

NEW ZEALAND MUSEUMS JOURNAL

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Te Roopu Hanga Kaupapa Taonga**

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EDITORIAL

There are so many important issues requiring consideration and debate in the museum community at the present time it is difficult to know where to start and inevitably if one tried to make a list some would be missed altogether. Those which inevitably come to mind include: the intention to make education officer funding contestable; repatriation of taonga Maori (eg Mataatua Whare); review of the Antiquities Act 1975; establishment of the Cultural Property Council; National Services Network; decline in local body funding; developing training opportunities; generating income; rationalising collections; and co-operative marketing. With so many issues the need for a national association has never been more apparent. While there may be many individuals (and some institutions) who feel that they can survive quite comfortably without a national association, there will come a day when they need the support of others. It is very encouraging to see MAANZ and MDF combining their annual conference for 1993. It would be even more encouraging to have as a result of this conference a clearly articulated relationship between the two organisations.

Apparently the number of people who are financial members of MAANZ has declined in recent years. Whether individuals have withdrawn for political or personal reasons it is time for everyone to reconsider the contribution they can make. Too often one hears people ask what the Association does for them rather than asking what they can contribute to a national Association. This Journal, for example, can only be effective if people, both members and non-members, contribute papers, notes and reviews. If you are excited about the work you are doing, then others will be interested in reading about it.

There are many people who contribute enthusiastically to specialist groups such as the Registrars Group and the Museum Education Association. Recently anthropology curators have begun initiatives to meet and discuss a wide range of issues. It is unfortunate that MAANZ has not found a way of effectively integrating these organisations into its constitution. While specialist groups can advocate their own causes (eg education officer funding), support from a more broadly based national Association can make an important difference. Many of the most significant achievements of the museum community in New Zealand have been facilitated by the national Association. One very good example of this is the establishment of the Massey University Museum Studies Program. Without the planning and support of AGMANZ this program would never have been established. There will always be a role for a national association that is able to advocate developments free of the interests of individuals and institutions. Any group of individuals or institutions that expects to be taken seriously by government as the appropriate guardians of the nations treasures should be able to demonstrate the ability to come together as a national association to develop a consensus policy on matters of national importance. This is not to say that everyone needs to conform to one view. Debate is healthy and essential if the most effective strategies are to be developed. In the final analysis, however, the maturity of an organisation is shown in its ability to act in the interests of the whole community.

Those who observe the museum community in Australia will have noted the following statement by the Hon. Peter Collins QC, MP, Minister for the Arts:

I have made no secret of the fact that I see Australia's future as that of a democratic federal republic on the rim of the Asian Pacific region. The process of consultation and debate needed to achieve that transition in an orderly and peaceful way is one in which museums will play a central role. In defining a new future for Australians, the institutions with the greatest contribution to make in shaping our knowledge of the past and our understanding of the future, will be our museums, the leading places of civic enlightenment and living cultural instruction in our society, the repositories of all that is best and most lasting in our world. Never has the importance of museums in the process of constitutional change, in our national consciousness, been greater. They will focus our minds and hearts on the issues and choices before us.

One looks forward to the day when our Minister of Cultural Affairs expresses the same sentiments and sustains them with the level of support announced by Peter Collins. One notes in particular the Museums Advisory Council established by Peter Collins and recommends such a concept for serious consideration by the Ministry of Cultural Affairs, MAANZ and MDF. The museum community in New Zealand must not allow government to avoid the responsibility of formulating a policy to support and guide museums throughout the country as we move towards the 21st Century.

David Butts

THE HAWKES BAY CULTURAL TRUST

Roger Smith

Executive Director, Hawkes Bay Cultural Trust, Napier

There is a rather delightful reference to a politician as being an animal who can sit on a fence and yet keep both ears to the ground. It reminds me that politics was at the very core of the formation of the Hawke's Bay Cultural Trust in 1988. Considering the parochialism that existed between the two main funders (Hastings and Napier City Councils), it was nothing short of remarkable that the political will existed in 1988 to investigate the possibilities of forming a management body that would oversee the cultural development of Hawke's Bay.

Museum Consultant Ken Gorbey was commissioned by the Councils to produce a report on the future of the region's cultural institutions and suggest areas of possible joint management. There was extensive public consultation and emphasis was given to educational resources, joint directions and detailed philosophical mission statements for the two existing institutions. The articles of the Trust were ratified by both councils and the Hawke's Bay Cultural Trust came into existence in 1989 with representation from the main councils, the Friends of the Hawke's Bay Cultural Trust, Ngati Kahungunu, and the Hawke's Bay Regional Council (briefly, before Minister Warren Cooper limited their role). More recently the former Hawke's Bay Museum of Technology Society has also been represented.

The aims of the Trust are as follows:

- a. To establish, maintain and develop museums, theatres, exhibition centres for cultural purposes in Hawke's Bay.

- b. To advance and promote the visual and plastic arts in New Zealand with particular reference to the Hawke's Bay region.
- c. To promote a sense of history and awareness of the nation's heritage in New Zealand with particular reference to Hawke's Bay.
- d. To collect, conserve, display, register and research property of cultural significance in accordance with trust policies.
- e. To inform and educate the public on all matters relating to the Trust's objectives and to provide programmes of temporary cultural and historical events to increase the public's understanding of the collection, visual arts and nation's heritage.
- f. To provide cultural foci and resource centres for Hawke's Bay and to encourage cultural aspirations of all sections of the community.

This is indeed a broad brief and one that can only be achieved by receiving support, not only from the community but by providing the financial resources that are needed to match these objectives.

During its initial period of operation the Trust established a strong corporate identity. The operations of the Hawke's Bay Museum and the former Hastings City Cultural centre - since renamed the Hawke's Bay Exhibition Centre, have been successfully combined.

The Trust has already attracted close to \$750,000 for capital projects and plant. This has come from a variety of governmental and private sources. Our increasing regional profile has made it easier to attract sponsorship although it is often necessary to visit the main centres where head offices are found to secure more significant contributions in cash or kind.

From the beginning, the Trust has deliberately emphasised its public programmes. By this coming December 154 exhibitions will have been staged since 1989 (diagram 1). We have been careful to balance exhibitions of local content with the need to show more of the collection housed in the Hawke's Bay Museum. At the same time we are committed to bringing to the region quality national and international exhibitions.

The redevelopment of the Hawke's Bay Exhibition Centre also saw a change of its mission. It is now the major venue for touring exhibitions nationally and internationally. The Trust saw it as a rather pointless exercise to duplicate the missions and facilities standing a mere 16 kilometres apart. The Exhibition Centre in turn relinquished its collection based role. This is now housed, serviced and mainly displayed at the Hawke's Bay Museum.

Successes:

There have been many successes since the Trust's inception in 1989. Funding for the Trust still comes in the main from the twin cities. Napier is currently providing \$6.44 per head of population and Hastings \$5.33 (GST inclusive). This must be compared with the national average of cities of

HAWKE'S BAY CULTURAL TRUST EXHIBITIONS

1989 TO DECEMBER 1993

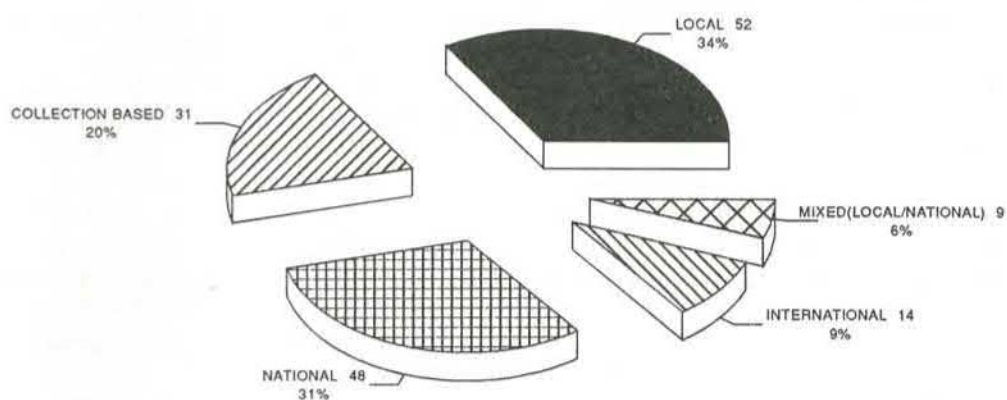


DIAGRAM 1



TRUST INCOME SOURCES

1991/92 OPERATING INCOME

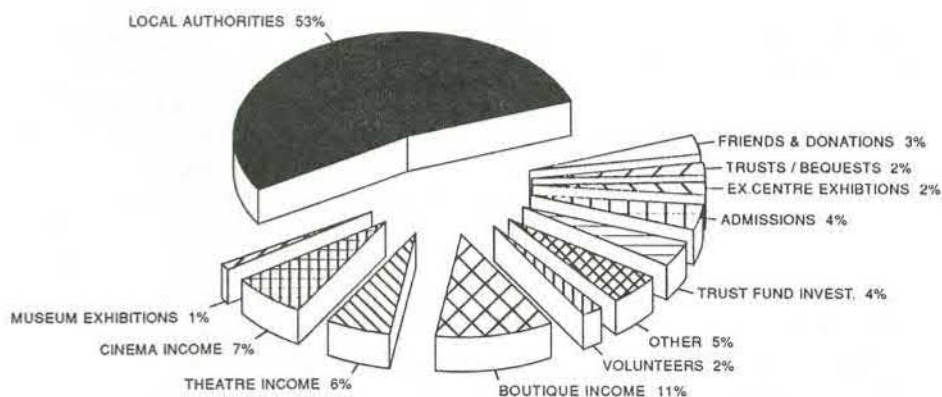


DIAGRAM 2

comparative size of \$11.65. There is still some way to go to reach parity. Despite this differential, Hastings has increased its funding by 75% since 1989 and Napier by 26%. These increases have been achieved during difficult economic times and are a sign of both councils' appreciation of the Trust's performance.

Partly as a result of the local authorities underfunding and partly through its own entrepreneurial activities, the Trust currently raises 47% of its own operating income - a statistic that compares extremely favourably with other national institutions and overseas museums (diagram 2).

The Trust has a strategy of developing a series of 'attractors'. These are activities complementary to the missions of the Museum and Exhibition Centre and provide additional income sources for its operations. Two of the most effective to date have been the development of the Museum Boutiques, which provide 11% of income. 1990 saw the establishment of the Century Cinema, an art house cinema that was niche-marketed and has proved an outstanding success. The Century can rightly claim to have led a renaissance in movie-going in northern Hawke's Bay and has retained a number of loyal patrons. The cinema raises 7% of Trust income.

Significant sponsorship has also been forthcoming over four years. This has been in cash and kind. One of the best examples has been a partnership with IBM which provided the Trust computer system for financial management.

As Executive Director on a limited travel budget, I have been fortunate in arranging a number of travel sponsorships with international airlines to allow me to fulfil my ICOM duties with the Museum Public Relations Committee. Not all of our sponsorship agreements have been arranged nationally. Many have been local including an accountancy firm which sponsors the annual craft

review. A significant wine sponsorship from a leading New Zealand company has provided premium varietal wines at all openings. This has saved the Trust a considerable sum from its hospitality vote and has greatly added to the ambience of social occasions.

It has been most noticeable since 1989 and is often commented upon by regular users of the Museum and Exhibition Centre that both facilities have shown a marked increase in patronage. This has been particularly pronounced at the Hawke's Bay Exhibition centre since its \$600,000 redevelopment. In the last financial year visitor numbers for the exhibition centre increased to a total of 36,500, whereas the Museum building complex with its adjacent Century Theatre showed an increase of .2%, to 264,500. This growth is even more pronounced when comparing paid admission with the previous year. The Museum recorded a 24% increase and the Exhibition centre a 254% increase. Noticeable in these figures is a continuance of a peak season visitation over the summer. National and international visitors tend to support the Museum and Exhibition Centre at this time, whereas local patronage is more pronounced during the remainder of the year.

The activities of the Trust receive excellent coverage in the local and national media. In the past financial year we spent slightly in excess of \$20,000 on promotion including our Top Two Cultural Attractions brochure. At the same time we achieved EAV (estimated advertising value of free publicity) generated by our activities of approximately \$51,500 (diagram 3). Naturally these percentages have been relayed to our funding authorities and the point has been made that all of this free publicity complements their own marketing efforts.

The Trust has established an international profile. To date two exhibitions have been sent overseas. The first, 'Ten Hawke's Bay Potters' travelled to Guilin, China as part of a

sister city international exchange. It was shown in a local department store and received 150,000 visits in ten days! The most recent has been 'Nga Tukemata o Aotearoa'; fifty taonga from the Museum's collections which was sent to Tomakomai, Hokkaido, Japan, 5,200 visits were recorded and the Japanese reviews were very complimentary. As an interesting sideline, a museum curator from Niigata, Japan travelled to Tomakomai to see the exhibition. He was so impressed that he flew several thousand kilometres to the Hawke's Bay Museum to meet the staff responsible for the exhibitions curation. A reinforcement of the power of cultural tourism!

This writer has represented the Cultural Trust at ICOM Museum Public Relations Conferences overseas. It has provided an opportunity to further expand upon the developments taking place in New Zealand's museums.

Capital and plant:

As mentioned earlier, the Hawke's Bay Exhibition Centre has been extensively redeveloped in keeping with its new mission. The two stages saw the complete refurbishment of the interior, resulting in a full air conditioned neutral space showing art works to their best advantage. The foyer was redesigned for easier access for the physically impaired and a smaller gallery, the Holt Room, was also extensively upgraded. The state-of-the-art environmental controls sees the region now able to show touring exhibitions of international class. This includes the Courier Post Royal Doulton Ceramics exhibition in July, the only regional venue to show the display. Stage two of the development saw the establishment of The Centre Cafe. This has been a success with the combination of fine food, fine wine and fine art proving irresistible for many members of the public. Our strategy is to encourage Hawke's Bay people to travel to Hastings which means that many of our patrons have to travel considerable distances. A



Fig 1. The Faraday Centre 1992: Volunteers Willis Dark (L) and David Prebensen (R) with the Fullager Engine in the background.

food facility is much appreciated in such circumstances. The Centre Cafe is leased to an independent operator, but its performance is carefully monitored by the Trust.

