectations of TOPNZ science students and to point the way to more specific and usable data in subsequent studies.

RESULTS

Attendance: In confirmation of our hypothesis that TOPNZ science students do not recognise museums as learning resources, the survey showed that 6.24% of the respondents had not visited a museum within the past year.

Thus, participants in the survey who live in larger cities are more likely to visit a museum. This result may reflect a greater awareness of museums as a consequence of encouragement received through more frequent school visits to museums.

This result does not take into account the reasons for any museum visits. These are discussed below.

As an indication of general awareness of the museum, the questionnaire asked respondents to identify the owners of the museum. The number of incorrect responses indicated more guesswork than actual knowledge. About 50% of the respondents stated that they did not know who owned their museum. In the case of the Auckland museum, 21% indicated a belief that it was owned by central government while 52.6% did not know.

Ease of access was not significant in deciding whether or not to visit a museum. Most respondents regarded the museums specified as readily accessible.

A small percentage (3.6%) regarded museum hours as inconvenient or very inconvenient. More significant, however, were the 47.6% who saw the museum open hours as irrelevant. This is consistent with the high percentage of non-users.

In contrast, the admission charges made by museums had an impact on the respondents' attitudes to visiting museums. Larger admission charges are most often made by smaller local museums. Only one major urban museum charges a specified sum. The trend is for free admission with a prominently placed box for voluntary donations. Nevertheless such receptables may go unnoticed. For this reason, the difference between the responses, "no charge" and "voluntary donation" is tenuous.

The result suggests that, to regular museum users, an admission charge is not as significant as it is to casual or incidental visitors to whom it may be a disincentive.

Reasons for Museum Visits

We asked participants in the survey to list their reasons for visiting museums in order of preference. Preferences offered were:

- To be entertained,
- To learn,
- To fill in time, or
- Another reason to be specified.

The "to fill in time" option may seem frivolous, but the result indicates it is a valid option. It accounted for 21% of museum visits surveyed. This category

of museum visitors may well discover the potential of the museum as a learning resource for their studies.

The following table summarises respondents' reasons for visiting museums:

Reasons for Visiting Museums					
Choice	First Choice %	Second Choice %	Third Choice %	Fourth Choice %	% of Total Response
To learn	46.7	40.0	6.7	5.6	32.6
To be entertained	33.3	47.8	28.8	1.1	31.5
To Fill in Time	8.9	57.8	57.8	20.0	21.1
Other Reasons	11.1	6.7	6.7	73.3	14.8

The result shows no significant difference between attending a museum as a learning exercise or for entertainment. We do not regard them as mutually exclusive.

The following are examples of "other reasons" cited by students for visiting a museum when these reasons were the first choices.

- To learn
- To study the surrounding environment
- History
- To look at past history
- To take a step back in history
- To look in the archives - family trees, and information about family from old newspapers etc.
- To learn about family heritage
- Exhibitions of crafts or paintings
- To see special exhibits (for example, Royal Doulton etc)
- To see special displays of particular interest
- To visit specific exhibits and the people involved
- Entertaining the kids
- School visits
- Took a group of children on a visit
- To keep up to date with what is there
- My girlfriend made me
- To use the museum cafe
- Took overseas visitors
- Out of general interest

It is interesting to note that these responses almost totally exclude scientific interests as reasons for museum visits. The responses suggest that museums are perceived as repositories for historic artefacts, crafts and works of art rather than places of science.

Interaction with Museum Staff

The availability of museum staff members to advise visitors and their willingness to be thus consulted varies according to the operating policies and resources available to individual museums. The survey results, therefore, reflect the respondents' perceptions and not necessarily the reality of advisory services that may be available.

Of the participants, 70.8% did not know if museum staff members were available to give such advice and 14.6% believed they were not. Only 5.8% of respondents had consulted museum staff members for advice.

We suspected that there was a degree of reticence among students to seek advice from museum staff and, for that reason, asked them to express their willingness or reluctance to ask for such help. A surprising 53.7% of respondents expressed a willingness to seek such consultations. Thus, a significant proportion of the respondents recognised museum staff as a resource for their learning even though they may not have sought their help.

Exhibits and Displays

Those museums that do feature exhibits of scientific interest concentrate largely on biological and local geological material. We recognise that such displays are designed largely to attract the interest of public visitors with widely divergent backgrounds as opposed to providing material for more rigorous study.

To find out how our science students regard the provision and presentation of science material, we asked them to rate how well the museum provides and presents its material. Unfortunately, the questionnaire did not identify responses in terms of the disciplines studied by the respondents. Thus, for example, a student of Physics or Chemistry would have found an excellent presentation of biological material irrelevant. We intend to address this aspect in a subsequent study.

The survey asked participants to indicate how often they used museum material in relation to their studies. The general response showed 15.9% had referred to museum material as part of their studies. Twenty one percent of respondents living in the four main urban centres used museum material in relation to their studies.

Thus urban students are more likely to look to a museum for learning resource material than their rural counterparts. This is especially evident for students of biology and geology. It could also be a residual effect of more intense exposure to museum education programmes during school years.

Museum Facilities and Activities

The survey sought to determine the degree of awareness of facilities and programmes offered by museums, the amount of use made of them by TOPNZ science students.

Given that a high proportion of respondents do not use museums, we would expect many of them to be unaware of many of the facilities and services offered by the museums. The survey may well have provided the first indication to some of the respondents of these amenities. We also believe that this survey is most

likely to have been a stimulus to elicit many of the "would use if offered" responses.

As casual visitors to museums, many participants recognised displays and scientific presentations as standard museum functions. Considerably fewer were aware that such additional services as lectures, guided tours, interactive activities, and other educational activities were also available in metropolitan museums.

Those participants in the survey who regularly visited museums tended to use the amenities offered. Guided tours were the least popular of museum services among the respondents. These may be regarded as more appropriate for tourists than for serious students. Several expressed a wish for more opportunities for interactive activities.

A significant number expressed a wish for museums to conduct lectures on science subjects; this was especially so among urban-based participants.

Relevance of Existing Museum Features

The survey asked participants to list the features of their nearest museum that were most relevant to them. Although we provided space for three choices, not all respondents took advantage of the opportunity. Unedited responses are shown in the Table below.

The varied responses are consistent with the museum being seen equally as a place of learning and entertainment. The comments show that a significant proportion of museum visitors regards the museum as a repository for historical artefacts. Because of the small proportion of respondents who use museum facilities as resources for their scientific studies, we suspect that some of the responses citing scientific displays may be in response to what they thought we wanted to read.

Some museums attract our students by making library facilities available. Others are attracted by museum cafes. Whilst the latter may seem trivial, nevertheless, good quality cafes get some people into the museum precincts and so create learning opportunities.

Who were the participants?

There was a strong male bias (63.5%) among the participants which did not relate to the gender ratio of enrolled students. The proportions of male and female students enrolled with TOPNZ for science studies are approximately equal. In contrast, only 38% of students enrolled for Biology are male, consequently, it is difficult to account for the gender ratio of students who responded to the survey.

The ranges of ages, however, did follow broadly the range of ages of enrolled students, with 38% being born between 1960-69 and 34.5% between 1970-79.

Younger participants mostly enrol for vocational courses whereas older ones usually enrol for science courses out of interest rather than as credits towards

Museum Features Perceived as Most Relevant to Science Students

First Choice	Second Choice	Third Choice
Scientific displays	*Historical displays*	*Natural displays*
Communications/electronics		
Antarctic section	*New Zealand flora and fauna*	
Historical interest	*Special displays*	*Wet Sunday entertainment*
Animal studies		
Animal: habitats and biology		
Regional history		
Natural history	*History*	*Cultural displays*
Local heritage		
Research library	*Seismograph*	
Displays of other cultures	*Early New Zealand life*	*Maori artefacts*
Lectures	*Scientific displays*	
Animal exhibits	*Insect exhibits*	
Historical perspectives	*Attractions to show visitors*	
History	*Research*	
History - lots of it	*Archives*	*Interesting displays*
Scientific displays		
Seismograph	*Rocks and fossils*	
Ancient history	*New Zealand history*	*Egyptology*
Source of knowledge	*History*	*Entertainment*
Local history	*Travelling displays*	
Sea animal displays		
Scientific displays		
Rock specimens	*Old photos*	*Mineral samples*
Local history	*Regional history*	*International history*
Scientific displays		
Scientific displays		
History of district		
Historical content	*Our kids love it*	*Cafe - brilliant sandwiches and good coffee*
Non- go for fun		
History		
Displays	*Access to books*	

qualifications.

The proportions of respondents of Maori descent is lower than their proportion in the TOPNZ science student population. There is no evidence generated by this survey to account for this result.

Respondents claiming "other" ethnicity, are Fijian, Polynesian, Indian, Sri Lankan, and Portuguese.

Some participants in the survey expressed objection to disclosing their ethnicity and so this result is, to some extent, interpretive.

DISCUSSION

That 62.4% of those taking part in the survey had not visited a museum for any reason during the past year, and 0.5% not remembering, shows that museums are largely ignored as learning resources for TOPNZ science students. Thus 37% of the total sample have visited a museum for any reason within the year. In contrast 50% of students living in the four main centres, Auckland, Christchurch, Dunedin, and Wellington, visited a museum within the year. We attribute the difference to ease of access and to a residual influence of the museum education programmes. Only a small proportion visited a museum specifically to learn some science. The greater use of museums by students in larger urban centres may be attributable to several causes:

- Greater exposure to museums while at school,
- Influence of university culture,
- More comprehensive museum exhibits,
- Greater awareness of available resources.
- Touring Exhibitions

Admission charges may discourage respondents from visiting museums. Most major museums are free or invite voluntary donations. The survey produces no evidence suggesting that admission fees are inherently a disincentive. Rather, there is a suggestion that some students feel obliged to donate when they would rather not.

Interaction with museum staff

Only 5.8% of respondents had asked museum staff for advice but 53.2% indicated they were willing to do so. This result indicates a communication gap or an area of ambiguity. Whilst we acknowledge that casual enquiries can be disruptive and that staff members may not welcome such interruptions, if a museum has made provision for members of its staff to be available to advise visitors to the museum, the fact is not well known.

Presentation

The high proportion of respondents who visit museums and don't know about exhibits of scientific material is an indication of their perception of museums as having other functions. These respondents have, in effect, ignored the scientific exhibits which may be very relevant to their studies. Because such people usually attend museums in the company of others whose needs and interests differ, it is unlikely that they would have their scientific studies in mind during their visit.

There are distinct regional variations in reaction to scientific exhibits that suggest that different museums treat science-related exhibits in different ways and to different standards. No attempt has been made in this study to evaluate such exhibits.

Students of Biology and Geology are more inclined to regard a museum as a learning resource. This is particularly so for students of Geology who are usually directed to seek out collections of geological samples. Where a museum displays biological material in ecological context, respondents more readily recognise its usefulness as learning material than where it is displayed taxonomically or unsystematically.

Museum Facilities and Activities

The study did not attempt to evaluate museum-based facilities and activities and so the responses to the survey do not necessarily relate to what the museum has to offer. The survey indicated a general lack of awareness of museum-based facilities and programmes. In a significant number of responses, students indicated they would use facilities if they were available, although such amenities were already in place.

Not all museums have lecture programmes. When they do offer lectures, they may represent special events than routine activities. Nevertheless, the result shows that the regular museum users in this survey generally regard the idea of lectures favourably. This result indicates a demand for lectures in museums and is probably a response to the academic isolation experienced by students studying by distance learning modes.

Interactive activities are undefined because of the diversity of activities throughout New Zealand museums. We would expect a large proportion of these responses to refer to such amenities as Discovery Places, Science Centres and other "hands on" museum activities that have become so popular during the past decade.

A few responses from smaller centres referred to computers in this regard and this might indicate that these respondents see the museum as a suitable place for them to have access to computers for a variety of activities.

Other educational activities are also unspecified and provide an opportunity for respondents to identify such activities as museums-sponsored field excursions, film or video showings, or special events. The response indicates that there is some interest in such opportunities.

Relevance of Museum Features and Services to Science Studies

Although the questionnaire was directed at students enrolled for science, the single most prevalent response was that historical exhibits were most relevant. We interpret this result as a strong indication of what the respondents perceived as the museum's function.

To learn and to be entertained were about equally favoured as reasons for visiting a museum. The distinction may not, however, be a valid one. The predominant third choice was "to fill in time" that suggests that the museum is sometimes chosen as a destination of last resort.

When asked to specify other reasons for visiting a museum, science did not feature as a popular choice. This result is consistent with the overall result of the survey.

TOPNZ students who visit museums are motivated to do so from an interest in historical and cultural exhibits rather than science. This conclusion is confirmed by the responses to the questions on the relevance of existing museum features and suggestions for making the museum more relevant.

Visits to Museums in Other Areas

The number of participants who indicated they had visited museums in areas other than their home districts was too small to give a reliable result.

Conclusion

This has been largely a preliminary study. One of its objectives was to identify the potential of museums as learning resources for science students.

The results indicate that the major metropolitan museums have more to offer students of science than do most of the smaller museums. Nevertheless, some of the museums in smaller provincial districts have exhibits and facilities that make valuable contributions.

If TOPNZ as a provider of distance education in science is to direct students to use museums as learning resources, it is necessary to have reliable data on the following:

- Where relevant and useful exhibits and activities are located in New Zealand museums.
- What relevant and useful exhibits and activities are located in such specialised institutions as MOTAT, maritime museums and the armed forces.
- How such interactive facilities as Discovery Place, Discovery World, Science Centre and others can be used as learning resources by science students.
- How the attitudes to and use of museums as learning resources by students studying through The Open Polytechnic of New Zealand compares with those of students enrolled for similar qualifications in other institutions.
- How increased use of museum facilities by science students might affect museums especially the impact on museum educational programmes.
- What cooperative and useful liaisons might be established between TOPNZ and museums throughout New Zealand.

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EDUCATION AND THE MANAWATU MUSEUM

Joanne Mackintosh, Education Officer, Manawatu Museum, Te Whare Pupuri Taonga o Manawatu

"To foster an understanding and appreciation of the natural and cultural heritage of Manawatu - nga taonga tuku iho o Manawatu, its place in Aotearoa - New Zealand and the world". Manawatu Museum: Statement of Purpose, Aims and Objectives 1992: Purpose.

This is the purpose of the Manawatu Museum: Te Whare Pupuri Taonga o Manawatu. Education is integral to this purpose.

The Manawatu Museum is *"a general museum and collects, preserves, records, researches, exhibits and promotes for the purposes of study, education, inspiration, and enjoyment, material evidence of the environment, the people and their knowledge."* Manawatu Museum: Statement of Purpose, Aims and Objectives 1992: Description.

Exhibitions, and research involving the collection and staff expertise are core educational functions of this Museum.

Further to this, however, the Museum has several specialities which focus specifically on education.

"The specialities of the Manawatu Museum - Te Whare Pupuri Taonga o Manawatu particularly in relation to Manawatu, are in: .....

(e) Interactive education programmes in partnership with the Ministry of Education and educational institutions.

(f) Museological research, training and development in co-operation with Massey University.

(g) Programmes and activities which augment the exhibitions for community groups, organisations and institutions". Manawatu Museum: Statement of Purpose, Aims and Objectives 1992: Specialities.

The **"Education Service"** at the Manawatu Museum: Te Whare Pupuri Taonga o Manawatu is directly responsible for the delivery of the interactive programmes mentioned in (e), contributes to the programmes and activities noted in (g), and can be called on to support (f).

