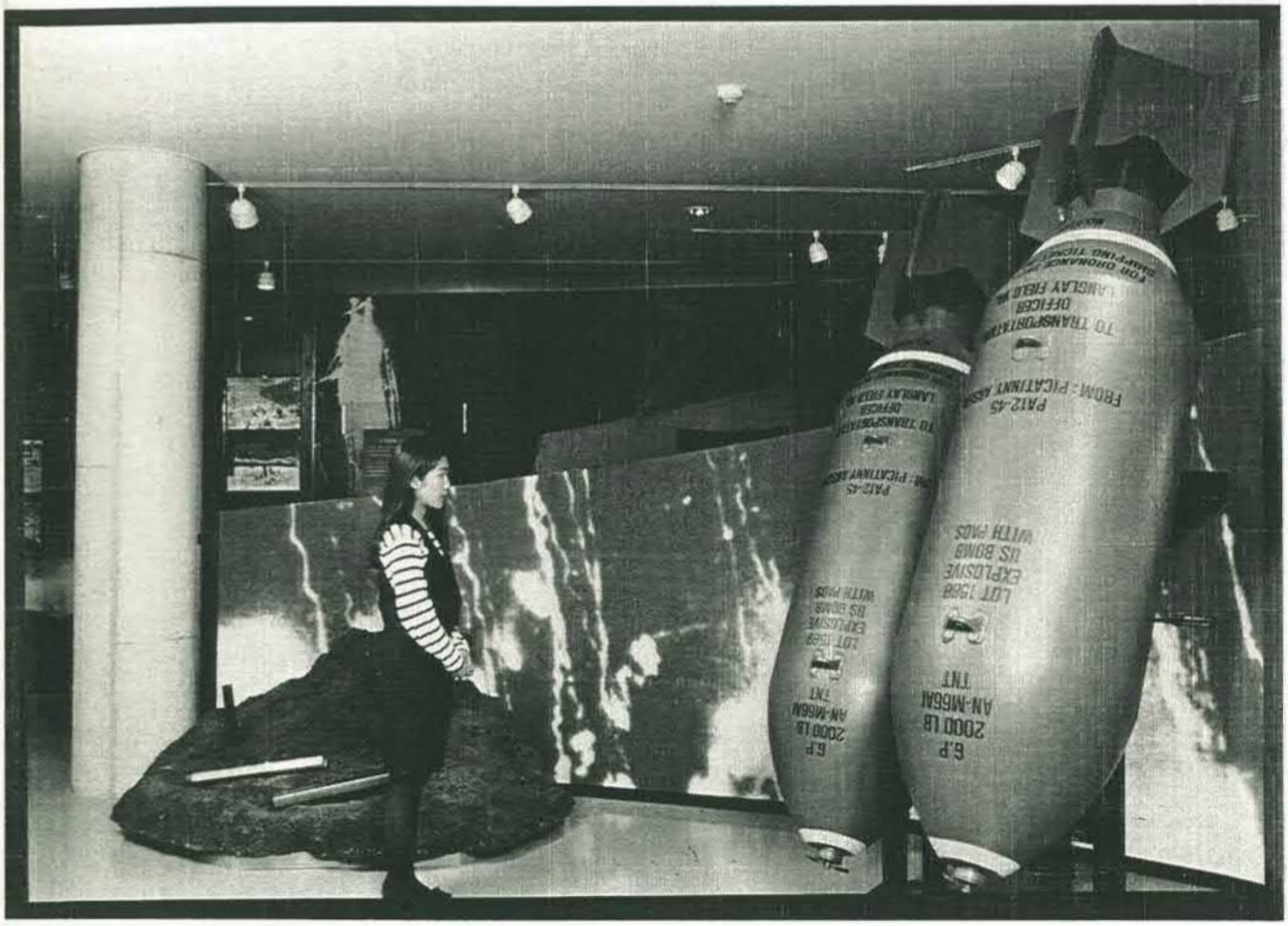

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EDITORIAL

In part because of the small size of New Zealand's population and its isolation an overseas leave policy has long been a part of its university system, a policy which allows for both longer sabbatical and shorter conference leaves. The great value of such leave experience for the individual concerned and ultimately, it is expected, for the employing institution is widely ackowledged. Leave for professionals in the nation's museums, however, other than for a favoured few is far less readily granted, in part for financial reasons but also because trustees have not often recognized the benefits that can accrue through the wider vision and inspiration and increased skills that their employees may bring back to share with colleagues.

For some years AGMANZ, the predecessor of MAANZ, operated a travel subsidy scheme, its fund generously provided by members of the late de Beer family. With the loss of this source of support museum staff must depend on their employers, certain government funds or their own resources to cover the high costs of travel, usually to the other side of the globe. Recently some would-be travellers have had to resign museum posts here when their institutions would have been making wise investments had leave (even without pay) been granted.

It is the opinion of the editors of this journal that all museum professionals should pursue every channel to experience at first hand the stimulus of working, even for short periods, in leading world institutions and of attendance at overseas conferences dealing with topics across the broad spectrum of museum studies, or even domestic symposia in which invited overseas specialists are making contributions (see Griffin and Filmer-Sankey in this issue) and to participate, if only by correspondence, with specialist committees of ICOM.

Other articles in this issue have been made by present and past students of Massey University's Museum Studies programme and by staff in some of our smaller museums. In a year when women's contributions to New Zealand society are being celebrated it is particularly fitting that Ms Evans has examined and reported on their role in the nation's museums. Other detailed technical notes have been provided also to assist museum staff with specific problems. It is hoped that these, and appropriate book reviews, will continue to be offered so that this journal will meet practical, as well as philosophical needs, in New Zealand's burgeoning museum community.

Keith W. Thomson

THE FUTURE OF NATURAL HISTORY AND ANTHROPOLOGY MUSEUMS

A presentation at a Symposium organised by the Otago Museum, Dunedin, New Zealand, *Museums Mean Business*, 23 June 1993

Des Griffin
Australian Museum, Sydney

Museums are sometimes strongly accused of being elitist. This doesn't mean simply that they are visited by the socially elite but that the messages they convey can only be understood by the educated elite. Stronger condemnation puts them, like the media, in the position of *manufacturing consent* and creating *necessary illusions*, to use the language of linguist and anarchist *cum* dissident Noam Chomsky[1]. That is to say, they conceal certain information in favour of their information, what is let out is controlled, what is said is that which favours those in power who wish to convey certain impressions about the past and the present, who is in and who is out, for their own benefit, to allow them to retain their position of power.

A recent virulent attack on museums comes from David Chapin and Stephan Klein[2]. Noting that the American Association of Museums has called for much greater expenditure on education in museums, they assert that museums have been effective educators: the problem has been what they teach. Museums inculcate the values of the dominant culture, they construct a decontextualised, sanitised, compartmentalised, static and arranged version of culture largely representative of the way the world is seen by white, able, heterosexual males. They are silent partners in the manipulation of social values. They garner loyalties, increase nationalistic and civic allegiances, memorialise wealthy donors and demand genuflection to multinational corporate sponsors. They teach us how to get the One Right Answer and create social myths.

Museums are places where one went to compare one's own view with what was approved and correct, the truth. Curators are clearly targeted in such criticism. Attempts to democratise access to artefacts and the knowledge that goes with them are often criticised by curators on the basis that the public is unable to interpret meaning without mediation by them.

Distinguished Canadian museologist Duncan Cameron said recently, *"a museum's power lies not in the possession of objects and collections, but in the acceptance of its authority to name them by both label and context"*[3]. Cameron has said also that concentrating on opening up the museum by improving visitor orientation and interpretation is like giving access to the wine list and menu but not an invitation to the feast[4]. Museums like the University of British Columbia Museum of Anthropology and the Glenbow Museum (in Calgary, Alberta) have experimented with open storage in order to increase access. To the general public this provides more alternatives.

Sometimes the claim that access to knowledge has been denied can be tied up with the language of power. In organisational settings communication can mean *'I expect to be told everything I need to know and I shouldn't have to go and ask any questions'*. Or *'if I give you advice I expect that you will take it: if you aren't going to take my advice why ask'*. An alternative is, *when I want your opinion I will give it to you.* We aren't dealing with constructive communication here but the language of power, of political action! We are adopting positions, not attitudes.

"The fault, dear Brutus, likes not in our stars/ but in ourselves, that we are underlings" can be contrasted with, *"Why man, he doth bestride the narrow world/ like a Colossus and we petty men/ Walk under his huge legs, and peep about! To find ourselves dishonourable graves ... Upon what meat doth this our Caesar feed/ That he hath grown so great?"*[4].

Whatever the view, there is certainly an intense argument going on. It has its expressions in the extremes of political correctness: no-one is allowed to tell another's story. Museums most especially have not always understood this. The field of anthropology is entirely the stories of others. Museums indulge in cultural appropriation almost by definition when they choose to place certain items on display and put them in certain contexts. Anthropology museums also make stars out of certain creative people and not others. Canadian museums focussing on native artists, especially West Coast artists, made celebrities of them overnight[5].

There are several examples of substantial protest at museum exhibits. Lubicon Lake Cree people sought to close down the exhibition, *The Spirit Sings*, at the Glenbow Museum because the exhibition was sponsored by Shell Oil who were seeking to drill in land claimed by the Cree. There was strong (although delayed) reaction by some Afro-Canadians to *Into the Heart of Africa* at the Royal Ontario Museum[6]. At the Museum of Victoria, Slavic Macedonians protested the opening of *Beyond the Java Sea* at the Australian Museum because their homeland was presented as part of Indonesia.

There are also the stories not told. The Australian War Memorial and social history museums seldom say anything about the struggle by Aboriginal people, the battles, the fierce resistance, or the co-operation with explorers and pastoralists which often made the difference between success and failure. Indigenous peoples have been displayed in museums as almost extinct, their culture removed to the museum and placed in glass cases ("and thereby saved"). That is changing though.

It is partly humorous to say that natural history museums in their dealings with animals and plants do not have to contend with representatives of the once living organisms they contain or they would face the same problems. It is not humorous to realise that they contend, sometimes, with the attacks of fundamentalist religious groups such as creationists. American colleagues have been surprised that at the Australian Museum we portray both the world view of Aboriginal people themselves and the interpretation of the past gained from that branch of western science known as archaeology: *'won't you have creationists at the door demanding equal time?'* they say.

Creationists will not be heard in the halls of the Australian Museum which deal with evolution because that would be to credit their dogma as science! I am distressed that some people ask, 'Aren't there beliefs in science'. Unfortunately, the behaviour of some scientists suggests there are beliefs, indeed that science can be all knowing, that one day through the application of the scientific method *'we shall know the mind of God'*[7].

By way of contrast, at the Canadian Museum of Civilisation. Director George MacDonald has consulted with Native Canadians and others from the beginning as to how they are to be represented (and taken on board the marketing techniques of major theme parks and of cultural tourism and made substantial use of technology to relate visitor experience). It is true that many of the exhibit halls still have to be fitted out. But that is not by any means to say that what has been done so far is in some way a failure. One should look at the portrayal of early occupation of Canadian by whites to see how many stories are told, however.

As some scientists need to think more about what they are saying, so should many museologists. Criticising the Natural History Museum in London for taking senior staff to Disneyland to learn marketing when the latter is a leader in that, and museums clearly need to improve their performance in that area, is plainly silly. So is the assertion that display of cladistic interpretation of evolutionary relationships between animal groups is somehow a socialist attempt at social engineering, to brainwash the visitor and that once upon a time visitors used to be able to make up their own minds. They did: they came out mystified!

In asking questions about the future of natural history and anthropology museums I want to make the fundamental point that our collections must serve the broader purpose of encouraging understanding among peoples and of the world around us. Secondly, I want to emphasise that staff of museums have responsibilities to the community which are much greater than those to themselves or their peers. And thirdly I want to point up the growing concern about who is represented in museums, how they are represented and why, and who makes the decisions about that.

Whilst museums exist to collect, preserve and interpret [to the community] we will be as nothing if all we can say in the year 2000 is that we have preserved objects, artefacts and so on, or even the information associated with them, if we have done nothing to increase understanding, if we have made no difference. Like any organisation, museums have to take a stand!

After all, museums are about ideas, not things. The purpose of museums is to make works work, to participate in the organisation and reorganisation of experience, in the making and remaking of our worlds, as Nelson Goodman said[8].

Robert Sullivan of the Smithsonian Institution has admirably summarised the history of natural history museums for us[9].

> *"Almost all the great natural history museums emerged .. under the lengthening shadow of the Victorian paradigm of ascending progress. At the top of that ascending spiral was rational-logical, scientific, technological Western man. With quasi-religious fervour and divine sanctions, natural scientists roamed the world collecting, categorising, and classifying creation and sending it back to institutions that groaned under the load of nature's hold. Largely scholarly and scientific .. these first natural history museums presented a fragmented, "ologized", and exotic natural and cultural world, normally hanging or mounted or stuffed with Darwin's evolutionary theory .... In an increasingly urbanised, pre-television, pre-automobile, pre-jetliner world, natural history museums were the primary places to tangibly contact nature: the exotic, the bizarre, the primitive, the curiosities of the world that lay beyond the city limits."*

We are aware that museums are not just display centres. Published and unpublished research results, study collections and staff expertise are the basis of services and products that reach a rich variety of audiences and a large number of people. And certainly there is a lot to do that is more worthwhile than searching for life in outer space.

I want to deal with some particular issues as they relate to the natural environment and then as they relate to the study of all people - anthropology.

NATURAL HISTORY MUSEUMS AND THE NATURAL ENVIRONMENT

In terms of the larger intellectual discourse, not to mention the concerns of everyday, natural history museums relate to our understanding of evolution (and of the theory that provides the framework for that), ecology and the natural environment: they should at the very least increase appreciation of diversity leading to preparedness to want the world saved.

Let us look at the kinds of environmental problems facing us at this time. The integration of the environment and economics, the globalisation of economies, the continued exploitation of third world countries, the matter of tariffs being negotiated through GATT, land degradation, population growth, consumption and energy use are major issues. How many museums are running public programmes on these issues? All of these issues do impact on the natural environment of which we have samples in the museum.

If instead, we simply show cases of birds or insects in rows, then we are doing little more than can be done through books or films and videos. And with less effect. Multimedia packages now allow self-directed access to knowledge about all kinds of things. Packages with the software to drive them can allow access to knowledge about species of birds or spiders, their distribution, breeding and, in the case of birds, even their song. All in the comfort of your home! Believe me I am not criticising such developments.

Speaking of the responsibility of scientists, Gro Harlem Brundtland (Prime Minister of Norway) said five years ago[10],

> *"It may be more important now than ever before in history for scientists to keep the doors of their laboratories open to political, economic, social and ideological currents. The role of the scientist as an isolated explorer of the uncharted world of tomorrow must be reconciled with his role as a committed, responsible citizen of the unsettled world of the present."*

> *"The interaction between politics and science has been decisive in the pursuance of international consensus on the problem of stratospheric ozone depletion. The [Montreal] protocol ... could never have been achieved without a delicate balance between the most up-to-date scientific information, reliable industrial expertise and committed political leadership against a background of strong and informed public interest."*

> *"... The scientist's chair is now firmly drawn up to the negotiating table right next to that of the politician, the corporate manager, the lawyer, the economist, and the civic leader."*

In some countries some scientists have played a significant role in the early history of nature conservation, not least through the development of data bases appropriate to nature conservation. I have asked many people what unique contribution museums can make to the preservation of biodiversity. Almost universally they said, we have the information to document it. I think that is an inadequate answer. Information is not of much use unless it is communicated, unless it is used. The actions necessary to correct environmental decline uses information from the collections but museums must contribute much more than that[11].

And some people seem to be treating the present situation as no more than a cash cow. Highlighting the need for more money to computerise the information associated with the collections of everything will absorb the entire gross domestic product of several countries: in other words it will never be funded. Yet some recent conferences focussed on just that demand.

In scientific discussions, absence of information is often pointed up as a major difficulty. In the first issue of *Biodiversity and Conservation* (published a little over a year ago) co-editors Alan Bull and Ian Swingland say,

> *"the knowledge necessary for action, plans and priorities to be defined for effective conservation is generally absent. The complexity of ecological systems and our ignorance continues to thwart attempts to predict, prevent, moderate or restore destruction of the global environment."*

We have a huge argument here. The precautionary principle - if we don't know the consequences of the action we are about to take, then we shouldn't act - can be misused. In practice, claiming lack of information can stall any decision or result in any scientific input being overthrown in the "interests of progress". Or on the basis that because *we don't know* a certain action is harmful it may be assumed that *it isn't*. In fact scientific input is vital. And it is needed earlier in the process of development than is now the case. Only *we* can achieve that!

A recent study, by Ronald Brunner of the University of Colorado, of the policy problem in getting to grips with global climate change made extraordinarily important points about choice and decision-making[12]. The scientific definition of the problem concerns the profound uncertainty about the future magnitude, timing and location of climate change and future impacts on human populations. The economic viewpoint stresses the enormous cost and questionable

effectiveness of the means available to clean up greenhouse gases: reasoned action is premature on economic grounds until technology lowers costs, more effective technologies are available or until change makes action unavoidable. And in the political sphere the problem is construed as a questionable ability to coordinate and enforce all the policy decisions on scales commensurate with the scope of the issues.

Students of choice theory and decision-making, such as James March[13], have made it quite clear that whilst we can claim lack of knowledge, while we can assert that we have a good idea of alternatives and are quite clear as to our preferences, that is far too rational to explain human behaviour. We are not able to manipulate all the information. New alternatives emerge through experience. Our preferences change over time. *"If nothing else"*, says Brunner, *"better understanding is needed of chaos theory and how relatively small, even unmeasured, perturbations can trigger massive changes in system behaviour"*.

We have to use the information we have available now. We can only proceed on the basis of our known preferences and alternatives as we now perceive them. Risk can be minimised, according to Brunner, by limiting experiments to achieve desired changes by their size - the funds outlayed - or by testing interim solutions.

There are some significant opportunities, opportunities in information management and opportunities for significant research. Geographic information systems allow analysis of distribution and correlations with other features of the environment. They allow analysis of areas at various scales in terms of their contained diversity[14].

If we want to make a substantial contribution to the resolution of the major environmental problems facing us we should be scientific. Science proceeds by framing testable hypotheses and testing them. Documenting and describing diversity are part, not the whole, of the scientific research effort.

Various proposals have been advanced for these. They aim to:

(1) identify scientific issues that require international cooperation;

(2) address general questions about how species and ecosystem diversity contributes to global ecology; and

(3) investigate how species diversity contributes to system functioning.

Unfortunately, the United Nations is seen by some as being tied up in this and some major players such as the United States and the United Kingdom are unlikely to participate because of their attitude to the UN!

The formidable technical and material problems relating to estimating the number of species and their distribution is recognised. The dearth of trained taxonomists, especially in tropical countries where much of the world's biodiversity is found, is recognised as critical.

Testing the various hypotheses in these proposals will enlighten and inform. It will provide exciting results which will illuminate the way museum science really does contribute to understanding. And it will forge closer alliances with ecologists and other biological scientists with whom collaboration is not always as active as it might be.

Let me now come to collections. In the last 100 years collections have become ends in themselves, the major rationale for museums. Vast collections are accumulated where the initial cost of acquiring them seems small. Terrible consequences have been predicted if maximum resources aren't given to those who look after them. Holding collections may make museums unique but they must not define the business of museums.

Huge collections are accumulating which are taking up more and more space. They are absorbing more and more resources. And it is doubtful that these collections are being made accessible at a greater rate than they are accumulating[15].

Collections might be an asset but they are most certainly a liability also. The balance sheet never shows the liability to properly curate and make available the unsorted collections. I regard collections as both assets and liabilities. The information associated with accessible collections is the strength. The collections, uncatalogued and undocumented especially, are weaknesses.

One of the most important accounting issues for museums is how to show in the financial statements the *liability*, not the asset value, relating to collections not yet documented, conserved or otherwise, what it is going to cost in the future to make the collections work.

