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EDITORIAL

Courses in Museum Studies were offered for the first time at a New Zealand University only six years ago. Initially, for internal students, one undergraduate paper was available but the first post-graduate diploma paper was introduced for extramural students only. Over the years the undergraduate offering has expanded and changed somewhat and full post-graduate diploma and masterate programmes have been introduced for both internal and extramural students. Courses for the latter qualifications will be greatly strengthened with the arrival in January of the first Visiting Fellow in Museum Studies, distinguished Canadian museum director and writer on museum philosophy and practice, Duncan Cameron.

Most, but not all students seeking the post-graduate qualifications have, or aim to find, professional employment in museums. In fact initially most of the extramural enrolments were from practicing museum professionals but over time, and especially since the introduction of full-time internal courses, the balance has swung so that the majority are now recent graduates is art history, history, anthropology or one of the sciences.

Already recent diplomates have found professional employment in museum institutions around the country and the comments received from directors have been encouragingly complimentary. The very few who have as yet to find an appropriate niche are gaining initial practical experience in part-time or voluntary museum work.

Because of the relatively small size of the community of professional museum staff in New Zealand entry into the full-time diploma programme is strictly limited. While frustrating to some aspiring students it is believed that this is the responsible approach to be taken.

Experience overseas provides a warning to those who seek to train increasing numbers of professional staff for museums. Because so many different and rival educational and training programmes have been launched by well meaning, but ambitious institutions it appears young graduates have indeed "flooded the market" in some countries. In the 1984 Autumn issue of "More than Courses" published by Britain's Museum Training Institute, editor Anne Murch writes about "the growing numbers of disillusioned students completing post-graduate museum studies and heritage courses" unable to find employment. This may be, as many believe, because of a shortage of openings but Leicester University's Susan Pearce, believes that the reluctance of some graduates "to look outside their immediate geographical area" can cause difficulties.

The administrators of the Massey programmes, fully aware of employment prospects for graduates are committed to the prevention of over supply in New Zealand. It is to be hoped that executive officers and boards controlling the nation's museums will increase their assistance to employed staff to further their professional training and also ensure that future graduates will be given the opportunity to gain hands-on experience in the institutions for which they are responsible. It is a truism that the measure of a museum is more dependent on the quality of its staff than on vast collections and impressive buildings.

Keith W. Thomson

AUCKLAND MUSEUM'S 'CALTEX VOLCANOES AND GIANTS' EXHIBITION

Nigel Prickett, Auckland Museum

On 6 May 1994 a new kind of exhibition for Auckland Museum was opened by the Minister of Science, Simon Upton. 'Caltex Volcanoes and Giants' has constructed environments, sound, lifesize animal reconstructions and animations, interactive computers, video clips and big-screen video projection.

The exhibition also has real objects and lots of information. But it is not simply a learning environment; it is designed firstly to give the visitor an exciting and memorable experience.

The origins of 'Caltex Volcanoes and Giants' go back to Sydney-based consultant, Lindsay Sharp. In late 1991 he raised the prospect of a trial exhibition: to show that we were capable of producing what he called 'big-experience' shows, and to persuade the Museum Council that they would attract a large audience.

The exhibition thus had a strong political purpose. It was to be a pay-for-show, demonstrating that we could generate significant exhibition income. This, it was hoped, would enlist the financial support of our funders in the Auckland regional local authorities for a long overdue major Museum upgrade, to include a substantial paid entry component.

Another of Sharp's aims was the improvement of skills and experience of Museum staff. There had been few major display developments in many years, but it would be staff who would have to carry out this work in the proposed major redevelopment programme, and they needed to be ready.

Exhibition planning was kicked off by Development Project Assistant Director, Anthony Wright. In March 1992 a group of us met at Anthony's house to throw in ideas. The exhibition was soon focused on natural history and earth science. The Museum had done nothing new in these areas since the early 1970s Bird Hall and late '70s 'Auckland Landscapes' exhibition.