MANAWATU MUSEUM EDUCATION SERVICE

The Education Service at the Manawatu Museum is a school-based service. School-based Museum Education Officers are teachers. They are employed by the Boards of Trustees through attachment to base schools. The Museum School Service is therefore part of the Ministry of Education. The Charter Statements - as supplied by the Ministry of Education 14/6/89 state:

Purpose:
The Museum School Service responds to requests from schools and provides programmes to support curriculum studies.
The museum teachers are also involved in teacher training, curriculum studies and teacher practice.

Goals:
1. *To enrich classroom programmes by providing children with changes to have concrete learning experiences.*
2. *To support teacher training, curriculum studies and teaching practice.*

"Schools" here is used in a very broad sense and includes preschool, primary, intermediate, secondary and tertiary education institutions. The staff of the Museum School Service are responsible to the Principal and Board of Trustees of the base school, in this case those of Palmerston North Intermediate Normal School. Education Officers must also regularly report to the appropriate Museum Authorities, in this case the Director of the Manawatu Museum. Because under "Tomorrow's Schools", governance is the responsibility of a host school, which holds the Museum and Zoo School Service in trust for all schools, parents and communities are also involved in determining their children's learning experiences based on the National Curriculum.

The appointment of the new Education Officer in August 1992 was made by the Intermediate Normal Board of Trustees but with strong representation by the Museum Director. She was included on the Short-listing Panel and was the person who conducted the interview. The decision was made jointly. This was in contrast to the situation six years previously when the decision was made by the then Wanganui Education Board.

A Museum Education Officer needs a wide range of skills and experience. These are outlined on the enclosed Job Description.

Partnerships are what the Service is about. The Education Officer is responsible to both the School and the Museum: the School for education

considerations such as the teaching/ learning processes, adherence to the curriculum: the Museum for museological considerations such as interpretation and preservation. The School, Museum and Education Officer work together to provide the Education Programme. This is a major strength.

Curriculum Role. Museum Education is not tied to any specific learning area of the curriculum. Traditionally it has been seen as augmenting the Social Studies syllabus, however it has always been involved with many other areas for example Science, Language, Art. In 1993 the Ministry of Education published The New Zealand Curriculum Framework. Museum Education, through submissions to the Ministry had an input into the development of this document. Museum Education can provide support for teachers in any of these areas. The Museum's strength is in its collection. The objects are real. They can motivate as well as illustrate. The Manawatu Museum has an Education Collection. It is this that allows students to have "hands on" experiences.

The document sets out seven Essential Learning Areas and eight Essential Skills that students need to develop.

The Essential Learning Areas:

1. Language and Languages *Te Korero me Nga Reo*
2. Mathematics *Pangarau*
3. Science *Putaiao*
4. Technology *Hangarau*
5. Social Sciences *Tikanga-a-iwi*
6. The Arts *Nga Toi*
7. Health and Physical Well-being *Hauora*

The Essential Skills:

1. Communication
2. Numeracy
3. Information
4. Problem-solving
5. Self-management and Competitive
6. Social and Co-operative
7. Physical
8. Work and Study

It also recognises that *"attitudes and values, along with knowledge and skills, are an integral part of the New Zealand Curriculum"*.
The New Zealand Curriculum Framework 1993

Specific programmes that have been and are available at the Manawatu Museum are explained later in this paper.

Teacher Training Role:
The School-based Education Service can support teacher training in several ways. Student teachers are often "placed" at the Museum for part of their time at the College of Education. Students can ask to be placed at the Museum. Palmerston North COE does not place many students at the Museum or like institutions because they wish the students to have as much in classroom experience as possible. More commonly students are brought to the Museum as part of their College time, to learn about community resources that are available to enhance their classroom programmes. Perhaps the major teacher training role that museum educators can fulfil is as inservice training for existing teachers. Teachers can observe their own students responding to a different educator and to different styles. For this reason Museum Education Officers need to regularly attend inservice courses themselves and keep abreast of new teaching/learning styles.

A BRIEF HISTORY OF THE DEVELOPMENT OF A SCHOOL-BASED EDUCATION SERVICE

Sunday 18th April 1971 saw the Manawatu Museum open in 15 Amesbury Street, Palmerston North. **It did not have an education officer. It did have a strong commitment to education.** Within nine days a school group had visited the Museum.

Tuesday 27th April. Bright, sunny day.
10.45am College Street School Group. 76 children, 6 adults with Miss P. Stephens.
pm Newbury School, 26 children, 4 adults (Mr Holmes, Mr Warr)
Public: 8 adults, 6 children.
Attendance Records Book 1 1971.

The Thursday 27th May 1971 entry notes *"class given instruction"*. In 1971 27 school parties visited the Museum, in 1972 17 groups, and in 1973, 20. Staff at the Museum worked with these groups as well as carrying out their normal duties. 21st September 1973 saw the introduction of an extra heading in the Attendance Record book: **Education Programme.**

By the beginning of 1974 there were Department of Education funded Education Officers in a few museums around New Zealand. Some were part-time, some full-time. In Manawatu inquiries were being made to other museums about their education programmes. Submissions were made to the Department of Education for the appointment of an Education Officer at the Manawatu Museum. These proved successful and in July 1974 Margaret Hodgkinson was appointed Education Officer. The position was a part-time one: 60%. Her salary was paid by the Wanganui Education Board but it appears the funding did not include any operating grant.

In her first report at the end of 1974 Mrs Hodgkinson noted that there was *"an increase in the number of classes coming to the Museum for lessons"* (26 from July to the beginning of December). It was also noted that *"Museum Education is seen as one of the major functions of the Manawatu Museum"*. 75/1

In most cases the schools were coming into the Museum but the Education Officer and the curator were at times going out to the schools.

On Friday 21st February 1975, 15 Amesbury Street was closed in preparation for the move to new premises at 321-325 Church Street.

In the "new" Museum one of the galleries was designated the Children's or Education Gallery. The gallery

was to be used for exhibitions to enhance the Education programme and to provide an open classroom space.

An Education Committee was set up involving Museum and Education Board personnel. Almost immediately they applied for the position of Education Officer to be made full time. The minutes of the August 21st Education Committee meeting noted that a letter was in the hands of the Regional Office of the Ministry of Education. In the February 11th 1976 minutes of this committee it is recorded that the position of full time Education Officer was endorsed but the appointment would not be made until April. The Committee then approached the Director-General of Education to investigate integrating Museum Education into the Education System. This would mean that an operating grant, as well as the salary was paid by the Department of Education and in return the education programmes would augment the school curriculum, support the teachers, and provide a resource that was available to all children. This approach was successful. The first liaison school for the Manawatu Museum Education Officer was West End School. This was later changed to Palmerston North Intermediate Normal School, a school very closely linked to the then Teachers' College.

In 1977, 394 classes used the Service

In 1975 a Museum Education Survey was completed. Programmes provided were under the broad headings of:

Pre-European Maori Life
Pre-European Maori Life in Manawatu
Early Settlers in Manawatu
Development of Industry
When Grandad was a Boy 1900

Some programmes related to special exhibitions and some were specifically requested. The main emphasis was Social Studies although Natural Science was also a strong focus. There was also a strong link with the Teachers' College. At times students were placed on section ie. they spent weeks working with the Education Officer at the Museum. (Today, 1993, this placement of students appears less).

It needs to be remembered that while the programme provided by the Education Officer accounted for the majority of people visiting for education and extension activities: special groups, guided tours, lectures, talks by Museum staff and invited speakers inside and outside the Museum, films etc were and are part of the overall Education Programme.

Holiday activities were and are also included. An advertisement in the Manawatu Evening Standard appeared on 12.8.75 inviting participants in "Bits and Pieces" - a programme of arts and crafts for children (first week of August holidays). Other holiday programmes have included Drama, China, Bone Carving and more recently ie. January 1993 Summer Get About - Dectrek: an art deco walk for children as part of Heritage Week.

In June 1978 Margaret Hodgkinson was replaced by William White as Education Officer. William continued to build on the strong foundation that Margaret had laid. New exhibitions were "staged" and new programmes were developed. During 1983 the Art Galleries and Museums Association of NZ invited William White to run a workshop for their Diploma students on some practical aspects of Museum Education. This was considered a new inroad into making the Museum World at large aware of some aspects of Museum Education. He also conducted workshops for his colleagues in other museums.

William White was replaced in 1986 by Richard Bradley, and Richard by Joanne Mackintosh in 1992. During 1993 the Manawatu Museum and Science Centre were combined into one institution. It is intended that there will be a combined Education Service. Already the beginnings of co-operation are evident. In February 1994 the joint institution moved into a new facility. Education has a special wing, a demonstration gallery, as well as having access to all the galleries. Education remains a top priority.

During 1992, 12,000 used the service.

The Service is however under threat. The Ministry of Education proposes to disestablish the current Museum and Zoo School Service. There are 18.5 positions funded under the present system. A "grant in aid system is proposed". No further monies are going to be available. Any institution can apply for a grant for education. This does not have to be spent on an educator and even if it is that person does not have to be a trained teacher. Organisations that at present have an Education Officer will not necessarily receive any grant. This is despite the Minister acknowledging that the present system is a high quality and successful one. A major campaign was mounted beginning in August 1992. Much support has been received to retain the "educationally accountable" present system. The campaign continues and as yet no final decision has been made.

The Manawatu Museum and Science Centre are, as previously mentioned committed to Education. One education position is already funded through the PN City Council. More are planned to be if the need arises.

1993 Organisation and Programmes

As a school-based Education Officer my major role is to support teachers. Most of the participants in the programmes belong to an educational institution, although other community groups are also "using" the Service, eg. guides, cubs, rest homes. Groups vary, however, from preschool to tertiary. The support can come in many ways. Teachers can use programmes developed by the Service. They may seek advice on resources available, on who they might contact, on what they might do in their classrooms. They may ask for help in developing skills and often ask to have, or borrow resources. Museum cases

on a variety of topics such as bones, native birds, early Maori life are available, as are resource kits on many topics. Often we are asked for very specific resources eg. copies of 1920's children's clothing.

Decisions About Programmes (Choice of Topic)

Constant interaction is needed with the groups especially the teachers, who use or wish to use our Service. We are "customer driven". The teachers have a need which they perceive we can help satisfy. Programmes have been and are developed to do this.

There are programmes which have been, and continue to be, popular such as the Great Grandparent's Day, the 1902 (1920's etc.) School, and Nga Taonga Tukuiho activity programmes and Local History. These are available on call.

Teachers may also request that particular programmes be developed to support a particular study they are doing eg Simple Machines, Women's Suffrage, Tourism, Design and Technology, Foods Old and New. Increasingly teachers are doing this. Many of these programmes then become, or with minor modifications become, "on call" ones.

Other programmes are specially designed to augment exhibitions whether they are travelling exhibitions such as Crossed Swords or "in-house" exhibitions such as Te Marae o Hine and Family Treasures. These programmes tend to cease when the exhibition finishes although the accompanying resources remain available and similar alternative programmes may be developed if requested.

Weekend and holiday activities are also developed to go with the exhibitions. (These, it has been found, are most popular if they are easy and if they are designed as a group/family activity).

At times the initiative for new programmes comes first from the actions of the Education Officer. Late in 1992, on considering the class levels of students using the Education Service it was noted that secondary schools were under represented (only 7% of classes in Term 3 1992). The question was why?

My own experience in the Secondary School system plus discussions with other teachers showed that there were three main reasons: lack of knowledge of the resources available in relation to their programmes, programmes not specifically designed for secondary age, and perhaps the most significant, restraints imposed by their timetables. I targeted first the Form 6 Home Economics classes, talked with the teachers, sought resources and developed a two period lesson where I go out to the school for the preliminary lesson, then they come to the Museum for an intensive activity 45-50 minutes long. This means they can maximise the "hands on" time they are at the Museum. The visit is taken during a period adjoining a break eg. lunchtime so students have time to get to and from school. Several Home Economics classes in the Manawatu have participated in this programme. Other programmes designed specifically for the secondary level have included F.4 Economics: Basic Needs, F.6 Design and Technology: Evolution of Design, and F.4 Social Studies: Te Tiriti o Waitangi.

New programmes are constantly being developed. This is especially so at present, and will be in the near future. This is necessitated by the need to support the new curriculum initiatives and the exhibitions planned for the new Museum.

Contract with Educational Institutions

Several methods are employed to ensure as many Manawatu educational groups know what resources and personnel are available at The Manawatu Museum. Regular newsletters are sent to the Manawatu groups and to groups from wider afield who are "repeat users". These newsletters include a reminder of programmes that are available and notification of coming exhibitions and associated programmes, as well as inviting suggestions. They also clearly indicate how people can contact the Education Officer. Individual posters are sent out to advertise new exhibitions. Teachers/organisers are invited to telephone or write and inquire. The Service has been available now for nearly twenty years, many people in the area know about the resources that are available or that are likely to be available (ie. experience). This means that many do not wait until the newsletters come out but ring and book many months ahead. Word of mouth is also a powerful way people hear about the types of programmes that are available.

Links with teachers etc. are made through personal approaches and associations the Education Officer has. Often officers are invited to attend "school" staff meetings where they can explain the Service. At times they are asked to talk with Service Clubs such as Rotary, or to the Principals Association. Contact is kept with associated groups. I personally am on the Manawatu Social Studies Committee and the MSS Expo Committee. I have close liaison with Newspapers in Education and belong to the Manawatu Geography Teachers Association. Having grown up and been involved in many aspects of Education in Manawatu many contacts have been made. Such networking is vital.

Discussions are held with the teachers (individually and/or at teachers' previews) as to which aspect they wish to focus on. The programme can then be adapted to incorporate this. Suggestions can be offered to teachers as to pre and post activities.

Programme Length

This depends on the topic, the age of the participants and the time available. Usually for most programmes an hour and a quarter works well. Some

programmes such as Nga Taonga Tukuiho and Great Grandparents' Day need two hours. Sometimes the classes come in for a "whole" day usually beginning at 9.30am or 10.00am and finishing at 2.00pm or 2.30pm. These days include a combination of programmes especially Great Grandparents' day/School.

Programme Composition and Structure

As previously mentioned programmes are developed to support curriculum initiatives: the knowledge/concepts aspect. Equally important is the focus on learning skills: the process. The emphasis is on the students taking the initiative and doing, not in a competitive way. Cooperative Learning techniques are often employed. We focus on providing resources, and an atmosphere where the students feel they can ask questions, learn how to search for solutions and ultimately find some of these solutions: research and problem solving skills.

The strength of the Museum Education Service is in its access to the collections: access to the real thing! This is what we can provide that few others can. We can show development through time using the objects of the times.

One of the main considerations when planning a programme is: What can we do that the teacher cannot usually do. We need to provide experiences that they will not (again in usual circumstances) gain in the classroom.

"Hands on" activities such as butter making, washing, ironing, pitsawing, carving, working with flax, making fish-hooks, printing etc are used to give the participants "first hand" experiences. Handling objects is included whereever possible. "Letting the object speak" is a common objective but we have to remember that the object only "speaks" within the framework of the listener's experiences and background.

In general Manawatu is stressed. We are a local museum. Wherever possible a little about the locality from where the participants come is included eg. if they are from Feilding, links with Feilding are included, if from Apiti then Apiti.

Evaluation

Continuing evaluation is vital. The continued success and development of the Service depends on it. Situations change. There is for example a new curriculum framework, programmes need to be adapted to reflect the new initiatives. This has begun. The change in the structure of the institution towards a joint Museum and Science Centre is necessitating an evaluation of how and what we do in the Education Programme. This is in its infancy at present. The Director (for museological considerations) and the Principal (educational) oversee the programmes. Monthly reports are submitted to them.

Evaluation though, occurs at many levels. Programmes are often revised as more effective (in relation to the objectives set) methods and ideas are devised. Suggestions are sought and received from teachers involved and participants' reactions are observed. Letters are received from students and teachers. Their comments have at times led to considerable modification of methods of teaching.