MUSEUMS AND ANTHROPOLOGY

That museums hold collections representing the cultural heritage of other peoples is a matter of major importance. You are well aware of this in New Zealand. In Australia I think great advances have been made but ownership is still a major issue. A recent policy statement issued by the Council of Australian Museum Associations (CAMA), of which I am President, advanced a number of propositions. It acknowledged shared interests in cultural material but primary rights of interest by Aboriginal and Torres Strait Islander peoples. Human remains must be returned if requested by the community from whence they came, secret/sacred items must be returned if requested by the community which has cultural rights in them. Consultation with Indigenous people is essential!

But what of other material? Does ownership mean that trucks will be backed up to the museum door and

loaded with all the items from the collections? I assert that it does not! Yet, some of those with influence bring out that bogey every time, just as they trumpet the flight of capital in the event that indigenous people are granted title to land of which they were dispossessed by violence, sometime overt, sometimes subtle, sometimes legal, sometimes not. We who do nothing now cannot comment on those who went before!

In the US and in Canada, two different approaches have been taken. In the US, the Native American Graves and Repatriation Act has mandated the listing and publication of details of all holdings of human remains, grave goods and ceremonial items. This is a step on the way to repatriation. In Canada, a Task Force comprising representatives of the Assembly of First Nations and the Canadian Museums Association, published a report in 1992[16]. That report, resulting from extensive consultation and cooperation, sought to create partnerships between First Peoples and museums, to have museums and First Peoples work together to correct the inequities of the past. Through that partnership, representatives of First Peoples are to be involved in all aspects of museum practice where cultural material is concerned. A commonality of interest is recognised.

So far as the United Kingdom is concerned, at least the major museums have yet to recognise that the issue is an important one. An editorial in a recent issue of the *Museums Journal* urges museums to stop dragging their feet in this area. An earlier issue urged museums to recognise their responsibilities to the community.

Dr Richard West, Cheyenne lawyer and now director of the national Museum of the American Indian said at the American Association of Museums conference in 1991,

> *"All of us can benefit immensely by bringing to bear on our interpretations of this magnificent [Heye Foundation] collection the voices and insights of its makers and creators. ... We must be sure that all those elements which make up native cultures are represented. In addition to the valid and worthy insights of the anthropologists ... Our view of native cultures must expand to embrace the many other elements of culture by anyone's definition. This would go a long way towards eliminating our status in museums as the dead, the studied and the primitive, rather than as full living members of human kind ... And [have] live bodies [in the museum] ..."*

Of course, a number of anthropologists and archaeologists, inside museums and outside, have grappled with these issues. They haven't all been like the Natural History Museum staffer who a couple of years ago asked Aboriginal people to donate their bodies to the museum.

I have already commented on the proposition that museums embody what we value in our past: what objects, what events, what facts are important and should be revered or learned or known. Museums therefore convey a kind of approved set of values and attitudes. Museums are rational and logical. Therefore, social, moral and political issues are inherently a part of museums, museums are value laden.

Natural history museums concerned with anthropology might take the view that they have to relate what they say to their collections. Why not relate what they do to their community? In this country to contemporary New Zealand society. How many museums have public programmes focussing on contemporary Maori society. There are major issues after all. Alan Duff[17] has written about them. Some of what he has said has given great comfort to those who would rather not acknowledge any connection between past actions of the dominant society and the present situation of a proud people who nevertheless make up much of the underclass. Whilst everyone has a responsibility for their own future, many need additional resources to get there.

Some people seem to find it surprising that commercial enterprises make getting incentives from government a major focus of their campaign for a changed business environment, for government support but in an indirect manner, in a way which will be seen as advancing the country and all the people, not as a drain on the economy like welfare, it is said! If commerce is independent of government why ...?

There is an argument that some sections of society do not support museums taking on these issues because exploring cultural traditions is thought unnecessary: we can ship in from overseas the 'markers' of our society, our history, our culture because it is only English or European culture transplanted anyway, isn't it? At least in Australia I think that is so. And there are those unaware of the arguments about history and society. I think the argument about Republicanism in Australia can be like that. How can we take on this issue if we haven't solved the economic ills? Indeed, we certainly don't need to address questions of identity until we have the money to do so! In the meantime, someone else will do it for us!

Museums in North America are increasingly concerned with the way in which they present history, society and the natural environment. Typically, the museum's staff, curator, historian or sociologist, usually from the dominant culture, has presented the approved view in the exhibition and publication.

At the Smithsonian's National Museum of American History in Washington, three exhibitions tell the story from the viewpoint of the *people which the exhibition is about.*

The exhibitions deal with a group of native American Indians holding on to their own cultural identity in the face of European impact (*The Road to Independence*), the imprisonment of Japanese Americans in the second world war. (*A Far Better Union*) and the movement of Afro-Americans from the farming south to the industrialised north (*From Field to Factory*). Their own words form the written label or the audiotape or the interactive videodisc; their own objects and photos are displayed. The Museum does seem to have developed a deep recognition of the need to consult peoples whose culture was being collected or displayed!

There are plenty of other examples of museums becoming contested spaces, not places to receive the official view. How often have museums hidden behind the notion that they are there just to show objects, or that they cannot be political? Museums are political the day they show certain objects and not others, the day they put forth certain views and not others.

The exhibition in 1992 at the Maryland Historical Society in Baltimore, *Mining the Museum* turned on its head the genteel manner in which some museums display art and artefacts. In the exhibition, Fred Wilson placed objects such as silverware from the tables of the rich next to the metal shackles used to restrain Afro-Americans[18]. The busts of three prominent, and named Americans (not from Maryland), usually on display in the Museum are placed alongside the empty but named pedestals for the busts of three Afro-Americans from Maryland, prominent in their own time, whose busts are not, however, in the collections: indeed there probably are not busts of them.

A recent exhibition *The Etiquette of the Underclass*, at the Smithsonian's experimental exhibition space, dealt with poverty[19]. You entered it as a corpse in a coffin and came out as a homeless person on a park bench. Some members of the US Congress complained that such exhibitions were not what the Smithsonian should be at. *"If you want to see poverty"* they said, *"go to the refuges; the Smithsonian should show beautiful things!"*

We can reflect on the fact that the same persons criticised the Smithsonian for its display of art depicting the conquest of the west of America as genocide visited on Native peoples[20]. [I am going to bypass here certain arguments about whether such interpretations **of the paintings** were correct because the issue is not really that, it is whether one can draw such an interpretation of history at all and who might allow that. It is the kind of issue with which Noam Chomsky grapples]. And its display on the Exxon Valdiz oil spill. Senator Stevens from Alaska criticised the Smithsonian for having a political agenda, as Robert Hughes says, *as if he himself did not*! Stevens has recently distinguished himself by gaining funds, through the pork-barrel tactics of the Congress, for a nine million dollar project to tap the energy of the Aurora Borealis![21]

I am worried when I find that a major east coast US Museum can show the items of a distant native American Indian group but not those of Native peoples who live nearby on the east coast[22]. I am concerned when United Kingdom museums will simply not respond to calls to enter into discussions with indigenous peoples seeking the return of human remains and cultural heritage.

The substantial debate about the way that museums relate to their communities is informed by the 'metaphysic' of alternative world views. Suffice it to say that amongst the differences between western views (portrayed in most museums) and indigenous views are the following. Time is seen by our museums as linear, not circular and continuous, objects are preserved rather than cultures preserved, activities are centred within the building rather than reaching out, various disciplines are separated rather than integrated, buildings are important as symbols rather than what happens inside and outside being the focus - and the past is emphasised by museums as important rather than the past, the present *and* the future being the focus[23].

Museums of anthropology and natural history have an opportunity that no other kind of museum does. They can show how people are part of the environment. Leave aside arguments about population pressure when you consider the world views of indigenous peoples as they relate to the natural environment. Think of artworks - paintings, poetry, songs - by indigenous peoples about the last few hundred years. Think of the philosophies indigenous peoples espoused. There was an unavoidable link between people and the environment in which they lived. Mother Earth provided everything, the land was to be respected. The rivers ran free.

I am not talking about back to the caves! I am talking about the *necessary illusions* and the *manufactured consent* that today goes with so much of development. I'm talking about the ease with which we allow valleys to be flooded, forests destroyed, seashore to be dumped on, third world countries to be dumped in! One very big reason is that it is all someone else's. Where profits are capitalised and losses are socialised, the citizenry ends up paying for the failure to face the future, the employment transferred overseas, the lives of people discounted, the environment destroyed. Are natural history museums and anthropology museums confronting these issues? Will they?

I close with the conclusions of the report, "Museums in Australia 1975", from the Australian Government Committee chaired by Peter Pigott[24]. It said, among other things,

> *"museums should satisfy curiosity and arouse curiosity;*
>
> *museums should extend the front-lines of knowledge;*

museums should enable curious spectators to visit those front-lines and understand how some of the battles to extend knowledge are fought"

So they should!

Natural history museums and anthropology museums have a future if they do that. I can't say they won't if they don't. But if they don't they certainly will leave themselves open to charges of irrelevance if not exploitation of privilege.

Museums have to make a contribution to the wider society of which they are part! They can't be the preserve of the elites, of scholars. They can't show simply the one right view, the view of the privileged. They have to recognise that they are contested spaces and that whilst people search for certainty, it is not the role of museums to find that certainty. If they do, they could be classed as an arm of State propaganda.

As to collections and the preservation of heritage, museums will only achieve something worthwhile for the future if they are active participants in society, not the recipients of the booty of the dispossessed or the regalia of the powerful.

They have to encourage and instil the joy of intellectual and aesthetic discovery[25].

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4 Cassius speaking to Brutus, in *Julius Caesar* (Act 1, scene ii) by William Shapespeare.

5 See Ames, Michael (1992), *Cannibal Tours and Glass Boxes.* (UBC Press, Vancouver).

6 Michael Ames, *loc cit.;* M Nourbese Philip, *in* 'The White Soul of Canada' (*Third Text* 14, p 63-77, 1991), discusses the ROM exhibition, 'Into the Heart of Africa' and traverses important issues concerning the sensitivity of museums to the perspectives of those people whose culture is exhibited in them; see also Fulford, Robert (1991), Into the Heart of the Matter, *Rotunda* Summer 1991, 19-27.

7 In *A Brief History of Time* (Bantam Books, Toronto, 1988), Stephen Hawking says *"However, if we do discover a complete theory, it should be in time understandable in broad principle by everyone, not just a few scientists. Then we shall all ... be able to take part in the discussion of why it is that we and the universe exist. If we find the answer to that, it would be the ultimate triumph of human reason - for then we would know the mind of God."*

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COLLATERAL DAMAGE - THE EFFECT OF THE INTRODUCTION OF GENERAL ENTRY FEES ON MUSEUM VISITATION

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The introduction of general entry fees to Australia's major state museums is an issue that deserves more attention than it has been given. In this paper I present evidence to show that general entry fees are far from beneficial. I do so in the hope it may assist in the stimulation of informed and open debate of this most significant issue.

New South Wales and Victoria have, over the past two years, introduced admission fees to their major museums. These fees were introduced, in NSW at least, as a response to the withdrawal of state government funding. Though the decision to impose fees on the public was left to the discretion of each institution, each was invited to do so. An effective penalty in the form of a "contribution to revenue" has been imposed on the one major State museum that had the temerity to resist a general entry fee. Under such pressure, first the Powerhouse started charging, (September 1991) followed by the Australian Museum (February 1992). The Museum of Victoria, a pioneer in this area, had introduced a general entry fee in November 1990.

The data available after two years of general entry fees is sufficient to allow us to make some observations.

There is a clear trend that the introduction of entry fees results in a marked reduction in museum visits. The degree of visitor collapse is variable, but falls of between 50% and 80% are the rule.

This effect cannot be dismissed as a temporary phenomenon, nor should we be surprised by its strength. Examples from Australasia, Europe, and North America exist in sufficient numbers to confirm that the effects we have observed here are real and long term. The lost visitation will not be recovered while general entry fees remain in place.

The British Museum (Natural History) introduced entry fees in April 1987. Visitor numbers fell from 3 million per annum to below 1 million. Visitation has recovered to reach 1.6 million at least partly as a result of a relaxation of the charging regime which now allows some 30% of the visitors (about 480,000 people) entry at no cost.

Similar effects have been well documented in North America and particularly Canada. Closer to home, the Western Australian Maritime Museum introduced an entry fee to capitalise on the tourism generated by the Americas Cup races when they were held off that city in 1987. Staff estimate that despite a special exhibition programme held at the time, about 40% of potential visitors turned away at the door rather than pay for admittance.

In 1987 the Otago Museum introduced an entry fee and saw a 75% collapse in visitation. Income generated at the door was less than had been previously collected through donations. In the light of this experience the entry fee was removed in 1988 and visitation rapidly recovered.

Similarly, the introduction of entry fees at the Old Parliament House in Adelaide in January 1988, precipitated a 58% fall in visitor numbers. (Average annual visitation prior to charging, 88,700 and after the introduction of fees, 36,900). Visitation has shown no sign of recovery in over five years. It is worth noting that there has been no increase in income.

The primary effect, then, of the introduction of entry fees to museums is an immediate and sustained collapse in visitor numbers. This is bad enough in itself, but the longer term consequences are in many ways even more worrying in that they will precipitate great changes in the very nature and culture of museums as a whole.

Firstly, the visitors lost to museums are the ones who have most to gain from them: students, repeat visitors, the less well off and locals. These groups largely stop visiting museums that have an entry fee. Those who persist are tourists and the better off, that section of the population that already has access to a wider range of cultural facilities. By charging for general entry, the Museum will lose that level of popular support. When eventually museum managements realise the degree to which their institutions have been eroded and seek community support to redress the balance, they are likely to find that that support is no longer forthcoming.

Secondly, as the impact of declining visitation sinks in, museum managements will tend to divert more and more of their still limited resources to visitor-attracting front-of-house activities. The funds to meet this diversion will be found from the less visible areas of activity, curation and research.

The British Museum (Natural History) has suffered immensely in this regard. Permanent curatorial appointments are

a thing of the past and over forty scientific and support positions have been lost in the last four years. In that same period three dinosaur exhibitions have been mounted, not because of their intrinsic merit, but to exploit the almost unique ability of dinosaurs to attract visitors.

Entry fees were justified at the British Museum (Natural History) partly in the defence of jobs. That same rationale has been used in Australia. The strategy failed in the UK and will fail in this country. Once financial support has been reduced and entry fees accepted as a means of replacing those funds, government rarely turns back. In Britain the screw continued to turn, as it will here. Within less than two years positions began to go. There is no reason to imagine that the situation will be any different here: already the casual and other "soft money" positions are notably more rare than they were.

The last and possibly most dangerous change is an economic one. Museums cost as much to run after the introduction of entry fees as they did before if they maintain their full range of services. The cost of each visitor however, is multiplied by the degree of visitor loss.

This cost must be met by the Museum's chief sponsor, usually the state government. We have seen that visitation falls by between 50% and 80%. The cost per visitor is therefore multiplied by a factor of between two and five. Recent analyses suggest that prior to the introduction of entry fees, the average cost per visitor to museums was about twelve dollars. Museums that impose a general entry fee are now, therefore, facing individual visitor costs of between $25 and $60. Given that state governments have found the pre-charge costs insupportable even when the audience was much bigger and included the disadvantaged, they are likely to consider these inflated costs even less acceptable.

Two arguments are usually advanced to counter this sort of analysis. Firstly, it is claimed that the phenomenon of declining attendances only happens to coincide with the introduction of entry fees and in fact the causes are much more complex. We have seen however, that the correlation between a sudden collapse in visitation and the introduction of entry fees is very sharp indeed. We have also seen almost identical examples from the northern and southern hemispheres spread over a period of more than five years. There are no significant common factors other than the introduction of entry fees. Levels of employment, disposable income, exchange rates and other economic indicators have, over the period we are examining, varied strongly between the countries from which we have drawn our examples. If some common factor or factors other than the entry fee is responsible for the observed visitor decline then the onus is on the apologists for entry fees to identify it or them. To merely assert that some such case exists certainly appears to fly in the face of the evidence. Tools exist in statistical methods such as multi-variate analysis to identify such causes. The "complex phenomenon" hypothesis is testable. To assert it as a fact, however, without such an enquiry is simply irresponsible prejudice.

A second objection is that pre-charge visitation levels were at best only estimates and highly optimistic ones at that. The fact is that most institutions made very serious attempts to estimate their visitor numbers. Most commonly a rolling hourly average of visitors was made by staff covering the entrances. There is nothing intrinsically wrong with this technique if it is honestly applied. To imply that the pre and post charge visitor level differences are a result of improperly applied sampling, is to suggest that the museum administrations, prior to the introduction of fees, effectively practised fraud on a sustained and massive scale. No honest mistake could overcount by factors of between two and five.

We should also note that in one case at least in NSW, a government department conducted a major audit of pre-charge visitor estimation when the extent of the fall in visitation became apparent after the introduction of charges. The investigation revealed no irregularities and found that the visitor assessment techniques employed were adequate.

In another case, where electronic counters were used, the old system was operated in parallel with the newly installed cash registers. The biggest discrepancy encountered was a mere 25% overestimation by the electronic equipment, nowhere near a large enough discrepancy to explain away the collapse in visitation.

The failure of, and dangers associated with, general museum admission charges are clear. One institution, the Art Gallery of New South Wales (AGNSW) has avoided these pitfalls, declining, to introduce a general entry fee, and has prospered. Their experience is relevant to all art galleries and museums and offers an extremely deft and effective method of maximising income while maintaining the good will and high visitation levels that "free entry" guarantees.

As their most recent annual report indicates, visitor numbers to the AGNSW rose by 12% in the last financial year even when visitors to the massive Gugenheim exhibition are entirely discounted. This contrasts interestingly with the experiences of Sydney's other charging cultural institutions for the same period. Moreover, the AGNSW has achieved an enviable level of financial independence. Government support is matched almost dollar for dollar through two avenues, merchandising and exhibition admission fees.

The important point is that these exhibition admission fees are not charged for entry to the Gallery as a whole but to sub sections housing special temporary exhibitions. The AGNSW estimates that fully 60% of

their visitors do not pay to see these temporaries but nevertheless visit the gallery to enjoy the majority of the collection that may be seen without charge. This ratio of paying versus non-paying visitors is very similar to the decline noted in visitation to newly charging institutions. The AGNSW has cleverly exploited the best of both worlds, significantly increasing both visitor numbers and income without the alienation and public relations damage suffered by organisations that have opted for a general entry fee.

The strategy is simple ... maintain free general entry, charge for special events and exhibitions.

It is arguably true that it is harder for museums to implement this sort of approach because of the lack of available travelling material and the absence of the infrastructure to support a large travelling programme; there are however, solutions.

Obviously it would be desirable for museums to develop a travelling exhibition network and support bodies, as the art galleries have done. To some extent this is beginning to happen. A little more effort coupled with a clearer recognition of the benefits, should speed such developments.

Immensely popular and profitable travelling exhibitions do exist: "Dinosaurs Alive" from the National Science and Technology Centre for example, or the spectacular "Gargantuans of the Garden" developed by the Australian Museum. The periodic staging of such exhibitions offers a significant boost to visitation and to income. In general, the public appears to show little resistance to paying for admission to such special temporary exhibitions. If such exhibitions are staged at museums that do not charge a general entry fee, they benefit through high visitation throughout the year and high income generated by the special exhibition. This combination permits both the maximisation of income and visitors. These two factors combine to lower, very powerfully, the annual cost per visitor.

Some museums, particularly those with a science and technology element, should explore the possibility of charging for their "hands-on" science centres. It appears that possibly because of their novelty, or the strong demand that science centres enjoy, or their perceived educational value, the public is not as averse to paying for admittance to them as it is to museums in the true sense of the word. At least three such centres operate "in the black" in Australia at present and while charging often stiff admission fees, enjoy very healthy attendances. This willingness to pay for science centres, coupled with free admission to the remainder of the museum could very well repeat the success enjoyed by the AGNSW for museums that adopted such a formula.