The Hawke's Bay Cultural Trust is also developing within the old Powerhouse in Napier, The Faraday Centre - the region's first interactive Science Centre and Museum of Technology. The battle for funding from the Lottery Science Centre Sub-Committee is legendary and I do not intend to dwell upon possible outcomes in this article. Suffice to say \$150,000 of development has already taken place and The Faraday Centre promises to be a most exciting museum and science centre complex upon completion. It is of manageable scale with activities and collections complementary to the Trust's two existing operations.

Apart from The Faraday Centre one of the more ambitious capital developments the Trust is about to embark upon is the Museum extension project. Since 1990 the Trust has lobbied Napier City Council for the use of the two buildings adjacent to the Century Theatre. After much public debate this has been achieved and we now face the task of raising \$880,000 to convert the existing buildings. This conversion will see our administration moving out of the Museum and will allow for more exhibition display space within the main body of the Hawke's Bay Museum. Increased storage and accessibility to the collections will be achieved. One of the most exciting aspects will be the establishment of an Education Discovery Centre in the former Napier Borough Council Chambers. The Discovery Centre is seen as a multi-purpose educational room which will facilitate hands-on interaction with elements of the collection. Napier City Council's contribution to the project has been the existing buildings, valued at \$1.7m. A public appeal is soon to be launched and the Trust is hoping for significant funding from the Lottery Environment and Heritage Fund for the balance required.

Friends' membership:

When the Hawke's Bay Cultural Trust deed was signed the Friends relinquished their policy and operational role and adopted a mission of support organisation for the Cultural Trust. Friends contribute approximately \$20,000 per annum for operational funding and since 1989 there has been steady membership growth to 1,400 members - one of the largest in the country. A number of the Friends are more actively involved as voluntary curators with various areas of collection. The recently formulated Trust Collection Policy identified focus areas of the collection and we are indeed fortunate in having skilled volunteers who can assist us.

Staff:

The Trust currently employs 26 staff, approximately 18 full-time equivalents. It inherited a traditional hierarchical management structure, but a recent restructuring has seen the adoption of a team approach to allow for greater accountability and individual decision making. This system of staff resource management has worked well (diagram 4). A full-time Curator of Collections has been re-appointed and she is ably assisted by a Registration Assistant. Both are graduates of the Museum Studies Diploma course.

Public Programmes:

It has been noticeable over the past 12 months that our focus on textiles and costume has resulted in very good exhibitions including - NZ in the 60's: A Decade of Change, and Lavender and Lace. New levels of interpretation are being explored and new technologies are incorporated where ever possible. A particularly exciting development for the future is the inclusion of natural history exhibits in the Hawke's Bay Museum for the first time. Joan Wiffen, the nationally renowned palaeontologist, discovered terrestrial dinosaur remains in northern Hawke's Bay. She has

accepted the role of Honorary Curator of Palaeontology and will assist the Trust Curator of Collections with the development of a major exhibit featuring her fossil and dinosaur discoveries.

Other Activities:

These have included a Regional Archives Survey with funding assistance from the Hawke's Bay Regional Council.

A full-colour Hawke's Bay Art & Craft Guide was produced by the Trust in association with one of the local art councils. The purpose of this publication is to establish for the first time a recognised art and craft trail. This brochure has the highest pick up rate of any within the region. 65,000 copies were printed and the first 10,000 were uplifted within a month. Local artists and craftspeople have recorded increased number of visits to their studios and sales have blossomed. Recently the Hawke's Bay Museum was voted one of the nations Top Ten Museums by an independent New Zealand publication.

Impact upon local economy:

I have always taken great pains to point out to councils that they are making an investment by supporting the operations of the Hawke's Bay Cultural Trust. This investment is not only in the educational activities of the institutions. It also relates to the economic impact of the two institutions upon the local economy. Using internationally accepted tourism and wage multipliers, this is estimated at \$2.5m per annum. We are in effect one of the biggest businesses in Hawke's Bay.

Conclusion:

It has only been possible to touch on a number of the successes and activities of the Hawke's Bay Cultural Trust in its first four years. As you will have noted we have all led active professional lives and can feel

TRUST PROMOTION

ESTIMATED ADVERTISING VALUE (E. A. V)

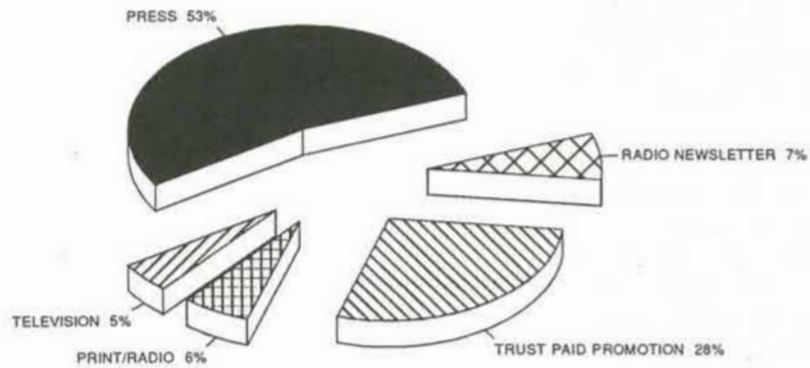
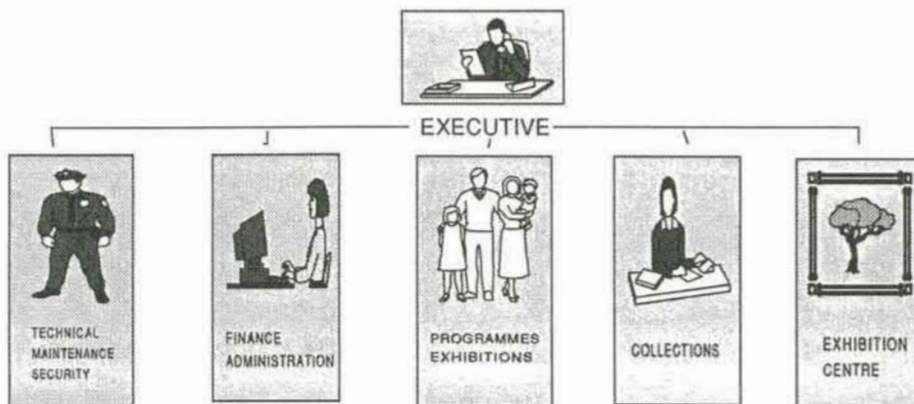


DIAGRAM 3



4. TEAM STAFF STRUCTURE

justifiably proud that as an entrepreneurial organisation we have been most successful. This success also outlines in museological terms the effectiveness of organisational structures such as our own and their significant contribution to the cultural enhancement of regional New Zealand. Many of our successes on a per head of population basis compare more than favourably with what is achieved in main centres. This is perhaps not well recognised.

As a Trust we are fortunate in having an excellent staff who are dedicated and innovative in their approach. We have maintained a policy of actively promoting our programmes and successes and look forward to our continuing role of promoting Hawke's Bay as a major cultural province.

THE ROLE OF THE BOARD MEMBER IN THE 1990s*

*Abridged from an address given to the New Zealand Licencing Trust Association on July 1st, 1993.

Keith W Thomson

Professor Emeritus, Massey University

It is customary, when tackling a subject like this, to seek a clear definition of terms. But "board member" is a poser. I recall an amusing, but occasionally biting article by a Canadian colleague who satirized a board in a museum as that in an Australian shearing shed, the members being likened to shearers (and we know how poorly Australian shearers compare with their Kiwi cousins). The term "trustee" is more easily analysed. My 1972 Concise Oxford Dictionary gives one definition ... "each of a body of men, often elective, managing affairs, college, etc." Apart from the somewhat sexist narrowness of this description it does cover most points - one of a group, possibly but not necessarily elected and responsible for management.

It is the word "responsible" that I wish to stress today. To some the mere membership of a board is enough. They glow because of the cachet that the public position bestows, the illusion of power and the privileges, no matter how few that result. We all know people who collect such memberships, like avid philatelists. It is true that skill in management is rare enough and successful managers are much in demand so that such individuals are approached again and again. It is my experience, however, that commitment demands application which involves time and often hard work and doing justice to too many memberships will spread the time and energy of the individual trustee too thinly.

But back to the word "responsible". I believe that if an aspirant to board membership is not prepared to be responsible to at least the following six areas he/she should not accept

nomination or at least resign as soon as the tasks involved become clear.

1. Responsibility to the institution or organisation, to its purpose, philosophy, accepted development plans and programmes. This involves, too, concern for the physical resources involved in its operation - buildings and grounds, equipment, collections in the case of museums or universities, etc. These are in some ways the ultimate responsibilities as without care, preservation and active support from trustees the grapes or hops will wither on the vine and the justification for the continued existence of the institution will quite properly be challenged. For several of the early years of my association with the National Museum, for example, our principal concern was preventing the severe flooding of the great Maori Hall which apart from the taonga it contained was itself considered an architectural treasure. Wellington's rain-drenched southerlies play havoc with roofing and skylight fittings. And the storage basement containing hundreds of wooden ethnographic artefacts of Maori or Pacific origin had a dank clay floor! It is obvious, therefore, that a trustee must make him/herself aware of all these elements so that proper judgments can be made about the provision and allocation of resources, about decisions on proposals for expansion in certain areas or in completely new directions or, and this is often more difficult, the need for closing down certain programmes or operations. In other words a good trustee will

know his/her organisation well while refraining from the personal interference which can erode the communal good.

2. Responsibility to the Chief Executive Officer. The CEO, or director, or principal, or vice-chancellor is the key person in the whole operation. It is the role of the trustee, I believe to support the CEO's actions wherever possible. This does not mean blind acceptance as the board is there to guide development, to oversee its progress and to make corrections where necessary. Good CEOs know that they cannot succeed without the support of the board as a whole and it is to the regular meetings of the board and its sub-committees he/she must report. The board normally appoints the CEO and may have, under certain circumstances, to terminate his/her contract. Such action is rare in my experience, however, and on the occasions where I, as chairman of a board, was required to do this the resulting furore echoed far and wide and cost the institution dearly. Some knowledge of labour laws and grievance procedures is called for. Diplomacy is, of course, a virtue and the fiery challenge from either side during debate, or worse still outside the board room, can lead to more serious confrontations. Some board members refuse to recognise that the CEO knows far more about the day to day operation of the organisation, and is today paid so well to take more responsibility. Trust and respect are his/her due.

The Chairman of the Board is particularly responsible for

developing close rapport with the CEO as he/she is the bridge to the board. (I have found it vital to share in the preparation of the agenda and to develop strategies with the CEO which are likely to meet the needs and expressed opinions of board members). The CEO and the Chairman also often share the public role of speaking for the organisation when meeting sponsors, politicians, the media etc.

Many board members, and I have been one such, are not familiar with recent developments in business management practices. Just as balance sheets are all too often incomprehensible to all but accountants, jealous of their seemingly secretive methods, so business plans, management schemes, development schedules are often couched in what appears to be a new foreign language, one developed by sociologists employed in, say, the Harvard Business School. Today's board members must try to decipher the terminology or insist on the CEO providing an adequate translation. I have known some less than mentally energetic board members who use the presence of new and obscure terminology as an excuse to accept passively proposals which may well be dangerously unwise.

3. Responsibility to the staff. The CEO normally appoints and is responsible for the staff. Grievances should usually be solved in house and only when all else has failed should a staff member have access to the board through its chairman. Direct communication between trustees and staff on administrative matters is unwise. My own experience is that such 'interference' can lead to the breaking down of lines of communication and serious discord. If dissatisfied staff believe they have private lines to the board, by-passing the CEO, divisions can occur which can endanger the whole organisation as they can

create an unhappy and therefore inefficient working environment.

Contacts between staff and board members can, however, be fruitful especially in the educating of trustees about the detailed nature of divisions of the organisation. I have, for example, learned much when senior staff/curators have been invited to meetings of the erstwhile board of trustees of the National Art Gallery, Museum and War Memorial to explain their work, problems and aspirations. Such contact also appears to lead to a greater staff appreciation of the board's interests and efforts and on enhancement of the staff's sense of worth and therefore his/her commitment.

4. Responsibility to one's fellow trustees. A board, after all, is a team, whether appointed or elected and co-operation and mutual support produce the best results. It is hoped that, as in any team, a wider range of experience and skill is represented in the membership, although election to boards does not always produce a suitably rich mix. Appropriate balances of sex, ethnicity, professional and work background and geographical origin are more likely to be assured by careful appointment and/or co-option. This in turn should avoid the 'old boy network', although recent criticisms of President Clinton's nominations have been challenged as political, as have closer to home, appointments to the Treaty of Waitangi Fisheries Commission. Where such a mix does not exist greater care may well be necessary to ensure appropriate debate and challenge.

Being responsible to one's fellow board members involves regular (and prompt) attendance at meetings and associated functions. But mere attendance can be worse than absence if the behaviour at meetings clearly indicates that distributed papers have not been read, or agreed to actions not

carried out. The inept question showing lack of preparation throws a dampener on the efforts of those who have prepared themselves for debate and decision. As chairman I have often been asked what have I done to encourage change in less committed members. This is difficult in the short term but I have, on occasions, challenged such members and later, in discussion with appointing Ministers or officers of national or local government, suggested that in my opinion this person was outstandingly useful, that one far less so. In situations where electors are more closely associated with an institution the quality of performance appears to be more widely known and appropriate changes may occur when the next election is held.