In 1991 an ERO (Education Review Office) audit of the Service was held.

Evaluations of who is (and is not) using the Service occur.

Because of the relationship with the host school it is possible to trial programmes before they are finalised.

Post activity evaluation sheets have been sent out at times to participating schools. In June - July 1993 evaluation sheets concerning the Family Treasures Research/Exhibition Project were given to participating teachers and students and provision was made for family comments. A set of similar questions was given to 100 non-participating students so that comparisons could be made. As yet these sheets have not been returned. This evaluation was sought as we intend to repeat the project in 1995. It is hoped to include more of this type of evaluation in the future.

A more structured evaluation plan is needed.

CONCLUSION

Education has been, is, and is proposed to be an integral part of the Manawatu Museum: Te Whare Pupuri Taonga o Manawatu's activities. The future looks exciting. The Combined Manawatu Museum and Science Centre offers many possibilities for integrated programmes.

MURIHIKU RESOLUTION OF KOIWI TANGATA MANAGEMENT

Karl Gillies, Southland Museum and Art Gallery
Gerard O'Regan, Ngai Tahu whanui

As museums and Maori communities have sought to redefine their relationships, the most contentious outstanding issue has been the continued holding by museums of Maori koiwi tangata. At the 1993 MAANZTRHKT Conference, Christchurch, Te Runanganui O Tahu made public the Ngai Tahu whanui policy on human remains. Southland Museum Art Gallery and Information Centre has been the first museum to respond positively.

Three years in the making, "Koiwi Tangata: Te wawata o Ngai Tahu e pa ana ki nga taoka koiwi o nga tupuna" was produced in order to provide a tribal policy on koiwi tangata in which the tribal opinions were not compromised by the interests of museums as is the case in the policies introduced by the then National Museum (1988), Canterbury Museum (1991) and the Southland Museum and Art Gallery (1988). A feature common to these internal museum policies is that any action on koiwi tangata is at the discretion of the director of the respective museum, and with the exception of the Southland Museum policy does not facilitate the re-burial of koiwi tangata.

A committee responsible to Te Runanganui o Tahu, the Ngai Tahu tribal authority, was established to develop the Iwi's first ever written policy on a heritage issue. The committee, now named Komiti Tuku Iho and responsible for further heritage policy development, includes Ngai Tahu professionally involved in museums and archaeology. It was therefore able to ensure that the tribal policy clearly addressed issues of concern to museums and anthropology, as well as other matters internal to the tribe.

Komiti Tuku Iho identified three general goals with regard to museums that must result from the implementation of the policy:

1. Authority and control over the bones of our tupuna must be re-vested in the tribe and not maintained by museums.
2. Academic research on koiwi tangata should continue where appropriate but on terms sensitive to, and accountable to the tribe.
3. Wahi tapu (designated rooms) should be formed in selected museums to facilitate the management and research of koiwi tangata.

To be effective the policy needed to address the concerns often presented by museums when considering koiwi tangata. Of particular importance it had to state how the museums could have confidence that they are dealing with the appropriate people and how the issue of unlocalised remains could be resolved. In response to these concerns the Ngai Tahu policy only claims effect over Polynesian remains for which:

- the identity of the individual is now known.
- the original burial was within the traditional rohe (area) of Ngai Tahu whanui as confirmed by the Waitangi Tribunal (Wai 27) and the Privy Council, 1991.
- have not been turned or incorporated into an artefact.
- the locality of the original burial is now known but the remains are held within a collection based within the traditional rohe of the tribe.

That the tribe has had its boundaries confirmed by legal processes and stood the test of cross claims should give the museums confidence that the correct people are being dealt with. In the event that this was ever brought into question, given the findings of the Waitangi Tribunal and the Privy Council, museums who have responded positively to the koiwi tangata policy will be able to show themselves to have acted prudently at the time.

Disclaiming jurisdiction over remains conceivably ancestral to Ngai Tahu but originally buried outside of the tribes traditional rohe in effect recognises the 'manawhenua' of iwi occupying such other regions today. By way of example, Ngai Tahu lay no claim to bones in the Wairarapa although they may indeed be ancestral to Ngai Tahu and Ngati Mamoe. As a result the tribe has presented museums a clear and concise model for identifying the appropriate people with whom to deal. While based on and reflecting traditional constructs the model is effective for today's requirements.

The other contentious issue is that of continued scientific consideration of Polynesian remains - a preserve that many museums feel obliged to protect. In their policy Ngai Tahu whanui clearly state that they have a preference for burial sites to remain undisturbed. It is implied that remains in collections should be immediately reinterred. Notwithstanding this, however, the policy has recognised *"that scholarly investigation of koiwi tangata can further an understanding of the lives of our tupuna"* and that *"appropriate research in this area* [is]

a legitimate scientific interest". The implementation of the policy will see a system set in place to facilitate such research. Researchers will be made to be accountable to the tribe in the first instance rather than academic peers and work must be carried out with due sensitivity. Nonetheless, the door on this kind of research has not been closed at all, but rather the challenge has been introduced of researchers being accountable to a community group. The major implication here is that should academics wish the tribe not to proceed with the automatic re-burial of any given bones, the tribe will respond accordingly provided that they can be shown sufficiently good reason to break with normal tikanga. In brief, the tribe will make koiwi tangata available for research when a good case can be presented, but not merely for the sake of it.

In order to cater for this provision of the policy Ngai Tahu has suggested that four museums within its rohe should be recognised as keeping places. Each of these institutions would establish wahi tapu (designated rooms) within their walls into which koiwi awaiting re-burial or scholarly investigation would be placed. In providing this facility the museums would be offering the iwi a means of realising this commitment and, so, would be aiding the access to koiwi by scholars. That the Ngai Tahu koiwi tangata policy carefully addresses these issues and provides effective models for the future management of koiwi tangata allows museums to place aside minor issues and address the 'crunch' question ... "should the tribal remains be returned to tribal control?" This was the question Te Runanganui o Tahu presented the southern regional museums in a meeting held at Arowhenua Marae, 1993. The Southland Museum and Art Gallery's then current in-house policy already reflected much of the Ngai Tahu policy which undoubtedly made it easier for that Museum's Trust Board to respond positively to this question.

Historically the Southland Museum and Art Gallery has had a strong association with Iwi and Maori have been represented on the Board of Trustees from 1916 onwards. From the early years of its inception, up to about 1960, the museum has accepted a number of Maori human bones, independently collected and donated by the public of Southland. The Museum acknowledged however, that there was a need to formulate a policy for these koiwi tangata and to provide them a more culturally appropriate storage facility. The matter was discussed at a public hui at Te Rau Aroha Marae in the Bluff, 1988, and at a subsequent meeting with Kaumatua held at the Museum. The concensus of the meeting was that the museum should retain a small reference collection of Maori human bone under the following conditions:

a. The reference collection should be re-checked for bones no longer required - these should then be given re-burial with appropriate protocol.
b. A special restricted non-public repository within the museum should be established for the care of the remaining Maori human bone.
c. No further Maori bones should be added to the museum's reference collection.

Following the 1993 Arowhenua meeting the Southland Museum and Art Gallery revised its own policy. Ngai Tahu proposals were enthusiastically accepted and unanimously approved by the Museum's Trust Board and the Museum's new policy on human remains was formalised in August 1993.

In a landmark decision for New Zealand museums, the Southland Museum and Art Gallery passed control of koiwi tangata within the museum over to Ngai Tahu. The key phrase in the Museum's collection management policy reads ...

> *"Southland Museum and Art Gallery acknowledges the Ngai Tahu policy on Koiwi Tangata of June 1993 and agrees to place its research collection of Maori human remains under Ngai Tahu management and authority (kaitiakitanga) as specified in the Foundation Principles and Statement of Jurisdiction of their policy."*

As part of the museum's new policy therefore, a wahi tapu for koiwi tangata was constructed within the non-public storage area. This was first approved by southern runanga and later also requested by Te Runanganui O Tahu. The wahi tapu was formally dedicated by Iwi at a special ceremony, attended by some sixty people, on February 14, 1994. The already well recognised relationship between the iwi and the museum has been further cemented and one of the most contentious issues within the Maori - museum relationship has been addressed in Southland to the full satisfaction of both parties.

EXCITING TEACHERS ABOUT INSECTS

Insect Workshops for Teachers in Association with, *The Butterfly Man of Kuranda* Touring Exhibition

Pamela Lovis, Curator of Natural History
The Science Centre & Manawatu Museum, Te Whare Pupuri Taonga o Manawatu

In 1989 the Queensland Museum began a series of innovative insect workshops for teachers, developed by the joint efforts of an insect curator and an education officer. Throughout 1991 and 1992 workshops were held in many parts of Queensland in association with the tour of the Queensland Museum's exhibition "The Butterfly Man of Kuranda". A major programme of insect workshops also accompanied the museum's major special exhibition "Living with Insects" in early 1992. Most recently Queensland Museum staff have held insect workshops in other major museums in Australia in association with the national tour of the Australian Museum's exhibition "Gargantuans from the Garden".

Designed to stimulate interest in the educational potential of insects and increase public knowledge about insects these hands-on workshops have been a great success, particularly with teachers and other youth group leaders. Insects are especially suitable for such programmes because they are readily obtainable, at least over the warmer summer months, and are relatively easy to keep alive in the classroom. Dried, preserved insect specimens also form a useful classroom resource and can be used time and time again, if properly maintained and cared for.

Following the author's study visit to the Queensland Museum in 1992 and a chance to participate in the insect workshops first hand, a New Zealand tour of "The Butterfly Man of Kuranda" was arranged through Exhibitour. This provided an ideal opportunity to try out the Queensland Museum's insect workshop concept in New Zealand.

"The Butterfly Man of Kuranda" opened at the Museum of New Zealand Te Papa Tongarewa in February 1994 and will tour to museums in Auckland, Palmerston North, Dunedin and Hamilton through 1994 and early 1995. A series of insect workshops for teachers accompanied the exhibition at the Museum of New Zealand, along with a programme of live insect displays and activities in NatureSpace, the museum's natural history resource centre. The concept of "in-service" style training workshops for teachers is relatively new to museum education in New Zealand and the programme was therefore somewhat innovative and experimental.

A project team developed the insect workshops, using the Queensland programme as a model but adapting it for a New Zealand context. The team included Pamela Lovis, then Interpretive Curator, who had seen the workshops in action in Queensland and was familiar with the content; educators Chris Wratt and Jane Martin and entomologist Ricardo Palma.

Each workshop lasted for three hours and sessions were offered at a variety of times during the week and weekend to enable as many teachers as possible to attend. Numbers were restricted to a maximum of 12 per session to ensure maximum contact with the workshop facilitators. Each teacher received an extensive resource kit, which included useful publications, activity sheets, lists of suppliers and other resources. A charge of $25 was made to cover the cost of the resource kits, equipment and materials.

Workshop components include:

1. Introduction: why study insects? what is an insect?

As a warm-up exercise teachers use a simple activity sheet showing outlines of different animals to discuss what an insect is and which animals are not insects. The result of the discussion is a set of characteristics defining insects, as follows - three pairs of jointed legs (6 legs in total), a hard outer skeleton, three parts to the body (head, thorax and abdomen), one pair of antennae, and one or two pairs of wings, but sometimes none.

Another good introductory activity for use in the classroom is to invite questions about insects from students. To illustrate this questions about "bugs and beetles" generated by a group of Standard 1-4 students are presented. Examples of their questions include: what is the difference between a bug and a beetle, why do they have feelers, how many different beetles are there in New Zealand and how do they get out of the pupa?

To reinforce basic insect structure and characteristics teachers are encouraged to handle and closely examine a specimen of a locust or cricket. Specimens can usually be obtained from a biological supply firm and can be killed by placing them in a deep freeze. Frozen material can then be thawed immediately prior to each workshop session. The use of specimens preserved in alcohol is also recommended as this gives flexible specimens which can be handled without breaking. The specimens can be dried out temporarily before each session and returned to alcohol after use, allowing them to be reused for several sessions.

Hand-held magnifiers, stereo microscopes and simple diagrams of the structure of a locust assist teachers in their investigations.

2. Classifying insects

The insect world is very large and extremely varied. In dealing with any kind of plants and animals it is helpful to have some understanding of the principles of classification and why certain things are grouped together.

Teachers are introduced to a simple classification activity for the classroom, using a range of easily obtainable objects, for example coloured buttons; assorted screws, bolts and nuts; dried beans or seeds, and shells. Sorting a range of objects like these into groups and stating the reasons for the groupings used provides a simple yet effective introduction to the topic of classification. The final step in the sorting exercise can be the construction of a key which allows others to sort the objects according to the decided groupings.

Insect classification and identification is studied further by using a simplified key to identify a small number of insects, using either dried, pinned specimens or specimens preserved in alcohol. Between four and six specimens are useful, and should preferably include examples from some of the main groups of insects e.g. butterflies, moths, beetles, bugs, flies, wasps.

A more detailed and complex key for insect identification which uses more advanced terminology is also supplied for those interested in exploring this topic further.

3. Preparing a classroom insect study collection

Setting up an insect collection as a long term study resource in schools is explored. This involves discussion of collecting and killing insect specimens and consideration of the associated ethical issues. In advocating collection of specimens it is important to emphasise that all collection should be done with care - only collect specimens that will be used and do not overcollect from any one area. The simplest non-chemical method teachers can use to kill specimens is to place material in the deep freeze for several hours.

Equipment for collecting insects is covered, such as use of nets and beating trays, as well as suggestions for where to look for specimens.

Teachers then learn how to pin and set insects. Standard techniques for pinning are demonstrated and teachers then try their hand at pinning their own specimens using available material such as locusts, crickets, cicadas, butterflies and moths. Biological supply firms can ensure a supply of some specimens such as locusts and crickets. Each teacher receives a cheap, foam pinning board and a small number of special entomological pins to get them started with a classroom insect collection.

Labelling of specimens and the importance of recording data such as location, collector and date with each specimen is covered. A range of containers suitable for storing an insect collection are demonstrated e.g. shoe boxes, file boxes. Methods of preventing deterioration of the collection while in storage by keeping the specimens dry, free of mould, and protected from insect pests are discussed.

4. Keeping and using live insects in the classroom

Live insects can be kept relatively easily in the classroom. Observations of insect behaviour and life cycle changes can be made from live insect displays and are a valuable addition to working with preserved specimens.

During the summer months many insect species can be easily obtained and maintained as live displays in the classroom. Common species which can be used include monarch butterflies, gum emperor moths, stick insects, locusts, cockroaches, tree wetas and praying mantis.

Live insects require correct food, air and water in order to survive and the needs of some common species are discussed. Simple cages for keeping live insects are also demonstrated.

A suggested classroom investigation using live insects includes demonstration of a simple weta box for installation in school grounds. These weta boxes are usually quickly colonised by tree wetas and could form the basis of an interesting class project.

5. Insect resources for the classroom

A range of excellent resources on insects for use in the classroom is available, including many resources specifically about New Zealand insects. Resources include many informative books, insect models, colouring books, activity cards, posters and postcards. A selection of some of the best resources is included here as a guide (Appendix 1).

A list of suppliers of entomological equipment and live insect specimens is also provided for teachers (Appendix 2).

Finally the workshop programme at the Museum of New Zealand concluded with a short "back of house" tour of the insect research collections and a visit to "The Butterfly Man of Kuranda" exhibition and NatureSpace.

Responses

A total of 56 teachers and other educators took part in the series of six workshops held at the Museum of New Zealand in February and March 1994.