In conclusion, it is clear that the costs of general entry fees to museums far outweigh their benefits. Solutions which provide a much less damaging means of maximising income and visitor numbers exist. It is time for the Museum industry as a whole to carefully examine the financial and political facts relating to entry fees. If we allow ideological and personal biases to continue to be the dominant forces in this debate, we run the very real risk of dealing the institutions we serve a very damaging blow. It is time for open and informed discussion accompanied by the free exchange of information. Let us initiate such a discussion without further delay.

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Museum	Monthly Pre-Fee Visitation	Monthly Post-Fee Visitation	Period of Available Data
Australian Museum	36,500	19,000	Jul 91 to Jun 92
Powerhouse Museum	119,00	26,700	Jul 90 to Oct 92
Museum of Victoria	116,200 (1/88 - 9/89) 181,300 (7/89-6/90)	38,000	Jan 88 to Apr 92

FAMILY TREASURES

Students Explore Family History

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

Every family has precious objects that help tell its story. These objects might seem worthless to others but become family treasures when their stories are told. This premise was the basis for the exhibition "Family Treasures", which opened at the Manawatu Museum: Te Whare Pupuri Taonga o Manawatu on June 10th 1993.

"Family Treasures" was a research and exhibition project. It aimed at interesting students in their heritage and at showing links between family treasures and museum collections. Perhaps more importantly, it tried to encourage people to talk with each other in seeking the stories associated with their treasures, not only the families involved directly, but also the visitors to the exhibition.

The exhibition was the culmination of research involving a hundred and nine students, their families and teachers. It was therefore an opportunity for the Museum staff and some of their community to work closely together. Further it enabled me, the School-based Education Officer[1], to take on curatorial responsibilities and be integrated fully into the exhibition team.

Late in 1992 Margaret Beames from Feilding brought into the Museum a "Family Treasures" folder. As a friend of Jean Bruce, the project coordinator at the Canadian Museum of Civilisation, she had offered to bring the idea to New Zealand. They were keen that *Family Treasures* "take root" in many places. The idea excited us. We are a regional museum. The exhibition would encourage research into the local community and the Manawatu. From a School-based Education Service point of view it would help support teachers to enrich their classroom programmes[2]. Direct contact was later made with Jean Bruce and further support and guidelines received.

The Manawatu Museum[3] opens in its new building on February 26 1994. This meant that for 1993 the museum staff were involved with planning the future: planning the move and the new exhibitions. No exhibitions were scheduled for the Education Gallery from May 1993. We had a space. Time and resources were a little harder to find. After discussions with the Director and other staff it was decided that the exhibition could go ahead. The research project was the responsibility of the Education Officer. Responsibility for the exhibition was shared with Harvey Taylor, the Exhibitions Officer. Expenditure for the research/exhibition was also shared by the Museum and the School-based Education Service.

Several brainstorming sessions, beginning late in 1992, took place with the Exhibitions Officer over the possible ways in which we could approach this exhibition so that it remained true to the objectives. Towards the end of January 1993 we had formulated a fairly clear concept. The exhibition was to focus on and reflect, as much as possible, the students' choice and perceptions of their family history. Large head and shoulders photographs of the students were to be included and the major explanatory labels would be the students' stories as they wrote them.

Although *Family Treasures* could be adapted to any age level we chose to concentrate on Forms 1 and 2 (ten to twelve year olds). Information was sent out to schools and their involvement invited. A teachers' preview session was held and teacher and student guidelines distributed. The five classes who opted to be involved were then visited by the Education Officer at which time she shared her family treasure (a tea caddy spoon) and its story, outlining research techniques which could be used. The students were encouraged to discuss the idea of a family treasure and to think of some of their possible treasures. It was stressed that family treasures need not be expensive items. It was their role in the family's history which made them treasures. Emphasis was placed on basic oral history techniques and the students were given time to practice these. Although contact was continued between the Education Officer and the teachers, the teachers now took the prime responsibility for encouraging the students to talk with their families, choose a treasure, research it and record it on a page which was then incorporated in a class *Family Treasures* book.

It was from these books that the selection of the objects to be included in the exhibition was made. This selection was a difficult task as by our definition all treasures were equally valid and important. By including the *Family Treasures* books as an integral part of the exhibition all participating students were represented. The size of the gallery meant that we had to restrict the number of exhibits to approximately twenty. The selection was based on the intention to show that treasures are not necessarily expensive items, and on practical

considerations such as security and size. It also aimed to be representative of the classes involved.

From the *Treasures* books all 109 participating student's research work was put onto a database. The initial selection reduced the number to approximately 50. Continued selection finally reduced this to 22 items but 23 students (a sister and brother had focused on the same treasure). Final approval for the selection was sought and gained from the Museum Director. The students were then notified by telephone and were asked if it was possible to include their "treasure" in the exhibition. They were then formally notified by letter and invited to bring their treasure to the Museum. At this point the Registrars became involved. Deposit forms, condition reports, object photographs and insurance cover were completed. The students' photographs were taken and they wrote their labels onto guide sheets. The students and their families were able to participate in museological practices.

Objects as diverse as a minute piece of shrapnel, Olivia - a 93 year old teddy bear, a pair of floral scissors, Koro's war medals, a postcard of the ship on which Great Grandfather was born, a carved newel post knob, a silver shooting trophy and samplers worked by a 12 year old at school in 1885 were bound together by the central theme of objects that tell a family history.

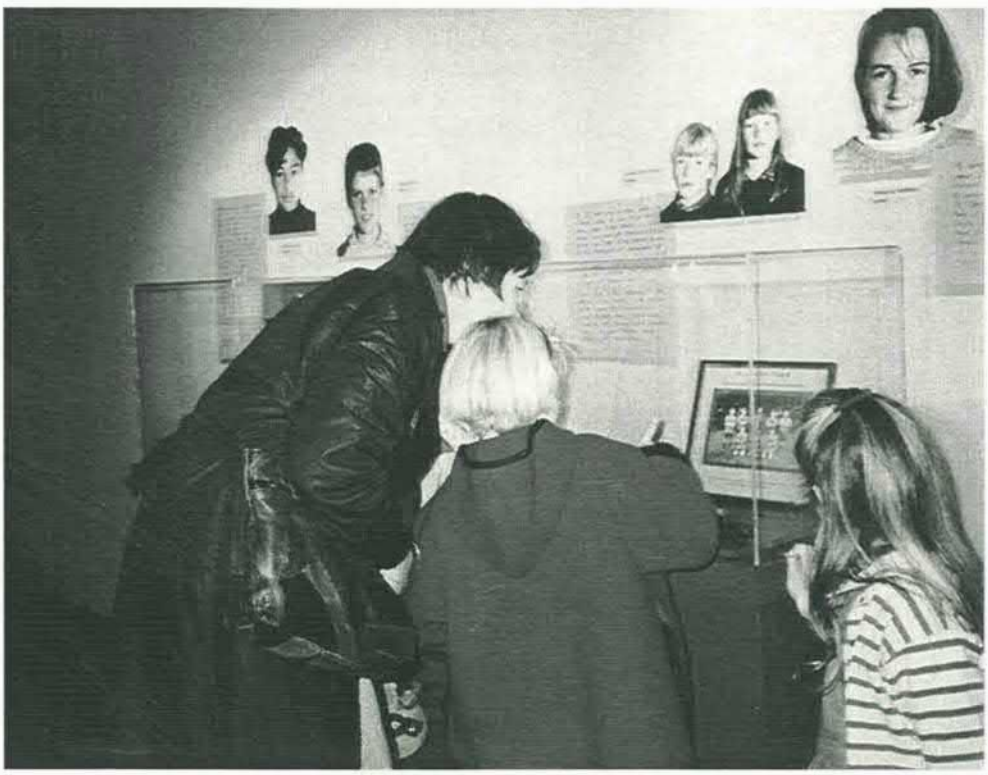
The participatory nature of the exhibition continued in the opening ceremony. After a brief explanation of the project rationale by the Education Officer, a student explained the project from their point of view and experience. All participating students then introduced themselves and said what his/her treasures were. Following the official opening of the exhibition by the Director, Mina McKenzie, they then led the way into the *Family Treasures* gallery and stood by their treasures, ready to talk with people about them.

This exhibition was aimed at three audiences: people who were involved in the "making" of the exhibition, school groups[4] who chose to participate in the associated education programmes, and general visitors with special emphasis on families. Because the exhibition concerns families and we all belong to families, it was hoped that this project would act as a catalyst to encourage visitors to research and record their own stories.

Publicity extended the audience of the exhibition. Several feature articles appeared in the local newspapers and interviews with students, the Director and Education Officer were broadcast on local and national radio.

Evaluation was considered integral to this research/exhibition process, especially as the thought of making this a biennial event was suggested. The project was evaluated against the Manawatu Museum's Statement of Purpose, Aims, and Objectives, in particular, the Museum's exhibition and education policies. Evaluation continued throughout the exhibition planning and preparation process. At

Students accession their family treasures and prepare exhibition labels



"Finding Great Grandfather"
Visitors find their great grandfathers in someone else's family treasure

all times we had to consider whether the choices we made such as label type and wording, and the use of photographs supported our intentions. Informal evaluation occurred in the observation of student response to the project. Those who participated in the exhibition process were eagerly involved. Teachers were very positive in their comments and reported that many parents had been enthusiastic about the project, some saying that this was the first time their children had actively sought opinions and information from their grandparents and other family members. The grandparents, we were told, were overjoyed.

Survey forms were given to all the students who were involved in the project. A question requesting them to "ask someone else in your family to write a comment about the Family Treasures' project" was included. A control group of approximately 100 students who were not involved were also surveyed so that comparisons could be made. Some observations have been made from these surveys but it is hoped in the near future to carry out more detailed analysis. Teachers involved were also asked to comment on several aspects.

Ideally a planned evaluation of the visitor response to the exhibition should have been carried out to ascertain how successful the exhibition was with the third audience, observing the visitor response, and whether the exhibition did in fact encourage them to research their own family history. Unfortunately this was not done. However some informal observation and talking with visitors was carried out. The initial response was favourable. Many people indicated they had visited in response to the publicity, and because of recommendations. Comments such as "we like the photos, it makes the exhibition personal", and "that reminds me" were heard. Some indicated to staff that they were going home to ask more about their own history. Families and other groups were observed talking together around an object, often with one of the group reading the explanatory label. Most visitors seemed to spend a little time looking through the *Family Treasures*' books. People responded positively to families they knew. Most interesting perhaps was visitor response to the explanatory labels. These were written in the students' language and in their handwriting. We were also careful to restrict their length to 75 - 100 words and many are placed at below adult eye level. Most visitors were observed reading several complete labels, some reading nearly all. The personal touch of these labels seems to have been an attraction, with some people mentioning how much they enjoyed them. Indications are that formal summative evaluation could have yielded some useful results.

So did we reach our objectives? Was *Family Treasures* successful? Many positive comments were made and many people visited the exhibition. But did we interest students in their heritage? Did we show links between family treasures and museum

collections? Did we encourage people to talk about family histories?

Of the students who were involved in the project 95% indicated they enjoyed "doing Family Treasures" and one of the common responses to the question asking what they enjoyed most was "finding out about my family". The teachers reported that their students were very eager to research and then share their stories with others. The fact that the students knew from the beginning that some of them would be invited to display their work to a wider public was further encouragement for some. *Family Treasures* provided a key for the students to discover more about their history. One teacher wrote "I especially like the way the treasures project focused on one object. This was a marvellous way for children to begin developing an understanding of history, and of their family's history, without having to cope with an impossible amount of information and without being swamped by huge concepts. It was relevant to them, and was accessible because of its "boundaries". As a consequence though, it has opened up a whole world of exploration to many children".

The objects in this exhibition, which do not usually reside in museums but in family homes, were brought together and exhibited in a museum setting. They received the same care and presentation given to any other exhibits shown in our Museum. The twentythree children, and their families, were involved with museum procedures and documentation, and the classes who participated in the project were also taken "behind the scenes". They saw that many of the objects in the museum were once family treasures. On being asked by the National Radio reporter if it was interesting to find out what actually goes on in a museum, one student replied "Yes, very interesting. There's a lot more than just putting it up". The Director, Mina McKenzie, commented that by taking children through the process "the museum builds up a community of informed citizens, citizens who understand heritage and have some idea about the management of heritage, who have a commitment to family history that can extend into the history of the region and of the nation".

But perhaps its greatest effect has been in encouraging families to talk with each other in choosing, and seeking the stories, of the treasures. It heightened interest and awareness in their family heritage and precipitated action. This was evident from the comments written by other family members on the survey forms. One parent wrote "What a remarkable subject. Although I am 32 years old now I never realised just how important it is to have a treasure and I would like to leave something of mine for my children. And now I'm asking questions of my parents about hidden things I never knew about which are real treasures as far as I am concerned." Other parents' comments included: "It was not only a learning experience for Leana but all the family", "This project provided an opportunity for us, as a family, to talk about our ancestors", "It was a good opportunity to discuss with Alex about his grandfather, and make the time to do so." Many other comments echoed these.

Family Treasures was an example of how the museum and members of its community can work together to produce an experience that was beneficial to both. It was, however, in this case more than that. Education is, and always has been, an important component of the Manawatu Museum, Te Whare Pupuri Taonga o Manawatu. A measure of the integration of the Ministry funded School-based Education Service and the Museum is the encouragement and acceptance of Education Officers to be involved in curating exhibitions. From a professional point of view the exhibition has enabled me to develop many new skills. It has greatly increased my understanding of museological practices and of the roles and skills of various members of our team. I was a new member of staff, having been appointed only four months before when the idea of *Family Treasures* was first mooted, and although I had previously had three years experience as Education Officer in another museum, at no time had I been so closely involved in an exhibition within the general museum programme. The experience, I feel, hastened the integration of a new staff member into the Museum team, to my being able to bring, and have accepted, my educational perspective to Museum activities.

The response to *Family Treasures* has encouraged us to repeat the project. June 1995 is propos as the date for the second *Family Treasures* exhibition.

A parent wrote "Katie's Nana visited the Museum's "Family Treasures" display and found it fascinating. She wrote that she was going to suggest a similar project at her local museum." Perhaps it will "take root" in other places[5].

Notes:

1 Currently there are 18.5 School-based Education Officers in New Zealand museums and zoos. These Education Officers are funded by the Ministry of Education and are employed by local schools' Boards of Trustees. The Service is, however, available to all schools. Education Officers are responsible to both their Principal and Board of Trustees (for educational considerations) and to the Museum Director (for museological considerations). The present Service is under threat. While acknowledging the success and quality of the system, the Ministry of Education proposes to disestablish it in favour of "grants in aid" and contestability. Support for the present system is, however, strong.

2 Museum School Service Charter Statement 1989. This is part of a comprehensive policy document concerning the Museum School Service.

Students formulating questions they can ask each other about their treasures. This is part of the oral history programme that was part of the exhibition.

3 One June 30th 1993 the Manawatu Museum, Te Whare Pupuri Taonga o Manawatu, joined with The Science Centre based in Palmerston North (The Science Centre & Manawatu Museum, Te Whare Pupuri Taonga o Manawatu). The joint institution is a unit of, and funded by, the local government, Palmerston North City Council.

4 The term "school" includes preschool to tertiary level educational organisations.

5 If anyone is interested in mounting a *Family Treasures* exhibition, guidelines are available from Joanne Mackintosh, Education Officer, Manawatu Museum, PO Box 1867, Palmerston North.

I would like to acknowledge the contribution, support, guidance and assistance of:

- The teachers, children and families from Palmerston North Intermediate Normal School, Feilding Intermediate, and Kiwitea who participated.
- Mina McKenzie, Director of the Manawatu Museum, Te Whare Pupuri Taonga o Manawatu.
- Harvey Taylor, Exhibitions Officer, Manawatu Museum, Te Whare Pupuri Taonga o Manawatu.
- The Staff of the Manawatu Museum, Te Whare Pupuri Taonga o Manawatu.
- Jean Bruce, Historian, Canadian Museum of Civilization.

FAMILY TREASURES - STUDENT STORIES

Kaye-Maree Dunn, Koro's War Medals

Hello, my name is Kaye-Maree and this is my project on my Koro's medals which came from World War One. My Koro[1] was the only Maori in his unit and he was also one of the first Maori amputees. He was born in 1901 in Gisborne. He fought in the Somme and over the months he earned 8 medals. He name is Matewai Piki Pohatu. I hope they will be passed from Generation to Generation. When I asked Mum about the medals she couldn't tell me much because when Koro came back he didn't discuss anything about the War to his family because of the bloodshed, unmerciful killings, continual sickness, bomb droppings, shootings and deaths which is something that a person would rather forget than talk about.

1 Grandfather

Ben Povey, Scissors

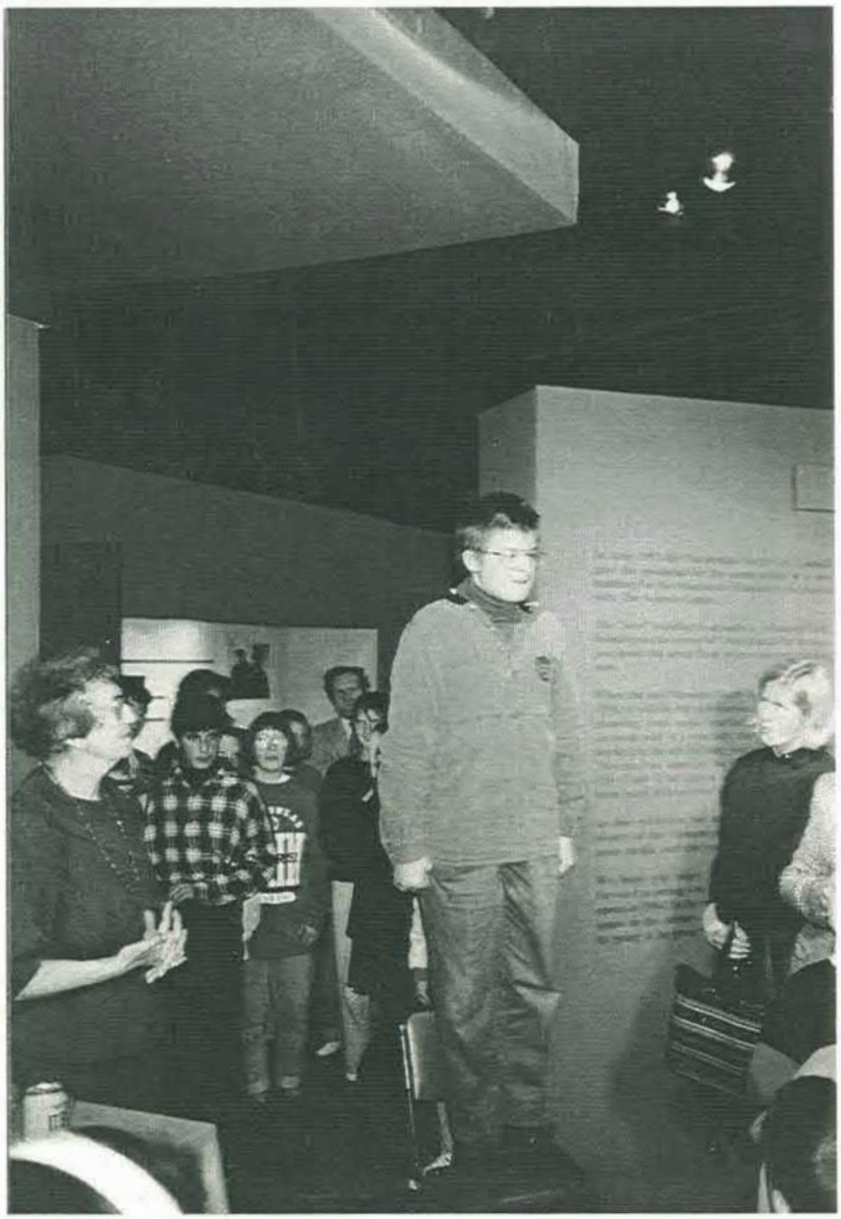
My treasure is a pair of floral scissors. My great grandmother set out many gardens and she loved to pick flowers and arrange them to make her home look loved. She could remember when hydrangeas first came to New Zealand. She was particularly fond of spring bulbs. My Mum still has some bulbs that great grandma gave her in our garden. Mum has carted them from house to house.