5. Responsibility to the public. The public is normally the consumer of the 'good' produced by the institution/organisation served by a board member. The 'good' might be an educational programme, a training course, an art exhibition, a theatrical production etc. In every case the public's response to the service provides a measure of the success of the activities of the organisation - sales, enrolments, attendances, 'bums on seats'. A board has the responsibility to provide the best quality product possible with the resources available. Often it is the board member, as a representative of the wider public, who can assess that quality but in-house assessments, audience/customer surveys and the measurement of visitor reactions should be encouraged in a continuous process to maintain and improve quality.

Ultimately all but private trusts are responsible directly to the public as many use public funds and/or contribute to public funds. Almost all of my personal experience has been on such boards. The experience I have had with so-called boards of trustees for

completely private concerns, however, leaves much to be desired, for there idealism may lose out to the striving for profit, and compromise over accepted practice may lead to confusion and disillusion.

6. Responsibility to the funding agencies. While it would seem inapplicable in the cause of licensing trusts most boards concerned with serving the public receive a part or all of their funds from the public purse or from foundations. Grants to cover operating costs or to provide for capital expenditure are made primarily through Government Departments (including the Lottery Grants Board) or from local bodies. Applications are made by submitting budgets, defending same and then often by appealing for special grants to cover special projects. The amounts sought must be both ambitious and realistic ... a delicate balance requiring political awareness. It is beholden on trust boards to see that the funds granted are spent according to the specifics of the application and because these are public monies that any surplus is either returned or held, with the approval of the funding body, to be used in the following year's activities. There are some who would bend the rules to take advantage of every saved cent but the moral issue must remain paramount. Funding agencies respect honesty and justifiably distrust those who even warm, let alone cook the books. Boards that permit this to happen deserve to be handicapped by reduction in funding.

Where sums are earned as a result of the organisation's activities, or where untied bequests or grants are received greater freedom in expenditure is possible but even then the amount received and the nature of the expenditure may well influence future funding. It is important then that board members are fully aware of the implications

of types of expenditure. Important too are the relations between boards and the allocators of funds. The public image of board members, individually and collectively, can influence external funding to a remarkable degree, and therefore the material welfare of the organisation.

The economic recession over recent years has resulted in the call for cuts in expenditure, an all round tightening of financial belts. It is true that some cultural institutions have suffered but the demise of Mercury Theatre, despite its being the most generously supported by the Arts Council of all community theatres, was, it is claimed, more the result of poor management than lack of funding. The Art Galleries and Museums Association lost both public and foundation funding and almost died despite the remarkable achievements of the previous two decades. It has survived, however, under much leaner management and indirect financial support from the university providing education for and training of personnel for careers in museums.

As a whole, however, over the last three decades the number of museums, including art galleries, has more than doubled and professional staff has at least trebled. With the burgeoning tourist industry the number, quality and vitality of both public and private museums becomes even more important.

During the same period the number of resident professional theatre companies grew from none to seven and the proportion of productions by New Zealand authors increased to the point where the main line programme of Palmerston North's Centrepoint Theatre this year is comprised of seven plays, all by indigenous playwrights. In addition to Arts Council and Lottery Grants Board grants financial support from other sources for cultural facilities has greatly increased. In the early 1960s in my own city little or no money was given to support museum or theatre activities. Those of us

serving on boards would beg, too often unsuccessfully, a few pounds from local individuals or businesses. Currently the Palmerston North City Council is supporting its art gallery, museum and science centre and even the local professional theatre to the tune of well over \$1 million per year and millions more have poured in from the Lottery Grants Board and Arts Council. And the City is now planning a much bigger new Library, the second one in thirty years.

The current stringency is to some extent a hiccup in the progress of the development of life-enriching cultural facilities. It is true the overall economic climate and fashionable economic theories favour the application of varieties of 'user pays' philosophies but I am confident that boards governing cultural facilities should receive from public bodies at least a reasonable proportion of the resources they believe necessary to manage and develop them for the benefit of the local community.

A different concern now facing many boards arises from the Maori renaissance which has shaken so many sectors of New Zealand's society and is being felt on the constitution of governing boards. In some cases the demands of activists for equal representation have been acceded to despite the vast disproportion of funding and consuming populations. There are those who claim the excessive claims are essentially racist and make a mockery of democracy or even common sense but the pressure is there and boards of trustees, if they are to reflect the changing climate of public opinion, must take cognizance of it. Token board membership may in the short term be only that but in time with the assistance of local iwi more appropriate representation should be possible. Those organisations or institutions in regions where Maori numbers are small will suffer an obvious disadvantage but patience, sensitivity and an expressed enthusiasm for a degree of partnership should in the longer term strengthen the team of gatekeepers.

In conclusion then I return to the key word applicable to the role of a board member or trustee - responsibility. The member has been elected or appointed because it is believed he/she is committed (or will become so) to the purposes of the organisation/institution, has the ability to plan and oversee its future development, has proven skills in some form of management and has the energy and personality to co-operate closely with fellow board members and with the staff. He or she is being trusted to care for the organisation/institution and the financial resources involved. Accepting the position means accepting that responsibility. And continuing to serve means that members remain confident they are carrying out successfully the duties with which the community has entrusted them. If the board loses that trust the organisation/institution is in grave danger of foundering.

CONTRACT MANAGEMENT OF THE WEST COAST HISTORICAL MUSEUM

Claudia Landis

Manager/Director, West Coast Historical Museum

INTRODUCTION

The purpose of this paper is to outline the new management contract-for-service system introduced for the West Coast Historical Museum in Hokitika by the Westland District Council. The contract is apparently the first of its kind in New Zealand. This paper traces the history of the Museum leading up to the new contract system, describes the contract, highlights the achievements in its first eighteen months of operating and looks forward to the future.

BACKGROUND

The museum in Hokitika has had a long and chequered history dating back to 1868 when it was decided the study of natural history on the West Coast needed a formal society to establish, house and display collections relevant to the area. The museum society established premises in the Council Chambers and later moved to the Carnegie Library building where the historic and cultural concerns of the area were also addressed. There are many local references over the years to the work of dedicated volunteer curators and assistants in the museum. However, by 1946 support had dwindled and as the borough council needed more room in the Carnegie building, the museum was disbanded and the collection dispersed to a variety of institutions around New Zealand.

Ten years later space became available again and moves were made to reestablish the museum, especially in anticipation of forthcoming centenary celebrations in 1964. Eventually it was realized more room would be needed to house the ever increasing

collection and a new building was preferred over extensions to the Carnegie Building. After years of fundraising by the museum society, local service groups and the borough and county councils, the new building was completed, opened on 22 February 1973 and named The West Coast Historical Museum. The building is definitely a product of its time - its permanent construction material (portal frames, concrete blocks, concrete floors, underfloor heating and skylights) were designed to ensure a long life. Gold and Greenstone were established as the main themes and Jim Eyles was hired as the first director. Advice, support and help in establishing the museum and its displays was received from Canterbury Museum's, Dr Roger Duff. The museum was administered by the Museum Board comprised of three members from each of Hokitika Borough, Westland County Council and the Museum Society. Funding was provided by the two councils and supplemented by entrance fees.

The Museum has two halls divided by a courtyard. Displayed in the courtyard is a variety of goldmining equipment used on the Westland goldfields. In 1981 an Audio Visual theatre, equipment (eight projectors and sound equipment) and slide programme was commissioned and opened. There is a small storage area, managers office/tearoom, staff/research room and retail/reception area.

The amalgamation of local authorities created few problems for the museum other than a perceived increase in expenditure because the budget was no longer shared by two councils. However, following amalgamation, a

steady increase in real costs occurred which greatly concerned the new Westland District Council. The Council decided to try to hold or reduce costs by changing from employing their own staff to management by contract-for-service. A suitable five year contract was drawn up with the help of Lynda Wallace, who, as a previous Museum Director in Hokitika and Canterbury Museum Liaison Officer had a good understanding of the necessary professional standards as well as a sympathy for local concerns.

In September 1991 museum staff were given notice and tenders were called for management of the Museum. One of the existing staff was temporarily employed to keep the Museum open until the new contractor took over. Eight tenders were received ranging from \$55,000 to \$98,000. Although my tender was not the lowest the Council were impressed with my management philosophy and I was awarded the contract commencing 2 December 1991.

THE CONTRACT

The Museum contract provides for the Westland District Council retaining ownership and ultimate responsibility for the Museum and its collections. The contract manager provides day-to-day museum management for the Council. The manager is required to report to Council through the Corporate Services Manager and the Historic and Cultural Committee. Bi-monthly reports and an annual financial statement are required from the manager to keep the Council informed of progress and events at the Museum. As manager, I have a

personal financial incentive to hold costs and to run an efficient and effective service for the Council.

There are specific provisions in the contract to safeguard the community's interest and investment in the Museum. The contractor must employ at least one person with museum expertise; maintain an accurate and current registration of collections; and identify the conservation requirements of the collections. The contract requires the Museum to be open regularly to enable its full use by the community and visitors, and the contractor must continue to provide public access to Museum resources for educational and research purposes. The District Council is responsible for the

as well as the Liaison Service offered by Canterbury Museum, has been a great help to my staff and to me.

An annual management fee is paid in monthly instalments to cover the operating costs of the Museum. Capital expenditure on the building and fittings, adjustments to the management fee and costs identified for collection and display work are budgeted for on an annual basis in the normal budget rounds with the Council.

The contractor is able to keep income generated by the Museum from admission fees, research fees and retail sales. Changes in charges need to be approved by Council and donations

knowledge of Westland's past.

2. To make the Museum a key attraction for residents of Westland and visitors to the West Coast.
3. To involve the community in the operation of the Museum where possible.
4. To involve the Museum in the community.
5. To provide sound financial management for the Museum.
6. To prepare and maintain an agreed Museum Plan with the Council.

These goals are guidelines for me to follow and for Council to monitor. In the end the Museum's success will directly reflect the support of the community. The Westland community

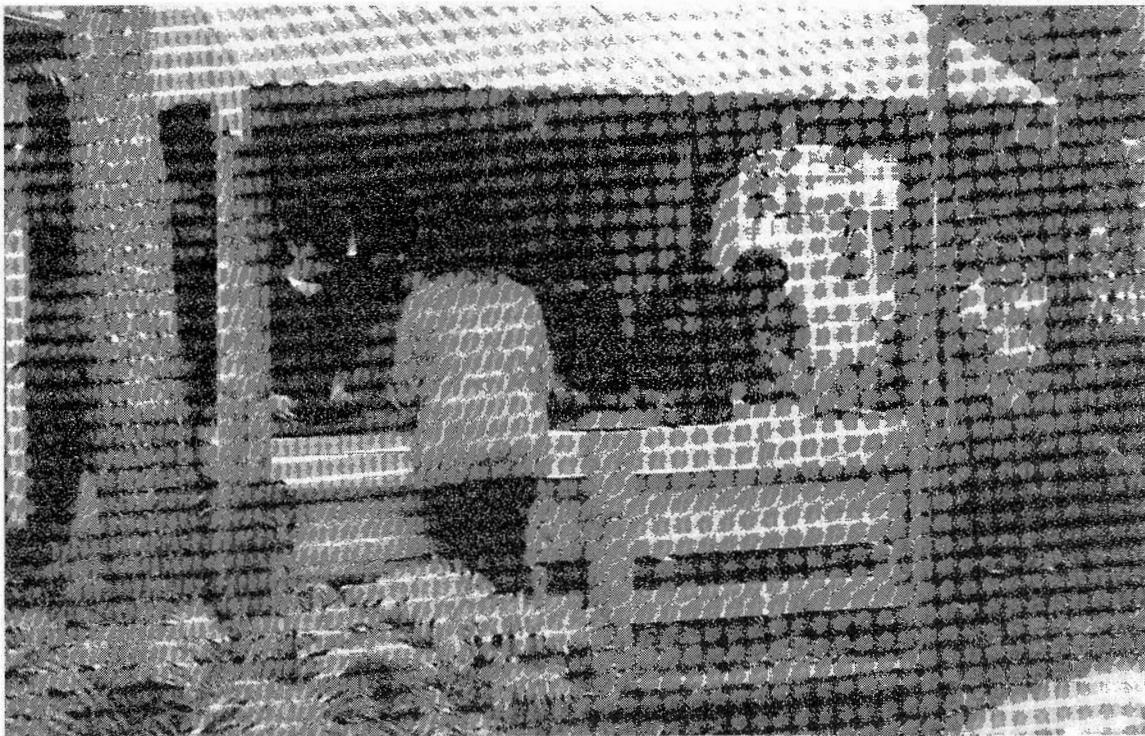


Fig 1. Goldpanners trying their luck in the Courtyard

conservation of the collections; additions to the collection; maintenance of the building and its fittings and for insurance of the Museum.

In my tender document I listed a number of people (with their own areas of expertise) who were willing to act as advisors so that professional standards of museum management could be met. This support network,

and bequests are to be placed in a separate Museum account, administered by Council.

MY MANAGEMENT PHILOSOPHY

My management philosophy can be summarized in six goals:

1. To manage the Museum as a repository for collections and

is very proud of its heritage and has recognized that the Museum plays a central role in preserving it.

The commitment made to the Museum by the community now and in the past, cannot be underestimated. Hokitika has a population of approximately 3500, Westland District in total only 6500. This small community has supported this museum as a professional organization now for twenty years.

The range of possibilities for the Museum is large and yet resources will always be limited. Recognizing this, a Museum Plan is currently being developed to present to Council and the community which will outline agreed priorities for long term development. The Museum Plan will focus funding requests for annual budget rounds.

Community involvement and support will ensure the ultimate success of the Museum as a community asset. My participation in the very active local heritage, tourism and business groups has raised peoples awareness of the Museum and its place in the community.

HOW IS THE NEW SYSTEM WORKING?