The stories of New Zealand's natural history and volcanism were seen to have wide public appeal. Exhibition publicity was to label them "New Zealand's biggest stories".

The Gondwana connection, New Zealand's dinosaurs and pterosaurs, giant flightless birds, ancient sea reptiles, whales and penguins, and our unique insects, all offered original display material and the prospect of reconstructions and interactives. Volcanism was to deal with Auckland's own volcanic field, and the giant ignimbrite explosions of the central North Island - some of them of a scale to dwarf eruptions anywhere in the world in historic times.

Curator of Display, Richard Wolfe, drafted up an exhibition plan full of display ideas. In late 1992 I was asked to work up a brief. The brief then sat about for several months while the necessary political work went into persuading Council that the show should be funded and would be a success.

At the end of July 1993 we were given the go ahead. The opening date was nine months off. In the key development group were Richard Wolfe in charge of design and installation, Bruce Hayward, curatorial

input, John Wilson, finance and project manager, and myself as 'Team Leader'.

Valuable sponsorship was obtained from Caltex Oil (NZ) Ltd. Television New Zealand contributed advertising. Caltex promoted the exhibition at Auckland service stations as part of their business of pumping petrol. These deals were stitched together by the Museum's Public Relations Manager Kathy Knott, now regrettably departed for pastures new.

Bruce Hayward was responsible for geology and marine invertebrates. Curator of Land Vertebrates Brian Gill dealt with ancient reptiles and birds. Together these two provided most of the intellectual and curatorial input. They also edited the exhibition book. Other curatorial input came from Entomologist John Early, Botanist Ewen Cameron, Curator of Marine Vertebrates Brett Stephenson, and Angela Lassig, Applied Arts Department.

Object selection, research and label writing was quickly set in train. Museum conservators began their work cleaning and rehabilitating display items. Material to be borrowed or cast was identified and ordered. Illustrations for use in the exhibition and associated book were drafted and contracted out.

Creating the exhibition was not made easier by the fact that the Museum's Children's Discovery Centre, 'Weird and Wonderful', was being put together at the same time, for opening on the same day. Many people were heavily involved with both projects.

The exhibition team had to locate and

work with a larger number of outside contractors - model makers, sound creators and engineers, sculptors, animators, artists, computer interactive programmers, video producers, etc. Final concepts often required considerable creative input from the suppliers who worked closely with Museum designers and curatorial staff.

It was a steep learning curve. Just how some things were going to work was none too clear when we set out. Some of the off-site contracts were only finalised in February. Being rung by sub-contractors who insisted there was not enough time to do the job before opening was not a favourite situation. Some major items came in just before opening to give us last minute headaches. But on opening day there were only a few minor items missing, to be brought in during the weeks

following.

Our suppliers were mostly based in Auckland. It was exciting to discover the talent out there. We soon developed close relationships with people whose ideas, innovation and hard work were eye-opening. I don't believe another country in the world has such ability available at such competitive prices.

The Museum's School Service had an important input. The exhibition was tailored to the needs of primary and secondary schools, including earth sciences recently added to the syllabus. A comprehensive education kit proved a surprisingly good seller.

Entry was set at \$7 per adult, \$4 child and \$15 per family, with under fives free. School classes and accompanying adults \$2 a head. The 48 page full-colour exhibition book was priced to

sell at \$7.95.

'Caltex Volcanoes and Giants' opened at the beginning of the school holidays in a blaze of television marketing. In its first three weeks it attracted 73,000 visitors, with long queues snaking around first floor galleries. It is possible that the wording of publicity made some Aucklanders think it was a school holiday show only.

Museum visitation of 153,500 for the last three weeks of May was up 100,000 on the 1993 figure. Thus publicity for a major exhibition raised our profile for many people who came to the Museum but did not visit the particular show being advertised.