Jodi Vuleta, **Cup, Saucer, Plate**

A cup, saucer and plate. It doesn't sound exciting or special like a ring or a necklace but it's pretty special to my mother. My great grandad gave it to my mother after my great nanna died on the 9th of February 1981 and even though she said she was "over 21", I found out that she died when she was 71. The cup, saucer and plate was made in Salisbury, England, she got it in New Zealand from a friend. It was used on only special occasions. My great nanna worked at Woolworths and Ernest Adams and my great grandad worked at the Intermediate and at the butchers. He also worked at the Freezing Works. I never met my great nanna but I wish I had. When my Mum dies, I will get the set. My great nanna died of a heart-attack.

Katie Jessen, **Family Clock**

This clock was presented to my Great Great Grandma when my Great Great Grandparents got married. It was handed down to my Nana. My Nana didn't recognise it as a treasure and put it in an old barn. My Mother found it in the old shed covered in chicken doings. She cleaned it up and on her first pay took the clock to a watchmaker. It keeps good time and is a special family treasure because of how my Mum saved it from extinction. It is a marble clock ornamented with brass with an inscription from the Greytown Church Choir.



Students introduce themselves and their family treasures during the opening ceremony.

THE EMPLOYMENT OF WOMEN IN NEW ZEALAND MUSEUMS

Jennifer Evans
Director, Te Awamutu District Museum

There have been many recent studies of New Zealand government and non-government organisations which specifically look at women within these organisations; their position, future opportunities, salary levels and general attitudes. Such research, however has never been carried out for museums in this country. As part of the Diploma in Museum Studies, a pilot study was undertaken, which set out to reveal the position and status of women in museums in Aotearoa/New Zealand, and suggest future research directions. The study consisted of a survey and interviews.

Women working in museums are all different, with differing backgrounds, qualifications, ethnic origins and expectations but they do have gender in common, and this appears to be a factor in employment statistics. The study was designed to gain a view of all women, both Maori and Pakeha.

The study also included a survey of the recent literature. There was little direct information on museums and women, but many recent employment studies had been carried out in New Zealand and these provided comparative information.

Confidentiality was a major consideration for both the surveys and interviews. There are relatively few women in some positions within the museum profession, and relatively few women museum professionals in some geographical areas. Care was taken to maintain confidentiality and responses in either survey or interviews could not be traced to individuals. The completed survey forms were seen only by the researcher, and were shredded once no longer required.

There were some shortcomings in the methods employed, and these must be borne in mind in the final analysis. Firstly, due to time and scope limitations, only women were surveyed. Ideally, as in many of the other New Zealand employment surveys, men should have been included as survey respondents. In many other surveys, not all men were surveyed, but a random sample. This would certainly have improved the value of the results given here, but simply was not possible within the constraints of this project.

Another possible shortcoming was that too many questions were asked in the survey. This meant more work for those women answering, and certainly much more work for the researcher compiling and analysing the replies. The breadth of issues covered is still considered important, as it would be a major criticism of this study if it only concentrated on the "women's issues" of sexual harassment, discrimination and child care. The wider view of women in the workforce is important too, and a valuable part of this study was the gathering of employment statistics on women in museums, data which are long overdue.

On the other hand, there are advantages in the way in which the information has been gathered. There was plenty of room on the survey form for comments to be included: the fact that many respondents chose to do so has meant that a wide range of opinions and comments on various issues have been gathered. Some questions simply cannot be answered with a yes or no, and it is often difficult to ask people to specify details on confidential matters. Comments have been collated where possible into general areas both to preserve confidentiality as well as provide an idea of the type of response received.

SURVEY

With the help of the four regional Liaison Officers, a list of names was compiled comprising around 167 women working full- or part-time in museums throughout New Zealand at the time of the survey (mid-1992). This list included Directors, Curators, Conservators, Registrars, Exhibitions Officers, Education Officers and similar positions, but specifically excluded secretarial, reception, shop, cafe, cleaning and security staff, who are considered, for the purposes of this project, to be non-professional museum employees.

This distinction is made for two reasons. The first is because these non-professional women could be working anywhere, for example in a bank, school or office. The other positions are museum-specific positions, and a survey of these is more likely to give the position of women museum professionals. The second reason is that within the scope of this study, it would be impossible to survey every woman working in museums in this country.

The content of the survey form was arrived at by several methods; consideration of the issues to be examined; discussions with women colleagues, both Maori and Pakeha; and an examination of the literature on employment surveys, as many of these studies included a complete blank survey form. A list was made of the issues which would be considered in

this study and the information needed to examine these. A set of questions was constructed and then refined after discussions with various colleagues and the course controller.

INTERVIEWS

Interviews were conducted on a very informal basis. There were no set questions for each interviewee or particular issues for which the researcher required information. Instead the aims of the Research Project were explained, and the interviewee encouraged to talk about personal museum experiences during the course of their career. It was stressed that positive aspects of being a woman museum professional, as well as any negative aspects, would be useful to the research. Confidentiality for the interviewees was assured.

The selection process for interview subjects was not random. Subjects were chosen on the basis of their availability to the researcher, and for being women with varied experience in museums in this country. Due to the need for confidentiality in this relatively small profession, the interview section is not publicly available.

SURVEY RESULTS

Of a total of 167 survey forms sent out, 125 were returned giving an overall return rate of 75%.

Questions 1-8 - Statistical Section

The largest group of survey respondents is the 26-35 years group. This is an interesting result as this is, traditionally, the age where women are absent from the workforce due to child-bearing (New Zealand Department of Statistics and Ministry of Women's Affairs 1990:58). This result should also be compared with the results from question 47, where only 30% of the survey respondents have dependent children.

Most of the women in this survey had at least School Certificate or Sixth Form Certificate (94% and 90% respectively). Well over half (62%) had a Bachelor's degree in arts or science, and 26% had a Master's degree. Only 3.2% had earned a PhD. Many had teaching qualifications (17%), perhaps reflecting the fact that 15.2% of the respondents were Education Officers.

The most common specialist subjects, bearing in mind that many people chose more than one subject, were art-related and history/archives.

The liaison region spread reflected the number and type of museums in each liaison area. Undoubtedly the large staff of the Museum of New Zealand Te Papa Tongarewa was reflected in the figure of 46% of survey respondents coming from the Wellington area. Again, the figures for the types of museums reflected the general distribution of staff in museums in this country.

The three most common positions were Curator (20%), Education Officer (15%) and Collection Manager (11%). Some 7% were in the top jobs as Director and Deputy Director.

A job description was also asked for under job title, and this was primarily used to sort the various job titles into similar groupings. For example one position might be called Registrar and another called Collection Manager, but an examination of the job descriptions showed that they were essentially the same type of job. This is not an overall generalisation, but specific to this study.

The spread of salary ranges was from less than $5,000 to more than $60,000. The figures for part-time employment were less specific, however, as some respondents specified that the salary was for the full-time equivalent, while some did not. The most common salary range was $35,000-$40,000 (22%), closely followed by $30,000-$35,000 (21%).

Questions 9-13 - Career Structure Section

Most women worked full-time (83%), with only one person in a job-share position. For the majority of women, the museum position they now hold was their first museum job (63%). They are likely to have held this position for anything from less than a year to six years. Very few women have been in the museum profession longer than 15 years (5%).

There were varied responses to the question of how long the respondent would stay in their present position. Some stated until they retired. Some expressed concern over possible future redundancies or restructuring. The most common response, however, was 6-7 years (13%). In fact all but 11% of women gave some definite idea of how long they saw themselves staying in their present position.

The majority did not appear to be actively seeking work at the time of the survey (76%). Of those who were, the most popular choice was in another museum (42%), followed by the option of leaving the museum profession (31%). This implies that nearly one third of women who are looking for other work may leave the profession, with the loss of their training and experience. Although this is only 11% of the total survey, it still means that there must be some level of dissatisfaction within the profession.

The number of positions which women have held in their museum careers varies from one to seven. Around half have held just the one position, with 23% two and 14% three positions.

Questions 14-17 - Study/Training Section

The majority of women (69%) were not currently engaged in any form of study. Of those who were, the most popular options were part-time university study, or the extra-mural Massey Museum Diploma Course, followed closely by other extra-mural Massey study and Polytechnic part-time courses.

Several women stated that they were

taking year(s) off from the Massey Museum Diploma Course because of other commitments. Several conservators noted that they need to keep up with current literature and go to courses (many overseas) to keep up with their profession. This left no time for study.

When asked about the support of their institutions towards study, there were two comments to the effect that the institution was very supportive, and there were three comments to the effect that the institution was not being supportive. Two of those who answered "not at all" did not want to ask for assistance. Of the options for the forms of support given, many respondents chose more than one option. The most prevalent form of support was to access to staff/books/ museum resources (48 responses), followed by financial assistance (46 responses) and time off for study (35 responses).

Training appears to have been undertaken by about half of the women surveyed (51%) in the last year. Of those who had been to training courses, most had been to only one (48%). Institutions on the whole (91%) appear to support this training by paying for it.

Questions 18-19 - Membership of Organisations Section

More than half of the respondents belong to a Union (62%). Where this was specified, the most common union membership was with the relevant regional local government officers union (51%), followed by the PSA (28%) and the New Zealand Educational Institute (13%).

Professional body membership was headed by AGMANZ (now MAANZTRHKT, Museums Association of Aotearoa New Zealand, Te Ropu Hanga Kaupapa Taonga) with 28%, followed closely by MEANZ (25%) and then various special interest groups.

Questions 20-24 - Discrimination/ Sexual Harassment Section

When asked about discriminatory questions in job interviews for museum positions, 26% of women stated that they thought they had been asked questions which would not have been asked, had they not been women. Where specified, and some respondents specified more than one, the most often asked questions concerned family commitments, the possibility of future family additions, and the ability to be both a mother and a professional.

Discrimination had been experienced by 36% of the survey respondents, over a wide range of situations. This would appear, on the whole, to reflect the experiences of women in the workforce generally. The museum professional appears to be no better or no worse than the general New Zealand situation. A few women commented that some of these incidents related to some time ago, with the inference that this no longer happened. The discrimination appeared to come from a fairly wide cross-section of the community, with fellow male colleagues at the top of the list, followed by local authority staff, with whom many museum professionals have to interact on a daily basis.

On the question of Equal Employment Opportunity Policies, the results may be a little misleading. According to these, 81% of the women are employed by an organisation which has an EEO Policy. It is impossible to state, without further research, whether this is the case or not. It is the impression of the author, from analysing the results, that many respondents were under the impression that their employer had an EEO policy, when this in fact may not have been the case. The major issue here seems to be one of communication in an organisation without an EEO Policy, to make staff aware that one is in place, and that the contents are known.

When asked about sexual harassment, 24% of respondents replied that they had experienced this in the course of their museum work. It must be remembered that for the discrimination and sexual harassment questions, survey respondents were not asked to specify the person(s) responsible, and the list is made up from those who chose to identify the source. In **no** cases were individuals identified. Of those groups who were identified a fairly wide cross-section was reported, with the public being the worst offenders. When asked what they did about the incident(s), the most common reply was that the offence and offender were dealt with verbally, often immediately. A common tactic was avoidance of the offender, or reporting to a senior staff member. There is little to suggest that the formal procedure to deal with such offences was used.

Questions 25-38 - Bicultural Section

The questions in this section were aimed at all of the women answering the survey, of all ethnic origins. What is the response of women working in museums to bicultural issues?

Most of the women were born in New Zealand, and considered themselves to be of Pakeha or European origin. There are no Polynesian women respondents in this survey. That 4.8% of the survey respondents are Maori women equates quite well with the figure of 5% for the proportion of Maori women in the total workforce (1991 Census). When the figure for those who gave their ethnic origin as Maori and Pakeha are added, the total comes to 8% of respondents with Maori origins. This is then higher than the national average. One interesting result from this question was the number of alterations made to the survey forms. Some women objected to the word 'Pakeha', some to 'European', while others preferred to use the term 'New Zealander'.

The majority of women, Maori and non-Maori, felt that their cultural background was valued by their institutions. Sixteen percent felt that they held relevant traditional skills,

and most of these were Pakeha women. The most listed skills were language, karanga, and weaving.

There was a wide range of answers to the questions about Maori ceremonies. Certainly there seemed to be a wide experience from many to few Maori ceremonies in institutions. The principal involvements of the survey respondents seemed to be in liaison, singing, organising or attending.

Eighty-eight percent of women had been to a marae, and 86% claimed some knowledge of the local Maori history, yet only 50% worked with the local Maori community as part of their job.

Sixty-six percent of women answered that their institution had a bicultural policy. This question however, could have been a little more detailed as to the form and formality of that policy. The same applies to the question on bicultural programmes, with 43% answering that their institution had such a programme. Of those who answered yes, the most common type of programme was language classes.

Sixteen percent of women, both Maori and Pakeha, answered that there were cultural prohibitions which prevented them from performing their duties. Where these prohibitions were specified, they mostly concerned the inability of women to speak on the marae, menstruation, conservation/ handling, and Maori protocol. These prohibitions were imposed, where specified, by the women themselves, traditions, Maori male staff and others.

The most common issues concerning Maori women were given as the need for more Maori women in museums, support groups, and a need to question Maori traditions and restrictions regarding women. It must be remembered that both Pakeha and Maori women commented in this section, ie. these are not just the opinions of Maori women themselves.

Questions 39-46 - Job Satisfaction Section

Although half of the women had not applied for promotion or increased salary, 33% had, and 2% had done so twice. Results, where known, were that of those who applied for promotion or increase, 69% achieved this. This seems a fairly high figure, and compares favourably with other studies which say that women do not apply for promotion unless they are confident of getting it, and therefore enjoy a high success rate.

Around half of the women were prepared to move towns for a better job; half were not. No reasons were asked for or given.

Regular staff meetings were reported by 87%. Some of those who answered "no" mentioned the small size of the institution as the reason. As many as 20% of the survey respondents said that they did not feel that they were making meaningful contributions to staff meetings. Some even went as far as to say they did not attend.

Supervision of paid employees was undertaken by around half the women, with numbers of employees ranging from one to around 20. Most of the women (42%) supervised just one other person. Many who answered "no", and some who answered "yes", commented that they supervised volunteers.

Around 70% of the women worked for a male supervisor.

Questions 47-52 - Child-Care Section

Most of the women in this survey did not have dependent children (70%). Only 5% of women worked for institutions offering child-care facilities. When asked if they thought that their employer should offer child-care facilities, 49% said "no", 42% "yes". Many reasons were given for both these answers, the most common that the institution/staff was too small, followed by the idea that the local authority should provide child-care. The range of answers reflects the range of different situations and experiences.

It appeared that 82% of women worked for an institution which offers a policy on maternity/paternity leave, but only 6% of women had taken maternity leave and returned to museum work, although one of these had taken maternity leave twice and returned to museum work. As for coping with domestic crises, 88% replied that the institution offered flexible working arrangements, 9% said the institution did not.

Conclusions

Lacking comparative data, few firm conclusions can be drawn regarding the statistics gathered in the survey. They can, however, be used as a comparative base for further research on both men and women working in museums in this country. The results do show that women hold a wide range of occupations in museums, hold many different qualifications and have a wide spread of salaries. They are more likely to have art and history related than science-related specialist subjects.

Women in museums are most likely to be Curators, Education Officers and Collection Managers/Registrars. Most women in professional positions work full-time, with only one respondent in a job-share situation. This probably reflects the relative non-availability of part-time professional positions. The literature shows that women are much more likely to work part-time than men, so the number of men working part-time in museums would be an interesting comparison.

An examination of the literature shows that in most New Zealand organisations, there are many young women (under 25), and a relative lack of women in the child-bearing years of 26-35. The New Zealand statistics for labour force participation also show a drop in relative numbers of women between 26 and 35. The survey results, although from a relatively small sample, show that the largest group of respondents were aged between 26 and 35. There is an apparent discrepancy here, although it must be

pointed out that the first figures are given as percentages of the total workforce, and the second figure, from the survey, is an absolute figure of the number of women of that age who are currently employed in museums.

The reasons for this can only be theoretically addressed here; it could mean women are delaying having a family, choosing a career over a family, or working and raising a family at the same time. It should be noted that 30% of the survey respondents stated that they had dependent children.

From the literature it appears that women are more likely than men to have been in a job for less than five years and less likely to have been in a job more than 15 years. Survey results show that most women (63%) were in their first museum position, and had held it for less than five years (69%), and very few women had held their jobs for more than 15 years (3.2%). Women are less confident about their abilities than men, and do not apply for salary increases or promotions unless they are fairly sure of getting them. The survey results show that one third of women had applied for salary increases or promotions in the last year, and 69% were successful. Half of the survey respondents were prepared to move cities for a better job.

The survey results give a picture of many women having entered the museum workforce relatively recently, and do not show a large number of women making their way up through the ranks into higher positions. Several of the women Directors interviewed stated that they came in at that level, and did not work their way up through different positions.

Survey results show that most women are in their first museum jobs, and are most likely to have been there for between one and six years. Most women had a definite idea of how long they would be staying in their present positions, and 11% are actively seeking work outside museums.

The issue of career path structure was brought up during the interviews, frustration being expressed at lack of direction and there being no clear career progress. It would be an interesting exercise to ask museum professionals, both men and women, to plot their career paths in terms of types of job, salary, length of time in job and to then compare them.

It would appear from the literature that women are more likely to be qualified upon entering a job, while men are more likely to be trained whilst being employed. The survey data showed that some 31% of women are currently engaged in some form of study and that institutions were generally encouraging and supportive. Museum training in some form was undertaken by half of the women in the last year. Institutions were generally supportive of this training. This may differ from the common situation shown in the literature where women have fewer opportunities for study and training then men in the same profession.

Most women belonged to a union (62%) and some form of professional organisation (74%).

Women were fairly evenly divided over whether or not employing institutions should provide child-care facilities, with 49% against. Many reasons for and against were given. It is obvious there should be more employer/employee discussion on this issue, as it appears many women would favour the provision of child-care and/or subsidies if it were practical, especially if offered by the appropriate government/local government organisation rather than individual institutions. This would assist women working both full- and part-time.

There could be further research and discussion on why women are not apparently making use of maternity leave provision, and returning to the museum workforce.

The most frequent responses to a survey question on discriminatory questions at job interviews were family commitments, possible future family additions, and the ability to be both a mother and a professional. The literature gives an interesting example (Cockayne 1989) which is very similar. Men in job interviews discussed the potential for advancement, hobbies/interests, career aspirations and travel. Women discussed reasons for leaving the previous job, marriage/spouse/boyfriend and the possibility of parenthood. Over one quarter of the women surveyed answered that they had been asked discriminatory questions at job interviews. Perhaps there is a need for EEO interview technique guidelines for museums, or making currently available material accessible to all museum employees and employers.

It would appear from the literature that men and women perceive different barriers to their career development. This question could warrant further research for the museum profession.

One third of the women surveyed felt that they had experienced some form of discrimination, and just under one quarter had experienced sexual harassment at some stage during their museum career. Sexual harassment has been dealt with by some of the employment surveys reviewed, with varying levels reported. This is certainly a continuing problem in New Zealand. It appears that in many cases formal procedures for dealing with sexual harassment are not being used or are not considered adequate. Perhaps they need to be discussed and re-defined to a form which is acceptable to all, workable and fair, and one which **will** be implemented.

An interesting comparison would be statistics on numbers of actual reported cases of sexual harassment in the museum profession, and what action was taken, as well as the effect on the person(s) concerned. Further exploration of women's perceptions of sexual harassment would be useful.