Westland District Council has been bending over backwards to facilitate and nurture the contract environment: they have been especially supportive and receptive to my concerns as manager. They have quite a lot to gain by supporting my management and after eighteen months I can confidently say it has been a very successful partnership!

It has been an incredibly challenging time for me and the staff at the museum. Working in the contract environment has meant a complete overhaul of administration and accounting procedures. Two computers, a good quality printer and a fax were necessary additions for administration. Fortunately the collection and research procedures had been efficiently established and didn't need altering except for computerization of forms and information sheets. I have become a jack of all trades: director, employer, bookkeeper, public speaker and persuader, typist, receptionist, technician, cleaner, gardener, painter and mechanic. Flexibility and versatility are important aspects of my work in my dealings with the public, Council and Museum staff.

I am very proud of the achievements we've made in the past eighteen

months. We have reestablished strong ties with the community, improved the Museum's image, made real progress on collection work and improved service to the public.

HIGHLIGHTS OF THE FIRST EIGHTEEN MONTHS

- * Visitor numbers for 1992 were up 20% on previous years.

Westland District residents now have free entry to the Museum. I proposed to Council in November that with a modest increase in admission charges, free entrance could be offered to the Museum for Westland residents. The idea was enthusiastically supported and since December the new charges have been official.

- * We are making significant progress on the backlog of accessioning work as well as adding important new items to the existing collection. The research material has been listed making it more easily accessible.

The West Coast Times collection (1865-1940) is being microfilmed. The Westland Community Trust has contributed \$700 towards a microfilm reader and a second hand microfilm reader has been purchased and is already regularly used.

- * The Museum is working well with significantly less ratepayers funding (25% less than pre-contract operating costs). Those savings have enabled the Council to undertake considerable capital improvements to the Museum which they otherwise wouldn't have been able to afford.

Capital works have included: the Museum being repainted and partially reroofed; a goldpanning hut built in the courtyard; new signs erected on the building and at the entrance to town.

A landscape plan has been completed to guide the reorganization of the courtyard. Overgrown vegetation has been removed, gold mining relics removed for storage and restoration. A goldpanning hut has been built over the summer and has proven to be a popular attraction. The new entrance garden is now well established and has become a very popular spot for photos.

A professional designer Ian Kellar, has developed a suite of integrated designs for logo, stationery, retail area, signage and display labelling. These designs have been incorporated in many of the new developments.

The *Greenstone and Gold* audio visual has been reconditioned, two new slide sets made and tape recorder replaced (with an extra when needed). The show has remained as popular as ever despite its age.

The Council has budgeted to landscape the courtyard and build a substantial storage building during 1993/94. This will enable the deteriorating collection in the Carnegie Building to be rehoused. The skylights will be totally blocked out to control light and the remainder of the roof will be replaced.

- * In addition to myself, three staff have been employed: the museum assistants are well qualified and continuing with extramural study for a Massey Diploma in Museum Studies. We have been to training workshops on various aspects of museum work. The part time assistant is a qualified teacher. The Task Force Green job subsidy program allowed the Museum an additional employee, with consequent better service to the public.

Volunteers provided invaluable assistance at the Museum,

maintenance on the audio visual, removal of the courtyard relics, maintenance on the meccano gold dredge, indexing for research facilities, repair of electrical equipment and general help on the collection.

Museum staff are actively involved in the community:

Heritage Hokitika, Carnegie Restoration Group, Historic Places Trust, West Coast Tourism Council and Hokitika Promotion Group. Overall there is an improved public perception of the Museum.

- * The retail side of the museum is being developed to provide an additional service to visitors. New products include Wild West Coast, a video of historic films, the 1993 Hokitika Heritage calendar, badges with the Museum logo. Old and out-of-print West Coast books are being purchased from around New Zealand for resale at the Museum. (Priority is given to additions to the reference collection).

CURRENT DISPLAYS AND ATTRACTIONS

Pioneer and local history, aviation, gold, greenstone, port and shipping, hotels, coastal travel are the predominant themes of the present Museum displays. The Museum was established with generally static displays to which there have been few major changes. Over the last year, rather than making dramatic changes, we have been optimizing the information, layout and labelling of the existing displays. We have also been rewriting information sheets which are available throughout the museum.

Two popular innovations have been:

The Treasure Hunt - a very popular activity we've developed for children which yields a prize (an historic postcard) when completed. The added bonus for parents is that children have a focus during their

visit, allowing parents a more leisurely experience.

Goldpanning, although not new, is an improved attraction with a purpose built all-weather hut in the courtyard. It has been very popular. My only regret is that my staff and I don't make more convincing 'hatters'!

We have also developed a new display for the Carnegie Restoration Committee about the proposed Carnegie Library Restoration Project.

THE FUTURE

The success of the Museum in the future will depend on goals which the Museum, Council and community agree on.

The development of the Museum Plan will be a priority over the next twelve months. The plan will outline:

- * the services the Museum will provide
- * the care of the existing and future collection
- * a more specific accessioning policy
- * an overall plan for the development of new displays and attractions

The purpose of the plan is to help ensure the Museum is an institution the community feels proud of and involved in; a well run museum which is an exciting and informative attraction that every visitor to the Coast must see.

The Museum Plan will help ensure the Museum protects a more representative cross-section of local history than at present. There are some major gaps in our collections and displays, the most obvious being the Maori history of Te Tai Poutini. The local runanga have been supportive of my management and I would like to work with them and address their concerns. I see the history of Pounamu on Te Tai Poutini as being integral to making the Museum a 'must see' attraction.

The fate of the Carnegie building adjacent to the Museum is pivotal to the Museum Plan. If a decision is made to restore it for Museum purposes, then the present space constraints will be alleviated for many years. The Council is presently investigating the feasibility of restoring the Carnegie building, together with a group from the Heritage Hokitika organization. A decision is likely in the next twelve months.

CONCLUSION

The last eighteen months have perhaps been one of the most challenging periods in my life. The contract-for-service has revitalized the Museum by regaining the confidence of Westland District Council. The contract has three and a half years (Nov 1996) to run and can then be renewed with the agreement of both parties.

Eighteen months is too short a time in which to make a conclusive assessment of the success of the new system. The completion of the full five years of the contract will provide an opportunity to re-examine its suitability for the long term. In the meantime I feel the future of the Museum is assured, all parties are happy with the way relationships are developing. With continued goodwill on both sides, I can look forward to the challenges of the future.

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POTS AND PIECES: THE ANATOMY MUSEUM OF THE OTAGO MEDICAL SCHOOL AND HOW IT CAME TO BE

Fieke Neuman

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The lively environment of the modern day Anatomy Museum would probably shock some of the people who were responsible for its existence. They would see students from a variety of non-medical courses, in addition to medical students, freely able to handle the specimens and models and using the room as a classroom and resource centre. They would also see artists at work and school children on class trips. The proportions of men and women using the Museum would probably also be a surprise as would the fact that its curator is a young woman with orange hair, given to wearing brightly coloured clothes!

Each year about 800 students from the Otago University and Polytechnic have regular classes in the Museum and another 400 use its resources in other locations within the Department of Anatomy and Structural Biology. The Museum is not open to the public but about forty school and special interest groups make escorted visits if they can find a gap in the timetable. The Museum's resources include about 2000 catalogued specimens and models illustrating (mostly) normal human anatomy, a similar number of radiographs, a variety of permanent and semi-permanent displays, several computers that link into the Department's Computer Assisted Learning (CAL) packages, video and audiotape programmes and various other teaching materials for staff and students. Most of this material is freely available or, like the sets of bones, can be borrowed after filling in a register.

Amongst all this modernity and activity the Anatomy Museum still has many reminders of its past. The

room is filled with fine woodwork and natural light from the Edwardian-style skylights. Replicas of classical statues stand atop a glass case containing rows of fine plaster models while around the room are other unmistakable examples of model-making from the late 19th and early 20th century. Old and new combine with the ever-present fascination for human anatomy to produce a truly unique environment.

The Museum's early history was bound up with the establishment of the Medical School at the University of Otago and owed a great deal to the Professors of Anatomy who almost single-handedly brought it into existence. The University itself was established in 1871, only twenty three years after the first Scottish colonists arrived in Otago and ten years after the Otago gold rush. The Medical School was set up two years later to train doctors who would otherwise have gone 'home' to England for their training. Millen Coughtrey, aged twenty six was appointed the first Professor of Anatomy and Physiology in 1874 and classes for the first four medical students started the following year. The whole of the University at that time was in a building in the Exchange, in central Dunedin, which later became the Stock exchange (and was eventually pulled down to make way for John Wickliffe House). There are no records of an Anatomy Museum from that time but specimens from dissections would have been preserved and one can imagine enthusiastic local doctors providing curiosities for the fledgling Medical School.

The first few years were rather shaky. Coughtrey gave public lectures around

Otago to popularise the need for a Medical School but insufficient planning resulted in a failure to gain essential recognition from the 'Home' Universities. When Coughtrey resigned in 1876, because he wasn't allowed to treat patients and so make a reasonable living, the whole idea of a Medical School was nearly dropped. However James Macandrew, the Superintendent of Otago, was convinced of its importance to the new colony and eventually won over the University Council to try it again.

John Halliday Scott, another twenty six year old, was appointed Professor of Anatomy and Physiology in 1877 and so began a long period of growth for the Medical School that lasted for thirty seven years. Dr Scott had a strong Scottish character and had 'a genius for order and method'. Under his leadership and hard work the Medical School rapidly made progress. He became the first Dean of the Medical school in 1891.

Scott was a watercolour artist and was honorary secretary of the Otago Art Society from 1881 until his death. A painting by Scott of the Moeraki Boulders hangs in the Dunedin Public Art Gallery collection. Former students commented on his beautiful and clear blackboard drawings which they found painful to rub out at the end of the day. He painted wall charts (still used to this day) from material in the Dissection Room and took photographs of some dissections when photography was in its infancy.

The Medical School moved to the freshly built blue-stone buildings by the Leith stream in 1879, into rooms now occupied by the Geology

Department. In 1881 Prof Scott obtained a grant of twenty pounds specifically for the Anatomy Museum and in 1892 some models were presented to the Medical School by Dr Maunsell, retired lecturer in surgery. A large group of models in the Museum date from this period. These include the plaster torso and head models from the Leipzig firm of Steger as well as the replicas of classical statues by D. Brucciani and Co. of London. Their catalogue boasts of winning the Prize Medal at the International Health Exhibition in 1884. The Anatomy Museum statues include 'Venus de Milo' whose original stands in the Louvre; 'Lorenzo de Medici' by Michaelangelo; the 'Borghese Gladiator' whose detailed venous and muscle markings suggest that dissection was practised in Greece as early as 100 B.C.; and a dissected human body that was possibly made from drawings done by Vesalius in his book 'De Humani Corporis Fabrica' published in 1543. Several of the wax models of developing embryos may also have been obtained toward the end of the 19th century. Dr Ziegler's Studio for Scientific Plastics was found in Freiburg, Germany, by Dr Adolf Ziegler in 1852 in association with the Anatomy Department of the University of Freiburg. He made series of wax models in conjunction with the studies of several Professors who gave advice and checked the models for accuracy. Adolf Ziegler died in 1889 and the work was carried on by his son Friedrich. He improved the accuracy of models by building them up from enlargements of actual microscope sections, a technique developed by Professor His.

During the whole time that Scott was Head of the Anatomy and Physiology Department and later Dean of the Medical School he had only one assistant, the remarkably versatile but dour Alfred Jefferson. Jefferson was the dissecting room porter or 'corpses' friend' as well as preparing specimens for storage in Museum jars, making plaster casts of dissections and other models, doing carpentry and various odd jobs. He had been working for

Scott since 1878 but was not paid by the University until 1882 when Scott wrote 'but for him the Anatomical Museum would be in a very backward state'. In the memoirs of a former medical student he is described as 'capable and obliging but appeared rather morose, as if under a perpetual grievance'. At least 130 models and wet preparations in the present Museum are recorded as having been made at least 100 years ago and would have been produced as a collaboration between Scott, the anatomist, and Jefferson, the technician. In those times all medical specimens were stored together but later when the Pathology Department was established Anatomy and Pathology developed separate Museums - the Pathology Museum dealing with examples of abnormal structure and function while the Anatomy Museum concentrated on normal structure and development.

The 4th Intercolonial Congress of Australasia was held at Otago University in 1896, bringing many illustrious medical figures to Dunedin and making quite a splash in the Otago Daily Times (on one day competing with a story about a man who was crushed to death by a horsedrawn tram in Rattray Street). According to the Congress timetable Professor Scott gave lectures about interesting specimens from the Anatomy Museum, such as various parts (including VA2.17, also known as the potted penis) of a murdered 'Negro' sailor.

Scott's main scientific interest was Anthropology and he collected many Polynesian and other osteological materials which were kept in the Anatomy Museum. He published a major paper on the subject in 1893 and was interested in all areas of the subject. A Mr T. Andrew, photographer of Auckland, used to send Scott packets of photos of Pacific islanders, with notes about their customs, from his tours of the Pacific in the 1890s. Robert F. Damon ran an English company which made casts of objects of interest to naturalists including human remains, shells and fossils. From 1903 he sent Professor Scott catalogues

accompanied by letters advertising the latest wonders such as 'a choice series of 24 characteristic flint implements (palaeolithic) from the French caves of Baoussi-Bauussi...' (which Scott eventually bought).

In 1914 Scott died and not long after Jefferson resigned, bringing to a close a long period of hard work and development for the Medical School and its Museum. The following phase was dominated by Professor William Percy Gowland who had trained as a doctor in London. He brought a different style to the Otago Medical School, and with it implications for the Anatomy Museum. 'A Lancashire Lad' with a very loud voice, he was devoted to teaching elementary Anatomy and he also inspired much research in the field of Anatomy. He employed a series of medical graduates, starting with Mr H. Watt in 1915, who served as demonstrators in classes and carried out research projects. Many of these projects resulted in the preparation of wet specimens or models for the Museum.