Museum visitation has continued higher than in 1993. June (99,400) and July (94,800) figures were 50% up. September, however, was only



Sculpture Maurice Quin and his theropod.
Note the chainsaw

10% up at 81,300. In the five months May - September 163,000 people have paid to see the exhibition out of a total Museum visitor figure of 507,800.

The exhibition development capital cost to the Museum was \$600,000 excluding staff salaries. Entry and exhibition retail to the end of September has grossed \$716,700. At present income is well ahead of budget predictions. How visitation holds up for the planned 21 month life of the exhibition remains to be seen.

Anything risks breaking down that interacts or moves. One computer has

twice had its roller-ball stolen. A touchscreen interactive has proved delicate. The 8m theropod dinosaur threatened to break up. The problem was solved by additional bracing and a reworking of the animation sequence. Visitors who liked riding the dinosaurs are now kept off by means of a low rail. On demand video clips were transferred to auto-rewind three hour tapes. Particular attention has been paid to ensuring minimal downtime of interactives.

The development of 'Volcanoes and Giants' involved all staff in one way or another. For some of us it was a full

time job. For individuals and institution it was excellent experience for the major Museum development of the next few years.

The exhibition has posed many questions. What resources are needed for the more comprehensive Museum development to come? How much interactivity and animation can be maintained in the Museum as a whole? Is a 21-month paid entry exhibition realistic? How do we get some of the overseas tourists who make up 40% of Museum visitors into the exhibition? What other big topics are there to pull the crowds?



Looking for live wetas

PLANNING PROCESSES AND EXHIBITION DESIGN

Richard Wolf, Display Curator, Auckland Museum

There is a certain irony in talking about exhibition planning. If there is one area of museum endeavour where time inevitably runs out it is exhibition installation. The very point of planning is, of course, to avoid this sort of situation, but it doesn't usually work out that way and, to be realistic, things probably aren't about to improve, given the increasing expectations being made of our institutions and their limited staff and resources.

Any useful discussion of exhibition planning needs to deal with actual situations. In the end it all boils down to practicalities: the public sees only what is on display and cares little for the planning and excuses behind it. Auckland Museum's recently opened "Caltex Volcanoes & Giants" gives a timely perspective on the process at large. This exhibition was planned as an introduction to new technology, but it can also be seen as just the latest stage in the Museum's 140 year old exhibition programme.

To understand what's going on at present, and to prepare ourselves for the future, a brief historical overview may be helpful. New Zealand's major museums have nineteenth century origins, and have benefited from the Victorian passion for collecting. While attitudes towards cultural accumulation have changed, we remain eternally grateful for inheriting such riches. Victorian overtones may have been mostly expunged from our institutions, but the past has a habit of returning, with a vengeance. Exhibition style can be cyclic, vacillating between the extremes of material overkill - with everything on display - and the tastefully selected artefact in splendid isolation. Few institutions enjoy