The interviews did not really look closely at sexual harassment and discrimination as these had been

adequately covered in the survey form. The interviews highlighted the points that women are often referred to as girls, and find this offensive; women are being discriminated against by tradespeople, managers and colleagues; and that sexism is institutionalised, especially in local government. The interviews also highlighted a lack of awareness of equal employment opportunities and many situations where discrimination occurs.

The survey revealed that many prohibitions are placed on both Maori and Pakeha women working in museums, although many are self-imposed.

There is also the particularly delicate issue of women, menstruation and taonga. The survey revealed that prohibitions are imposed upon women due to this biological function. The question must be asked - what about the many women who, for whatever reason (hysterectomy, pregnancy, post-menopause etc), do not menstruate. These women should not therefore be restricted in any way. There is also the case of public access. Can they be denied access to storage areas or displays because of this, and who's going to ask them? How can one standard be applied to museum staff and another to the visiting public? This is an area which needs more discussion although it is a very sensitive issue.

The concept of women as managers was discussed in most interviews, but was not specifically dealt with in the survey. Most women interviewed said that women had a different management style to men. These differences were generally that women were seen as non-threatening, used team-work and discussion more than men, and often worked in the background to achieve their aims. There were complaints about not being acknowledged.

The issue has been dealt with in literature other than employment surveys. "... women bring a different perspective to management. This perspective is said to be based on the cooperative and communicative characteristics and values more generally associated with women" (Gatenby & Humphries, 1992: 141). When discussing women as leaders, Holmes and Stubbe comment "Women ... tend to ask facilitative questions and provide more supportive feedback encouraging others to contribute and keep talking" (1992:150). Olsson also comments on women managers. "The female manager may take on the attributes of the traditional male manager but she will still tend to be seen by others both in terms of her biological sex and as the woman who plays the man" (1992: 14). These points reinforce the general conclusions from the interviews.

Some advantages of women managers were that they were better at picking up signs of stress in their women employees, and more understanding of issues such as parental leave. The disadvantages were that some senior women appear to spend much time as counsellors, not a role which they wish to have nor one for which they are trained. Women managers have many roles.

The final word on women as managers could be left to Korndorffer (1992:127) who states of women that "... if they want to work as senior managers then it is still the case that they must look like a lady, act like a man and work like a dog".

On the whole the view of Maori women in the workforce, from the literature, is not an encouraging one. If women are in a worse position than men, Maori women are in a worse position than non-Maori women. They are much less likely to be found in senior positions in any profession. Olsson states "... that the gender factor for women in New Zealand organisations is further complicated by our multi-cultural society".

From the interviews it appears to be very difficult to sort out the negative and positive aspects of being a Maori woman in the museum profession, because of the fact that all situations appear complicated by gender **and** ethnicity, not gender alone.

It is difficult to obtain an accurate picture from a survey which included only six Maori women and four of Maori and Pakeha descent. More work is needed on all museum Maori employees, especially the women, to gain a clearer picture.

Both Maori and Pakeha women feel that there is a need for more Maori women in museums, and as role models, and that those already in the museum profession need more support. There is also a very strong feeling coming through from both the survey and the interviews, reinforced by the literature, that many Maori cultural traditions and restrictions need to be discussed in light of the era in which we live, and that there needs to be room for change. This view is forcefully put by Irwin. "However, it is clear that many of the 'newly traditional' Maori cultural practices that are emerging serve the interests of Pakeha men whilst disempowering Maori women, in the name of 'Maori cultural practices'" (1992:16).

When talking about Maori culture, in particular regarding changes in the structure and function of marae as part of a changing dynamic culture, Irwin states "The role and status of women remains petrified, like a slab of rock, unchanging, immobile, inflexible, whilst everything around us in our culture is changing rapidly. In such a context, where it is accepted that Maori culture is being transformed to accommodate the needs of a vital, changing culture, legitimate questions can be raised about why it is that the rights and roles of Maori women remain unchanged? When a Pakeha man, who is tauiwi, not a speaker of the language, or tangata whenua in a Maori sense of this word, is allowed to stand and whaikorero on the marae area simply because he is a man, then Maori women surely have cause for concern" (1992:17). There is definitely cause for concern, and it is time for change.

How can this type of research assist women working in museums? The following recommendations may help the situation for all women working at all levels in museums in this country. There are always problems when attempting to identify issues with statistical information, but in order to protect the anonymity of the respondents, detailed individual experiences were not examined in the survey. The very positive response to requests for interviews and the good survey response rate shows that women are willing to help with such research and share their experiences. It is, of course, up to the individuals and organisations involved to recognise the need for changes, and implement them.

RECOMMENDATIONS

As mentioned earlier, this was a pilot study, and as can be seen from the results, further work is needed in many areas.

1. Further Study

1.1 A further study is required, one which surveys both men and women employed in museums in New Zealand. It would be preferable if all employees, both professional and non-professional, were surveyed, including secretarial, cleaning, security and cafe staff. Some analysis of data such as salary versus age or type of institution would be very useful, as would analysis of career paths and structures.

For future researchers the following suggestions are made, after the experiences of the author with this study. Survey questions could be more specific with regard to how many dependent children and their ages. Respondents could be asked to define what they perceive as career barriers. Other ethnic minorities and their particular cultures, needs, and aspirations should be considered. Some data could be gathered on women's domestic responsibilities.

1.2 Possibly some detailed study could be carried out of successful women and/or institutions which are thought of as better places for women to work. The factors which affect these situations could be examined and explained. Positive as well as negative aspects are important to further study.

2. Discussion papers/working parties

2.1 There appears to be a need for women, more especially Maori women, to discuss the many forms of tapu with regard to Maori taonga. Perhaps this discussion could start with the women in Kaitiaki Maori. There is a general need in New Zealand society, but more especially within Maori society, to examine the role of women in Maori society, to examine the role of women in Maori ceremonies. There is a real need to examine the role of women in museums handling taonga on a daily basis, and the tapu regarding women and menstruation.

2.2 The Museums Association of Aotearoa New Zealand (MAANZ) Code of Ethics should be examined so that bicultural and gender issues are addressed, and guidelines for the profession given. A suggested addition to section 7.8, training and development, would be that part-time workers should have equal opportunities for training and promotion. Section 7.2 which states that job descriptions and advertisements should be formulated in a manner which adheres to the principles of biculturalism and of equal employment opportunities should also state that all museum employees, Directors and governing bodies should make a commitment to these precepts, not just in principle but also in practice.

2.3 There may be scope within the proposed setting up of the Museum of New Zealand Te Papa Tongarewa (MONZTPT) National Services for the provision of support groups for women and/or Maori women within the museum profession. There may also be scope within MONZTPT for a National Equal Employment Opportunities Officer for **all** museums, to ensure equity for all museum workers of any gender, ethnicity, sexual preference and disability, also as part of National Services.

3. Training and Study

The importance of training must be stressed here, especially regarding the availability of training opportunities for part-time staff.

3.1 More initiatives are needed to ensure that non-sexist language is used in the profession. Guidelines for the museum profession may be useful, as well as for Massey Museum Studies students. If we are going to remove discrimination, we should start with the language we use and ensure that it is non-sexist.

3.2 Massey Diploma Course. There are various areas which could usefully be focused on by Massey students undertaking research in the museum field. For example, the employment position of men in museums, and an in depth study of Maori women museum workers at all levels. In the Museum Management paper the issue of women as managers would

be a very useful addition to the course.

3.3 Gender issues should be part of management training. "Gender issues and perspectives need to be integrated into the traditional 'mainstream' courses taught in business and management" (Gatenby & Humphries 1992:139). They go on to state that there is an urgent need for scholarship in both gender and Maori issues as they relate to management. People currently considering Museum Management training options could consider specific sessions on discussing gender issues and women as managers. Both men and women within the museum profession need to understand the many ways in which women work as leaders and to give them credit and show appreciation for this.

4. New Zealand Museums Journal

4.1 A suggestion would be at least one issue of this New Zealand museums journal to focus on women museum professionals, both Maori and Pakeha. This would let people know, in the museum and wider community, about successful women role models.

A final word - it is vital that men and women work through some of the issues which have been raised in this study, and determine feasible solutions, together.

Kaua e rangiruatia te hapai o te hoe; e kore to tatou waka e u ki uta.

Do not paddle some of you with one stroke, some with another; our canoe will not reach the shore.

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GIVE PEACE MUSEUMS A CHANCE: WHY MUSEUMS SHOULD "PROGRAMME FOR PEACE"

Terrence Duffy
Director for Peace & Human Rights, University of Ulster, Northern Ireland

Societies all over the world have constructed museums commemorating war. The question is increasingly being asked, why not build more museums to celebrate peace? The answer is being found today in the world-wide growth of peace museums. The concept has reached fruition and is reflected in its expansion in cities as diverse as Chicago (USA), Londonderry (Northern Ireland), Berlin (Germany) and Tokyo (Japan). At the International Conference on Peace Museums in Bradford (UK) in September 1992 over fifty museum facilities from all over the world were represented. Their role in uniting museums and peace work constitutes an exciting new opportunity in museum programming.

I. Peace Museums: Specificity and Diversity

It is difficult to define precisely what constitutes a peace museum. The range of institutions under the 'peace museum banner' are diverse but the common denominator is peace education through the visual arts. Peace museums promote dialogue from the living fabric of the past. They have evolved as dynamic entities and in the past twenty years (especially in Japan, Europe and America) have achieved considerable popularity.[1] In the development of the idea there has been neither a set formula nor a typical institution. The establishment of peace museums in particular countries has reflected regional peculiarities and political factors as well as individual personalities. There are, however, a number of categories to consider.

Firstly (and the easiest set) there are many galleries which actually describe themselves as 'peace museums'. Then there are different kinds of 'interest based' museums which could fall under the 'peace museum' umbrella. One would include museums which explore particular catastrophes like nuclear war, genocide or holocaust. Then there are museums which focus on humanitarian action. Finally, it can be argued that any gallery's programming allows potential as a 'museum of peace'. To that extent, the peace museum idea is a constantly growing one.

II. The Development of the Peace Museum Concept

The Hague Peace Palace, founded by Andrew Carnegie in the early 1900s, was the first effort to create a museum dedicated solely to peace. Apart from this, the earliest peace museums were essentially anti-war museums. An example was that of Ernst Friedrich in the 1920s who used photographs of mutilated soldiers to cultivate anti-militarism.[2] The first modern peace museum opened in Lindau (Austria) in 1980 exhibiting 'world history through peacemakers'. Another excellent example is the Peace Museum, Chicago which opened in November, 1981 'dedicated to exploring issues of war and peace through the visual, literary and performing arts'.[3] Significantly, the Chicago museum has inspired other projects such as the Peace Museum Project, Northern Ireland which started in 1989.[4]

III. Issue-Based Museums and The Quest for World Peace

Just as the battlefields of Flanders became equated with the dawn of a new era in war so too have Hiroshima and Nagasaki assumed a symbolic place in the nuclear age. It is not surprising that today the most extensive collection of peace memorial buildings constructed in response to a particular issue is to be found in Hiroshima.[5]

Today almost every sizeable Japanese city has its own peace museum and there are many substantial new projects such as those in Tokyo.[6] Also deserving special mention are the activities of the Osaka International Peace Centre and the Kyoto Museum for World Peace which explore war and peace since 1945; and the Himeyuri Peace Museum, which centres on the battle of Okinawa.[7] Today, Japan constitutes probably the single most responsive environment for the peace museum idea.

Several other peace museum initiatives have emerged in the past decade as a response to political events. These have included anti-war museums and peace libraries in East and West Berlin. It is encouraging that the newest peace museums typify positive change in the international order. These include the Museum of Independence in Namibia which celebrates the Namibian struggle, and the Tashkent Peace Museum in Uzbekistan which treats regional culture in Central Asia.

New candidates are constantly coming on stream with concerns as diverse as the Danish museum on UN peacekeeping, and a new holocaust museum in Detroit, USA. Naturally, many of these museums are controversial and fit somewhat uneasily among the 'family of peace museums'. For instance, the

Cambodian capital, Phnom Penh, has for several years possessed a genocide museum serving as a testament to the crimes of the Khmer Rouge. It is hoped that in the new Cambodia this highly political exhibition can become a symbol of national reconciliation and peace.[8]

IV. Humanitarian-Orientated Museums and the Issue of Peace

The third strand of peace museums is that dedicated to celebrating humanitarian work. Two major examples of this type of entity include the International Red Cross and Red Crescent Museum in Geneva and the Florence Nightingale Museum in London. The Geneva museum serves a dual role in documenting the creation of the Red Cross and paying tribute to the human spirit as it has emerged throughout the centuries.[9] Another example of this category of museum is the House of Anne Frank in Amsterdam.

V. Creative Programming for Peace: Everywhere a Peace Museum?

Modern peace museums go beyond the idea of espousing the 'anti-war message' - positing instead a multi-faceted approach which encapsulates the world-wide quest for peace. Many galleries and museums have in recent years chosen to prioritise their exhibitions around peace themes. This raises the question - what does a facility have to be to constitute a peace museum? The answer is always (of necessity) a matter of interpretation. One person's definition of peace is another's 'propaganda'. This is particularly obvious over sensitive issues such as the Jewish holocaust where institutions such as Israel's Yad Vashem present a strong political edge.[10]

A good example of a gallery not avowedly a 'peace museum' but which contributes significantly to peace education is New York's Nicholas Roerich Museum which preserves the work of the veteran peace campaigner.[11] New York also has the Alternative Museum which has pioneered a number of controversial exhibitions on peace issues such as its Belfast/Beirut exhibition of 1990.[12] An interesting new project is the Prairie Peace Park which hopes to open in Lincoln, Nebraska in 1993. It models the concepts of international cooperation and peace.[13]

VI. Giving Peace Museums a Chance

In September 1992 at the University of Bradford an International Conference on peace museums was held under the auspices of the Give Peace A Chance Trust. The Trust is committed to the establishment of a national peace museum in the U.K. This event should do much to foster the growth of peace museums. But unfortunately peace museums still face difficulty in gaining 'credibility' outside the peace activist community. Nevertheless, they are a compelling force in museum education. The peace museum idea provides an outstanding new opportunity to unite museums and peace education and constitutes a vital challenge in working towards a global culture of peace. In that process, it is vital that we preserve both the 'present' and the 'past' of peace.

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BURIED IN THE WAIKATO!

Jennifer Evans
Director, Te Awamutu District Museum

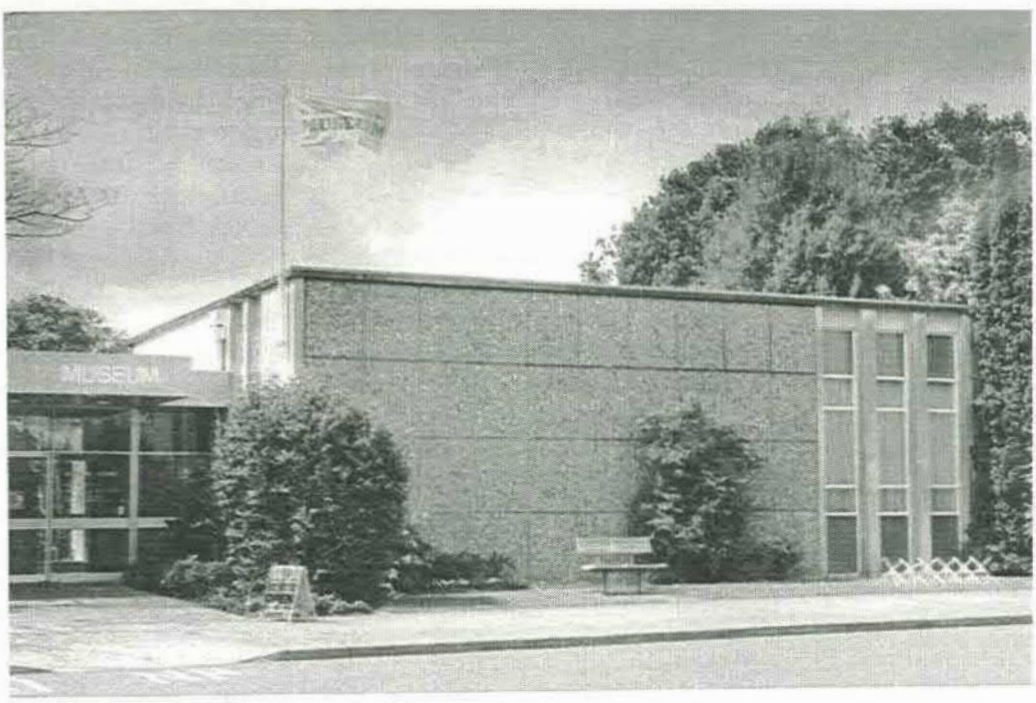
Formed in 1935, its nucleus the private collection of Gavin Gifford, the Te Awamutu District Museum today is a far cry from the collection of treasures above Mr Gifford's bookshop in the main street.

TE AMAMUTU

Te Awamutu (meaning 'end of the navigable river') has its beginnings as Otawhao pa and Kaipaka pa, then later as a mission station in the 1840s and a military settlement in 1864, becoming a much larger town when the railway arrived in 1880. All of these beginnings have left their mark on the town in terms of historic features and the character of today's busy rural supply town.

Te Awamutu today is perhaps best known for its Rose Gardens and adjacent public toilets, however there is also St John's Church (built in 1854), St Paul's Church (1856) and numerous other sites related to the war period of 1864 and the Maori occupation prior to this. The strengths of the collections at the Te Awamutu District Museum reflect the history of the surrounding area. The Maori collection includes many fine wooden taonga, including Uenuku. There is a comprehensive collection of material relating to the 1864 war period.

The collections of this museum are drawn from a wide area, from Ohaupo to Kawhia and across as far as Ngaroma. It is truly the district museum. The Waipa District Council administers both Te Awamutu and Cambridge, with a total district population of 37,000. The museum is principally funded by the Waipa District Council and is currently administered by the Te Awamutu District Museum Trust Board which includes representatives from the Te Awamutu Historical Society (who administered the Museum until 1987), Waipa District Council, Principals' Association, Auckland Institute and Museum, and Te Arikinui Dame Te Atairangikaahu. At present the museum is housed in a building constructed in 1975 to house the treasures of the district. The museum recently won a 17% increase in grant from the District Council, and enjoys extremely good community support.



Exterior of Museum Building

STAFF

Current staff at the museum are Jennifer Evans M.A. (Otago), Dip. Mus. Stud. (Massey), Director, and Cherie Meecham M.A. (Otago), Curator of Collections. Employed for nine months on Task force Green, Kay Te Huia is working on re-storage of the entire Archive Collection into acid-free folders and boxes. It is hoped to turn this position into a full-time one in 1994.

SWAMPS AND MUSEUM COLLECTIONS

Many things could be said about the Waikato weather, but it is sufficient to note that the area, even today, is still characterised by many small peaty lakes and large areas of swamp, combined with a reliable and regular rainfall. These areas of water were not only important early food sources, and living sites but also places for keeping precious wooden taonga safe. Many of the treasures of the museum have come from these sources, recovered many years later after they had been safely buried. Taonga are still being found today in swamps and drains. Four wooden patu aruhe (fern root beaters) and a kumete (bowl) were returned only a few months ago from the Conservation Laboratory at the University of Auckland Anthropology Department. They are still treating a wooden ko (digging stick) found last year.

Other museum collections reflect the early collecting activities of the museum's founders before 1935, documenting the history of the area in artefacts, archives and photographs. The archives contain many historically important documents including early minute books, diaries, letters and journals of early European residents as well as copious records of many clubs, societies and organisations from throughout the district.

DISPLAYS

There is a temporary display area on the mezzanine floor of the museum, and new displays are organised for this every four to six months. Past successes have included a history of the rose in Te Awamutu, then and now photographs of town, local archaeological sites, an exhibition of Burton Brothers' photographs from this area, and a display on the making of the film "Rewi's Last Stand" here in the late 1930s. The current exhibition called "Waipa women from our past - Nga wahine nonamata o Waipa" is the Suffrage Centennial Project of the museum and is complementary to a book published locally called "Women of Waipa". Other museum displays are changed as finances and time allow.