More than 50% of participants were primary school teachers. No secondary school teachers enrolled in the workshop, despite a comprehensive mailout of information to schools in the region. Involvement of secondary students in the associated insect education programmes was also

limited. This seems to confirm the difficulties that secondary schools are known to have in fitting museum education programmes into the school timetable and indicates a need to develop better strategies for targeting secondary school involvement.

Feedback from teachers about the workshops was extremely positive. One of the most encouraging outcomes was the enthusiasm generated about using insects in the classroom. Many teachers found the hands-on pinning and classification activities particularly useful and commented on the high quality of the resources and information provided.

Comments obtained from the response sheet included the following:

"resources and advice were easy to comprehend and take back to the children. Very valuable - I hope there will be more such workshops for teachers"

"thoroughly worthwhile and all aspects excellent. Difficult to improve on content and/or format"

"a fantastic workshop - the packet of information is superb"

The very positive response from teachers, which included requests for similar programmes on other subjects, indicates that such teacher workshops could form a valuable addition to museum education programmes in the future.

Conclusions

Planning for these insect workshops has drawn heavily on the excellent and inspiring work of staff at the Queensland Museum, particularly Dr Geoff Monteith, Senior Curator of Insects, and Heather Janetzki, Education Officer. The success of the workshop programme owes much to the ideas and activities developed by Queensland over several years of running insect workshops. The advice and encouragement of the staff of Queensland Museum in developing a New Zealand insect workshop programme is gratefully acknowledged.

Adaptation of the Queensland concept involved some considerable modifications. In the much cooler New Zealand climate supplies of large quantities of fresh and varied insect specimens throughout the year are much more difficult to obtain, and to a large extent specimens must be bought from biological supply firms.

The effectiveness of the workshop programme is linked to several factors. Firstly the programme was accompanied by two high quality museum exhibitions on an insect theme. Secondly the timing of an insect theme in the early part of the school year fitted in well with many primary school teaching programmes. Finally, and of considerable importance, care was taken in developing the workshop and associated exhibitions to demonstrate links with the new science curriculum.

The success of the initial New Zealand insect workshop programme is very encouraging. Planning for a similar workshop series is underway at The Science Centre & Manawatu Museum Te Whare Pupuri Taonga o Manawatu, in association with "The Butterfly Man of Kuranda" exhibition opening in late August 1994. It is to be hoped that other museum venues will experiment with this very valuable and effective programme of insect workshops for teachers, as a welcome addition to more traditional museum education programmes.

APPENDIX 1
Recommended resources:

• New Zealand

LESSITER, ,M. 1990. *Discover New Zealand - Interesting Insects.* The Bush Press.

LESSITER, M. 1989. *Discover New Zealand - Butterflies and Moths.* The Bush Press

WALKER, A. & HEATH, E. 1983. *Common Insects 1.* Mobil New Zealand Nature Series Reed

WALKER, A. & COX, G. 1984. *Common Insects 2.* Mobil New Zealand Nature Series Reed

O'BRIEN, C. et al 1985. *Butterflies and Moths.* Mobil New Zealand Nature Series Reed Methuen

GIBBS, G. 1980. *New Zealand Butterflies - Identification and Natural History.* Collins

GIBBS,G. 1994. *The Monarch Butterfly.* Mobil New Zealand Nature Series Reed

TARRANT, L. 1991. *Kahuku.* Learning Media, Ministry of Education, Wellington

MEADS, M. 1990. *The Weta Book - A Guide to the Identification of Wetas.* DSIR Land Resources

BARRETT, P. 1991. *Keeping Wetas in Captivity Nine Articles for Schools & Nature Lovers.* Wellington Zoo

MEADS, M. 1990. *Forgotten Fauna.* DSIR Land Resources

SALMON, J. 1991. *The Stick Insects of New Zealand.* Reed

GAY, P. & HAMILTON, M. 1992. *Making Sense of the Living World: Common Insects and Spiders (series 1)Science Table Cards.* Central Otago Education Centre

WALKER, A. & CROSBY, T. 1988. *The Preparation and Curation of Insects.* DSIR Science Information Publishing Centre

POWELL, A. 1987. *Native Animals of New Zealand.* Auckland Institute and Museum

SHARELL, R. 1982. *New Zealand Insects and Their Story.* Collins

MILLER, D. 1984. *Common Insects in New Zealand.* Reed

ROWE, S. et al 1992. *Insects About Nga Aitanga-a-Pepeke. A colouring about insects in New Zealand.* Museum of New Zealand Te Papa Tongarewa

New Zealand Butterflies (colour poster)
Insect postcards (various)
The Entomological Society of New Zealand
(available from: Sales Secretary, The Entomological Society of New Zealand, c/o Library, Mt Albert Research Centre, Private Bag 92-169, Auckland)

• **General**

PARKER, S. 1992. *Insects.* Eyewitness Explorers, Harper Collins

FELTWELL, J. 1993. *Butterflies and Moths.* Eyewitness Explorers, Harper Collins

MOUND, L. 1990. *Insect.* Eyewitness Guides, Dorling Kindersley

WHALLEY, P. 1988. *Butterfly & Moth.* Eyewitness Guides, Dorling Kindersley

SUZUKI, D. 1986. *Looking at Insects.* Allen & Unwin

RYAN, M. & BRUNKE, R. 1990. *The Amazing Book of Insects - Activities for Children.* Queensland Museum
(available from the Queensland Museum, PO Box 3300, South Brisbane, Queensland 4101, Australia)

Insects of Australia - A Guide to the Orders (colour poster)
Queensland Museum, 1992
(available from the Queensland Museum, PO Box 3300, South Brisbane, Queensland 4101, Australia)

MOULDS, M. 1982. *Embedding Insects and other Specimens in Clear Plastic.* Australian Entomological Press

APPENDIX 2
Suppliers of insect specimens and entomological equipment:

Biosuppliers
201 Eskdale Road
Birkenhead
Auckland
phone/fax: (09) 418 2352
(suppliers of a wide range of live insects including locusts, crickets, cockroaches and meal worms)

South Pacific Butterflies
RD 6
Dannevirke
phone: (06) 374 6935
(suppliers of monarch butterfly chrysalises)

Thorndon Rubber Company
12 Gregory Street
Lower Hutt
phone: (04) 567 3155
(suppliers of plastazote for collection storage boxes and foam for pinning boards)

Dunlop Flexible Foams
PO Box 58-136
Greenmount
Auckland
phone: (09) 274 5789 fax: (09) 274 4721
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POMPALLIER

Gavin McLean, Historian, New Zealand Historic Places Trust

In the late 1980s the New Zealand Historic Places Trust/Pohere Taonga, faced some big decisions. 'Pompallier House', its 1841 former Marist Mission printery at Russell (Bay of Islands), was, in 1989 declared structurally unsafe. The building was the sole survivor of the mission compound established by Catholic Bishop Jean-Baptiste Pompallier in 1839 as the administrative seat of his Vicariate of Western Oceania. It carried an 'A' classification (Category I under the 1993 Act), making it a building of national significance. Yet so bad was its structural condition, weakened by the 'restoration' work undertaken after its purchase by the State in the 1940s, that the options offered to the Trust even included demolition.

Of course the Trust had long known that Pompallier had its problems. The building had been deteriorating for some time from a variety of causes. Not the least of the contributing factors had been the significant rising damp problems exacerbated by the Portland Cement used so liberally and erroneously in the 1940s work. In the late 1960s historian Ruth Ross had investigated the building's past and had pointed out that it was an historical travesty (Ross 1970:12). The guide book and plans issued in 1957 showing the 'Bishop's Room', 'Refectory' etc were based on fantasy and Ross, in her 1970 successor to that volume, had charitably admitted that:

> *"The building today therefore is not the mission printing house, nor Callaghan's tannery, nor the dwelling house the Greenways and Stephensons knew. It is "Pompallier House"* (ibid).

The simple, but no less fascinating truth was that the building was a mission printery, built from pise de terre (rammed earth) and pan de bois (half-timbered) by dirt-poor missionaries able to afford neither brick or nor timber.

That it had survived at all was a miracle. Pompallier's missionary connections saved it from destruction when Hone Heke sacked Kororareka in March 1845. After passing into private ownership in 1856, it was probably saved as much as anything by the lack of development pressure on the backwater that Russell became after the capital had moved south to Auckland fifteen years earlier. Used first as a tannery and then as a domestic residence by the Callaghan, Greenway and Stephenson families, the old building was acquired by the State in 1943 on the advice of Professor J.C. Beaglehole.

There then followed a poorly-documented 'restoration' in which the Public Works Department transformed it into what Curator Special Projects Fergus Clunie termed "a house that never was" (Clunie, 1993a). It would be churlish to over-emphasise the errors committed in the late 1940s in what was then a poorly-understood field of specialist knowledge. Suffice it to say that much original fabric was demolished or covered over by creations such as a chicken wire/concrete render mock 'abode' (no one working on the 'restoration' then understood that they were dealing with pise). Timber floors vanished to make way for a concrete mock rammed earth floor. Needless to say, the application of copious amounts of Portland Cement to a pise shell and other unsympathetic additions effectively placed structural time-bombs in the building, in addition to masking such problems as the brick chimney inserted in the northern end by Hamlyn Greenway in 1879. The Department of Internal Affairs then placed a small collection of artefacts in the 'Bishop's House' along with accommodation and facilities for a live-in curator.

In the late 1980s archaeological investigations revealed the existence of old tan pits behind the building. Fergus Clunie, a museum curator with archaeological and research experience, undertook a pilot investigation of the building itself, looking at the building as a cultural artefact, rather than an edifice. That investigation revealed some astonishing facts: with typical New Zealand small-town frugality, the private owners had recycled many Marist fittings and had simply covered over others. Despite the evisceration of 1944-49, sufficient clues remained from which to reconstruct the building's past. As Clunie wrote, "the walls began to speak again". (Clunie, 1993b).

Trust staff undertook extensive research on primary sources. Clunie travelled to the APT/AIC 'Museums in Historic Buildings Symposium' at New Orleans in 1991, which produced the New Orleans Charter, a document that exhorts heritage professionals to be mindful of the need to balance the needs of collections and buildings - crucial in a building such as Pompallier. He also inspected examples of colonial French architecture and familiarised himself with pise and pan de bois construction techniques. Other staff re-examined old pieces of research and tried to plug other gaps.

Meanwhile, the Trust secured additional professional services. In 1990 it commissioned Auckland conservation architect Jeremy Salmond to produce a substantial conservation plan, which would form the guideline for the rest of the project. The fourth draft of that plan, released in August 1990, followed the procedures and principles set out by the International Council on Monuments and Sites (ICOMOS) Aotearoa Draft Charter (now the ICOMOS New Zealand Charter). The statement of conservation policy required the Trust to:

- "return the building to its form as a Catholic mission printing house with layers of later domestic occupancy conserved and clearly expressed. This will restore structural integrity and historic priority without the loss of evidence of later change in the life of the building.
- conserve and consolidate historic fabric identified in the Statement of Cultural Significance as being of heritage importance.
- reinstate lost building fabric as shown by archival and physical investigation, and to reinstate in the building material known to have belonged to the building as originally built.
- provide comprehensive and sympathetic interpretation of the building, its site and its history, within and around the building: (Salmond, 1990: 47)

To oversee the project, the Trust formed a Pompallier Control Group. Membership changed throughout the various stages of the project, but usually included the NZHPT Director, the Manager Trust Properties, the Curator Special Projects, and the Regional Property Officer, the Trust Historian and a private sector project manager, the first time the latter had been employed on a Trust project. The Group has yet to conduct a final assessment of the project history, but informal opinion is that the management structure generally worked well and is worth developing with the Trust's next major project, Stone Store/Kemp House.

The major difficulties appear to have been identifying lines of communication and areas of responsibility, meeting timetable requirements and the distance and cost of travel between Wellington and Russell. These last ones particularly delayed the installation of the rear gallery museum display.

Impressive though the task of restoring the fabric was the interpretive challenges were immense. The collection of artefacts was modest, and much was not closely associated with the building. The main object was the 1840 Gaveaux printing press - one of Pompallier's three, and the one most used for the production of books and pamphlets. Little else remained from the mission period, most books and pamphlets being too sensitive to house under the building's humid environmental conditions (the porous pise walls 'breathe'). In order to safeguard the delicate structure, water reticulation and electricity have been removed from the building. The desire to project as much of the ambience of an early colonial building as possible has meant that artificial lighting has not been used, although museum gallery display cases are designed to incorporate lighting if experience shows that it is necessary.

Naturally, this whole exercise was a delicate balancing act. Not the least was meeting philosophical requirements to reflect all layers of the site's history. Because the best evidence about the grounds (photographic, dating from the time when 'Pompalier' as Henry Stephenson named the building, was the showpiece of the town) dated to about the First World War, the Board accepted advice to return the grounds to their condition at that time; thus the building primarily interprets the mission printery, while the grounds interpret the private ownership era. All are brought together in the museum gallery, which also explains the conservation processes and the site's history under institutional ownership.

Fortunately the 1990s team members had several advantages over their 1940s counterparts. For a start, project management was tighter. Documentary research, while too often conducted on an ad hoc, reactive basis, had revealed much about the site's history and was being supplemented by archaeological investigation of the groups and invasive investigation of the building itself. Display options, too, had been simplified. The earlier purchase of the neighbouring 'Clendon' bungalow enabled the Trust to remove the live-in accommodation, freeing up space within Pompallier and enabling it to remove potentially threatening power and water reticulation. Staff toilet facilities have been installed in a small corrugated shed in the Victorian/Edwardian grounds.

The ideal solution would have been to have removed all conventional museum-gallery style interpretation from the building, housing an interpretation and admissions facility in a separate building beside the entrance to the property. One suitable house has been on the market for several years, but unfortunately Russell's buoyant waterfront property prices have so far stymied this option. Instead, the Board accepted a plan for a small admissions/sales building near the front entrance, supplemented by a conventional display gallery at the rear of the first floor. Neither precludes eventually adopting the preferred option if funds become available.

Since the collection of artefacts was minimal and the internal climate of a pise building such as this (the site is damp, exposed to the sea, sunlight streams in through west-facing windows and relative humidity fluctuates wildly) precluded the permanent display of textiles and paper, or at least not without installing HVAC devices that threatened the building fabric, it was decided to reopen Pompallier as a working museum. Archaeological investigation suggested that replication of the tannery of the 1840s and 1860s was possible. Documentary research provided information on the working of the Marist printery and bindery.

Pompallier House Before 1993: 'The House That Never Was'

The Board accepted Clunie's proposal to develop a working printery, bindery and tannery, outfitted as faithfully as evidence allowed to match what went on inside the building. While replicas lack the intrinsic worth of artefacts, they have the advantage of being able to be used as interpretive devices. As Clunie noted, "the tools were designed and made as working artefacts, not cosmetic or theatrical props:" (Clunie 1993c; 1993d: 35). Many items were made on the site itself by the work force, which has mastered many traditional skills[1]. A Christchurch cooperage made the tubs, kegs and buckets for the tannery. Tanners' and curriers' knives were made in Dunedin.

Central to this interpretive strategy of a working factory was the employment of suitable printers and bookbinders. Their job over the busy summer season (December-March) is to demonstrate typical printing and binding techniques to visitors. Fortunately Roger and Linda Crowden from Kawakawa - co-owners of the Syder Press and Bindery - were available. They began setting up shop in November 1993. In addition, curator John Maxwell, who made the replica French common press, has familiarised himself with the operations. John and his relief curator also work the tanning pits, which carry out all the functions of an early nineteenth century tannery except for the unhairing (and archaeological evidence suggests that this process, which requires a good water supply, was also conducted off-site).