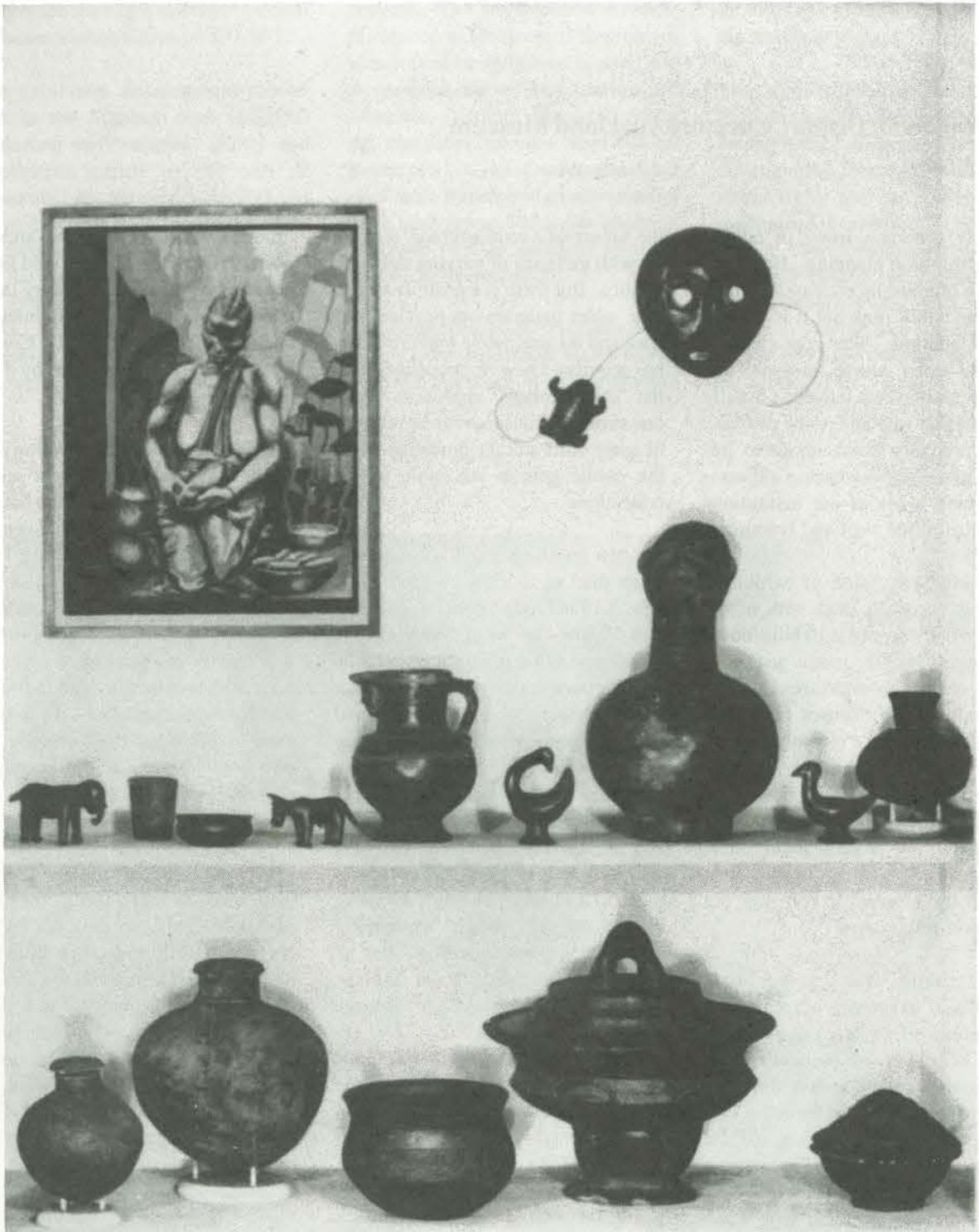
the luxury of a total upgrade, making do with galleries of varying ages and quality. But there is a positive side to this: older galleries can provide contrast and texture, while overcrowding has acquired a new respectability with the "open storage" approach. With one stroke the museum can be relieved of some of its storage problems while the public gets to see more of the collections.

Strictly speaking the Victorian museum died as recently as sixty years ago. A 1938 English publication noted that "When the word "Museum" is mentioned, it too often suggests to the average person a dingy building filled, often to overflowing, with dusty and ancient objects which have no relation to present day life"¹. Museums were now seen as sources of "visual education", to be achieved by "intelligibly and attractively displayed" exhibits. The trick was to show "a few specimens in a pleasing setting", avoiding overcrowding through "systematic arrangement" and labelling. But an example of reputed "good display" from that period is at odds with the above bold claims². The shelves are crowded, the composition is more lethargic than dynamic, and there are no labels or main heading to be seen. Such displays were self-contained units, with little relationship to neighbouring elements or the gallery as a whole. If nothing else, this approach indicates just how antiquated previous displays were by today's standards. Anyway, the new philosophy quickly found its way to New Zealand, and Auckland Museum staff set about culling the ethnographic galleries. Artefacts were now selected on individual merit and about one-third were relegated to storage. They were

grouped according to themes and supported by devices that survived for the next half century - explanatory labels, photographs and maps with interconnecting lines and arrows³. Congestion, it seems, was displaced by didacticism.