Some of Gowland's demonstrators became famous in New Zealand or as Professors of Anatomy overseas. John Cairney was an Anatomy demonstrator from 1919 until 1924 when he won a Rockefeller Fellowship to study the brain of *Sphenodon* (Tuatara) with Professor Herrick at the University of Chicago. On his return in 1925 he was appointed Associate Professor of Anatomy, the first such position at the Otago Medical School. He researched the brain of *Sphenodon* (its forebrain, embryology of its grain, nerve endings in its muscle, heart and vascular system) as well as long anomalies, anomalies of the branches of the aorta and tortuous internal carotid arteries. He resigned in 1927 and later became Director General of Health. Archibald Durward was demonstrator of Osteology in 1923 and senior demonstrator in 1926. He carried on Cairney's work on the brain of *Sphenodon* as well as studies into the myology of the baboon. He received his doctorate for 'Cell masses in forebrain of *Sphenodon Punctata*' and



Fig 1. The Anatomy Museum 1927

became Associate Professor in 1927. He resigned in 1931 and went on to become Professor of Anatomy at Leeds University.

Morris Axford was a demonstrator in 1925. He did research on the autonomic nervous system and had a large wax model produced for the Museum (NSP.100). R.L. Flett, who was a demonstrator in 1927, did research on heart muscle and leontiasis ossea (a condition where hypertrophy of the frontal bones gives the sufferer a vaguely leonine appearance), models of which are still in the Museum. Perhaps the most famous of the demonstrators was Derek E. Denny-Brown (1924) who carried out studies on the innervation of muscle and was elected to a Beit Memorial Fellowship in 1926, later becoming Professor of Neurology at Harvard University.

Gowland also increased the staff of the Department of Anatomy significantly by employing technical officers, secretaries and an artist, in addition to the anatomy steward who cared for the bodies in the dissecting room. Many of these people had long

careers and left their mark on the Museum as well as other areas of Departmental activity. Jeff Howard was a technician for forty years (between 1927 and 1967). Over this period he made some models and preparations for the Museum and also did wax reconstruction work, similar to the method used by the Ziegler studio. He also did a great deal of photography and preparation of histological slides. Margaret Ogilvie started work in 1941 as secretary for Professor Gowland, following her sister Joyce who had left when she married Jeff Howard. Margaret became a full-time illustrator for the Anatomy Department in 1972 and retired in 1982. In the year before her retirement Margaret painted a series of 466 small teaching charts, copies of the large posters which hang in the dissecting room. Mr J.C. McAnsh started work as Steward on the same day as Margaret Ogilvie in 1941. He came from Scotland qualified as a professional sweetmaker planning to get a job making Queen Anne chocolates, but surprisingly perhaps ended up at the Anatomy Department. Far less surprising was the fact that he

was often called upon to make sweets and cakes for departmental parties, and his retirement in 1958 was cause for a big farewell by staff and students.

The decision to build the Lindo Ferguson Building was made in 1919 because of overcrowding by ex-soldiers enrolling in Medicine after the First World War. Eight years later in 1927 the Lindo Ferguson Building, named after the Dean of the Medical School, was finally complete. Several cost cutting measures were made to keep within budget, such as an absence of fire escapes - a dangerous situation not remedied until 1959. Transferring the Museum specimens, lab equipment, furniture and cadavers from the old Medical School was a big job. The man who normally transported cadavers for the Department with his one horse carrier van had to be convinced with quite a lot of whisky, at the Department's expense, to help out on the day.

In the purpose-built Anatomy Museum displays were kept in large glass cabinets and were not accessible to students. The mezzanine floor housed

the big Scott collection of Maori and Moriori bones and was closed to students. There was a special room underneath the southern end of the mezzanine for viewing X-rays. Specimens from the Museum were used in dissecting room classes but no regular classes were held in the room. Because so many of the exhibits in the Museum had been prepared to an advanced level of anatomical accuracy, study was encouraged by postgraduate medical students preparing for Fellowship examinations. Former students remember the Museum as rather forbidding, in part because its most significant use by them was during oral examinations. It was a Museum in the old-fashioned sense of the word - quiet, still and impressive - and stayed that way right up to the 1970s. Wax models, such as a series of dissected head and necks of bewhiskered Edwardian gentlemen, and most of those associated with the research projects, were made by Thomas H. Kelsey, a highly skilled modeller and artist. Most of his work was produced between 1927 and 1929 when improvements were carried out in the Museum. Better shelving, lighting and new museum jars were required to fill the teaching demands of several newly established clinical departments. Mr Kelsey worked under the supervision of Dr Durward and used special techniques which he guarded well. He would sometimes lock himself in his basement workshop and work through the night to complete projects. Unfortunately, he had to leave when the Medical School needed money for the salary of a part-time librarian.

In 1929 and 1930 Gowland travelled around the universities of America and Europe on a Rockefeller Scholarship observing anatomy teaching and research. His diary, kept at the Hocken Library, has notes on research, new teaching methods for histology and gross anatomy, and the layout of dissecting rooms, laboratories and Anatomy Museums. He noted that the Anatomy departments of both Dublin's Trinity College and Amsterdam University were built on

graveyards, and that the skeleton of Burke (the famous body-snatcher) was on display at Edinburgh University. At Leiden University the Anatomy Museum contained a display of mouse skeletons arranged as an orchestra and audience. In Germany there were no written examinations in Anatomy and Professor Poll of Hamburg University examined students using a spot light in the Museum. At the Madrid Instituto Cajal Gowland had a long interpreted conversation with Cajal who expressed an interest in New Zealand. At Basel he saw models made by Professor His and the first microtome made by His in 1860, as well as the human skeleton presented by Andreas Vesalius in return for having his book printed there.

Gowland would have reached the statutory retirement age of 65 in February 1944 but in 1943, during the Second World War, the Prime Minister decreed that the medical intake would be increased from 100 to 120 students a year. Gowland had three years earlier reported overcrowding in his Department, and when his protest at the latest increase was not supported by the University Council, he resigned from the end of that year. I am sure he would be saddened to see how much worse the problem of overcrowding has become since then.

William Edgar Adams did his M.Sc. at Otago and then went on to do medicine as a student of Professor Gowland, graduating in 1935. He worked as a senior demonstrator at Otago, and was later lecturer at Leeds University where Archibald Durward was the Professor of Anatomy. He returned to New Zealand to take over the Chair of Anatomy, rather more suddenly than he had planned, when Gowland resigned. Adams was Head of Department from 1944 until 1969 when he was appointed Dean. His research field was neurology and this led to a series of plaster models of brain dissections for the Museum. He was a traditionalist and maintained the Department and its Museum much as it was under Gowland. During this period, though, the subject of Anatomy

began to be taught to students other than medical students, starting with those from Physical Education and Dentistry. Although women had been admitted to the University from its inception, women medical graduates, the first of whom was Emily Siedeberg in 1896, were rare in the early years. It wasn't until the 1950s that significant numbers, about 10%, regularly appeared in Anatomy classes.

The Spalteholz preparations and Hammer models in the Anatomy Museum were probably acquired during Adams' time. The Spalteholz preparations were developed by the German anatomist Prof. W. Spalteholz of Leipzig and produced by the Workshop of the German Museum of Hygiene around 1959. A special technique was used to make small specimens such as the lung or kidney of a transparent, except for the blood vessels. It was a lengthy process and involved depilation, fixation, decalcification, bleaching dehydration and finally a special preserving liquid. Hammer's Studio for Plastic Art, run by Dr Bezold at the University of Munich, made plastic models of such things as the human ear. According to a catalogue 'The models are painted true to nature and executed in durable dextrine substance.' For a cost of 25% more, the models could also be made in 'marble-work'.

Bill Trotter was an Anatomy demonstrator in 1947 and 1948 and was on the Anatomy Department staff from 1949. In 1969, after Adams' appointment as Dean, Bill became Professor of Anatomy, retiring in 1983. One of his major achievements was turning the Anatomy Museum into a classroom containing several smaller tutorial rooms and also getting rid of nearly all the locked glass museum cases, thereby making the models and specimens from them accessible to students. The major rebuilding started in 1972 and wasn't complete until 1982.

Three technicians who had joined the Anatomy Department staff during Gowland's and Adams' time had a

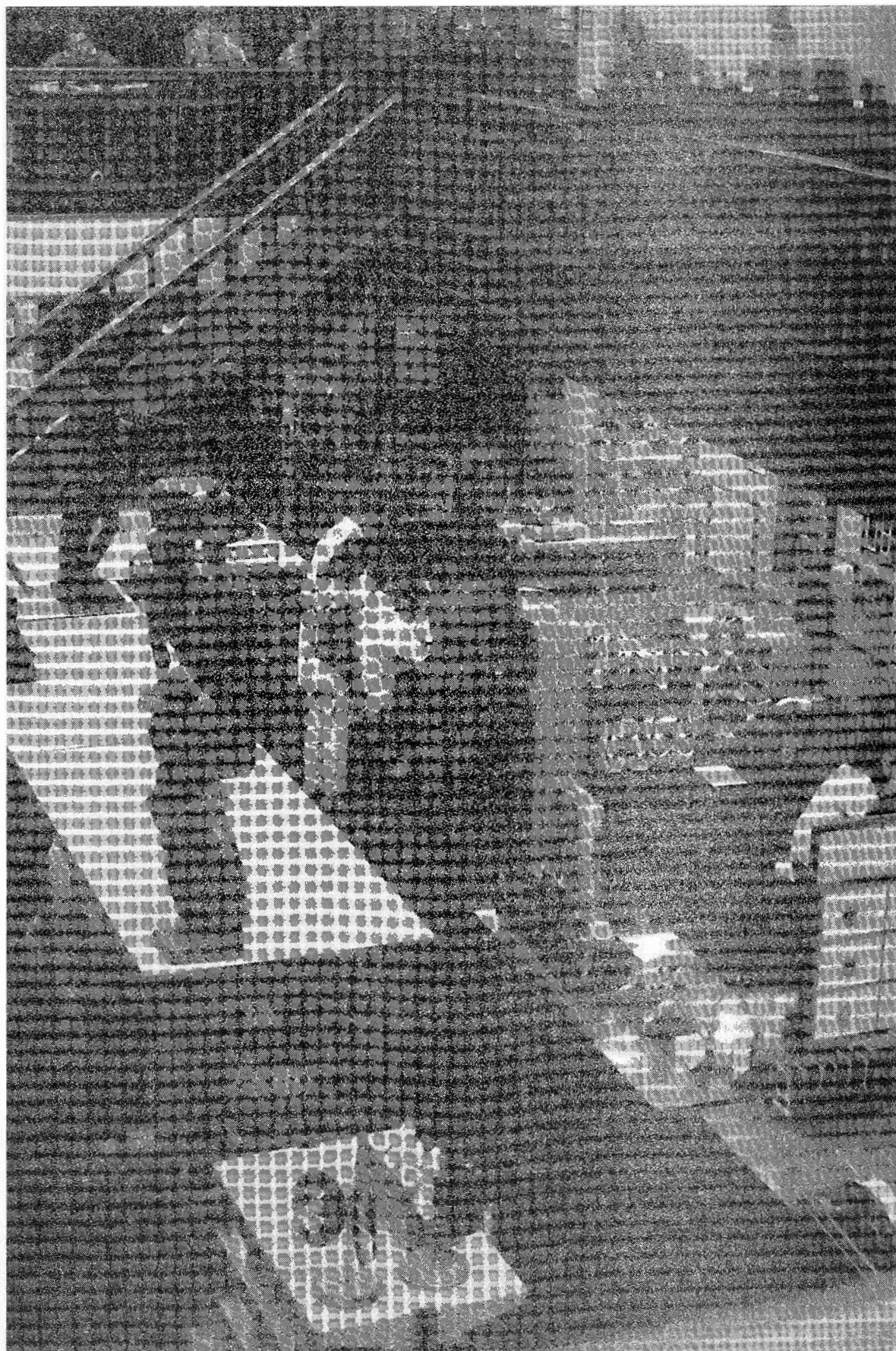


Fig 2. First Year Physiotherapy Students during a class in the Anatomy Museum.

profound influence on the Museum, particularly during its upheavals in 1972. Keith Pickersgill was on the Anatomy Dept technical staff from 1945 until he died suddenly in 1988. He helped get specimens out of the big glass cases, made perspex museum jars and some models in fibreglass and plaster. Charles Unwin was Anatomy Steward from 1958. From 1972 to 1978 he worked exclusively in the Museum. He was a skilled cabinet maker and made the fine wooden bases, with drawers for keys, for many wet preparations. He also hand carved a number of models in wood. Margaret Ogilvie has already been mentioned as an artist. As the Museum underwent its metamorphosis Margaret painted keys and diagrams for the models and repainted some of the old plaster models. Associate Professor Len Robinson, who joined the staff in 1952, took special responsibility for the Museum and worked with the three technicians on the production of models and their keys.

Models from the firm of Auzoux made their way into the Museum around the time of the renovations. New models were needed to meet the demands of increasing student numbers, but there were few worthwhile anatomical models available. The French Auzoux models were some of the best and incorporate three separate collections: Tramond, Auzoux and Nicolas-Augier-Roux. The Tramond collection consists of specimens of bones or are based on bone built up with wax to represent the soft tissues. The Auzoux collection consists of models made in a special kind of paper mache with several detachable parts. The Nicolas-Augier-Roux collection consisted of fibreglass casts of dissections. These dissections were unusual because they were from young healthy people - criminals who had been given the death penalty. The moulds were made between the Wars by Dr Augier and Mr Roux under the supervision of Professor Nicolas at the University of Paris. Professor Gowland met this trio and saw their models in 1930 when he was on his sabbatical tour.