The property reopened to the public on 19 December 1993 in a large and impressive ceremony. The summer season was still in progress as this article was being written, but early indications were that visitor numbers had been high and that shop sales had exceeded budget. Anecdotal evidence suggests that most enjoy being able to see, smell and touch the articles produced in the tannery, printery and bindery. The presence of genuine working tradespeople adds an additional dimension to the visitor experience.

The project has already taught the Trust valuable lessons that it will carry over into future projects. Three stand out. The first is that the problems of assembling multi-site, multi-discipline teams are overshadowed by the very great benefits that they can bring to a job of this nature. The second is that research is the essential prerequisite to any work on a museum of this type, whether it be simple interpretation or a major conservation project. Research must be all-encompassing, blending documentary with archaeological and architectural evidence. The third is that the conservation needs of the building and the artefacts that it contains must be balanced carefully.

Of course, much work remains to be done. The Pompallier Control Group has yet to formally review the project history and make recommendations for the guidance of future project teams. Clunie is still working on writing up a detailed record of the project, which will be of use not only to future conservators and researchers, but also to the international heritage movement. The printers/bookbinders are exploring further processes and products. Work on the grounds will take years to achieve fruition as the various intrusive elements - the Trust's work sheds being not the least of these - are replaced by a reborn historic garden.

An unexpected bonus in 1993 was the transfer by the Department of Conservation of a large block of land on the hillside behind the property. This has already simplified security and fire control measures, as well as adding to the visitor experience by enabling them to follow the Stephenson garden up to the lookout. More importantly, though, since it also includes part of the hillside pa site, this extension to the property will offer the Trust the opportunity to interpret more fully the bicultural history of Kororareka. We are not finished with Pompallier yet!

1 The skills are regarded as a bonus of the project; some staff will transfer to Stone Store/Kemp House, others are contracting to supply furniture etc to the public on a commercial basis.

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HISTORIC BUILDINGS AND THEIR COLLECTIONS - ARE THEY EQUAL?

Jan Harris, Assistant Historian, New Zealand Historic Places Trust

Many museums are housed in historic buildings. Often, this is because the building was threatened by demolition, and using it as a museum is seen as a "good cause" which will rally support for retaining the building.[1] In these instances, the building is often adapted to its new use - caring for collections and interpreting them to visitors - just as it would if it were to be adapted for use as a home, office or factory. The collection (of art, for example) may bear no relation to the building and collection needs are the first consideration. A museum may also be in a building which is itself the principal object in its own collection.[2] This is frequently an historic house, but the building may also be an industrial, farm or other building. In these instances, it can be difficult to balance the needs - often conflicting - of building and contents.

There are guidelines for conservation of historic buildings, and in this country, the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value was adopted in 1993. There is a considerable body of information on collection care; much of it goes into great detail on, for example, environmental needs. There are also specific guides for collections in historic buildings, and for some years the New Zealand Historic Places Trust has relied upon *The National Trust Manual of Housekeeping*.[3] The recently published *Historic House Museums*[4] does not replace the *Manual*, but supplements it, covering a much wider range of topics, including a chapter on architectural preservation and maintenance.

Until fairly recently there was little recognition of the possible conflict between the needs of building and contents, and sometimes the needs of one or other were sacrificed. For example, a report on the Association of Preservation Technology conference and symposium held in New Orleans in 1991 noted that in North America many significant historic buildings have been radically altered to facilitate artificial manipulation of their internal climate to theoretically desirable museological levels ... concern is being voiced about the irreversible damage it inflicts upon historic buildings ... the modern museum function being imposed upon historic buildings tends to have been accorded precedence over the welfare and conservation of the buildings themselves ...[5]

Damage to historic structures has been done in the past in order to create appropriate environments for collections. This is being recognised and solutions are being sought, though it is clear that there is no single answer.[6] However, the principle that buildings must not be sacrificed to preserve collections, nor collections left to deteriorate while buildings are preserved, has been established; the 1991 conference endorsed the New Orleans Charter.[7] The principles are attached as an appendix to this article. The charter, however, does not give details of possible conflicts, nor of solutions. Some of these are detailed below, together with comments, where necessary, on the needs of people - visitors and staff - who use the building.

For example, if a building is modified to provide adequate working facilities for staff - electricity, cabling for computers and telephones, heating, toilets and so on - its integrity as an historic site may be compromised. This can also be the case with security and fire protection services. Lighting adequate for visitors to see by and staff to work by is usually too bright for the preservation of the collection. If all of a building is to be shown to visitors so that they gain a complete understanding of how people lived and worked in the past, there is no room for storage or other staff needs, and there may be problems in providing adequate security for building and contents.

The New Zealand Historic Places Trust has had to deal with all these problems, and has found that solutions suitable for one type of building or collection do not necessarily suit others; something which works in one part of the country will not work in another. There is no one "right" answer for all situations, and solutions which seemed appropriate in the past may have had to be re-evaluated in the light of new evidence of technology. The balance between the needs of buildings, collections and people is always shifting and constant vigilance is required to ensure that it does not shift too far in one direction or another.

All need protection against fire and other potential disasters and in this area human life must be paramount. On staffed sites, the requirements of the *Health and Safety in Employment Act 1993* must be met. All personnel should attend disaster preparedness courses, and refresher courses from time to time. Prevention is naturally better than cure; this can include a total ban on the use of naked flames on site - for example from smoking, candles, or trade operations such as paint stripping. This is, of course, particularly important with a wooden build-

ing. Fire fighting equipment is essential, and smoke alarms are necessary on all staffed sites, as a useful and effective early warning system.

Sprinkler systems, while they may be anachronistic and invasive to the historic fabric, have been the usual way of protecting buildings, contents and people. However, they do have the disadvantage of potential water damage, not only when activated in a fire but from malfunction. Regular maintenance of fire systems is essential. In some instances, particularly at staffed sites, sprinklers may not be the answer. It has been found that with pise de terre construction the potential damage from water with a sprinkler system would outweigh the possible advantages. Smoke detectors and fire fighting equipment are an appropriate alternative here - though, as with all measures, regular evaluation, and improvement if necessary, should be carried out.

In addition to potential water damage from fire systems, water from other sources - flood, plumbing malfunction, blocked drains or gutters, - can be a potential threat to collections and buildings. Here, regular checking and maintenance prevent small problems from becoming major ones. Where floods are a possibility, an early food warning system may be necessary. After a major flood at Kerikeri in 1981, a system of this type has been installed at Kemp House. In addition to water penetration there may be other problems with dampness, particularly in buildings not made of wood. This will be discussed later.

As so much damage can be done by people, it might be thought that the best way to preserve everything is to simply leave it alone, with minimal maintenance as required. There are buildings, usually in fairly remote locations, where this can be an option if there are regular visits to check conditions. However, it has been found that collections can deteriorate at an alarming rate even when they are sealed off from visitors.

If there is a collection, and there are to be visitors, there should be staff (paid or unpaid). This is a far better option than simply sealing everything up and hoping for the best. There is really no substitute for the eye of the person on the spot, who can note potential problems and deal with them before they become major ones. Even with staff, it is often a good idea to rope off some areas and to keep fragile items (and portable ones) well out of reach. Unless an object is expendable and specifically intended for "hands-on" use, the rule for visitors should be no touching.

If a building is to have staff, there must be adequate conditions in which to carry out their work. It may be possible for many of their needs to be met outside the historic building. If there is another building on site which is not historic, or does not carry quite the same significance as the main one, it may be possible to locate some services here. The decision to do this will probably be influenced by a number of

Dining Room, Ewelme Cottage, Auckland, 1970s

factors: the quality of the secondary building, whether it is near enough to the main one for the staff to keep an eye on things, whether it intrudes on the historic landscape. If it is possible to locate staff here, this can be a very good solution, as it leaves the principal building entirely free to be presented as it might have been in the past.

The secondary building can accommodate a number of services. It can be a home for a staff member, thus providing security outside working hours. This is the case at a number of Trust properties. It can provide office space, storage, kitchen and toilets, including toilets for visitors. It can also, depending on its location, be a sales and information centre.

Where a separate building is not possible, staff must be accommodated in the main building. This means that a decision must be made as to which rooms are to be given up to this use; electricity must be provided here even if nowhere else. Staff and visitors need toilets and washing facilities, too. In a smaller property with not too many visitors, they can often share the original facilities, though some upgrading will usually be necessary. It is simply not practicable to keep the historic plumbing if it is no longer in adequate working order - but it should be fully documented and photographed before removal.

Sometimes having staff live in the building can be a solution; the Trust has chosen this at Ewelme Cottage, Auckland and Fyffe House in Kaikoura. A careful tenant is very quickly aware of potential problems in both building and collection, and can continue the careful housekeeping which has led to their survival. Other advantages are security, a more even temperature than is the case with unhabited buildings, and a more "alive" feeling to the houses, which visitors notice. The disadvantage is that not all of the building is open to visitors, which some also comment upon, and a lack of adequate storage and office space.

A major area of conflict between the needs of buildings and collections overseas is in the provision of services - lighting, heating, air conditioning. In general, lighting in historic buildings can be kept to fairly low levels - below 50 lux. This is historically correct for many houses up to about the 1920s and for some after that time. Many of our collections have survived because of the particular housekeeping practices of the time, and one of these was to exclude light with blinds and curtains. A further step today is to exclude ultra violet light with solar film, and to consider replacing precious original photographs and documents on display with archival quality copies, and properly storing the originals.

It might be argued that in dim lighting (which overseas visitors, at least, are accustomed to in house museums), room notices cannot be adequately read. The best solution is not to have them; the original inhabitants did not, and information can be supplied in other ways. Spot lighting is unnecessary and anachronistic. Some feel that any electric light is anachronistic; this needs to be given careful thought. The building may already have had electricity connected, and as this is part of its history, it could be inappropriate and damaging to remove it. On the other hand, perhaps a decision has been made to return the building to an earlier form. This is outside the scope of this article; the guide should be the ICOMOS New Zealand Charter. But before removing electric lights and power points, consider whether they might not be needed in future.

The comments about lighting refer in the main to house museums. An industrial, particularly a working museum, may have different needs. There may be machinery which it is intended to keep running, for example, and for which electricity is essential. Lighting must be adequate for workers today, even if it was inadequate in the past. One solution, which the Trust has used at Pompallier in Russell, where a printer and bookbinders work, can be to use portable battery powered lamps.

Reference was made above to damp. Central heating and air conditioning have been provided for collections in historic buildings overseas, sometimes to the considerable detriment of the building. This is less usual in New Zealand, and the Historic Places Trust does not install such systems. While this has meant that collections have sometimes suffered, overseas literature seems to indicate that not installing these systems has been an advantage, particularly if 'green' or sustainable energy is to be considered.[8] It is important, however, to monitor the environment, and regular use of luxmeters and installation of thermohydrographs is essential. Where relative humidity has been found to be a problem, this has often been dealt with successfully by installing portable heaters to raise the temperature in the winter, and/or portable dehumidifiers. This is preferable to more drastic intervention, and is cheaper. Some items, for example works on paper, cause particular problems. In the past the Trust has often deposited valuable archives on loan to major institutions, and photographs on display are copies. Extremely fragile small items can, if necessary, be enclosed in a case which provides a controlled environment.

It has been claimed that it is not possible to keep collections in some areas, for example Northland, or in some types of building. There have certainly been problems with damp in stone buildings. The Trust found that this was a major problem in the stone Melanesian Mission in Auckland, and after attempts to improve the environment with dehumidifiers, the advice of the conservator was that the building was unsuitable for the collection. The relevant portion of the collection has been repatriated to the Solomon Islands National Museum at Honiara, and the remainder is on loan to a major institution in New Zealand. The only other stone building with a collection is the Stone Store in Kerikeri.

The building requires conservation work, and the collection is currently in storage while the building is being extensively monitored. This will provide valuable information, not only about the building, but about conditions for collections. When the monitoring period is completed and the information analysed, it may help to determine whether there are, in fact, specific problems for collections in stone buildings, particularly in the north of the country, or whether the Melanesian Mission was an isolated instance. Pompallier, built of pise de terre, also poses particular problems, although these are unlikely to be repeated anywhere else.

It does seem that expensively and rigorously controlled environments are not necessary for collections in many instances and may not be possible in the future. The Trust's experience has been that, where careful housekeeping is carried out and staff are vigilant, collections can usually be adequately preserved without damaging the historic building, particularly if it is a wooden one. By careful housekeeping, two things are meant. One is the frugal and conscientious care given by our ancestors, and which has enabled their possessions to survive. Housekeeping is, or was, a skill - just like cooking. The fact that some people were not trained or competent does not alter this. Like other occupations primarily engaged in by women, the skill required has been both devalued and professionalised, and modern technology has exacerbated this trend.[9] The second meaning is housekeeping in the sense advocated by the *National Trust Manual of Housekeeping*. This is preventive conservation, and it does entail professional care. However, this does not mean that cleaners or curators need to be qualified conservators, but they do need to be trained; the days of allowing enthusiastic volunteers to clean up, or worse, 'restore' objects, is long past.

In wooden buildings - and these are the majority - it is possible to balance the needs of collections and buildings, but this does require constant monitoring and there is no substitute for the eye of staff on the spot. In buildings of other materials, and in areas with high humidity or rainfall, the balance can be more difficult to maintain, but I do not believe that, given care, it is impossible. The Trust would be interested in comments on this topic from other operators of museums in historic buildings.

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OF DEAD ELEPHANTS AND TOURISTS: A NEW LOOK AT AN OLD FRIEND

Keith Dewar, Senior Lecturer, Tourism and Heritage Management, Massey University at Albany Campus

The Auckland Institute and Museum founded in 1852 is truly one of the historic institutions of New Zealand. Now housed in a Neo-Classical monument to the dead of several wars it has squatted firmly on a hill overlooking the Auckland Domain and Waitemata Harbour since 1929. The site could not be better. The hill is named Pukekawa, "Hill of Bitter Memories" by the Maori to commemorate their dead of ancient times. The surrounding parkland includes walking trails, botanical garden, tearoom, and a huge open expanse of lawn that is a venue for major events from rock concerts to Teddy Bear picnics. Two recent Domain events drew half a million people each.

The museum itself houses 2.7 million artefacts with a value of over $559 million dollars. Annual visits exceed 750,000 making it one of the largest single attractions in the country. Everyone comes, locals, tourists, children; the museum is the focal point for heritage in the city. Everyone is welcome, there is no fee to enter; a reminder of the building's status as a war memorial. It is open daily 10.00 am to 5.00 pm except Christmas Day and Good Friday.

Approaching across the lawns and through the parking lots, the building is always viewed from below. The size of the building, the great fluted columns of the entrance, and brass framed doors help to give the visitor the correct feeling of awe and sagged importance.

Your entrance is duly counted by a security guard (who actually smiles!). In the main foyer you were, until very recently, welcomed by Rajah, a not very happy dead elephant. Rajah was "put down" many decades ago after an altercation with one of his keepers. The zoological section of the museum took up the challenge of "stuffing" him for display. He is now to be retired. He is really a symbol of the passing of the old and the start of a hopefully new and exciting phase in the existence of the museum. Soaring arches and a memorial glass panel ceiling provide a backdrop for the foyer as a centre of activity. The costumed Maori selling tickets to their twice daily cultural event, the entrance to the galleries, the gift shop and café, tours and tour drivers waiting for one another all make the entrance area a very busy place.

Ahead you can just glimpse the fine carved facade of Hotunui, the Maori Meeting House that forms part of the largest and only personally interpreted display in the museum. The Maori gallery is complemented by two cultural programmes a day. These commence with a guided tour of the Maori displays. Then, on hearing the Putatara everyone assembles to watch the challenge by a warrior.