A second significant innovation in the 1930s was the temporary or special exhibition, recognition of the benefits of regular change. Such events at Auckland Museum in the mid 1950s and early '60s demanded new ideas on presentation. Ethnographic material, mostly from the permanent galleries, was shown in uncluttered surroundings, with spotlighting and individual plinths and backgrounds. In so doing these exhibitions inadvertently created controversy, the public mistakenly believing these treasures had never been shown before⁴.

This history of exhibition development needs to acknowledge the origin of display staff. In the 19th century museum exhibition work consisted mainly of taxidermy and the arrangement of scientific specimens and ethnographic "curiosities" in endless rows of glass cases. But the 1930s called for new techniques, and these were provided by the world of shop window display. Mannequins, plinths, painted backgrounds and ticket-writing thus became stock in trade of museum displays. Museums need to continue to be alert to appropriate developments, although new technology can be viewed with suspicion. Art museums, according to one observer, remove ethnographic material from its original context and bathe it in "boutique" lighting⁵.



"An example of good display" in 1938,
according to the Carnegie United Kingdom Trust's booklet
"Museums and the Public"

Displays in the modern museum are usually a combination of "permanent" galleries and special exhibitions, with the distinction between the two disappearing. Sydney's Powerhouse Museum identifies five types of exhibitions, its ideal annual plan consisting of one "long-term gallery" (with a lifespan of at least 10 years), four "section replacement" (lifespan of 2-10 years), two "medium temporary", six "minor temporary" and three "circulation" exhibitions⁶. The regular refurbishment of public galleries is a noble aspiration, and generally thwarted only by resources.

Concerning human resources, the relative sizes of exhibition staff at Auckland Museum over the last eighty years make an interesting study. In 1910 the full-time professional staff consisted of just two, the curator and the equivalent of the modern display artist, the preparator of specimens. By 1950 the effective exhibition staff had doubled - to two - a taxidermist and an art technician, but now represented some 13% of the total staff. Forty years later there were five display artists, 8.5% of the full-time back-of-house staff of sixty⁷. Proportionally, there is an increasingly smaller team to cope with the demands of a growing staff. The point is that staff resources must be a major consideration in any realistic planning process.

Turning to the reality of planning, "Caltex Volcanoes & Giants" was intended as the flagship exhibition for the Museum's Redevelopment Project. A small group of staff and non-staff was given the task of devising a theme that had dramatic potential and was fundamental to Auckland. "Volcanoes" were obvious candidates, while "dragons" were also offered - no doubt in deference to youth culture and the current fascination for dinosaurs. In the end, science prevailed; the tuatara could not be construed as a "dragon", and giantism was considered a better line to pursue. The exhibition thus became "Volcanoes & Giants", with an emphasis on this country's "biggest stories". An early requirement was the inclusion of computer interactive

and animatronic components, elements which dictated the general layout.

Concrete block bases, hessian panels and a few light bulbs were display innovations thirty years ago but hardly suffice today. In fairness, it is a misconception that museums have not been up with the latest technology. Until recently there wasn't much to be up with, but museums have been less effective at maintaining and upgrading their advances. With an eye for the future, Auckland Museum recently had a brief flirtation with virtual reality, but it came to nothing. New technology is usually expensive and untested, but has other implications. The challenge is not only to maintain it but to replace it before obsolescence sets in. Indeed, how does Auckland Museum follow its snarling dinosaur and flesh-tearing giant eagle? Smaller institutions will be reassured by the cyclic nature of things. There will always be a place for a quieter, static gallery, where the public can simply view and contemplate without having a life-threatening experience.