Russell Barnett has been Museum Preparator since 1979. He has a special talent for making fibreglass models and uses it for original models as well as making copies of the older, more fragile models. He also uses the very modern technique of plastination with which anatomical specimens can be preserved without having to keep them in fluids. The process involves the gradual replacement of all the water in a specimen with various concentrations of solvents and finally silicone or epoxy plastic. There are currently over 100 catalogued museum specimens that have either been prepared by plastination or the similar technique of resin embedding.

The current Head of Department is D. Gareth Jones, who has held the post since 1983. He has very much fostered the use of the Museum as a classroom and resource centre. In the last few years the development of Anatomy as a science subject and the growth of research into cellular anatomy using electron microscope techniques has led to the Department's name change to that of Department of Anatomy and Structural Biology. With Physiotherapy becoming a degree course, increases in the numbers of Physical Education students and of anatomy classes for Polytechnic courses such as Occupational Therapy, the Department has grown and is now one of the largest in the University. I was originally employed in 1986 to dust and care for the Museum exhibits, but the job rapidly expanded so that now I have become the Museum's Curator. I organise additions to the catalogue, maintain several computer databases, teach staff and students about the many resources available, produce original displays and generally encourage the active use of the Museum.

I am not sure what the future holds. Rapid changes in the structure of the University in recent times and increasing student numbers mean that the Anatomy Museum is by no means at the end of the road. Many Medical Schools in Australia and England lost their old-style Museums when they

restructured but are now, several years later, regretting the resources that they lost. This Anatomy Museum is still in existence because it did not remain a static display of curiosities and instead adapted to the changing needs of students. Some of the changes yet to come may seem difficult but looking back over the past, will probably be no worse than those that led to the development of the Museum in the first place.

[Fieke Neuman has a B.Sc. and is enrolled in the Diploma in Museum Studies at Massey University]

THE MUSEUM 'PROFESSIONAL': AN OPINION

Richard Taylor
Sydney, Australia

The move to professionalise the museum industry, once seen as a means to the achievement of greater museological standards, has at some stage become confused with being an end in itself. The debate has lost its way as it has become increasingly blinded by the aspirations of the industry's ego. The industry should now give up on what has become an essentially futile exercise in navel gazing and redirect its energy and attention to the actual business of museum practice.

Over time the term 'professional' has become loaded with a bewildering array of political, economic and social luggage. As noted by Hudson, the increasing variance of interpretation of the term is largely explained by "... its convenience as a collective noun", similarly the term's popularity as a self-ascribed title comes about through its being "... nicely vague, flattering, dignified, everything an ambitious and publicly undervalued person could desire".¹

The demarcation of professionalism within the museological debate relates to the existence of a perceived elite group who, either through the nature of their work or by the success of their public agitation, have convinced the public they are deserving of the highest respect. An exact definition of the characteristics of these professions and the process by which they have acquired the rank is neither easily made nor widely agreed upon. Those who have found a definition into which museology will fit can be accused of being rather selective in their interpretation.

While many continue to promote the 'professionalism' debate as a valuable

exercise for the industry, it is the contention of this essay that occupational pretensions rather than industrial advancement has principally fuelled the debate. Expert and uniquely impartial evidence in support of this thesis is found within the literature of industrial sociology.

Within complex societies the division of labour and power occurs to a large extent along occupational lines. All complex societies bear some structural resemblance in that they contain groupings of occupations which are held in greater esteem than others. Those industries that demand the highest social respect within their societies are in turn granted the greatest economic and social rewards.² This socially derived perception of the varying utility of different occupations operates as a mechanism to justify the divergent benefits awarded to them. The derived hierarchy of occupations that is thus created mystifies the real class divisions of the society. Evidence of the cultural nature of this judgement can be seen in the disparate value placed on comparable occupations by different societies. A commonly cited example is the variant regard with which doctors have been held in East European versus West European countries.

Within the Western societies' professions, law and medicine being the two most regularly cited examples, occupy the top rung of the occupational hierarchy. The professional title imbues an occupation with an image of respectability and excellence. Those occupations that are acknowledged as exemplifying the title reap financial and social rewards commensurate with the high regard in which their work is held. Stephen Weil writes that, 'In an

open society, professionalism has the power to confer upon its practitioners some of that elevated prestige that might elsewhere be obtained by the accumulation of wealth or through aristocratic birth'.³

For occupations not already recognised as professions, the benefits of procuring the title for themselves are clearly apparent, 'Certain occupations are understandably anxious to be officially considered professions, in order to acquire a more obvious veneer of respectability and so to improve their status and therefore their income' (Hudson, 188-190). An ever increasing number of disparate industry groups have become beguiled by the perceived attractiveness of the professional title. Forsyth and Danisiewicz, comment that 'Occupations to which the word [professionalism] has been applied are now so varied as to have nothing in common save a hunger for prestige'.⁴

The certainty with which occupations proclaim their right to the professional title is symptomatic of the syncretically elevated regard in which they inevitably hold themselves. The propensity to flatter the importance of one's own work is widespread. When practitioners rate their own work, or that similar to it, their appraisal is invariably considerably higher than the wider public evaluation of the same position. For industries seeking professional regard, the trick is to get the public to share their own high self esteem and to this end they seek to swing public opinion. In Pavalko's words, the '... ideology of an occupation functions to interpret the work in such a manner that its importance will be enhanced in the eyes of its members and in the eyes of the public ...'.⁵

The subtle social judgement of each industry's value leads to the already mentioned hierarchy of occupations. For established industries, the social position they hold within the hierarchy is generally well acknowledged and fairly static; lawyers are accorded the same high respect as doctors, tradesman together occupy a position lower down the scale. However for the newer occupational groups, museology among them, the placement of their industry within the hierarchy is not so sure. The new industries, desirous of high esteem, lobby to elevate the public perception of their occupation. A common tactic is to publicly proclaim their relativity to existing stable and respected occupational groups. A widely seen example of this practice is the effort of administrators, still a relatively new occupational group, to compare their work with that of lawyers and accountants.

Ambitious museologists, when called to describe their work, most often compare their duties with those performed by academic personnel. This view is given official sanction by ICOM. 'It is vital that museum personnel of all categories should have a status corresponding to that of the academic profession, since the required qualifications and responsibilities are similar.' Adamant that their perceived equality of value should be reflected in a parity of conditions, ICOM goes on to state that 'With equal qualifications and years of service, a member of the staff of a museum should have the same status and salary as professionals in the teaching world or other learned institutions'.⁶

Others, however, are not so convinced as to the rarefied nature of museological duties. Winkworth argues that the majority of curatorial work is actually boring and repetitive and only rarely draws on academic skills.⁷ Others point to the varying academic/technical functions of different groups within museums. They note the heterogeneity of the work performed by curatorial and non-curatorial staff and the further variance in duties performed by curatorial staff of institutions of divergent size. Mead, writing on the skills required of those

working in smaller museums questions the actual relevance of academic skills. While academic traditions may continue to provide appropriate training for metropolitan curators he argues that the possession of practical knowledge is the paramount requirement for those in smaller institutions.⁸

There can be no resolution to the debate over the academic and professional status of our industry. We need to step back and ask ourselves if there is any value in the continued pursuance of the exercise. Further, do we really even want to be a profession? Over the years the halo which the title confers has been significantly tarnished in the eyes of many. Hudson, questioning the desirability of professional status, quotes George Bernard Shaw's contention that, 'All professions are conspiracies against the laity'. On an academic level professions hold the dubious honour of being attacked by the faithful of both the free market and Marxist philosophies.

To free marketeers, the monopolistic control of the market that professions exercise is anathema. Desirous of removing any obstacle to the free exercise of the labour market they rail against the distortion to the supply of services that professions are able to maintain. Marxists, on the other hand, perceive professional privileges in the context of class relations. To Marxists, the hegemony of professionalism is a culturally imposed concept that artificially maintains a privileged status for its members at the expense of the bulk of society.

Those who persist in lobbying for museology's right to call itself a profession may, even if they finally succeed in their crusade, find their victory a hollow one. The appropriation of the professional title will, as of itself, do nothing to improve the way we operate as an industry or the way our public and employers perceive us. This debate has only served to distract us from the real business of our industry. There are numerous substantive museological issues and practices that are deserving

of attention and can directly lead to the betterment of the industry. The verdict on the stature of museum work will be judged on the basis of our performance not our pretensions. Let us get on with the business of our industry and leave history to judge our worth.

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NATIONAL SERVICES AND OBJECTS AND COLLECTIONS OF NATIONAL IMPORTANCE

David Butts

On 27 May 1993 the Chief Executive Officer of the Museum of New Zealand Te Papa Tongarewa, Ms Cheryl Southeran, welcomed a group of museum directors and others to a seminar in the Nicholson Room of the Quality Inn, Oriental Bay, Wellington, to discuss National Services with particular reference to Objects and collections of National Importance (OCNI).

The Museum of New Zealand Te Papa Tongarewa Act 1992 requires the museum:

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

Before he left the Museum of New Zealand, to take up a post at Victoria University of Wellington, Dr Michael Volkerling circulated a paper that outlined the scope, objectives and management of the proposed National Services for the period 1993-95 inclusive. The Museum of New Zealand Te Papa Tongarewa Board had adopted this proposal 'on the basis of advice received from its National Services Steering Committee which comprises both members of the Board and senior museum professionals - Stuart Park, Bill Millbank, Cheryl Southeran, Elizabeth Hinds and John Takarangi'. This Steering Committee will be replaced, by 30 June 1993, by a new Steering

Committee comprising nominees of:
Museum of New Zealand Te Papa Tongarewa (1)
Other museums (5)
Museum Directors Federation (1)
Museums Association of Aotearoa New Zealand (1)

The Board of the Museum of New Zealand Te Papa Tongarewa sought funding from government for a National Services program that will consist of two linked support programmes:

- (a) objects and collections of national importance; and
- (b) projects of national importance.

A register will be compiled of objects and collections currently held by organisations and individuals throughout the country which constitute essential elements of our national heritage. The National Services Network (as yet undefined) will offer 'continuing programmes of support for these objects and collections' by way of:

- (a) the assessment of storage, conservation treatment and collection management requirements;
- (b) the provision of funds to the owners or guardians of these objects and collections to allow conservation treatment, storage facilities or collection management arrangements to be upgraded;
- (c) the provision of support to owners or guardians of these objects and collections to

research and interpret them to the public as part of a programme highlighting New Zealand's national treasures.'

The proposed Projects of National Importance scheme will provide funds for 'selected museums to research, develop and manage projects which will benefit the preservation and promotion of New Zealand's heritage'. On the basis of a preliminary needs analysis it has been decided that the initial Project of National Importance will be the establishment of a national inventory of objects and collections of national importance.

The Symposium in Wellington on 27 May examined a set of categories, definitions and criteria (based on the proposed Cultural Heritage Control Lists that have been developed as part of the review of the Antiquities Act 1975) suitable for guiding the National Services Steering Committee in identifying objects and collections of national importance. With some suggested modifications the people attending the Symposium agreed to the use of this framework. The categories and criteria will now be circulated within and outside the museum community for comment.

Those attending the Symposium demonstrated a high degree of consensus both about the need for an inventory of objects and collections of national importance and the proposed categories, definitions and criteria for identifying them. There was no serious debate of the need for an inventory or whether this would lead to a more effective management

of these objects and collections. There was no debate either about whether National Services Network programmes as defined to date are the most effective way to use the funds that will be available for national services. This would suggest that the museum community has debated these issues elsewhere and that alternative strategies have been considered and eliminated.

By the end of 1993 it is anticipated that the National Services Network Steering Committee will have been appointed by the Museum of New Zealand Te Papa Tongarewa and their process of consultation about the proposed categories, definitions and criteria for the OCNi Project will be well underway. Perhaps it is fortuitous that MAANZ and MDF are meeting together in Christchurch during this period. This should provide an ideal opportunity for debate as to whether the proposed structure for National Services is most appropriate at a time when government is attempting to decentralise decision making structures. The objective is apparently to allow people in the regions to allocate funding to locally determined priorities. Perhaps three or four regional distribution committees could effectively respond to the needs of institutions within their regions.

To date there has been no published response from Kaitiaki Maori as to whether allocating money to Maori collections on the basis of national (instead of iwi or hapu) importance is appropriate. Again we can only assume that the Maori Department at the Museum of New Zealand Te Papa Tongarewa supports the proposal. Another issue related to National Services is the future development of the Museum Liaison Service currently funded jointly by the Lottery Board and the hosting metropolitan museums. It would be unfortunate if the National Services Network did not assist in the development and enhancement of this service. Justification for the

establishment of separate regional staffing to service the National Services Network has not yet been clearly articulated.

Providing funding through National Services to move towards a nationally integrated computer based collection management network and to develop and enhance facilities, research and interpretation of collections throughout the nation is an essential component of the establishment of the Museum of New Zealand. What is not so clear is the value of putting time and money into identifying objects and collections of national importance. To be effective in establishing an elite listing it will need to be highly selective, otherwise it will be so inclusive as to have little marketing value at all. Surely the institutions caring for the nation's collections are best placed to establish their own priorities in consultation with their communities. Either several regional or one national committee can determine priorities within the group of applicants and with reference to a clearly stated set of criteria agreed by all parties.

MUSEUM STUDIES - MASSEY UNIVERSITY

K W Thomson Prize for Research in Museum Studies

Pamela Lovis, an Interpretation Curator in the Natural History Department at the Museum Of New Zealand Te Papa Tongarewa, is the first person to be awarded the *K. W. Thomson Prize for Research in Museum Studies* by the Department of Museum Studies at Massey University. Pamela has graduated with the Diploma in Museum Studies (with distinction) after several years of extramural study. The Prize has been awarded to Pamela for her postgraduate Diploma dissertation entitled *Natural History Resource Centres*. This study is available from Massey University Library through the library interloan system.