ADMISSION FREE

The small door charge was removed in November 1989, and the immediate response was an increase in attendance to just over 11,000 visitors, this being many more than live in Te Awamutu itself. More than twice as many people visited the museum during 1990, than during the previous year. Attendance has remained at this high level, and donations and sales, an important source of revenue, also remain at a good level. There was no economic disadvantage from removing the door charge, instead there were many advantages, not the least of which is the constant stream of visitors of all ages.

EDUCATION

School groups continue to make very good use of the museum's facilities. Although there is no Education Officer, the Director, assisted by the other staff take classes at the museum. There is a range of educational resources including many hands-on artefacts in the education collection, many specially made for the museum by the local Aotearoa Institute, such as carvings and flax weaving samples.

A feature over the summer months are the many field-trips which schools organise with the museum. These usually consist of visits to a number of sites (Alexandra Redoubt, Paterangi pa, Lake Ngaroto, St. John's Church, St. Paul's Church, Orakau, and Kihikihi) with a visit to the museum in the middle. The Director leads the field trips and helps students to interpret the sites with the aid of photographs and maps. Many schools now come from Auckland on an annual basis, while studying the history of the New Zealand Land Wars, the Waikato region.

The museum also runs Holiday Programmes three times a year, which are very well attended and appreciated. These have in the past included paper-making, the Rosetown Singers, puppet shows, fashion parades of historic clothing and most recently dinosaurs! Around 1,700 people came to the museum in the month that dinosaur bones and posters were on display; dinosaur activities were organised during the holidays as well as a "build-a-saurus" competition.

THE MUSEUM AND THE COMMUNITY

The museum is part of the Te Awamutu community, and it is necessary for the staff to interact with, and be informed about the local community. There is a particularly good relationship with the local newspaper, possibly helped by the fact that the principal reporter is Secretary to the Museum Trust Board. This aside, the museum gets very good, regular press coverage and tries to maintain this high profile as it is essential for community support. Staff are involved with the Te Awamutu Historical Society, Te Awamutu Business and Professional Women's Club, Te Awamutu Camera Club, Te Awamutu Genealogy Group and even the Te Awamutu Wine Club.

The museum is also involved in setting up a Heritage Trail around Te Awamutu, in an effort to attract visitors to the town, and encourage them to stay longer, as well as educate local people about the rich heritage of their area.

DEVELOPMENTS

Recent developments have included

an Audio-visual room with slide and video equipment and the installation of two sound systems to provide background sound effects. Another television and video provide interpretive video information for various displays. A security camera now patrols the mezzanine floor - a necessary evil, even in Te Awamutu.

Current projects at the museum are mainly concerned with the storage areas. All of the artefacts are currently being removed from the shelves, cleaned, inventoried and put back on wooden shelves (covered with evizote foam) in a more orderly fashion than previously.

The photographs are being put into acid-free envelopes which are then stored in filing cabinets.

Maps in the museum's collection are being temporarily encapsulated in mylar for protection, and these are stored in large flat map drawers.

The entire archives collection is being re-housed in acid-free folders and polypropylene boxes of various sizes.

Planning is continuing for a much needed extension to the current storage area, which is already severely cramped. The Waipa District Council has just released its thirty-year plan for comment, and the museum will be putting in a strongly worded submission to the extent that there will need to be a new museum building within the next thirty years, as it will be impossible for the current building to accommodate the museum's collections for much longer. No doubt this will become a continuing fight between museum staff and District Council for some years to come.

THE MUSEUM AND THE PROFESSION

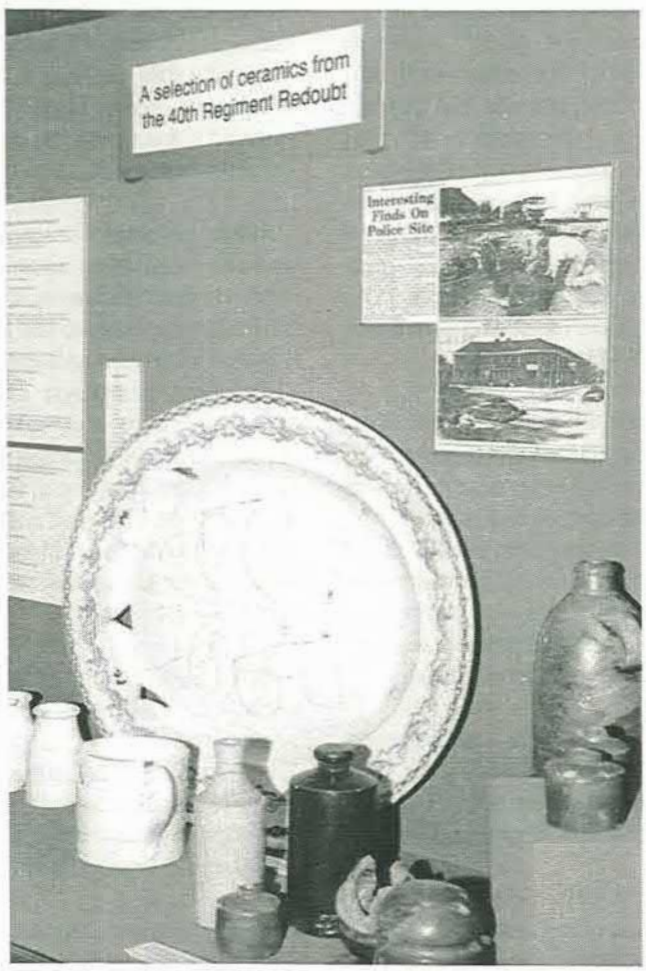
This museum maintains a working relationship with other museums in the area, and the staff are continually asked for advice from many of the smaller volunteer-run museums. The staff also keep an eye on any historical sites and liaise closely with Department of Conservation archaeologists and the Historic Places Trust Regional Officer.

The Te Awamutu District Museum now has professional staff, an increased budget and a firm working relationship with the District Council. The standard of displays and storage are improving as money and time allow, and the people of this area, and the profession can be assured that their heritage is being preserved and cared for.

Bigger is not necessarily better, and in the country's smaller institutions, staff are much less likely to lose sight of the main reason they are there - for people. In an institution this size you are in constant interaction with the tangata whenua, tourists, locals, and children. There are immediate reactions to things you do and a great deal of positive reinforcement.

Many small museums are looked down upon by their larger metropolitan cousins, but it must be remembered that those smaller institutions hold many special treasures too, and that the staff there have the same qualifications, responsibilities, obligations and duties as those staff in larger institutions, but with far less in the way of recognition, salary and budgetary resources.

The future of the Te Awamutu District Museum is looking stable, with improvements being made to display and storage standards, and with a commitment to professional staff. This augurs well for the continued preservation of the history of the people of this district.



Display on excavation of redoubt (40th Regiment) 1864

TAURANGA HISTORIC VILLAGE/MUSEUM IN THE MID-NINETIES

Lyn Mulvay
Collections Manager, Tauranga Historic Village

A "new" historic village/museum is emerging in Tauranga. Out of the past decade when much of the early vitality faded, comes a new impetus and direction for the 14 acre attraction.

The Village's new management team under the guidance of Billie Kay, have objectives and goals directed towards improving the facility and attractions in every way possible. Presently work in areas such as the static displays, the introduction of "travelling exhibits", the range of "rides", and the educational aspects of visitors "taking a step into the past" is being undertaken. By improving the standard of the grounds and displays in general, the safety of play equipment, and security of artefacts, the groundwork is being laid for an upgraded home and show place for the district's artefacts, as well as a learning ground for students of all ages. This area of work is overseen by Operations Officer, Bill Haymes.

The author is presently working through the exhibits and displays with a view to an initial general "clean and tidy". More serious and indepth work on artefact authenticity, condition and appropriateness, as well as cataloguing and storage methods, will be attended to in future (once the initial "clean up" process is showing its effects).

The rides available for visitors are on vintage vehicles - including an 1877 "J" Class steam train, a 1913 double decker bus, a fire engine and a taxi.

Being an historic village reenacting the activities of past times, the theme tends to be rather flat if vehicles are stationary, and yet there is the ever present question of using these artefacts. The middle ground we wish to achieve, therefore, is to use the vehicles, with respect and consideration for their age and potential lifespan. Dedicated volunteers pay attention to the mechanical aspects of the equipment and all staff keep an eye on visitors using the rides to ensure their safety and that the vehicles are not being damaged.

This thinking really applies to all areas of the village, and whilst there is a real awareness and understanding of the damaging effects of "hands on", light, air, and other pollutants, the whole concept of "living history" would be negated if this were to be kept to purist museum standards.

Private contractors maintain the grounds, with other workers sourced from various community work points. These helpers back up this attention to grounds with weed and scrub clearing, developing pathways, and general upkeep. There is a volunteer who attends to the herb garden at the back of the Farm Cottage and another who attends to the birds and animals in the aviaries, with daily input from the maintenance supervisor, Graham Macgregor.

The Village/Museum is laid out as a series of streets with authentic and replicated buildings housing a "museum", a general store, a drapery shop, tobacconist/barber, pawn shop and a great variety of other buildings and displays appropriate to the theme.

Among these are a marae, where the daily activities of tutors and students of Whanau Kokiri teach and learn to weave and carve, thus providing an educational work scheme environment for young Maori seeking their way in life. As well, an air of activity is added to the area, giving the visitor a feeling of reality within that context. The marae has a meeting house with a number of treasured and valuable taonga, and the village "museum" houses another display of Maori artefacts including a 14th century bailer, found in a nearby swamp. The static displays of other collections, which in some cases bring the subject matter into more recent times include electrical, photographic, radio and telephone equipment.

All areas of the historic village/ museum are a learning curve for visitors of all ages, but one of the most popular and well-received is that of education itself. With the able help of our key office person, Madge Broyden, booking school groups and a recently appointed volunteer, we are continuing a programme which was already underway but lacking a "teacher" to reenact school days in the early decades of this century.

Further research will establish the complete classroom setting and the school teacher will then portray, in the form of a lighthearted teaching situation, an experience which visiting children will not forget. Aspects of the "Native Schools" will be included in the overall classes and lessons.

Students will be introduced to ink wells, nibbed pens and "the cane" and strictly-decreed teachers' rules. The teachers will carry out an exercise in discipline and applied authority which soon makes children of today realise how lenient their own teachers are.

With some lighthearted touches of humour, the teacher introduces handwriting styles on the blackboard and a variety of props and displays give the children a good idea of the text books, the exam papers, school reports and attitudes of classrooms of their grandparents or great grandparents' days.

The old Mount Maunganui School is the venue for these lessons. This school dates back to 1913 when the roll call totalled 43. This building was removed to its Historic Village/ Museum site in 1975 and in November 1976 the original school bell was donated. Memorabilia such as this add to the authenticity and, like all museums, Tauranga Historic Village/ Museum is forever seeking the unique and forgotten memorabilia not used or produced today.

Complementing this picture is the old Maketu School House which is right next door. This handsome building has had viewing windows installed down the central hallway to allow visitors to take a peek into the life of the residents. Dating to 1885 the house was built from timber extracted from Coromandel and contains bedrooms, study, nanny's room and service areas, and many artefacts dating to earlier voyages and voyagers bringing them those English and European items which changed the face of New Zealand's material history.

Volunteer and Activities Coordinator Sue Hall is responsible for coordinating volunteers to participate in the daily activities, and particularly the "Special Days". Every second Sunday a special event is held and in the summer months, particulary January, there are at least two special days a week, with attention to children's learning and entertainment.

Our dedicated volunteers, as well as staff wear costume on many regular and most activity days - or other "special days". All who participate in adding this touch of "real life" to the village/museum theme enjoy themselves immensely. To extend the idea out into the community, students of the Bay of Plenty Polytechnic Clothing Design Course, through their tutors, have responded to the suggestion they undertake the study and execution of appropriate costume. Nearly 30 students are working in pairs to complete garments and accessories for staff members and some volunteers, including the school teacher.

A visit to the Tauranga Historic Village/Museum is education blended with pure magic!

THE VOTE, VOICE AND VISION
Celebrating Womens' Franchise at the Hawkes Bay Cultural Trust

Roxanne Fea
Curator, Hawke's Bay Cultural Trust

Anyone living within a hundred kilometre radius of a New Zealand art gallery or museum will know that 1993 celebrates the centennial of Women's franchise. This year almost every art gallery and museum has responded accordingly in exhibitions and public programmes. Within a broad spectrum of cultural, social and artistic areas, women's productivity, trials and successes (or in some cases the absence of), have been measured, presented and to varying degrees reflected upon. This has been the case in the arts, social history, natural history and in exhibitions focusing on the tangata whenua.

Unprecedented exposure and institutional encouragement has been forthcoming to the women who curated the show. It has become accepted that the focus of 1993 spread across the entire exhibition process, and that, as in the case with institutions such as the Museum of New Zealand Te Papa Tongarewa, the Bathhouse, Waikato Museum of Art and History, the Robert McDougall and at the Hawke's Bay Cultural Trust, the creators, or authors of the exhibitions have remained highly visible.

The choice of exhibition themes and the affects on the exhibition planning process have had, and will continue to have implications the Hawke's Bay Cultural Trust programmes. The Hawke's Bay Museum has a strong female component in the design and curatorial areas, which has created a more sympathetic atmosphere for 1993 agenda.

The Trust in this year has reflected the diverse issues raised by the Suffrage agenda. Introducing the year was "Up from Under - Women artists from the collection", a collection-based show which pointed to the widening avenues for New Zealand women artists. Each selected work illustrated the plurality of choices in terms of subject, media and genre. Rather than determining a common agenda based on gender, the individual perspectives and context of each artist remained primary. Features artists included Frances Hodgkins, D.K. Richmond, Margaret Butler, Toi Te Rito Maihi, Phillipa Blair, Nicola Jackson and Julia Morison.

Closely following, the Trust produced 'Contemporary Fibre Arts', a glimpse into contemporary fibre workers in Aotearoa New Zealand. Guided by the Trust's curator, the show was designed to examine specifically three things - the vitality of a traditionally female inheritance (both Pakeha and Maori), contemporary fibre workers in terms of acknowledging historical precedents, acknowledging each other and charting new directions, and male artists who entered the fibre domain, and their choice of direction and identity. In many ways, this show was designed to hint at some of the issues central to the Art/Craft 'debate'[1]. Unlike modernist theory, this exhibition aimed to value areas of skill, technique, handling of media, function and social context, and symbolism, and to prove that craft, like painting, can be a vehicle for conceptual intelligence[2]. Artists from diverse cultural and artistic backgrounds presented innovative, exciting and often confrontational work, and their statements spoke alongside or with each work. The 'fibre' of the show comprised many individual filaments, and served to make way for the outstanding "Pu Manawa" exhibition at Museum of New Zealand Te Papa Tongarewa, curated by Megan Tamati-Quinnell.

Tanya Robinson's 'Outside of Function' comprised recent work from this emergent silverworker from Hawke's Bay. Although not specifically produced as a 'suffrage show', this exhibition was timely for several reasons. Primarily, the accepted attributes of body adornment were reinterpreted by Robinson through the sculptural forms of the worked silver forms. Although they tantalised as wearable pieces, often the dimensions, construction and finished designs disallowed them as adornment. Robinson calls herself a silverworker, strongly refuting the constructs which accompany the labels 'jeweller' and 'craft artist'. By stripping away all that could encourage preconceptions, in media, form, category and in self-identity, Robinson symbolises the individual quest and achievement for recognition which the institutions seek to expose themselves.

Arriving with a celebratory shout was 'Femmes Vitales' in October. The Hawke's Bay Museum marked the beginning of this show's journey around New Zealand venues. Femmes Vitales is a project initiated by Tracy Collins and Jenny Dolezel, and was curated by seven artists based in Auckland, including Chiaro Corbelletto, Charlotte Fisher, Stephanie Young, Judy Millar and Julie-Anna Child. Rather than surmising that there is a 'common thread' bonding the women artists, Femmes Vitales extends itself to be a dynamic expression of seven individual artists with individual agendas. Each does incorporate gender

as a springboard, but not as the landing place. In effect, the artists chose to resolve the dilemmas of 'coralling all art by women into a single category - whether it be 'women's art' or ... 'critical feminism'"[3], resulting in a misguided and misleading orthodoxy of categorisation. More importantly, the artists themselves saw the dangers of operating under the mantle of feminist art[4], and embraced individuality in its place.

The primary show generated by the Cultural Trust for 1993 was "Dress for Greater Freedom", a collection-based exposition into the forces behind increasing liberation in women's dress. Curated by Jane Malthus of Otago University in conjunction with Margaret Cranwell, the show examined evolving social constructs which influence the design, appearance and context of clothing, and ultimately how these aspects affect, and reflect the lifestyle and identity of New Zealand women.

In acknowledgment of the 'Other' within predominantly Eurocentric and patriachical social structures, important parallels emerge between the 1990 Treaty of Waitangi celebrations and 1993 in New Zealand institutions. The 1990 programmes reflected a more painful evolution towards recognition and an equal power base between the two cultures, a progression which has continued way beyond the sentiment and heightened awareness of that year. Conversely, 1993 projects a celebration of the arrival of women, the universal 'Other' into the framework of New Zealand's cultural industries.

The move of women into museum and art gallery positions is increasing as more women take on director and management roles, and develop a stronghold in the collection, exhibition and education areas. However, this remains very much in the Pakeha woman's favour; there is still very much to be done to achieve the same positions for Maori women in New Zealand institutions. And at the same time, as Christine Barton recently proposed, "in a country which hardly values its cultural producers (in favour of a slavish regard for its sporting heroes), women can hold such jobs simply because art is considered marginal and expendable"[5].

In this light, one might speculate on the years following 1993. How may the many issues exposed this year become manifest in future programmes, both for the Cultural Trust and for New Zealand institutions? Both 1990 and 1993 were landmark cultural and social events in New Zealand, and our cultural institutions certainly reflected the ensuing ripples made from both. But is that sufficient?

These institutions "are part of the politics, economics and sociology of our era: they are generated by them and in turn help to generate them. If they ignore this fact our institutions will continue to be pushed to the periphery of any involvement with art and culture"[6]. Thus the blueprints are laid for the next year, and the next.

Promoting a singularly feminist agenda can be as misleading, and as incarcerating as not considering women in cultural transition at all. By acknowledging the past, being accountable for the present and allowing a flexible future, museums and art galleries can ensure that celebrating Women's Franchise, and indeed the celebration and recognition of women in New Zealand does not complete a full cycle at the close of 1993.

NOTES:

1 Laurence Hall in No Man's Land (Dowse Art Museum, 1992) reiterates Australian art critic Michael Bogle's point that the 'debate' is the construct of 'ill-informed art historians'. She argues that the real issues are "who *makes* Art and craft, and *should* craft "become" Art?"

2 Laurence Hall, op. cit.

3 Justin Paton, Art New Zealand No. 69, Summer 1993, 4, p.30.

4 A concept recognised at least ten years earlier, as Juliet Batten in 1983 stated that "to be a declared feminist artist is to sign one's death warrant as far as the art establishment is concerned". Broadsheet No.110, June 1983, p.20.

5 Christine Barton, "Ten Years On: Reviewing the Terrain for Women in Art in New Zealand". Art New Zealand. No. 68, Spring 1993, p.50. This issue has been recognised by Jim Barr and Mary Barr as being as relevant, stating "for most of the art establishment the issue of women and women's art does not feature... One ever suspects that the number of women now involved in the art institutions is just an indicator of how irrelevant art has become to the patriarchy". Jim and Mary Barr. "Doin' what comes naturally". AGMANZ Journal, Autumn 1986, p.3.