Then into the auditorium for a half hour show of song and dance. The guides are well informed and good communicators. Prices to the show are modest ranging from $6.50 for adults $2.00 for students. Special rates are arranged for groups. It is one of the few places in the Auckland area you can see regularly scheduled Maori cultural performances.

Moving on into the galleries the writer is reminded of a cross between the Royal Ontario Museum in Canada and a large late Victorian railway station. The galleries are expansive and their simple solid style smacks of permanency. They are also a curator's and exhibit designer's nightmare, designed for looks and effect rather than functionality. The situation is complicated further by the building's historic designation which reduces options for change or even attaching anything to the walls. Humidity, temperature control, and lighting are all problems faced by many older museums. Auckland is no exception.

VISITOR SERVICE FACILITIES

The museum contains all the usual amenities, toilets, pay phones, tea room, gift shop, and all are accessible to the disabled. Clear floor plan guides are available free in the foyer.

The toilets are clean and tidy but in need of some upgrading. Wheel chair facilities are provided. The tea room is adequate if you like ham sandwiches and pastries. Somehow, it does not quite fit the decor and spirit of the rest of the building. Food prices are average for this type of facility and the staff are efficient if not overly friendly.

It is with some pleasure to be able to report that someone in the staff long ago recognised that museums were not trekker trails and has installed places to sit, rest and enjoy many of the exhibits. One wonders how much museum fatigue would be reduced if more museums learned from this example. Hopefully, as renovations proceed, this seating will be expanded and given appropriate locations.

The gift shop is well stocked with a wide range of items from the very

expensive to the cheap. There is a preponderance of good quality Maori crafts, which are, according to the staff what the visitor most demands. The literature selection is smaller than in most museums, particularly ones with a substantial research staff like the Auckland Museum. More educational toys and children's games, would also add variety. With such a large collection it is also disappointing not to see more quality reproductions. These items are good sellers in many museums and allow visitors to actually take home something with a specific museum connection. It is hoped that in the redevelopment more room will be devoted to the shop. Its importance is paramount particularly in museums like this one that cannot charge entrance fees.

PROGRAMMES

As in many museums educational programmes get short shrift. A staff of six struggles to meet the needs of the 750,000 visits, the demands of the tour operators, as well as offsite marketing, publications, liaison and special events management. Three of the staff members are teachers hired by the local schools to cope with the some 50,000 school children that come each year. According to the staff, this number could easily be doubled if facilities and staff permitted. This small and overworked group is ably supported by about 25 active volunteers. So, in effect, the three staff paid for by the museum look after the volunteers, deal with the daily visitors, prepare publications and help design quality exhibits. The interpretive staff is also complemented by the troop of 12 Maori interpreters and performers mentioned above.

Regular programmes are supplemented by a number of special events and exhibits. These can draw large crowds, the children's programme at Christmas 1993, for example, which ran for only 29 days was visited by 50,000 children or about the same as the entire school programme attendance. It is not possible to determine the quality of these events or the general educational value of the exhibits due to the lack of a regular evaluation programme. The special Christmas programme was one of the few that was carefully evaluated. The results of this evaluation would form an interesting article in themselves. Shortage of qualified staff and funds make it difficult to show the true worth of educational programmes on anything like a regular basis. Sadly, the all pervasive, "people through the door", seems to be the most important and in this case the only statistic that is collected on a regular basis. Since the numbers are substantial little thought appears to be given to meeting the goals of a museum "to inspire and educate". This problem is reflected in the poor quality of many of the exhibits and galleries.

EXHIBITS AND DISPLAYS

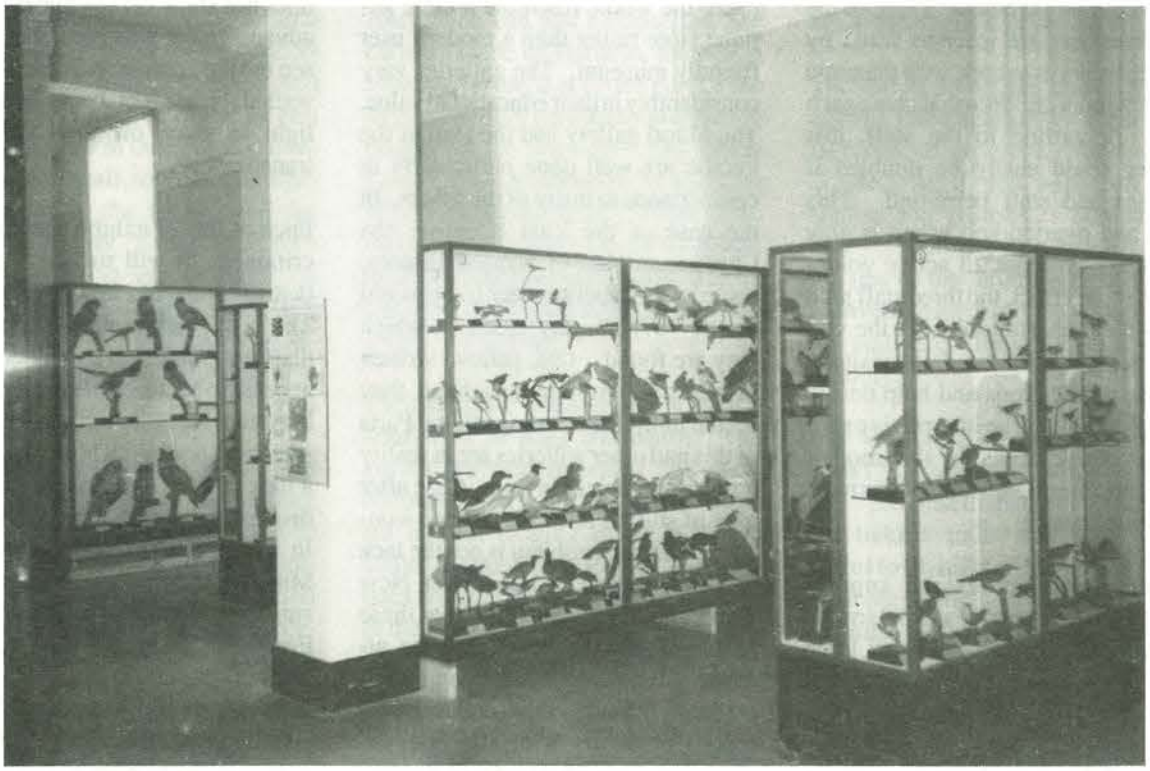
One can walk into any of the galleries and see that the curators have been attempting to fill the role of interpreter with the inevitable result that the mid- Victorian cases that form line and square throughout the building make the whole resemble a large antique store rather than a modern user friendly museum. The galleries vary considerably in their educational value. The Maori gallery and the Hall of the Pacific are well done particularly in comparisons to many of the others. In the case of the least effective, the Cheeseman Hall of Natural History, some of the labels appear to be as old as the 1870 display cases in which they are found. Old, yellow, written in beautiful museum longhand they set the tone of the entire gallery. Parts of this and other galleries are in reality artefacts in their own right. Case after case of stuffed birds makes one wonder if the main problem is not the lack of storage space. The newer New Zealand bird exhibit shows that these problems are realised and some attempt is being made to provide modern interpretation - there are even bird sounds at the press of a button, the only place I saw electronics or interactive exhibits of any kind in the entire museum. The whole feeling is heightened by the "creeping" cultural displays that appear to be gradually squeezing out New Zealand's extraordinary natural history. In defence of this gallery the new Volcanoes and Giants exhibit hall under construction will hopefully go a long way towards improving the situation.

There is a great variation in the quality of the displays from gallery to gallery and even within galleries. It is obvious that the curators and interpreters are aware of the various problems present in the exhibit space and have, piecemeal, tried to upgrade where they could. The result is a hodge podge of material that usually has no theme or coherence. Visitors are often left without a context in which to understand the objects they are looking at. A label that reads "Sung porcelain vase" is of little help to anyone except an expert. As an example, the Asian Art Gallery displays a truly magnificent selection of material. The pottery in particular is impressive, yet there is little information on how it was made, who actually did it, what it was used for, or who used it. As well, the lighting often does not show off the material to best advantage. It was particularly sad to see the jade pieces, especially the thin walled bowls not back lit or under light to show off their colour and translucence.

Each of the 19 exhibit areas could be critiqued. It will suffice here to say that the museum is showing its age. There is a lack of modern interactive displays and design techniques. There appears to be a lack of communication between the curators and the interpreters or perhaps it is just that there is a lack of time and staff to coordinate display and programme development. In international terms the Auckland Museum stands 20 to 30 years behind similarly sized North American and European facilities.

In response to the museum's ageing condition and deteriorating displays, a draft concept plan has been drawn up and major upgrading is to take place in the near future. Some of the first moves in a new direction are due

'Costumed Maori Selling Tickets to Their Daily Cultural Event'



The Cheeseman Hall of Natural History

to open soon. Interpretive staff await, with anticipation, the opening of the 400 sq. metre Children's Discovery Centre. We will have to see what the children think when the doors open on May 7th. Another new exhibit Volcanoes and Giants will open at the same time. This tentative start will hopefully bring this international attraction a new respect and credibility amongst local visitors, tourists and the international museum community as a place of education and inspiration.

Potentially, the museum could attract a million visits a year, providing they produce exhibits of a higher quality and educational value. More importantly it will, hopefully, increase the interest of young and old alike in the understanding of the heritage of our small planet and New Zealand's place in the emerging global community, something which our educational system in New Zealand has failed to do.

It remains to be seen whether the new museology will be accepted by the Board of Trustees and senior administrators or whether they will continue to treat this magnificent facility as a glorified attic. It has always amazed this writer how millions can be spent on the storage and preservation of artefacts and then not deal with the heritage value they represent. A lack of interactive exhibits and interpretive staff most certainly will sell the potential of this evolving facility short. We await with interest the year 2000 to see if the facility will indeed be transformed.

THE ANTIQUITIES ACT REVIEW 1988 - 1994: TIME TO MOBILISE

David Butts, Director of Museum Studies, Massey University

INTRODUCTION

In 1990 the Arts and Cultural Heritage Division of the Department of Internal Affairs circulated an 'issues paper' on the Protection of Movable Cultural Heritage Bill and the draft categories of the proposed Heritage Control List. The major focus of the review is on the implications of the Treaty of Waitangi for key issues of cultural heritage export control and the determination of ownership and custody of newly found Maori objects. Another important consideration for the review has been to consider the additions required in our heritage control legislation to enable New Zealand to become a party to the *1970 UNESCO Convention on the Means of Publishing and Preventing the Illicit Import, Export and Transfer of Cultural Property*. Four years work preceded the 'issues paper' and four years have elapsed since it was circulated. Why is this Act taking so long to review and how important is it that the heritage sector advocates an expeditious completion to this process?

1. THE ATTORNEY-GENERAL OF NEW ZEALAND v GEORGE ORTIZ AND OTHERS

The Antiquities Act 1975 was designed to provide for better protection of antiquities, to establish and record ownership of Maori artefacts, and to control the sale of artefacts in New Zealand. Heritage professionals had argued convincingly that there was a need to provide more effective legislation against the illegal export of Maori taonga tukuiho in particular. No sooner had the Act come into force than the government became aware of the illegal export of five pataka panels originally recovered in 1972 from a swamp in the Motunui district.

Legal action taken by the New Zealand Government in Britain to secure the return of the carvings was unsuccessful. As a result of this the New Zealand Government realised that the Antiquities Act would not ensure the repatriation of illegally exported antiquities and began to consider what initiatives could be taken to improve this situation.

It was realised that international cooperation was one way of encouraging the repatriation of illegally exported cultural property. Hence the Department of Internal Affairs began to investigate the changes needed in the Antiquities Act to enable New Zealand to become a party to the *1970 UNESCO Convention*. It was found that the legislation needed to be much more explicit about the significant cultural property to be protected and a provision was also required to make it illegal to import into New Zealand cultural property that has been illegally exported from its country of origin.

Since the circulation of the 'issues paper' in 1990 there have been significant developments in moving towards new international agreements at both UNESCO and Commonwealth levels and these are being closely monitored by the Department of Internal Affairs. It is important that New Zealand is an advocate for these initiatives to succeed if effective international repatriation mechanisms are to be developed. There is a very real danger that the case of the Motunui pataka panels will be forgotten by the next generation of heritage professionals and the significance of illegal exports underestimated. There is no doubt that the value of Maori art in the international market provides sufficient incentive for such illegal export to continue.

2. THE TREATY OF WAITANGI

The Department of Internal Affairs was also strongly motivated to review the Antiquities Act because it became apparent that the provision for prima facie ownership of newly found Maori artefacts by the Crown is contrary to the provisions of the Treaty of Waitangi. This has been commented on by both the Maori Land Court and the Waitangi Tribunal.

It is highly probable that the revised Act will ensure that ownership of newly found taonga Maori will remain with the original Maori owners. However, determining an appropriate procedure for establishing the traditional owners and identifying appropriate custodians has been a matter for considerable consultation. The Department of Internal Affairs has not revealed the outcome of these discussions. One can only imagine that progress has been made in developing different proposals from those outlined in the 1990 'issues paper'. Whatever the detail, the solution will almost certainly retain a significant role for the Department and public museums. Equally certain is an increased work load for the Maori Land Court.

3. DEPARTMENT OF INTERNAL AFFAIRS v THE POVERTY BAY CLUB INC.

In April 1988 the Poverty Bay Club sent a letter dated 10 July 1776, writ-

ten by Captain James Cook to Captain Charles Clarke, to Sothebys in London for auction. When the Department of Internal Affairs was advised of this it was determined to prosecute the Club for not complying with the requirements of the Antiquities Act. Although the letter does not mention New Zealand it was determined by the Judge to relate to New Zealand and is therefore an Antiquity within the meaning of 52(c) of the Antiquities Act (1975).

Of most interest in the context of this paper is the evidence given in the case, and remarked on by the Judge, of the apparent lack of advice given by both museum and archive professionals to the owner that this letter may have been an antiquity within the definition given in the Antiquities Act 1975. Because the current Act has such broad definitions it is not always easy to determine whether a particular item is an antiquity within the definition in the Act, or not. Perhaps there should have been a lot more discussion of this legislation amongst museum and archive professionals.

This raises another key issue in the review. There is much anecdotal evidence that there is very little knowledge of the Antiquities Act 1975 amongst the general public. I recently asked a class of university students how many had known about the Antiquities Act before enrolling in their Cultural Heritage Preservation course. Not one student put a hand up. A few years ago the Department of Internal Affairs invested considerable resources in developing the Looking Back kit for schools which provided information for teachers about the Act. How effective has it been? Resources have also been spent on a television advertisement and information pamphlets. Was no-one associated with the Poverty Bay Club aware of the Act?

Although the new Act will be more explicit about the type of material restricted it is certain that an extensive education program will be required for heritage professionals, customs officials and the general public if it is to be any more effective than the present Act.

4. OTHER ISSUES

Speak to any curator involved with filling out forms for newly found Maori artefacts or providing Certificates of Examination for artefacts about to be sold and I am sure they will enlighten you about the shortcomings of the procedures. One area which certainly deserves attention in the review is the central file of registered collectors and the artefacts in their custody. How many custodians relocate or die without the Department of Internal Affairs being advised? Does the system really provide accurate information about the location and movements of these artefacts? There may be a wide range of issues that Heritage professionals wish to raise in relation to the review which have not received much public discussion. Perhaps the MAANZ annual conference would provide an appropriate forum.

It is also understood that the Department is consulting with auctioneers and second-hand dealers about the review of the legislation. The retention of control over the sale of taonga Maori has been an important component in the progressive recording of significant private collections.