The *K. W. Thomson Prize for Research in Museum Studies* will be awarded periodically in recognition of outstanding dissertation or thesis research.

Professor K W Thomson receives Massey Medal

Professor Keith Thomson of Palmerston North has had a long association with museums in New Zealand. Until 1992 Professor Thomson was Chairman of the Board of the National Art Gallery, National Museum and National War Memorial Board of Trustees. He also served on the Council of the Art Galleries and Museums Association (as our national association was then known) for more than twenty years. During this time perhaps his most notable achievement was guiding first the development of the AGMANZ Diploma and then the establishment of the Museum Studies Programme at Massey University. Professor Thomson is still actively involved in the work of the International Council of Museums and the Commonwealth Association of Museums.

At the 1993 Massey University Graduation Ceremony Professor Thomson was awarded the Massey University Medal for services to Massey University and the Arts. It was most appropriate that at the same ceremony several students graduated with the Diploma in Museum Studies.

Museum Studies Students Graduate

The second group of students to complete the Diploma in Museum Studies was awarded their Diplomas at the 1993 Massey University Graduation Ceremony in Palmerston North in May. After the Ceremony the Manawatu Art gallery hosted a morning tea to celebrate the occasion. This also provided museum people in Palmerston North and the students an opportunity to acknowledge Professor Thomson's award. Professor Thomson congratulated the students who had graduated on their commitment to their profession. The following is a complete list of students who have now graduated with the Diploma in Museum Studies:

Jennifer Evans (Director, Te Awamutu Museum); Roxanne Fea (Curator, Hawkes Bay Museum); Fiona Hall (History Curator, MoNZ); Dr. Michael Hoare (Director, Police Museum, Porirua); Ann Hobbs (DOC, Mount Cook); Philip Howe (Director, Timaru Museum); Victoria Leachman (Assistant Registrar, Manawatu Museum); Pamela Lovis (Curator, MoNZ); Barbara Maré (Registrar, Govett Brewster); Johanna Massey (Public Library, Invercargill); Robin



Fig 1. Students and Faculty celebrate graduation at Manawatu Museum, May 1993. Professor Thomson is wearing his Massey Medal.

Notman (Dunedin, Public Art Gallery); Elizabeth Pishief (Heritage Consultant, Napier); Dale Quigley (Registrar, Hawkes Bay Museum).

There are several other students who have completed the requirements of the Diploma but have chosen not to graduate until they complete the M. A. in Museum Studies.

A Second Lecturer in Museum Studies

The University has agreed to the establishment of a second lecturer position in the Museum Studies Programme. The position is currently being advertised throughout New Zealand, Australia, United Kingdom, United States of America and Canada. It is anticipated that an appointment will be made in time for the lecturer to be actively involved in the teaching programme from the beginning of the 1994 academic year. Anyone interested in further information about the lecturer position should contact David Butts, Director of Museum Studies, Massey University, for further information. Applications for the Lecturer position close 20 August.

M. A. in Museum Studies

This year the Museum Studies Program is offering an M. A. in Museum Studies. The first year of the M. A. involves completing four papers as for the Diploma. The second year involves the completion of a thesis. Extramural students complete the same requirements over a longer time. This year there are three extramural students enrolled in the M. A. Thesis. Given the indication that there will be both internal and extramural thesis students enrolled in 1994, it is planned to have an intensive two or three day seminar in March 1994 for students enrolled in the thesis, which will include sessions on research methodology, thesis planning, topic selection and progress reports from 1993 students. The seminar will also allow for individual sessions with supervisors and an opportunity to identify relevant resources. Seminars

of this type also provide an opportunity to discuss a wide range of museum and related issues and for people who meet infrequently to get together to compare experiences. It will be particularly useful for internal full time students to be able to meet extramural students and compare their involvement in the Museum Studies Programme.

Development of 67.101

67.101 Cultural Heritage Preservation in Aotearoa New Zealand is a first year (undergraduate) paper which has been offered to extramural students for the first time in 1993. This paper provides an introduction to the role of government and public institutions in the protection and preservation of the material cultural heritage of the peoples of Aotearoa New Zealand. Who decides what is significant cultural property? Why has our heritage legislation undergone such active review in recent years?

The paper is divided into three main sections: Moveable Cultural Property; Historic Buildings; Archaeological sites and Wahi Tapu. The section on Moveable Cultural Property provides an introduction to the Antiquities Act 1975 and the collecting role of museums as well as the nature of taonga Maori and the relationship between museums and the tangata whenua. Section two, Historic Buildings, provides an introduction to the relevant sections of the Historic Places Act 1993, the relevant sections of the Resource Management Act and the role of the New Zealand Historic Places Trust. Section Three, Archaeological Sites and Wahi Tapu, provides an introduction to the relevant sections of the Historic Places Act 1993 and the role of the New Zealand Historic Places Trust, the role of the Department of Conservation, the role of tangata whenua in the protection and preservation of these places. Each section includes the study of general introductory literature, the relevant legislation and case studies.

The participation of professional practitioners has made this course possible. Sections of the course relating to the nature of taonga Maori, repatriation of taonga, kaitiakitanga and wahi tapu are taught by Maui Pomare. The following people have prepared materials for extramural students and lecture to internal students in the Historic Buildings section: Peter Richardson (introduction to Historic Buildings in New Zealand); Carol Quirk (Historic Places Act and the role of the NZHPT); Chris Cochran (the role of the conservation architect and the conservation of historic buildings); Dean Whiting (the conservation of Maori Buildings); Aidan Challis (the role of the historic house curator and the Waitangi Treaty House conservation project). Aidan Challis contributes to Section Three on the protection and preservation of archaeological sites. It is the policy of the Museum Studies Programme to involve professional practitioners in all courses to the extent that resources permit. The Museum Studies Programme acknowledges the support of the New Zealand Historic Places Trust Pouhere Taonga and the individuals mentioned above in the development of this course.

It is anticipated that a 200 level (second year level) paper will be offered in 1995 that will examine some of the topics covered in 67.101 in more depth and include international case studies of innovative protection and preservation policy and practice. The motivation for developing these courses comes from the belief that there are many people working in museums, historic places and government departments who have responsibility for cultural property and/or historic places, in both paid and voluntary positions, who want to participate in further education and training. There are also students, internal and extramural, who are anticipating a career in the heritage sector who want to include some heritage studies in their degree. Finally there are those students who have a general interest in the protection and preservation of cultural property even

though they do not anticipate employment in the heritage sector. For example, in each of the two years this paper has been offered internally a small number of students enrolled in the Planning degree have enrolled in 67.101.

Relocation of Museum Studies

The Museum Studies Programme has been relocated from the Social Science Tower to the Social Science Annex. This move is in anticipation of the increasing space needs of the Programme. The Programme now has four rooms, two for teaching staff, a secretary's office and a much larger Research Room for students. The Research Room has study cubicles, a small collection of papers, journals and dissertations and a computer which is linked to the network, thus providing access to the library computer catalogue (without going to the library). The Research Room is a facility that any museum staff member can use when visiting Massey.

SITES 25

SITES is a journal produced by the Anthropology Department at Massey University. *SITES* 25 is an issue edited by Henry Barnard and David Butts which contains papers about access to museums and libraries. See the advertisement at the back of this issue for details of the papers.

Recent Visitors

Professor Michael Ames, Director of the Anthropology Museum, University of British Columbia, Canada, made a short stop in Palmerston North in May after visiting Australia. During his time in Palmerston North he very generously agreed to deliver two lectures to the extramural students who were at Massey for on-campus courses. He spoke about repatriation and the relationship between museums and First Nations Peoples in Canada to the Collection Management class. His subject for the second lecture was 'Museums and the New Right'. It is

not very often that we have opportunity to listen to such a distinguished scholar who is both academic and professional practitioner.

Moir Simpson, lecturer in the Education Department at the University of Warwick in the United Kingdom, came to Massey in June as part of her tour of New Zealand. Moira is undertaking research for a book she is writing about museums and indigenous peoples. During her visit she gave a seminar to the internal postgraduate class on the subject of museums and indigenous peoples in North America including some comments on the recent American Indian Grave Goods Repatriation Act.

Dr Michael Hoare, Director of the Police Museum, Porirua, and currently enrolled in the M. A. in Museum Studies, presented a seminar to the internal postgraduate class in June. His subject was museum ethics with particular reference to some special issues which arise in the context of the Police Museum. Considerable debate was generated about issues of collecting and interpretation. Dr Hoare completed a dissertation on the subject in 1992 and continues to research issues relating to the development of collection management policies for police museums. He has recently visited police museums in Europe and plans to visit police museums in Canada in the near future.

Museum Studies Information Booklet

An Information Booklet with information about courses being offered both internally and extramurally in 1994 will be available from the Secretary, Museum Studies, Massey University, Palmerston North, from October 1993.

Curatorship: Indigenous Perspectives in Post-Colonial Societies

A Symposium from May 17-19, 1994 in Victoria, British Columbia.

The Cultural Resource Management Program of the University of Victoria, in cooperation with the Commonwealth Association of Museums, will hold a three-day symposium as part of the XV Commonwealth Games Arts and Cultural Festival. This symposium will provide a forum for indigenous peoples of the Commonwealth to engage in dialogue among themselves and with others about the relevance of traditional museums and such issues as representation, repatriation, and new forms of cultural stewardship.

This symposium will highlight up to fifteen presentations, based on invited papers from indigenous peoples of the Commonwealth. Papers will be circulated beforehand, and presentations will involve lively round-table discussions of related issues, experiences, and innovative approaches.

FURTHER INFORMATION

Participation in the symposium is limited. For further information on contributing to and participating in *Curatorship: Indigenous Perspectives in Post-Colonial Societies*, please contact:

Cultural Resource Management Program
Division of Continuing Studies
University of Victoria
PO Box 3030
Victoria, British Columbia
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THE REPRESENTATION OF THE PAST; MUSEUMS AND HERITAGE IN THE POST-MODERN WORLD. Kevin Walsh. Routledge, London 1992. ISBN 0-415-05026-X (ISBN 0-415-07944-6 pbk). 'The Heritage: Care-Preservation-Management' series.

Stuart Park

Director, Auckland Institute and Museum, Auckland.

Walsh writes in a vigorous polemic style, scrupulously careful to be politically correct, especially in his use of language. The book is set explicitly against a backdrop of the US-Iraq 'oil war' of 1991. Walsh refers to a mock [English] Civil War battle reenactment scheduled for mid 1991, 'subject to developments in the Gulf' and asks whether a mock battle is not just as tasteless in a time of peace. His book includes a lengthy and well-documented review of seventeenth to twentieth century historical thought and museum practice on the development of human society, but his scrupulously writing '[sic]' every time he quotes an author using a now unfashionable word such as 'Man' or 'savage' only serves to underline the fashion-consciousness of his own writing. At times he dismisses the 'post-modern' of his own title as 'the so-called post-modern period' of modernity. The New Right, its economic policies and Thatcherite attacks on academics and professionalism all receive the author's careful and unfavourable attention.

However, once this reviewer had worked his (*sic*) through the politically correct language, there was a great deal to stimulate, to challenge and to provoke museum people, and all those involved in portraying the past. Walsh seeks to persuade his principal audience, those working in museums, in historical theme parks and in the 'heritage industry' generally, of their shared responsibility for the distancing of people from the processes which affect their lives - the economic, political and cultural systems, as well as the more direct distancing from their past. For me, he succeeded. His account of the influence of the New Right and Thatcherite economic and social policies on museums in Britain

(and elsewhere), and on the portrayal of the past in those museums makes fascinating and highly relevant reading.

Walsh spends some time considering the British 'heritage industry', the replication or reconstruction of the past for the tourist, of which Jorvik will be known at least by reputation to most in New Zealand museums. 'Royal Britain', including its 'witty cartoons' of William I's favourite punishment of chopping off the hands and feet of his enemies, or Elfrida's murder of Edward the Martyr will be less well known here (and apparently deservedly so, since it is now defunct).

Reenactments of the Battle of Hastings have not been staged in New Zealand, nor thankfully of battles in the New Zealand Wars (except for the movie camera). Even so, museums in New Zealand have responded in similar ways to their British counterparts in bringing the spectacle into the museum, as they face competition from Antarctic reconstructions, from walk through aquaria and the like. The Trench Experience at the Imperial War Museum which Walsh analyses has its counterpart at Waiouru, though not the much less successful Blitz Experience. As we proceed down these paths, we would do well to consider the questions Walsh poses and discusses, asking just whose history is being interpreted to whom, by whom and for the benefit of whom. How many of the historic houses preserved for New Zealanders are the dwellings of labourers, compared with those of the industrialists? Our record is probably better than that of the British, but...

As more of New Zealand's major museums face increasing pressure to

charge, Walsh's analysis of museum audiences, and the impact of admission charges needs to be carefully considered.

'The introduction of charges is in fact a form of disenfranchisement, a denial of access to that which is open to all. The introduction of charges in museums is part of a much wider set of anti-democratic trends which have merged in recent times. All of these trends have emerged from the radical individualism and supply-side theories discussed [by Walsh].'

A reader in the Southern Hemisphere will have less difficulty stepping outside the intellectual frameworks of time and place which Walsh challenges. The idea that time is not an absolute but a construct, that human history is not a unilinear march of progress, is perhaps easier to grasp for those who have been fortunate to be able to share philosophical perceptions with other peoples and cultures than the relentlessly monocultural British. Walsh cites the wonderful 'Story of London' display in the Museum of London as perhaps the best modern example of a 'march of progress' museum exhibit, with minor deviations like the thousand years of the Dark Ages set off to one side in a darkened space. But we should not be smug in our broader horizons, as both widespread popular belief and the displays in our own museums amply document. In spite of its very British focus, there is much in this book for a New Zealand reader, and I commend it highly.