6 Jim Barr and Mary Barr, Op. Cit.

STORAGE OF COLLECTIONS RELATED TO THE HISTORY, ART AND TECHNOLOGY OF THE MOVING IMAGE

Michael Gould
Wellington

INTRODUCTION

Man's newest art form, the moving image, is also, debatably, the most complete type of documentation ever created. In its reliance on a changing technology it has specific issues that must be addressed when considering storage of items related to this field. This includes: motion picture film, video and magnetic tape, related documentation, whether on paper (stills, posters, books) or other materials (negatives on film and glass) and special collections ranging from technology (magic lanterns, kinetoscopes, cameras and projectors) to textiles (costumes) and props.

When collected together under the aegis of a film archives these varied articles can most appropriately be stored, but often libraries, art galleries and museums contain some of them in their collections. The major concern, in any case, is that storage constitutes the primary method of preventive conservation. Other main concerns are that access be appropriate to the usage of the collections, that retrieval be related to a good system of classification, and that the needs of the public and researchers are met without compromising the fire requisite.[1]

GENERAL STORAGE CONSIDERATIONS

Use of space is important. Collections grow, so there should be room for future acquisitions. It has been said that new archival storage should contain 40% free space.[2] Collections should be separated as to type and frequency of usage. For example, preservation, duping and viewing copies of films stored separately to minimise loss in disasters. If nitrate-based film stock is part of a collection it may be best stored off-site under strict conditions. In the correct climate, however, cellulose nitrate film can be stabilised and stored within the main collection, such as in the National Library film store. Work and processing areas should be separate from actual storage. Shelving can be open or compactable; the latter maximising use of space, but the weight-bearing capacity of floors must first be determined. In either case, shelves must be appropriately strong and chemically inert (eg, enamelled metal, polyurethaned wood). Containers, boxes and envelopes as well must be durable and emit no chemical contamination (buffered acid-free paper or mylar envelopes for stills; polypropylene or Solander boxes).

The major environmental concerns involve control of temperature and relative humidity, air pollution and chemical contaminants. Light poses somewhat less of a problem for the moving image collection, more for documentation; and the presence of magnetic fields is to be avoided with regard to tapes. Good housekeeping plays a role no less important here than in other types of collections. With regard to temperature and RH, constancy is more important than strict adherence to suggested levels, so monitoring on a daily basis is imperative. Air-conditioning, at least with de-humidifiers, is a necessity; however, air filtration (from 1-5 microns) would be ideal for tape storage vaults, as dust is a major problem there.

It is also important to note the importance of photographic fixing which needs to be complete and residues of processing chemicals must be removed to ensure the greatest life expectancy of the image.

A fire detection system must be installed. If plastic containers are used they must be fire-resistant. Sprinkler systems may not be the best method of fire control. Automatic carbon dioxide systems may be preferred in smaller spaces at least. To further avoid potential water damage in the case of disasters bottom shelves should be about 15cm off the floor and top shelves preferably left empty. Drain pipes and skylights, sources of leaks and drips, should be far enough away from storage areas.

There should be strong step-ladders and trolleys to assist movement of heavy loads. Cans and boxes (for films and tapes) should be clearly labelled with accession (or catalogue) number and other relevant information. In large collections shelves and aisles can also be numbered. Access to the storage areas should be limited to key personnel only. Visible storage plays little part in this kind of collection, with public access usually limited to a library where, ideally, viewing rooms would also be situated.

FILM STORAGE

Temperature and RH levels suggested by FIAF (International Federation of Film Archives):

Black & White Safety Film:[3]
Less than 20°C, +/- 1°C daily
+/- 2°C annually

35% RH,
+/- 2 % daily
+/- 5% annually
Maximum range: 30-60% RH

Colour Safety Film:[4]
Less than 5°C,
+/- 1°C daily
+/- 2°C annually
30% RH,
+/- 2% daily
+/- 5% annually

(A reduction of approximately 6°C will double the useful life of almost any material).

Nitrate Film:[5]
4°C,
+/- 1°C daily
+/- 2°C annual
50% RH,
+/- 2% daily
+/- 5% annually

Maximum range: 40-60% RH

Colour film is best placed in cold storage. Although exposure to light damages the dyes in colour films, under normal storage conditions this is not a problem as all films should be stored in closed cans. The ease with which organic colour dyes are hydrolysed or oxidised is the main reason for the comparative difference in the stability of black and white silver and colour dye images. 16mm films should be wound onto reels and 35mm films onto plastic cores. Long head and tail leaders should be attached, the former securely fastened down with paper tape. Films should then be placed into inert plastic bags before going into their cans. Vinegar Syndrome[6] affects safety film, spreading to other films even from within the can. Preferably all gauges of film should be stacked horizontally (stacks no higher than 1 foot) on the shelves. 16mm cans be stored vertically (ie, cans one edge).

The ideal film vault should be air-conditioned (or at least equipped with de-humidifiers) and have some form of insulation against temperature fluctuations. There should be an acclimatisation room for when films are taken from storage to be used. Separate vaults for black and white and colour film and tapes are necessary due to their different requirements of temperature and relative humidity. Metal doors are best. Nitrate-based films, due to their instability and the risk of spontaneous combustion in certain conditions, are best in purpose-built structures, single-storey and isolated 200 metres from the nearest neighbour. They should have pressure vents to the outside, air-conditioning, sophisticated fire alarm systems and sprinklers mounted on the outside of the building. If compromise in the structure is made, there must be no compromise isolating the material and maintaining cool temperatures, and provide good air circulation. Cans should be loosely stored and punctured with a hole allowing gases to escape.

VIDEO AND MAGNETIC TAPE STORAGE

Temperature and RH levels for tapes are similar to those suggested for black and white safety films. Tapes should be wound onto solid hubs, placed in inert plastic bags and then placed into plastic containers. These containers should be stored upright (vertically) to avoid edge distortion and should be kept 1 - 2" away from magnetic fields (including loudspeakers, microphones, etc). To avoid "print through"[7] the tapes should be turned (rotated) annually, with records being kept. An annual rewinding is another good idea. Vaults should be totally dust-free, so air-conditioning is a must.

DOCUMENTATION STORAGE

Books, periodicals, pamphlets, scripts, press books, press cuttings, stills and posters are all on paper, and levels for temperature should be 20°C maximum (10 - 12°C is ideal), and RH at 35-50%; again, constancy being the main concern. Some items would likely be stored in an area with public access (eg, library), so compromises may have to be made here.

Stills and posters can be treated like art prints and drawings, so light levels should be low, with UV filtration. Large format materials should lie flat in drawers or be hung, which allows greater access and less handling. Smaller formats of the same size (eg, stills) can be vertically placed into cabinet drawers, packed firmly enough to prevent wobbling or buckling. Stills should be stored in maylar envelopes. Posters in drawers should be separated by buffered acid-free paper. Negatives should be stored vertically and somewhat loosely to prevent emulsion from deteriorating due to contact pressure. If the envelopes that contain the negatives have seams, the emulsion side of the negative should face away from the seam.

Glass negatives or slides on glass should be stored vertically. Regular slides are best stored directly in their projection trays or in plastic sheets with individual pockets; then into cabinets. All cabinets should be enamelled metal, but if of wood they must be properly sealed (two coats of polyurethane).

Important periodicals should be bound eventually, and press cuttings should be converted to microfilm for long-term storage.

SPECIAL COLLECTIONS STORAGE

As props and costumes are a small part of this kind of collection and their storage needs are so varied, they will not be dealt with here[8]. However, equipment (cameras, projectors) must be assessed as to whether it will be restored to working order or not as this will determine its degree of storage care.

Notes:

1. See A Handbook for Film Archives, pp.169-170: "In any archive worthy of the name, the principles of preservation ... must take precedence over a demand for access in case of such conflicts".
2. Suggested by Pederson in Keeping ArchivesU.
3. See A Handbook for Film

Archives, p.37.
4. Ibid, p. 39.
5. Ibid, p.35.
6. Films first emit a vinegar-like odour (acetic acid), which is a by product of the base deterioration.
7. This occurs when the recording is faintly copied from one layer in contact with another.
8. Storage specifications for historical collections would serve as a good reference point.

APPENDIX 1

Black and White Film Storage:
Criteria
Temperature: 21°C (+/- 1°C)
Relative Humidity:
20-30% (+/- 5%)

Magnetic Tape Storage:
Criteria:
Temperature: 16°C (+/- 1°C)
Relative Humidity: 35%
Fresh Air Influx: 5 - 8%

Video Tape Storage:
Criteria:
Temperature:
18 - 21°C (+/- 1°C)
Relative Humidity: 20 - 40%
Fresh Air Influx: 5 - 8%

Colour Film Storage:
Criteria:
Temperature: 2°C (+/- 1°C)
Relative Humidity 20 - 30%
Fresh Air Influx: 5 - 8%

Paper and Artefact Stacks:
Criteria:
Temperature: 21°C Winter, 24°C summer
Relative Humidity:
50% (+/- 3%)
Light Levels:
50 Lux - high sensitive artefacts
150 - 200 lux - medium sensitive artefacts
300 lux - low sensitive artefacts

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MUSEUM FIREARMS LICENSING REQUIREMENTS

Mervyn Beech
Firearms Technical Assistant, Queen Elizabeth II Army Memorial Museum

Recent law changes concerning the control of firearms, (Arms Act 1983, 1992 Arms Amendment Act, and the Arms Regulations 1992) has prompted me to outline the effects these regulations have on all Museums.

Licences are required to be held by Museum staff members on behalf of a Museum.

In the past all Museums which had in their collections, Restricted Weapons, or Military Style Semi-Automatic Firearms, should have had a firearms licence with a 'C' Endorsement, or a 'Museum curators endorsement', held by a staff member.

As at the 31st of December 1993, all of these firearms licences will be called in by Police

Museum curators or Registrars should be the licence holders and should have by now applied for their new licences. These are the 'Museum C' Endorsement (for Pistols, Revolvers and Restricted Firearms) and an 'E' Endorsement (for Military Style Semi Automatic Firearms).

The Definition of an Antique, Restricted or Military Style Semi Automatic firewarm, is as follows

a. **Antique Firearm** means "any firearm that is held in the possession of any person solely as an antique (but not as copy or replica of an antique) and is not designed to fire rimfire or centrefire ammunition, or any firearm declared by regulations under the Arms Act, to be an Antique Firearm for the purposes of this Act."

(This means any Matchlock, Flintlock, or Percussion Firearm in a Museum Weapons collection).

b. **Restricted Weapons** means "any weapon, whether a firearm or not, declared under the Arms act, to be restricted. "Examples of restricted weapons are as follows:

1. Military sub/light/medium/ or heavy machine guns; capable of automatic fire.
2. Rocket launchers;
3. Mortars;

There are other types of restricted weapons and these can be further clarified by the Police.

c. **Military Style Semi-Automatic Weapons** means "any firearm which when loaded, fires, ejects, and chambers a cartridge with each pull of the trigger, and if the same firearm has any one of or all of the following features:

1. A folding or telescopic butt;
2. A magazine that is capable of holding, or that by its appearance, indicates that it is capable of holding;
   - in the case of a magazine designed to hold .22 inch rimfire cartridges more than 15 cartridges,
   - in any other case, more than 7 cartridges.
3. A bayonet lug (for securing a bayonet to the firearm)
4. A military pattern free standing pistol grip.
5. A flash suppressor.

Common examples of these are; S.L.R. L1A1 .308 calibre (N.Z. military issue self loading rifle, 1960's - 1988), .30 calibre M1 Carbine (WW2 American infantry rifle).

Knowing what class a particular firearm comes under can be confusing in a lot of cases!

Security Requirements for Display and Storage of Firearms: Storage of firearms (especially restricted and military style semi-automatic firearms) must meet the requirements as set out in the 'Arms Regulations 1992'. These details are best sought from your local Police Arms Officer. The Arms Act details the construction and security requirements of a firearms secure area. "Where the governing body of a bona fide Museum keeps a pistol, military style semi-automatic firearms, or restricted weapon in a room of stout and secure construction (as laid down in the Arms Regulations 1993, subclause (1) (b)) that governing body shall ensure if the room of stout and secure construction (as laid down in the Arms Regulations 1993, subclause (1) (b)) that governing body shall ensure if the room is one to which the public have access, that the pistol, military style semi-automatic firearm, or restricted weapon is adequately secured, in a manner approved in each case by a member of the Police, to prevent unlawful removal."

Security of Diplay Firearms; most modern firearms can be made innocuous by removing a firing pin or bolt mechanism (without the requirement to weld up these artefacts, or destroy their authenticity). With revolvers, some have a fixed firing pin. The removal of the revolvers main spring will render this firearm type, innocuous. In all cases any firearm can be secured and made innocuous without damaging or destroying the firearms authenticity. I have seen this practice carried out and often think to myself

"Would this Museum have done this to Art or archival artefacts, destroying their historical value?"

Note: **Antique Firearms are subject to the same security precautions as other firearms**

Museum procedures when dealing with the Receipt, Loan, Sale or Movement of a Restricted or a Military Style Semi Automatic Firearm (MSSA)

Conditions Regarding Carriage;
"A Museum Curator (with the appropriate firearms licence and endorsement) is authorised to carry Pistols, MSSA's, and restricted weapons only between the Museum and a Police Arms Officer"

Any person who takes custody of a Pistol, Restricted Weapon or MSSA must hold the appropriate firearms licence and endorsement. They must obtain a Police 'Permit to Procure' (This document is issued by police for the procurement of any pistol, restricted, or MSSA authorising the person to uplift the firearm).

When the pistol, restricted firearm, MSSA has been procured, it must be then taken to the local police station to be checked against the detail on the Police Permit to Procure. Once this is confirmed, the details of this firearm is added to the police computer, against the firearms licence and endorsement, held by the Museum staff member on behalf of that Museum.

Note: Any 'Permit to Procure' that is issued by police is personal to the person to whom it is issued, and may not be transfered to any other person!

Receipt of Pistols, Restricted Firearms, and Military Style Semi Automatic Firearms:

Before any of the above firearms can be receipted by a Museum, a Police 'Permit to Procure' must be sought from the local Police Firearms Officer. This occurs so that the firearm is removed from the owner's licence records, or if handed in to a Museum, the firearm is then added to the Museum firearms licence holder's endorsement, on the Police computer.

Loan.Sale of a Pistols, Restricted or MSSA Firearm:

Any person, Museum, or Business that wishes to loan or purchase any of the above firearms types, must have a Police Permit to Procure, before they uplift the firearm from the Museum premises.

(This firearm is then transferred to the licence of the person who has loaned or purchased it, on the Police computer).

If the firearm is to be returned, the Museum must apply for a Police Permit to Procure when the firearm returns to the Museum at the completion of the loan term. (This then returns the firearm onto the Museum licence endorsement, on the police computer).

Information Police require on a Museum Firearms Collection.

Firearms to be shown against the licences of the Museum licence holder, are: Pistols and Revolvers, Restricted Firearms, Military Style Semi Automatic Firearms.

Police require the following details on these firearms types;

a. Make; Firearms make -eg; SMLE/ Enfield.
b. Model; -eg; SMLE Mk1*/Enfield, Pattern 1853.
c. Calibre; -eg; SMLE MKI*, .303 inch Calibre/Enfield Pattern 1863, .577 inch Calibre.
d. Serial Number; most firearms have a serial number stamped on the weapon somewhere. However this is not always the case, especially with antique firearms.

Antique Firearms: can be identified by careful research. Expert assistance can be gained from people like myself, who are familiar with firearms. Further information on antique firearms can be obtained by removing the folowing;

1 **Barrel:** The underneath of most barrels has Proof and maker's marks. (These can assist in the identification and age of an antique firearm).

2 **Lock:** The insides of some locks have the markings of a particular locksmith. (This can identify the gun maker, date and locate the manufacture of the firearm).

3 **Woodwork/Metalwork Exterior Markings:** Some of these markings can identify the maker or manufacturer of the firearm. Along with this can be unit or corps markings. These can date the firearm to the user in some cases, producing interesting local historical information.

Note: There is no requirement to 'stamp' Museum numbers or markings onto an antique firearm, to produce an identifying mark, as this ruins its authenticity!

SUMMARY

As stated, all Museums have to have their new 'Museum C' and if required an 'E' endorsements, by 31 December 1993! In larger Museums it would be

The following is a summary list of requirements for obtaining an endorsement for the Museum firearms collection.
a. Identify the class of firearms in the Museum collection to ascertain what firearms endorsements are required.

(Museum 'C; Endorsement; Pistols, Revolvers, and Restricted Weapons or 'E; Endorsement; Military Style Semi Automatic Firearms).

b. The staff member must be in possession of a current firearms licence.

c. The Museum must meet the security requirements for the collection firearms.

d. Record all firearms details; Make,

Model, Calibre, Serial Number, these details are required for all 'Museum C; and "E' class firearms, for the police to input onto the Police computer records.

e. Make application to your local Police Firearms Officer for the firearms endorsements the Museum requires. The cost of application is $200.00 and must be accompanied by two passbook photographs of the applicant. Also required are two referees to act as character witnesses for the applicant. (These two people must have firearms licences with similar endorsements).

Once application is made with the police they will vet the applicant by interviewing the two referees and the applicant's partner (if applicable). They will check the Museum security and the firearms records, to ensure they meet the required standards as laid down under the firearms act.

If the applicant is unsuccessful for some reason, the $200.00 is 'non refundable'.

It is recommended that you approach the local Police Firearms Officer and ask any relevant questions regarding any of the above requirements.

As firearms Technical Assistant at the Army Museum, I am able to be contacted over any of the above licensing requirements, or for advice on any aspect of your Museum firearms collection Identification, Restoration, and management!

Sgt. Mervyn Beech,
PO Box 45
Waiouru

Phone: 06-3876911 - Work
06-3876986 - After hours

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ICOM ... NEW ZEALAND

ICOM has had a troubled life in this country, isolated as we are from the heartland of museums. Traditionally it was supposed to be the international committee for ACMANZ. In some areas it was able to act satisfactorily but it seems that more often individuals by-passed the National Committee and used personal initiative or connections to pursue their ends. Individual members of ICOM have often been active as members of ICOM's international committees. Current examples include ICTOP (Thomson, Butts) Conservation (Carson) Public Relations (Smith), etc. and they operate directly with their colleagues around the world. Others, either through their employer's institutional membership or their own individual one can participate in ICOM activities without working through the National Committee.

All financial members of ICOM are automatically members of the National Committee but as meetings are difficult to organize they are held only when sufficient numbers are brought together for some other purpose, eg. national conferences or, as in 1992, when six met with museum studies students in Palmerston North.

At the last meeting when an election was held the undersigned was elected Chairperson and he agreed under duress to act as Secretary/Treasurer as well. The Secretary collects subscriptions and forwards at least 90% of the money to Paris. He distributes information as it comes to hand, where appropriate to members (and often to non-members in the professional) and reports to Paris on developments here. Having five members in the one city helps provide an advisory group.

Membership ebbs and flows. People enrol when wishing to have the advantages of membership while travelling, then often resign when the only immediate benefit appears to be publications ... publications which are often available in museum libraries.

ICOM holds a big international congress every third year. In 1995 it will be held in Stavanger, Norway. Members, present (and intending) should, if at all possible, plan now to attend what promises to be a most rewarding and stimulating conference.

Financial members in 1993 are distributed as follows:

Auckland: 1 Institutional (ACAC), 2 individual
Tauranga: 1 individual
Napier: 1 individual
Wanganui: 1 individual
Palmerston North: 5 individuals
Wellington: 1 institutional (MONZ), 3 individuals
Akaroa: 1 individual
Dunedin: 1 individual

Institutional members hold 3 ICOM cards each.

Keith W. Thomson

ICTOP: Rio de Janiero, September 11-17th

International Committee for the Training of Personnel

The International Committees of ICOM communicate by correspondence and newsletters and wherever possible hold annual symposia. One of the major committees, ICTOP, was founded in 1967. Its aim is "to coordinate within ICOM all matters relating to professional and technical training, and to training centres." It publishes "IT" twice a year and "Museum Studies International" every three Years.