A detailed, up-to-date, paper on the Department's current view of how the Cultural Heritage Control Lists are to be constructed would be very useful. For example is it still the intention to use monetary values to determine restricted materials?

5. INTRODUCTION OF THE MOVABLE CULTURAL HERITAGE BILL

Until the establishment of the Ministry of Cultural Affairs the Antiquities Act was administered by the Arts and Cultural Heritage Division of the Department of Internal Affairs. The Division ceased to exist with the establishment of the new Ministry. The administration of the Antiquities Act transferred at this point to the Constitutional Branch of the Department of Internal Affairs. It is apparent that from this point (1991) the review lost some of its momentum, although within the last year or so there have been signs of some progress. It is not immediately apparent why the ongoing review process has been so secretive. If significant advances have been made the Department would be well advised to initiate some discussion of these by circulating another issues paper.

It is also important to remember that the Historic Places Act 1993 has recently been enacted introducing some significant changes. The Historic Places and Antiquities legislation should be closely aligned. There should be consistency in the way in which significant cultural property is defined and managed across all heritage legislation. Also relevant in this context is the Resource Management Act (1991).

Eight years is long enough to wait for the review of any Act. In recent correspondence with a number of museum people throughout New Zealand the Department of Internal Affairs has indicated that it will not be introducing the Bill into Parliament this year, though it is hoping to be in a position to do so in 1995. The Museums Association of New Zealand, Museum Directors Federation, Museum Trust Boards and individual museum professionals should cooperate in a concerted effort to ensure that the Government gives the introduction of this Bill a high priority in 1995.

TO MARKET, TO MARKET ... A SHORT REPORT ON THE SEPTEMBER MEETING OF ICOM MPR

The benefits of being an active member of ICOM become apparent when the opportunity arises to attend an annual conference of one of the many committees. As an executive member of ICOM Museum Marketing and Public Relations committee, I had the pleasure of attending the 1993 annual conference held in Germany during September. It was organised by the MPR Chairman, Dr Dieter Pesch of the Rheinisches Freilichtmuseum in Kommern. Members of the MPR committee met for a week of intensive, but enjoyable discussion on aspects relating to museum marketing and public relations. The conference was centred in Cologne with sessions held in Brauweiler Abbey, Aachen, Bonn, and Dusseldorf.

Jan Sas, Senior Lecturer in Museum Communication and Public Relations, Amsterdam, chaired the first day's topic on museum public relations. With the recent re-unification of Germany and the subsequent economic downturn, much of the museum public relations strategies in that country are geared towards political and economic survival. Therefore, it was not surprising to have topics such as 'Rheinischesland Museum and its public relations and political discussion - Museum of Contemporary German History', a paper by Prof Dr Herman Schafer.

I accepted the chair for the second day's discussion on sponsorship. Marc Scheps, Director of Museum Ludwig, Cologne, spoke entertainingly on sponsorship for a museum of modern art. Museum Ludwig in Cologne and the Forum Ludwig in Aachen both owe their existence to the German chocolate manufacturer, Herr Ludwig, a proud and active patron of the arts. Dr Werner Schafke, Director of the City Museum, Cologne, discussed the search for sponsors for a museum of local history. Visjna Zgaga gave members of MPR an update in museum fundraising and sponsorship in war-torn Croatia (and we sometimes think we have problems!).

Three extremely interesting papers were presented on the third day, focusing on marketing. Dr Dirk Soechting faces the task of marketing a castle, something not many of us in New Zealand are likely to have to worry about! Jan Sas spoke about the marketing of museum events and Dr Jurgen Wegner, Director of the Henkel Company (chemical industry manufacturers) gave delegates a corporate perspective of sponsorship and marketing strategies.

With global economics firmly in mind the fourth day of the conference was eagerly anticipated. Dr Bern Meyer outlined the shortage of public financial resources and a threat to the cultural commitment or challenge of a new public/private partnership. As head of the cultural department in Cologne, he outlined genuine concerns that funding for the arts was much reduced from previous years and threatened the ongoing existence of museums and cultural facilities. (At the same time as the conference, an opera house in Berlin was closed for lack of operational funding). Art foundations play a major part in Germany; Lother Klatt, Executive Director of the Eiselen Foundation in Ulm outlined their contribution.

The final day of the conference was reserved for speakers from the MPR committee membership. Galina Skitovich, General Secretary of the National ICOM Committee of Moscow, gave an illustrated talk on new influences upon Russian museums, as well as outlining exhibition proposals available to museums worldwide. Our host, Dr Dieter Pesch, spoke on 'Marketing in museums - interim stage: event marketing', whilst Peter Deme, Public Relations Officer for the Museum of Contemporary History in Budapest, spoke of problems and results of museum marketing in Hungary. Unfortunately Jeanne Collins had to urgently return to the United States before delivering her paper. We look forward to hearing from her at a later date on 'Matisse and the MOMA'.

As the final speaker at the conference and just before the celebration farewell lunch, I was not anticipating an enthusiastic response from my audience. My paper 'Selling yourself - successful strategies to impress funders' was a hopefully entertaining but in depth look at some of the methods that the Hawke's Bay Cultural Trust has used to promote its successful performance over the past five years. I was delighted with the warm-hearted response and the paper's success can be gauged by Russian colleagues who approached me to see how they could set up a museum shop with no capital and no stock. I confess I do not have the complete answer to that one, even now!

As with most conferences, it is often the social part of the programme where ideas, products and problems are discussed at greater length. Our afternoon sessions were reserved for bus trips to a variety of museums and art galleries in the northern Rhineland. The overwhelming impression is one of cultural affluence. There are still multi-million dollar museums being built, although I suspect some of them will have to seriously consider establishing marketing as a key part of their ongoing operations if they are to survive. The Rheinisches Freilichtmuseum (open air museum) in Kommern was particularly impressive with its relocation of four entire villages, working technological exhibits and retention of traditional craft skills. They even make their own charcoal which they bag and sell with their brand throughout Europe.

A fair summation of the conference would be that the increased interest in marketing is directly proportional to a reduction in operational funding. Small and major museums who previously had not considered marketing as being an essential part of the museum's operation, are now being forced to consider their options

seriously. Those who have adopted a marketing approach have found that it has not jeopardised the curatorial integrity of their institutions and surely there are some messages here for those museums in New Zealand who still shun marketing for fear that it may trivialise their mission.

A full report of the ICOM MPR conference in Cologne will be published in the ICOM MPR News. I would encourage all readers from museums large and small to consider seriously joining the International Council of Museums. Once a member you are able to join the many committees and can be a voting member in one and a non voting member in two others. Those of us who are ICOM members clearly believe that the benefits we receive fully justify the modest financial outlay for membership. I would be interested in talking further with those of you with an interest in marketing as it is my intention to set up a marketing network of like-minded museum professionals.

The next ICOM Museum Marketing and Public Relations conference is to be held in Calcutta, India in December 1994. As this is a little 'closer to home' I hope that some of you will take the opportunity to visit that wonderful country and joint us in MPR.

Roger Smith
Executive Director, Hawke's Bay Cultural Trust

ICOM Museum Marketing and Public Relations Conference, Cologne, September 1993

From Left: Visjna Zgaga (Croatia), Dr Wemer Stäfke (Director, City Museum, Cologne), Marc Scheps (Director, Museum Ludwig, Cologne), Roger Smith (Chairing Sponsorship Session)

MUSEMS AUSTRALIA INC.

At the 1993 CAMA Conference, CAMA, the Museums Association of Australia, Art Museums Association of Australia, and the Museum Education Association of Australia resolved to amalgamate from 1 January 1994 and form a new association Museums Australia Inc., incorporated in the ACT. Museums Australia Inc. will represent all science, history and art museums across Australia, bringing together sixteen of the twenty-two groups within the industry.

Museums Australia will promote and support museums to all levels of government; establish and maintain professional standards through research, policy formulation, publications and training; raise awareness of the key issues affecting museums; monitor changes in legislation and museum fundings; and represent museums at state, national and international levels.

State and territory branches will exist throughout Australia, with a new branch to be formed in the Northern Territory. A number of Special Interest Groups will also exist within Museums Australia.

Members of the amalgamating groups will automatically become members of Museums Australia.

Following a meeting of the ICOM (International Council of Museums) Executive Council in Paris in early December, Australia has been awarded the 1998 ICOM General Assembly to be held in Melbourne in October 1998. The General Assembly will bring approximately 2000 museum professionals from around the world to Australia, many for the first time, and generate valuable opportunities for professional collaboration and exchange. Early in 1994 ICOM Australia and Museums Australia will form a new committee to oversee the development of this strategically important event for Australian museums. This event should attract many New Zealand museum professionals.

NEW PRESIDENT OF ICOM (NEW ZEALAND)

The New president of the New Zealand National Committee for ICOM will be Mr Roger Smith, Executive Director, Hawkes Bay Cultural Trust, Napier. Professor Keith Thomson will remain as Secretary and the postal address for ICOM (NZ) related correspondence will be Museum Studies Unit, Massey University, Private Bag 11222, Palmerston North.

MUSEUM STUDIES SEMINAR

A two day seminar for graduates of this Museum Studies program at Massey University was held 17 - 18 February. It is intended that this will be an annual event that will provide an opportunity for MA Thesis students to discuss their research and for other graduates to give papers on subjects of their choice. Senior museum professionals and others will also be invited to present papers.

The 1994 program included the following papers: Henry Barnard (Anthropology Dept, Massey University) - Why Theorise Cultural Consumption?; David Butts (Museum Studies, Massey University) - Establishing Basic Principles for a Review of Science and Research at MONZ; Fiona Hall (History Curator, MONZ) - Exhibition Planning; Pamela Lovis (Natural History Curator, Manawatu Museum and Science Centre) - Natural History Resource Centre Evaluation; Athol McCredie (Curator, Manawatu Art Gallery) - Exhibition Fees for Artists in Public Museums; Dr Mike Hoare (Director, Police Museum) - Research Police Museums; Elizabeth Pishief (Contract Researcher, Napier) - Augustus Hamilton and the Preservation of Maori Art; Fiona Cameron (Curator of Social History, Manawatu Museum and Science Centre) - The Interpretation of Taonga Maori in Public Museums.

Professor Keith Thomson was also present for the session when future development of the post-graduate courses was discussed. Some changes may occur in the curriculum of the Diploma and MA as Massey University adopts a two semester academic year over the next three years.

David Butts

DIPLOMA IN MUSEUM STUDIES GRADUATES 1994

The following people received the Diploma in Museum Studies at the Massey University Graduation Ceremony in May: Ireen M. Crossan, Candy J. Elsmore, Anna M. Ericksen, Janice H. Harris, Catherine A. Heatley, Martyn L. Johns, Rosemary J. Laurenson, Athol J. McCredie, Jodie C. McKerracher, Fritha J. Marriage, Jakki M. Newton, Beverley L. Quenault, Carol A. Sampson.

CANTERBURY MUSEUM TO CHARGE ADMISSION

At a meeting of the Canterbury Museum Trust Board, after strong representation by Christchurch City Council members, it was resolved to charge a fee for admittance to the Museum for visitors outside the Board's rating area (Christchurch, Hurunui, Selwyn, Waimakariri and Banks Peninsula).

The amount has yet to be decided but it will probably be about $5.00. Canterbury will be the only metropolitan museum in New Zealand to charge admission. The charge will come into effect from 1 July and initially it will be for a one-year trial period to assess the financial implications and to judge the response from the community.

The Chairman of the Canterbury Museum Trust Board, Mr Pat Marriner, says, "While I know that it is a user-pays society, as Chairman of the Board I personally regret that after 124 years of operating a free Museum, we will be charging at the door".

In 1987 the Otago Museum introduced a door charge but abandoned it after four months because of the huge reduction in visitors and the adverse feelings of the community. More recently three large Australian museums experienced visitor reductions of up to 79% after introducing an entrance fee. The City Council's rejection of the Museum's proposed levy increase means that its stratgegic plan - launched last November - cannot be followed. If the door charge works and provides a considerable increase in income it may be possible to follow the strategic plan in modified form - but revenue generating schemes such as audio-tour guides, special exhibitions and gallery handbooks may no longer be viable.

The Museum Director, Michael Trotter, has expressed concern at the effect the door charge will have on Museum shop sales, on the newly opened coffee shop and on public donations. It may also affect grant funding. "It is somewhat ironical" said Mr Trotter "that we may soon be relying on the tourists' dollar for the preservation of the community's heritage".

CURATORSHIP: INDIGENOUS PERSPECTIVES IN POST-COLONIAL SOCIETIES

An important symposium on the topic was held in May on the campus of the University in Victoria, British Columbia, the host city to this year's Commonwealth Games. It was sponsored by the University's Cultural Resource Management Programme and the Commonwealth Association of Museums. Indigenous People from almost all parts of the Commonwealth attended, many making forceful contributions illustrating conditions in their respective homelands and the feelings their people have about their museums, their collections and their administration.

Among the outstanding presentations were those by representatives of Canada's First Nations and of aboriginal groups in Western Australia and New South Wales who gave graphic accounts of both positive and negative relationships and policies which helped or stood in the way of the preservation and development of their cultures.

An outstanding and greatly appreciated paper and address by Awhina Tamarapa of the Museum of New Zealand Te Papa Tongarewa brought the symposium to an optimistic close.

Other New Zealand participants were Mina McKenzie (a witty and articulate rapporteur), Jane Legget and the undersigned, (a discussant).

The Commonwealth Association Council members present were able to meet and plan forthcoming activities which include a meeting either in Bombay in February next or in Botswana later in 1995.

Keith W. Thomson

MAANZ - MEANZ JOINT CONFERENCE

September 5 - 8, 1994

The Science Centre and Manawatu Museum Te Whare Pupuri Taonga O Manawatu

and the

Manawatu Art Gallery

in Palmerston North

Theme: "Moving On Together! Current Issues for Us All"

Papers: Offers of papers and enquiries of any nature to Greg McManus at The Science Centre and Manawatu Museum

Sessions are Planned On:

Volunteer Programmes
"History-Making" in Museums
Visitor Studies and Evaluation
Interactivity and Interactive Technology in Museums
Training and Employment in Museums
Conservation Issues (and more)

Keynote Speakers of International standing are comming
Excellent social activities and excursions are planned.

MORE INFORMATION WILL BE SENT TO MEMBERS SOON!

BOOK REVIEWS

The Industrial Heritage: Managing Resources and Use
Judith Alfrey and Tim Putnam, Routledge, 1992, $NZ 139.95, 327 pp, pbk.
Reviewed by Gavin McLean

In 1992 the residents of the small South Otago hamlet of Benhar formed a human chain around the chimney stack of the Category 1 - registered former McSkimmings Industries' Hoffmann Kiln to prevent its demolition. Literally overnight the dust-up in the former 'toilet bowl capital of New Zealand' became national news. In the following months the New Zealand Historic Places Trust battled its way through legal minefields to obtain a heritage order to compel the owner to repair the damage. It also commissioned a conservation plan. Despite initial fears to the contrary, the damaged chimney survived a southerly gale to receive its patch-up at the owner's expense. Meanwhile, down at Benhar the remaining residents formed a committee to explore ways of recycling the complex.

The problem of what to do with redundant industrial complexes, especially ones in small isolated, rural communities, is not new. A glance around Patea's rotting wharves and abandoned processing plants, or deserted Taranaki dairy factories will show that the problems faced here are as severe as those faced by any council in the post-industrial Northern European landscape, which forms the focus of Alfrey and Putnam's wide-ranging discussion of the issues involved in the preservation and interpretation of industrial heritage. The average industrial site here may be smaller than the European one, but often so are the resources at the disposal of our less populous host communities.