MUSEUMS, OBJECTS AND COLLECTIONS: A CULTURAL STUDY

Susan M Pearce, Leicester University Press, Leicester and London, 1992

Review Essay by Greg McManus, Curator, Manawatu Museum

The history of museum-based material culture studies has always followed closely that of anthropology in general, although in the early days it was anthropologists who looked to provide data for their typological and evolutionary hypotheses. If it wasn't for Franz Boas' intimate involvement in, and ultimate rejection of, the museum approach to anthropology in North America for example, the American tradition of cultural anthropology might never have developed with the force it did. Likewise, consider the huge input into the British anthropological tradition of Pitt Rivers and his penchant for arranging ethnological collections according to evolutionary principles.

With such an intellectual heritage to refer to, it should come as no surprise that anthropology's current preoccupation with reflexive self critique has been strongly echoed in a number of museological publications that have emerged in recent years. Susan Pearce makes a substantial contribution to this emerging field of study with her book *Museums, Objects and Collections: A Cultural Study*.

Susan Pearce is Director of the Department of Museum Studies at the University of Leicester (she was awarded a personal chair in 1992), and has taught Museum Studies for a number of years. An archaeologist by training, her perspective in this book is, in her own words, 'that of a curator who believes that collections, and the objects and specimens within them, will always be and should always be, at the heart of the museum operation' (1992:x). Although it might appear so, this is **not** stating the obvious; anyone who has visited the 'Voices'

exhibition at MONZ will realize that this declaration by Pearce has a more pointed message than some may care to take from it. Local politics aside, we should turn to the work in question.

Pearce's project in *Museums, Objects and Collections* is essentially to undertake a deconstruction of the entire museum enterprise. She sets out to 'explore the philosophies and cultural traditions which underlie museums, their collections, and the objects which make them up, and to see how meaning is created amongst them', and makes an important declaration when she states that her book is 'written in the passionately-held conviction that in museums, as in everything else, theory and practice are indistinguishable; every time we take a museum decision, we are carrying out a philosophical act which arises from a cultural context and has cultural implications, and the more we understand about this, the better for all concerned' (1992:11).

With this statement of intent firmly in place Pearce goes on to set the scene by describing the position and significance of museums in the history of European culture, particularly during the period of classic modernity running from roughly the mid-seventeenth century until about 1950. This is clearly a very important period in the evolution of the 'traditional' museum approach to objects, and is characterized by a general concern throughout the sciences and social sciences with the development of meta-narratives: overarching discourses through which 'objective realities' and 'eternal truths' can be defined and expressed. The ideology of modernist sciences hinges on the belief that these realities and truths can be discovered

through the operation of human reason upon the observed phenomena of the natural and human worlds, many of which reside in museum collections.

During this period of 'objective' collection, classification and interpretation, however, Pearce suggests that one crucial realization remained largely sublimated in the collective consciousness of museum workers (and the societies they worked in): that the very act of selecting an object to go into a museum, and everything that happens to that object once it is inside that museum, depends upon a whole range of assumptions and decisions that are **culturally or socially constructed**, not naturally given. It is this realization which underlies the remainder of the book.

The first five chapters concentrate upon the interrelationships between objects, collections and museum 'in order to show the nature of the internal structure of museum content' (ibid:13). The human propensity of objectifying, collecting, classifying, and displaying is examined in some detail, as is the powerful tool of semiotic analysis in material culture studies.

Sections on collecting as 'play' and on the way collections reflect the 'extended self' help illustrate Pearce's argument that collections both spring from individual and social constructions about the values of particular types of knowledge, and at the same time serve to underwrite and perpetuate those constructs. The dialectical process of construction and reconstruction implied by this argument is crucial to Pearce's understanding of the museum enterprise in that it is a process without

beginning or end: 'No-one starts to form or to display a collection without inheriting past process, and each collection or display in place contributes its mite to the dynamics of change. The whole continuous reconstruction is part of the concrete appreciation of the world ... and each actor in the story can be involved in the struggle' (ibid.:88, *her emphasis*).

In Chapter 5 Pearce surveys the intellectual evolution of the idea of collecting and museums from the Neolithic hoards of stone and flint axes of 3000BC, through the period of 'cabinets of curiosities' in fifteenth-century Europe, the eighteenth-century emergence of public museums, the force of the new evolutionary theories of the nineteenth-century in developing the typological and classificatory approaches to collections, and the twentieth-century preoccupation with context and community. This is a fairly standard review of its type and is useful as a succinct summary of our very long collective intellectual heritage as museum workers.

The next group of chapters is concerned with the way meanings are created in museums. Chapter 6 discusses the curatorial tradition and the way meaning is made in museums through documentation, research, collection policies, and through exhibition, which is considered as a medium for the creation of meaning in its own right.

The next three chapters consider the three main theoretical positions from which meaning is generated in museum objects. The functional, structural and historical approaches are compared and contrasted, the main features and problems associated with each are outlined, and the result is a fairly satisfying if not particularly challenging review.

The final section of the book is to me the most rewarding because it not only contributes to the general deconstructive effort of those preceding it, but also suggests possible future

directions for museological research. Chapter 10 is titled 'Objects in Action' and considers 'how individuals and objects work in a dynamic relationship to each other which creates meaning and change' (ibid.:210), referring particularly to the idea of the social life of objects.

Pearce explains that traditional museum interpretations of objects are important but that they do not help us to better understand the relationship between objects and each of us as individuals, or the ways in which objects can change their meanings as different people start to see them differently. By considering objects as **actors** in the story, and not just as the **reflection** of action, Pearce argues that objects themselves have a role in 'creating that change which we call the process of history ... (therefore) we are considering not the history of objects, but how objects make history' (ibid.:211). She demonstrates the need 'for all (the) interlinked approaches to the interaction of material culture, individuals and change in society to be knitted together into a broad idea about the nature of history as a long-term process' (ibid.:222), and introduces the notion of 'structural history' through the work of Fernand Braudel.

Braudel's approach to history offers 'the brilliant possibility of reconciling the general and the particular, the single event and the age-old trend, the individual and the society' (ibid.:222). There seems to be potential for some very productive applications of such an approach to the writing of life-histories of individual objects and collections in relation to general museological, social and cultural trends, for example, and it certainly demands further attention.

The penultimate chapter, 'Problem of Power', deals with the twin issues of ideology and power as pertaining to museums and their role in the European capitalist system. Drawing upon both Marxist and French post-structuralist thought, Pearce offers an insight into the ways museums have

been implicated in the creation and perpetuation of this system. This provides essential reading for any museologist whose own ideology is built upon a conviction that museum work is a purely objective, apolitical enterprise.

Pearce concludes this chapter with an impassioned rejection of extreme post-structuralist/post-modern critiques of the museum enterprise. Extending Roland Barthes' 'death of the author' argument to the museum artifacts (death of the curator?), she explains that in post-structuralist thought 'no values or interpretations can be objectively demonstrated, including those intended by the maker, (therefore) all interpretations are equally subjective and equally valid' (ibid.:255). The implications of this for museums are obvious and completely undermine the work of scholarship and curatorship, resulting in museums which 'are full of brightly-coloured, interestingly-shaped objects which, like children without judgemental let or hindrance, we can pile up into whatever forms we like... (ibid.)'. Pearce's challenge for museologists, therefore, is to counter the post-structuralists' denial of the possibility of meaning or reality by providing conceptual justifications for their efforts at mediation between the objects in their care and the publics for which that mediation is intended.

A possible solution, expressed in Pearce's final chapter, is to reach a provisional compromise between the two extremes. Crucial is the realization by museum workers that there are no absolute truths in their work, that scholarship and interpretation are more subjective exercise than many of our predecessors could believe, and that museum representations are inherently political by their very nature. On the other hand, if we are to do anything of social relevance at all in museums, we should reject the ultimate nihilism and anarchy of extreme post-modernism which denies our human ability to achieve any measure of coherence' (ibid.:264). Only through a more reflexive, self-

critical approach to the production of meanings in museums can we continue to justify our work in social and cultural terms.

In summary, this is a satisfying book in that it echos, reinforces and expands many of the understandings of the museum enterprise already implicitly developed in much of our work in New Zealand museology over the last few years. It provides museologists with a excellent basis from which to launch a counter-critique of the post-modernist rejection of the curatorial production of meaning in museums. This is very important with reference to 'Voices' again, lest our efforts at mediation between objects and the public degenerate (again?) into unintelligible cabinets of curiosities.

As Pearce herself notes in her Preface (*ibid.*:x), this is not a book for 'those in the museum world for whom the discussion of theory is "not relevant"', rather it is part of the on-going attempt to develop the cultural and critical investigation of museums as a field in its own right. There are sufficient suggested lines of enquiry in this book to keep postgraduate museum studies students going for a number of years!

It is at times a difficult book, particularly when obscure references are not footnoted or quotes in French are not translated for those of us not fortunate enough to be multilingual. Overall, however, it is a most rewarding and stimulating analysis of the tortuous past, tormented present, and hopeful future of our profession, its products, and their dual existence as representations of, and representations for, contemporary society and culture.

HERITAGE MANAGEMENT IN NEW ZEALAND AND AUSTRALIA (Visitor Management, Interpretation and Marketing) edited by Michael Hall and Simon McArthur, published by Oxford University Press 1993.

Reviewed by Carol Quirk

The publishing of a book on heritage management in New Zealand and Australia is a welcome addition to the small list of publications which have assessed the roles of agencies which are involved in cultural heritage management and the principles behind that management. Much of the natural and cultural heritage in both countries, is in private ownership and for the most part the specific examples used in this book are of those properties in public ownership.

One criticism of the book is the lack of specific examples of cultural heritage management in New Zealand. While there are very good chapters relating to Australian cultural heritage experiences, the New Zealand chapters which relate to cultural heritage are generally fairly broad. In view of the property holding responsibilities of the Historic Places Trust which owns or administers 60 properties throughout New Zealand, I am surprised that the Trust was not asked to contribute a chapter on its philosophy and management of properties of cultural heritage value. The Department of Conservation also manages some significant cultural heritage resources and has only been asked to contribute a general chapter on natural resources.

The introductory chapters and concluding chapter on heritage management principles make interesting reading. Once again the specific examples are principally Australian and it would have been most useful to have these chapters fleshed out with some New Zealand experiences. The introductory chapters also tend to highlight natural heritage rather than cultural heritage.

The World Heritage Convention and World Heritage Status is better known in New Zealand for the protection of natural areas rather than cultural ones and the accepted set of conservation standards which guide cultural conservation work in both countries. The Burra and ICOMOS NZ charters are barely mentioned.

Some management issues are more complex than indicated in the book. The suggestion that traditional management practice has focused more on the resource and neglected the visitor needs to be looked at in terms of the changes in desires of visitors over the years as well as changes in manager's perceptions. There is generally more recognition of the client's needs in all services as well as heritage these days.

Management by objectives is not new to cultural heritage management and management plans and conservation plans are the tools by which this is achieved. Marketing has to be done with close consultation with the manager who understands the nature or value of the resource and knows the visitor. This is critical in the absence of thorough statistical analysis of visitor behaviour and expectations.

Under the chapter on Strategic Planning for Visitor Heritage Management, there is a lack of recognition that measurable objectives are often not the best indicators of performance in relation to heritage. It is very difficult to measure 'quality'. This is probably one of the reasons why evaluation is done in such a limited manner.

In the first chapter the statement is made that one of the main justifications for preserving heritage is the value for tourism and recreation. Four broad and interrelated areas of significance are identified - economic, social, scientific and political. In New Zealand one of the key concepts relating to conservation and protection of both natural and cultural heritage is the concept of *kaitiaki*. (*Puritia nga taonga tuku iho a nga tupuna, hei tiki huia ma nga uri whakatupu o Aotearoa*).

This is barely mentioned although it is particularly significant for indigenous peoples as well as Europeans. In fact the introductory chapters do not spend much time on Maori values.

If one of the prime factors for preservation is the need to attract tourists and gain revenue from a project, there will often be a huge conflict between that desire and the conservation values. This is apparent in New Zealand where unsatisfactory compromises have been made on conservation values in the name of tourism and the dollar. An analysis of these conflicts would have been very useful.

From a New Zealand point of view, there is much interest in the Australian examples used. The conservation planning approach, the meticulous research and adherence to conservation standards is shown in the chapters by Jane Lennon, Martin Davies and R E Saunders. The experience of Waldheim with the challenge of interpreting a site which has suffered from inappropriate management decisions in the past was especially interesting.

Some of the New Zealand chapters are more descriptive than analytical. The management of the Taiaroa Head albatross colony has also involved issues relating to the identification and protection of archaeological sites, the involvement of tangata whenua and the protection of European structures which have led to some conflicts. These have not been included.

The preservation of cultural heritage is a shared responsibility between national heritage organisations such as the Historic Places Trust, local authorities and the community and this is well exemplified in Robert McGregor's chapter on Art Deco Napier, where the architecture of Napier is now regarded as a heritage asset.

More specific examples over the protection of wahi tapu and appropriate legislation would have been useful. The problem that if a site is not identified through a 'Pakeha' system, it cannot be protected has been identified as important by the Maori Heritage Committee of the Historic Places Trust who have had to deal with the destruction of many sacred sites through insufficient knowledge on the part of managers.

Overall the book contributes some useful information on the state of heritage management in New Zealand and Australia, although the use of more specific examples of cultural heritage management in New Zealand and Australia, would have put in a wide context.

**MUSEUM ASSOCIATION OF AOTEAROA NEW ZEALAND
TE ROOPU HANGA KAUPAPA TAONGA**

CONFERENCE
22-25 September 1993

**"Rethinking The Role of Museums in Suffrage Centennial Year and
The Year of Indigenous People"**

will be held in Christchurch in the Provincial Government Buildings

Museum Directors Federation

AGM and Forum
23-24 September 1993

will be held at the same venue, with some
opportunities for shared sessions, including
a discussion about the respective roles of the
two organisations.

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