In September the committee held a symposium in that glorious city, Rio de Janiero, founded 428 years ago on a stretch of coastline and coastal islands which provide glamour but also serious problems as it expands, almost bursts, into one of the world's largest conurbations. The meetings were attended by delegates from twelve countries but some of the public sessions at the University were crowded with hundreds of students and academics from a range of disciplines. Meetings were held also in numerous museums within greater Rio where delegates were introduced to successes and at times sub-standard conditions. Students trained at the University now teach museology at other tertiary institutions like the University of Bahia in Salvador (a tropical city with 32 museums!) or administer some of the many historical, art, or botanical museums or national parks and monuments. Those registrants fortunate enough to be able to stay on for the two day post-conference field excursion to Paraty, one such national monument experienced life in a community which seems to have been in a time warp for 150 years. High tides cleanse the cobblestone streets which are kept mercifully free of motor vehicles. Only two of the original four churches (one for slaves, one for freed slaves, one for workers and the biggest for landowners) still serve in their original capacity but one is now a museum for religious relics and art.

Latin America is blessed with a rich natural and social heritage. There appears to be determination to care for and present for public edification the physical evidence of this heritage and in many places considerable intelligence and commitment is applied to appropriate museological practices. Resources are, however, scarce and in some countries, eg. Argentina, it was reported, conditions had worsened over recent years, inflation and wage freezes requiring curators to seek extra employment to survive!

The international delegates learned much from their participation in discussions and from exposure to the Brazilian museum, and museum training world. In return if expressions of appreciation are to be believed, even in part, the South Americans present were grateful for what was offered in both formal and informal

discussions by their visitors. The New Zealand contribution, a paper by the undersigned and David J. Butts, "The Development of Museum Studies in New Zealand" will be published in due course in the conference proceedings.

Keith W. Thomson

MUSEUM DIRECTORS FEDERATION/ EXHIBITOUR REVIEW

Purpose

The report was commissioned to provide the Federation with an independent analysis of the organisation's structure and roles informed by research within the museum sector and the wider cultural sector, and recommendations for the effective development and financing of the organisation.

Consultation

The report is informed by conversations with members of the MDF executive committee, its legal and financial advisors and representatives of the Ministry of Cultural Affairs, Treasury, the Queen Elizabeth II Arts Council of New Zealand, the Museum of New Zealand Te Papa Tongarewa and some local authorities.

Major Issues for the Museum Sector

McKinley identifies several issues which he believes that the museum sector should address collectively in the short term.

They are:

- the role of Government in funding museums as part of a national cultural policy (this includes the Museum of New Zealand Te Papa Tongarewa and regional museums);
- the need to participate in key public policy debates which have a bearing on museums and the allocation of resources;
- the need to define and agree upon museum outputs, outcomes and performance measures for both local authority councils and central government;
- the future role and management of the national services component of the Museum of New Zealand Te Papa Tongarewa.

Roles and Functions For The MDF

McKinlay recommends that the MDF focus on the following roles:

- representing and advancing the collective interests of the museum sector;
- optimising the relationship with funders at a national and local level;
- identifying and addressing professional development issues;
- providing commercial services to the sector where there are economies of scale or scope through collective action.

He also suggests that the MDF could play a role in the management of the national services programme established recently by the Museum of New Zealand Te Papa Tongarewa.

Roles and Functions for Exhibitor

McKinlay believes the focus of Exhibitour should be on:

- offering commercial services to the museum sector (and where appropriate to other sectors) on a full cost recovery or profit basis;
- re-focusing its role as a facilitator, networker and occasional broker of exhibitions, with and on behalf of museums;
- providing other services as required by museums on a full cost recovery or profit basis.

Structure

The report comes down strongly in favour of the structure agreed to in 1991.

Membership

Increasing the membership of the organisation so that it is more representative of the sector is also seen as a priority. McKinlay believes this should be achieved through a scaled membership fee based on annual operating budgets.

Resources

Additional resources will be required to finance the 'new look' organisation. McKinlay identifies several possibilities and strategies for accessing them in the report.

Action

The report was discussed at a special general meeting of the MDF. The recommendations were approved in principle and it was agreed that they should be incorporated into a detailed strategic plan for consideration at the next meeting of the MDF.

John Leuthart, Director
Museum Directors Federation of Aotearoa NZ Ltd

THE PROTECTION OF MOVABLE CULTURAL HERITAGE - CURRENT ISSUES

The following is provided as an update on progress on the development of the Protection of Movable Cultural Heritage Bill, which is to replace the Antiquities Act 1975, and on the proposed establishment of a Council for the Conservation of Cultural Property.

Protection of Movable Cultural Heritage Bill

The Department of Internal Affairs has largely completed its review of the Antiquities Act. The Bill will be submitted for inclusion on the 1994 legislative programme. When enacted the Bill will:

(a) Acknowledge that ownership of newly found movable Maori or Moriori cultural objects is with appropriate iwi;

(b) Provide a descriptive base (Cultural Heritage Control List) of objects subject to export control, and regulate the export of such objects;

(c) Prohibit the import of cultural objects of foreign countries unlawfully exported from those countries, and provide for the return of such objects to the country of origin. This will enable New Zealand to accede to the 1970 *UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property;*

(d) Provide for realistic penalties for offences.

Detailed consideration has been given to policy issues associated with the above matters during the review. The major outstanding policy question is that of cultural objects within New Zealand. In the earlier review period, the focus was on trade in "taonga tuku iho" only, but the Department has broadened the focus to cultural objects generally, in accordance with the requirements of the UNESCO Convention. This involves how best to prevent the trade within New Zealand of prohibited imports and how to encourage traders to advise buyers of export restrictions. Also, there is an increasing level of international activity in the protection of movable cultural heritage which the Bill needs to take account of. The Institute for the Unification of Private Law (UNIDROIT) is developing a convention to address deficiencies in the UNESCO Convention. A scheme for the return of cultural objects illegally exported within the Commonwealth has been developed for consideration by Commonwealth Law Ministers in Mauritius in 1993. A further development, in relation to the removal of border controls between Member States of the European Economic Community is the adoption of a Directive to ensure the return of objects classed as national treasures unlawfully exported within the Community. The Department is monitoring these developments in order to inform the development of the Bill.

The Council for the Conservation of Cultural Property

The Ministry of Internal Affairs took a proposal for establishing a Council for the Conservation of Cultural Property to Cabinet in September 1993. This was deferred pending further consultation with relevant departments and agencies.

Department of Internal Affairs

TELECOM MUSEUM AND ARCHIVES

At the end of March last Telecom closed its Museum and Archives and the curator was paid off. $230,000 had been spent on fitting out a floor of a building and the organisation was only four weeks away from a formal public opening. No reason, other than the usual "surplus to requirements due to on-going restructuring" was given and the material is now stored for an indefinite time with no curatorial care.

The situation made the newspapers and a large amount of correspondence was received by Telecom. The newspaper reporter got three different responses from three different people. (One would think that corporate mouths could at least dance in step). Correspondents, including the Ministry of Communications (Hon. Maurice Williamson) and the Museum of New Zealand, have received assurances that the value is recognised, that the collections will be maintained and that nothing will disappear overseas. It was painfully obvious that the corporate public relations department had no idea of what had been done or the value and significance of the operation.

At time of writing the material remains are mothballed and it is a case of wait and see. Given the speed of technological advance and the fact that much of the material requires specialised maintenance and operator techniques, it is entirely probable that by the time the operation is reactivated there will be no one left with the skills to operate it.

R.G. Newlands, Wellington

MUSEUM STUDIES - MASSEY UNIVERSITY

1994 Courses

The Museum Studies Programme will offer the post-graduate Diploma in Museum Studies and the MA (Museum Studies) as well as 67.101 Cultural Heritage Preservation in Aotearoa New Zealand. Special Topics can also be provided at 300 and 400 level for people wanting a structured programme of reading on a particular topic. All of these courses are available internally and extramurally. For further information write to The Secretary, Museum Studies, Massey University, Private Bag 11222, Palmerston North.

Regional Courses - 1994

Increasing class sizes for extramural papers have meant serious consideration is being given to holding regional courses in May 1994 instead of one large on-campus course at

Massey. These regional courses will be held in Auckland, Palmerston North and Christchurch if numbers in each region make this viable. There are two benefits for students. Travel costs will be reduced for many students and senior museum professionals in Auckland and Christchurch will be able to contribute as teachers at the regional courses. Regional Courses with 10 - 20 people enable the programme to be less formal and encourages more discussion. Students enrolled in 67.441 History and Philosophy of Museums and 67.444 Museums and the Public (User Studies, Exhibition Planning and Evaluation, Education Programmes) in 1994 will be formally advised about the regional courses by the Centre for Extramural Studies when we know whether they are viable or not.

Graduate Seminar

A seminar for students who have graduated with the Diploma in Museum Studies or have completed the first year of the MA will be held 17-18 February 1994. The seminar will provide an opportunity for current and intending thesis students to talk about their research topics. A small number of invited speakers will make presentations. There will also be a session discussing the implications of semesterisation for the future development of the Museum Studies programme.

Masterton Museum Feasibility Study

David Butts has undertaken a study for Masterton District Council to determine the feasibility of establishing a museum in Masterton. Recommendations in the report include integrating museum and archive functions into an expanded Wairarapa Arts Centre with a small increase in staff. Masterton District Council has established an Advisory Committee to consider the Recommendations.

David Butts
Director of Museum Studies

MUSEUMS ASSOCIATION OF AOTEAROA NEW ZEALAND Te Ropu Hanga Kaupapa Taonga

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Wellington

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PO Box 352
Whanganui

Committee Members/Kaitiaki:
David Butts, Massey University
(Co-opted member)

Julie Catchpole, Manawatu Art Gallery
John Coster, Auckland Museum
Jennifer Evans, Te Awamutu Museum
Arapata Hakiwai, Museum of New Zealand
Hinemoa Hilliard, Museum of New Zealand
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Elizabeth Kerekere, Ministry of Youth Affairs
Steve Lowndes, Akaroa Museum
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Gerard O'Regan, Otago Museum
Sherry Reynolds, Highwic
Brett Stephenson, Auckland Museum
Paora Tapsell, Rotorua Art and History Museum
Te Warena Taua, Auckland Museum
Lynda Wallace, Canterbury Museum
Krysia Zagrobelna, Museum of New Zealand

BOOK REVIEWS

Making and Effacing Art: Modern American Art in a Culture of Museums.
Philip Fisher, Oxford University Press, New York and Oxford, 1991, NZ $97.95, 267pp.
Reviewed by Christopher Johnstone

This book comes as a surprise for several reasons, the foremost of which is because although it was published in 1991 [We've only just received it for review ed.] it is written as if 1980s post-modern and deconstructivist art historical theory didn't exist. The book is all the more refreshing for this. An enjoyable and accessible read it is well-written as one would expect from - another surprise - the Professor of English at Harvard University; Professor Fisher has published little on art or on museums although parts of this book appeared first in **Arts Magazine.**

Making and Effacing Art is best categorised as aesthetics and will be of most interest to art historians and curators of 20th-century art but museologists and non-specialists in museums, intrigued by the role modern art plays in their institutions, will enjoy at least some of the first part of the book and may find it useful. Admirers of New York painter Jasper Johns and the great but now unfashionable critic Clement Greenberg (and his followers such as Michael Fried) may even detect an incipient revival in modernist critical theory.

The book has two parts "The work of art, museum culture, and the future's past" and "The work of art and the practice of hand-made space".

At the heart of the first part is the chapter "Jasper Johns and the effacing of art", a long essay on selected paintings by Johns who, in 1955 embarked on a series of paintings of the US flag. Fisher appears to use these paintings as a paradigm for one of the central theses of the book:

> "As individual works, each of Johns's paintings addresses the museum space in which it will occur. The work of the museum - effacing, aggregating, juxtaposing - already goes on inside the work itself ...
>
> The painting has been built for a museum world in which one of the features of each object is not design but redesignation. As a site of effacement and yet preservation of the converted energies, the sword in the museum has undergone a restoration of enigmatic presence. This same requirement hovers over the paintings of Jasper Johns."

Now the "sword" to which Fisher refers is Fisher's hypothetical museum exhibit that appears in the first chapter of the book "Art and the future's past". The sword is first a practical tool, a weapon, with all those characteristics that makes, let's say, a good sword - balance, weight, sharpness etc. After the warrior's death the sword becomes a sacred object, perhaps with spiritual and healing powers. Later, seized by another society as loot, it becomes treasure, assumes further value and becomes an object of wealth. When this sword eventually enters a museum it gains a fourth level of meaning as a "preserved" object, to be interpreted in a myriad of contexts and for many different reasons. These stages Fisher calls "a socialisation of the object based on a community of access chartered by a map of limited rights, demands, and uses for the object".

In this chapter Fisher evokes some of the great earlier names in the history of aesthetics and museology and the philosophy of museums - Heidegger, Riegl, Wolfflin, Benjamin, Valery, Malraux. However, more recent authorities including Foucault and Alpers make an appearance, as do Kant, Shapiro and even Barthes in subsequent chapters. This pantheon clearly positions Fisher as a '70s thinker. From Malraux's **Museum Without Walls** and **Voices of Silence** and the proposition that the art book might be the site of the new art museum Fisher moves to one of his central themes of the book "The museum candidates", objects which are "candidates" or "applicants" for history - works of modern art, self-consciously created as exhibits in future museums.

In "Silencing objects" Fisher describes a three-stage process by which objects are "culturally silenced" and then join our own culture. It leads Fisher to the proposition that abstract art is "the natural art of a museum culture" and ultimately that "it is the museum that makes art, not craftsmen".

In the chapter Fisher titles "Sequence, drift, copy, invention" he addresses what he considers a major issue, viz. works of art in series. He had earlier given Johns's work as an instance of the artist's making a self-referential context for his own art by producing series of paintings. Where better then to show such a series than in the museum?

In "The museum and the vocabulary of sequence" Fisher defines "the social space towards which art in the modern period orients itself, from which it draws its monetary and cultural value, and in which its intends to ultimately come to rest" as the museum. He goes on to discuss the museum as "one of the best examples of a cultural process that is given too little cultural attention". He writes:

> "The museum resocializes and designs new uses for and access to, already existing objects, or, to be more precise, for already existing parts of social worlds that can be removed, transported, and assorted with objects of conflicting or alien uses ...
>
> The museum swamps, particulates, and reassembles the artifactual, instrumental, and symbolic object realms of the past and in the process it silences or effaces, or, as we might say, "forgets" large areas of meaning and use.

Fisher goes on to discuss the issue of art produced in series in a chapter devoted to the work of US painter Frank Stella.

The second part whose overall title is "The work of art and the practice of hand-made space", approximately a third of the book, is of less direct interest to museum people since it focuses exclusively on aesthetics. Fisher addresses the nature of the art object, discusses the role of the "masterpiece", analyses art production in relation to labour and concludes with an essay about space in art in which he returns to the museum once again. Fisher accepts that the museum has a role in industrial society and that it mediates between the industrial and social worlds and helps to create a unified view of the objects in them.

For the specialist reader I wonder whether **Making and Effacing Art** will have any surprises but for the general reader the book will open up some new territory and offer some challenges and it will entertain, inform and stimulate most readers with its wide range of interpretation, sources and ideas as well as some interesting takes on museums and their roles. The book deserves to find its way into the good institutional library.

Historic House Museums: A Practical Handbook for their Care, Preservation, and Management
Sherry Butcher-Younghans, Oxford University Press, New York, 1993
Reviewed by Jan Harris

This book fills a long-felt need, both in New Zealand and overseas. For many years **The National Trust Manual of Housekeeping** has been the only work available, and though it is valuable, it has limits, dealing only with the care of interiors and collections.

Historic House Museums covers a much wider range of topics. The author is a curator in the Anthropology Department at the Science Museum of Minnesota; she has an M.A. in History and Museology and has experience in creating programmes, establishing policies and procedures for operations, caring for historic collections, and improving storing facilities in museum houses.

In the foreword, the former director of the American Association for State and Local History comments that historic house museums are among the smallest museums in terms of staff and budget, and are often run entirely by volunteers, who lack knowledge and training and often feel intimidated by museum professionals. To say that this is also the case in New Zealand is not a criticism of the dedicated workers in small museums up and down the country; nor of the Liaison Officers and other staff in our major museums, who provide an excellent and much appreciated service. However, workers (both paid and unpaid) in small museums can feel very isolated, and this book should be a welcome resource.

It begins with the basics - governing the historic house museum. While the legal and tax information is irrelevant to New Zealand's conditions, the information on the role of trustees and staff, on procedures for operation, and on recognition of volunteer work is relevant, and not only to museums. The section on house-use policy asks important questions that are often overlooked until problems arise. Will the building be available for functions, and of what type? Will food and drink be allowed, who will be responsible for assessing requests, for security, for cleaning up?

The chapter on collections - "The Essence of the Museum" - is clear and helpful and stresses the importance of a collections management policy. Again, this is something many small museums overlook until they find they have become "public attics". Deaccessioning (acknowledging the "delicate nature" of the topic), loans, registration, and marking are all well covered, as is the need for a code of ethics and a personnel manual.

Storage and preservation of the collection can be a very great problem in a small museum with minimal resources. The chapter dealing with this discusses various categories of material, with appropriate storage and handling techniques. The section on costumes and textiles is particularly helpful, with practical ideas for storage and clear diagrams.

Preservation and care of the interior discusses control of the environment. It assumes central heating, which is not always present in New Zealand and indeed is not necessarily desirable. Alternatives, such as panel radiators, and double glazing and insulation to moderate fluctuations, are not suggested, yet they can be less damaging to the historic structure. Some suggestions for keeping historic buildings cool in summer without air conditioning are made, however. Attention is drawn to the problems caused by high relative humidity and fluctuating temperature and humidity, though the discussion on humidifiers and dehumidifiers is perhaps of less use to New Zealanders, as few small museums can afford to install them. The problems of light and pests are adequately dealt with, including the danger of eager photographers and freezing as a "green" alternative to chemical control of insects.

Keeping the house clean, housekeeping schedules, maintenance of the exterior, disaster preparedness, and security are all fully covered. Many New Zealand house museum workers will find the instruction "Position trained volunteers or professional guards strategically around the house ..." laughable. Most have only one person on duty at a time and guards are an unheard of luxury. However there are also more relevant security tips, including sections on accessibility and visitor safety. In addition to a description of methods of fire suppression, fire detection and fire drills are mentioned. This is important. Too many institutions in New Zealand (not only museums) assume that fitting sprinklers and extinguishers is all that is necessary. Smoke alarms and

regular fire drills are even more important.

One of the most useful chapters is that on interpretation. The importance of research - in archives, through oral history interviews, archaeology, and studying the house and its contents (surprisingly often neglected) - is stressed. While the necessity of presenting interiors as they would have been, rather than as today's aesthetics dictate, is acknowledged, there is no discussion of the problem of how to interpret the entire history of a building and its inhabitants rather than presenting a frozen moment of time or a vague impression of the long Victorian era. Nor is there mention of the (admittedly recent) dilemma of how to present it "as received", with minimum intervention rather than maximum restoration. On the other hand, the problem of establishing an interpretive programme where there are few original artefacts is given attention, and suggestions are made for theme and local social history exhibits. Training for interpreters is mentioned, and interpretive techniques such as brochures, guides, living history performances and role-playing (with the pitfalls!) are briefly touched on.

The index could be amplified. However, there is an excellent bibliography, and many of the books and articles cited are available in New Zealand. For New Zealanders, the least useful chapters are those on where to find help, and on volunteers. The organisations, institutions, programmes, and large population are not available here. However, we do have a national museum organisation and other professional bodies (eg historians, conservators), training is available, there are workshops, and a superb liaison service. The problem is often to persuade the administrative bodies of our small museums that training is needed - particularly for volunteers - and that professional standards are a necessity, not a luxury. I recommend this book to staff, volunteers, and members of governing bodies not only of historic house museums, but of all small museums.

Te Ropu Hanga Kaupapa Taonga

Museums Association of Aotearoa/New Zealand

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"Any museum or similar charitable institution being a corporate body".

b) Ordinary Members

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Whanganui Regional Museum
P.O. Box 352
Whanganui 5000

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