Although the book claims an international outlook, it is far from truly global. Alfrey and Putnam draw almost all their case studies from Europe and North America. Asia and the Pacific do not get a look-in. This is unfortunate. New Zealand readers would not, for example, agree with their very European lament that "it has often been hard to see industrial culture as heritage at all, since heritage has by convention been defined as relics from a pre-industrial society." Aotearoa began its bumpy transformation into a modern nation state long after Britain had embarked on its famous industrial revolution. Similarly, their discussions on interpreting the social dimension of industrial sites often focusses on class tensions, whereas Antipodeans might expect to examine a cultural dimension as well.

Now, as in common with much of the 'first world', New Zealanders enter a post-industrial era and our industrial properties are to the forefront of conservation concerns. From moa butcheries to disused dairy factories, much of our built heritage is tied up with industrial sites. The New Zealand Historic Places Trust's property portfolio, for example, includes a Marist printery, two flour mills, a rural engineering works, coal mining ruins, a slaughter yard, a flaxmill site as well as several structures associated with transport and communications.

Alfrey and Putnam divide their book into six general parts. The first discusses industrial culture as heritage. They argue that industrial heritage can establish its legitimacy in the eyes of laypeople and professionals alike if it can incorporate a local dimension and adopt a sound geographical and historical perspective. The mere preservation of architectural monuments or the bringing of a "Darwinian progressive taxonomy to bear on collections of specialised machinery" is no longer sufficient to guarantee local or state support.

The authors then examine what industrial heritage can do and go on to explore how to create constituencies. Noting that perceptions of what constitutes heritage change with time, and that all industrial heritage sites are the result of bargaining, they argue that heritage culture must:

1. show cognizance of important social changes taking place and register an awareness of expressed values;
2. have a cultural dimension that can recognise difference;
3. construct meanings around place, and regular disadvantage, so dealing with the geographical parameters of cultural identity and
4. ask whether its definition of the legitimate public institution excludes others or makes overlap possible.

In their view, "conservation then depends on the ability to interpret potential resources to possible supporting constituencies." This, of course, brings its risks, which they discuss briefly, noting especially that companies are not stable carriers of industrial heritage. Still, partnerships between the private and public sectors are increasingly the norm. "A clear result of our study", they argue, "is that the chief limits to what can be achieved are not what is left by history, although this is obviously important, but the possibilities for development which are aimed for or at least permitted when objectives are set."

In the fourth section they define heritage resources - protection, collection and documentation. "The management of heritage resources is a dynamic process of making and sharing meaning and value", they say, "and it is only by detailed study that it is possible to set parameters which are capable of enhancing the understanding - and enabling the care - of resources, whether through conservation or interpretation." They use the Swedish Halefors and Munkfors sites to demonstrate the effectiveness of the continental multidisciplinary approach "combining an open-ended understanding of landscape resources with a commitment to interdisciplinary investigation."

In the fifth section they examine interpretation, highlighting the importance of linking resources and uses. They stress the importance of assessing the physical resources of a landscape and

its characteristics and recognise the importance of also interpreting what is missing. "Interpretation", they argue, "can be seen as a considered process of constructing and testing understandings, and as the communication of significance and value." Interpretation covers everything from the standard notice boards and heritage trails through to the use of workers demonstrating industrial processes. On the controversial topic of reconstruction, they advise caution, justifying it only when it demystifies a ruin; it is no substitute for conservation and may "marginalise the evidence and history of change." "Renewal and transformation", they quite rightly argue, "are more characteristic, more emblematic, of industrial history than any monument. And consequently, the fragments that survive are seldom representative of what went before."

That lack of representativeness is not addressed at a universal level. What industries were most important at the national, regional and local levels? How do we determine those priorities? Should the conservation of our industrial heritage be undertaken in a reactive, ad hoc basis manner?

And, at the end of the day, what can you do with a huge, sprawling industrial complex? As the people of Benhar have discovered, preventing demolition of a building is comparatively easy; finding a sustainable end-use for it can be the insurmountable challenge. You can turn an inner-city Wellington shoe factory into 'upmarket' apartments, but what about a sprawling toilet bowl factory in a dying South Otago village?

The sixth and final section of the book sets out a few broad principles, which it then illustrates by references to some brief case studies. In Europe and North America, as here, it seems that most projects have their beginnings in small, local initiatives. Success comes from "setting aims and objectives in a strategy of resources and uses, evaluating potential resources, creating constituencies and use programmes, devising integrative interpretation and detailing management of resources for uses." Yes, but in Benhar - or Patea?

Where the book really strikes a refreshing note is in the sections on constituency-building and interpretation. In this country, as in Europe, architectural and aesthetic considerations have dominated the preservation of our built environment to the detriment of other considerations. "The analysis of particular buildings is almost exclusively focused on the external architectural qualities of the structure, with little reference to its previous function, and there are none other than aesthetic criteria to determine the extent of alteration which might be permitted in a new use project," they note, especially in the case of British practice.

Many heritage professionals who have read the New Zealand versions of a Semple Kerr-style conservation plan will agree with Alfrey and Putnam's repeated requests for a multidisciplinary approach to listing (registration in New Zealand) and the preparation of conservation plans and other heritage documents. They note that while the English conservation system has relied heavily on visual and architectural considerations, their French, Dutch and Swedish counterparts place considerably more recognition on the historical qualities of a place. Unfortunately, however, the authors do not explain the nature of those differences in detail, restricting themselves to tantalisingly brief summaries.

That multi-disciplinary approach is essential, since industrial heritage is about more than just the conservation of building fabric or machinery. As the New Zealand Historic Places Trust discovered during the course of its recent conservation and reinterpretation of Pompallier (Russell) recontexturalising a site may require a wide range of interpretive devices, all based on rigorous research and extensive evaluation. Even ostensibly intact survivors (which Pompallier most definitely was not!) will have lost some crucial aspects of their history by virtue of the fact that they are no longer in primary production. As we discovered, even an exercise this modest may involve the skills of archaeologists, historians, architects, local, religious and Maori experts, conservators, craftspeople, educators ... and museologists, amongst others.

The Industrial Heritage is intelligently written and accessible. While they do not shirk from discussions of intellectual and academic theory where necessary, Alfrey and Putnam have avoided the jargon and postmodern intellectual pretentiousness that befouls much of the current specialist literature. They set out their arguments logically and cover a great deal of ground with clarity and conciseness. Heritage professionals may sniff at the general nature of much of the discussion, which has been pitched squarely at the intelligent layperson - assuming, of course, that mythical beastie is willing to shell out for the outrageous 'textbook price'. They will probably also regret the absence of annotation, although they may be placated in part at least by the fact that the bibliography is extensive and up-to-date. Brief case studies and a selection of sharply-printed photographs enliven the well-printed text.

A Wider World: Collections of Foreign Ethnography in Scotland
Elizabeth I. Kwasnik Editor, National Museums of Scotland/Scottish Museums Council, 1994. 96pp. Price UK £17.95 (approximately NZ $55.60)
Reviewed by Roger Fyfe

A Wider World is much more than a published report of the research programme that led to the first detailed survey of collections of foreign ethnography held in Scottish museums, institutions and private collections. Whilst it is exclusively a Scottish initiative there are, in virtually every aspect of the book, uncanny similarities to the present situation in New Zealand museums and clear and provocative messages to ethnographic curators and museum administrators.

From the leading message by Sir David Attenborough to the final recommendations there are lessons for New Zealand ethnographic curators that are so fundamental that they seem to have either been overlooked or ignored. Both the methodology and the theory of the Research Programme are clearly presented. I am convinced that all New Zealand institutions and individuals involved with 'foreign ethnographic' collections should have a copy of **A Wider World.**

The book is neatly divided into four parts. Part One, which acts as an introduction to the Research Programme includes an essay by Dale Idiens on the background to Scotland's assemblages of foreign artefacts and a description of the design, scope and structure of the Research Programme. Part Two revolves around an explanatory essay by Ian O. Morrison on the design and implementation of the National Database developed for the Programme. Part Three examines the management and use of Scottish collections of foreign ethnography and includes an essay by Barbara Woroncow that echoes themes stated elsewhere in the book and one by Timothy Ambrose that examines how the Scottish Museums Council could assist museums and their governing bodies to respond to the findings of the Programme. Part Four includes a succinct restatement of the objectives, a summary of results, and a list of solid recommendations.

The Programme was funded by the Economic and Social Research Council and employed a full-time ethnographer and a part-time assistant, guided by a professional management committee. Over a two year period fifty-three collections, comprising 90,000 objects were surveyed and the inventory placed onto a database. The Programme also included a collections management survey to assess how collections of foreign ethnography were currently being cared for and a statement of future needs. **A Wider World** provides a point of entry into the database by means of a summary catalogue organised by broad geographical areas and suggests ways museums can enhance standards of care and presentation for their foreign ethnographic collections.

But what of the uncanny similarities to the New Zealand situation? In both Scotland and New Zealand many public museums emerged during the late nineteenth century. This growth was related to new ideas about universal education and coincided with the great Victorian period of the British Empire. Kiwis, like the Scots, were adventurous and as a consequence foreign material culture found its way in quantity into museums. Many of the early curators instituted active, if not always systematic, collecting policies. The twentieth century instituted active, if not always systematic, collecting policies. The twentieth century witnessed a general decline in collecting and regard for foreign ethnography, and by the 1960's and 1970's most museums were pursuing policies of local interest in the fields of archaeology and social and natural history. This led to an increasing neglect of foreign ethnography in display, research and conservation programmes.

A glance over the current collecting policies of the major New Zealand institutions shows this still to be the case. Perhaps of greater concern is the common reality that the majority of museums in Scotland and New Zealand housing collections of foreign ethnographic material still have insufficient specialist staff to curate them adequately.

There is perhaps hope over the horizon with the increasing awareness that ethnographic collections are also often valuable components of an area's own local history, reflecting trade, travel or other contacts with far-flung places. As Attenborough rightly comments in this message - "The objects they bought back recorded ways of life that have almost entirely disappeared under the impact of western technology and are now irreplaceable. They are therefore not only of great popular interest but also have great historical and scientific value." There are also numerous multi-cultural, heritage and international dimensions that could be advanced in support of foreign ethnographic collections.

Even without the timely stimulus of **A Wider World** the need for a comprehensive survey of foreign ethnography in New Zealand museums is long overdue and is as vital as it was for our Scottish counterparts.

Surely every ethnographic curator in New Zealand has used, *Pacific Cultural Material in New Zealand Museums* by Dr Roger Neich and those with African collections must feel grateful for the efforts of Dr David Dorward's work towards an Australasian inventory.

But where should New Zealand ethnographic curators begin? As this reviewer as previously stated, a New Zealand Museum Ethnographers Group would go a long way to promoting resolution of such important professional concerns.

(Note: To avoid confusion, terminology such as 'ethnography' and 'foreign ethnography' are consistent with their use in the text).

Pitt Rivers: The Life and Archaeological Work of Lieutenant-General Augustus Henry Lane Fox Pitt Rivers, DCL. FRS. FSA.
Mark Bowden, Cambridge University Press, 1991, 182pp.
Reviewed by Janet Davidson

As Mark Bowden says in the first sentence of his introduction, "The name Pitt Rivers is now associated with a magnificently eccentric museum in Oxford and, for many people, with the memory of an equally strange museum in the depths of rural Dorset." This book, however, is primarily concerned with Pitt Rivers as an archaeologist. The author dutifully considers his subject as a soldier, a family man, an anthropologist and an educator, but devotes relatively little space to him as a museum man. Even so, there is much here to interest the museum people of today.

Augustus Henry Lane Fox was born in 1827. For the younger son of a cadet branch of a substantial gentry family and the son of an army officer, the army was an obvious career choice. After training briefly at Sandhurst he gained a commission in the Grenadier Guards. In the early 1850s he served on a committee to assess new rifles for the British Army and became involved in the development of a new system of musketry instruction. He served in the Crimea, Malta, Canada and Ireland, attaining the rank of Major-General in 1877 and retiring in 1882 with the honorary rank of Lieutenant-General. His organisational skills, honed in the army, were put to good use in archaeological fieldwork.

The General, as he is often referred to, began collecting firearms and probably other items from about 1851. He became involved in archaeological fieldwork in Ireland in the early 1860s, although his first experience of scientific excavation was later in the decade. He was appointed the first Inspector of Ancient Monuments in 1882, a position he held until his death in 1900. In 1880, he unexpectedly inherited the Rivers estates in Cranbourne Chase, a wonderfully preserved piece of rural England on the borders of Dorset, Wiltshire and Hampshire, and began the series of archaeological excavations which made such an impact on British archaeology. It was at this time, as a condition of the legacy, that he changed his name to Pitt Rivers.

Although his collecting seems to have begun with firearms, he soon branched out into other kinds of weaponry, tools and implements, and items of clothing and adornment. By the 1870s his house in London was crowded from basement to attic with wall displays and cabinets and in 1874 he placed the collection on loan at Bethnal Green, a branch of the South Kensington Museum to which it was moved four years later. He insisted on maintaining control of the collection and the way it was displayed according to his classification and was constantly adding to it. This led to tensions with the museum authorities which reached crisis point in 1881 and Pitt Rivers began to think of giving the collection to a university.It was accepted by Oxford in 1884 as the nucleus of the museum which still bears his name. But he was not able to maintain control of the collection at Oxford and quarrelled bitterly with Tyler and Balfour. He established his own museum at Farnham in the early 1880s, adding to the collection almost until his death and acquiring an outstanding selection of Benin art in 1897, when it first came on the market. The Farnham museum remained open to the public until 1966. After considerable dispute the archaeological collection went to Salisbury in 1975, but the important ethnographic collection was dispersed through sale rooms.

Pitt Rivers is not an easy subject for a biographer. Remarkably little is known about his early life or the reasons for his initial interests in collecting and archaeological fieldwork, and there is only limited primary source material. On the other hand, a great deal has already been written about his archaeological work and his collecting and classifying (he is credited with inventing the term typology). Under these circumstances Bowden has done an excellent job of reviewing Pitt Rivers' life and work and their intellectual and social context. The book is very well written and in places very amusing; well chosen quotations from the General's writings are deftly placed to illustrate his views. Although the blow by blow account of excavations in Cranbourne chase will hold limited appeal for non-archaeological readers, there is a great deal else to enjoy and ponder on. The author succeeds in conveying something of the flavour of the scientific world of late nineteenth century England in which Pitt Rivers was involved, and the very small intellectual society to which he was connected - through his wife he was related to the Mitfords and Bertrand Russell. And something of the General's difficult and autocratic personality comes through.

His belief in the need for public education as a means for maintaining social order was what drove the General in his anthropological and archaeological endeavours and led him to make his collections available for public display. A short chapter on public education summarises his views on museums, which are still of interest today. He made a clear distinction between research and educational museums and believed that for the latter, "Architectural features, handsome halls and corridors are impediments; at any rate they are points of secondary importance."

Pitt Rivers was a pioneer in many areas, not only his approach to excavation. For example, he undertook the scientific measurement of 477 men and officers of the 2nd Royal Surrey Militia during the 1870s, long before Sir Peter Buck was measuring Maori soldiers. He measured the bones of modern domestic animals and compared them with archaeologically recovered bones.

One of Pitt Rivers' major contributions to archaeology was his emphasis on fully documenting the context of finds and their proper curation. It is at this point that his interests in archaeology and museums most fully coincide and it is this, as much as his technique of excavation, that has fuelled the continuing obsession of British archaeologists with the reworking of his material. In recent years, well documented items from his excavations have been used for radiocarbon dating and bone chemistry analyses - techniques undreamed of by the General himself. There is a message here both for present day archaeologists and for curators who are reluctant to accept long term responsibility for archaeological assemblages.

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