At the outset of planning it is important to establish a general "feel" for the projects. This is the intended visitor experience, the combination of all the major elements. An attractive and coherent context is required for all the components, whether animatronics, reconstructions, videos, computer interactives or static objects. There are inevitably physical constraints, imposed by the existing space and architecture. Partition walls isolating our various "volcanoes" and "giants" were painted intentionally strong colours, to suggest themes and allow a range of effects under spotlighting. To ensure the many labels and panels were both legible and unobtrusive, white text was used on these background colours. The aim was to integrate the information with the rest of the exhibition, in stark contrast to the white card labels that once characterised museums displays.

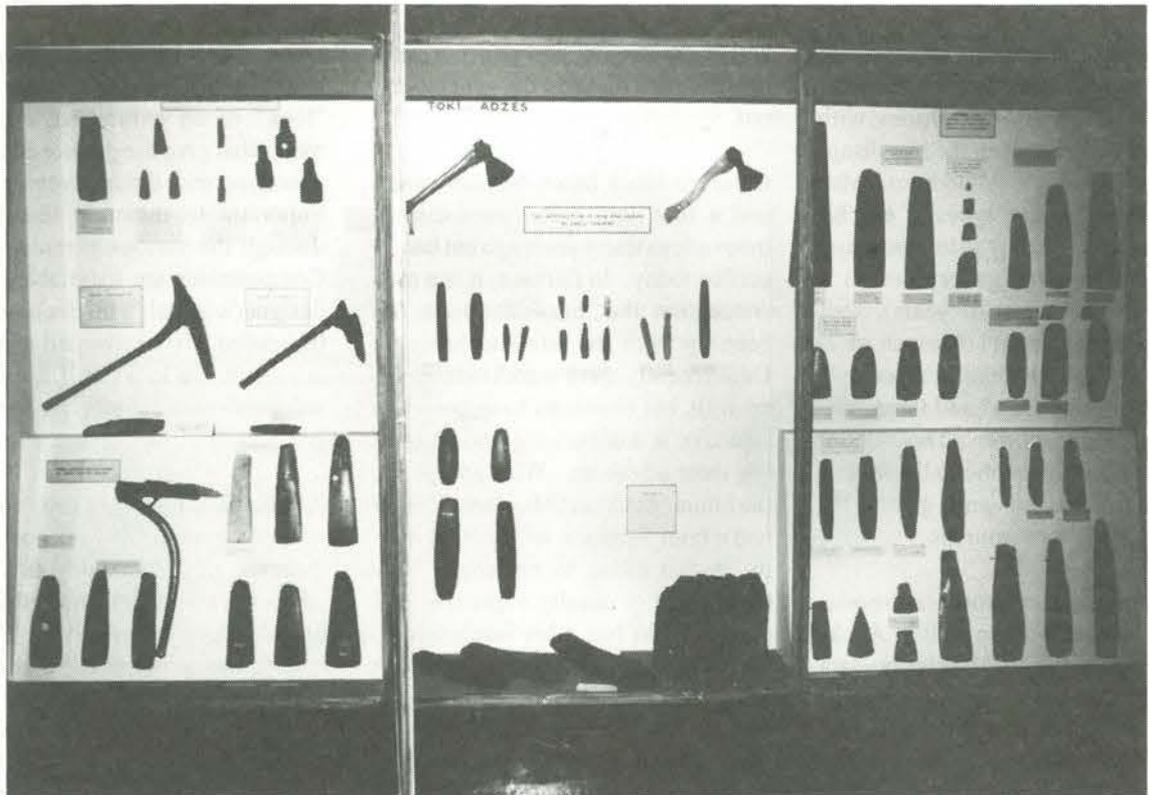
There are certain aspects of exhibition planning essential to a successful out-

come. Most important is the need to respond to the initial feeling for the "look" of an exhibition, those elements that give the project coherency, character and distinctiveness. It is important to maintain this identity through the various planning stages. Compromises are inevitable, but the designer's initial "gut" feeling should be heeded. To be avoided at all costs is a result that looks as if a number of independent designers has each had a go.

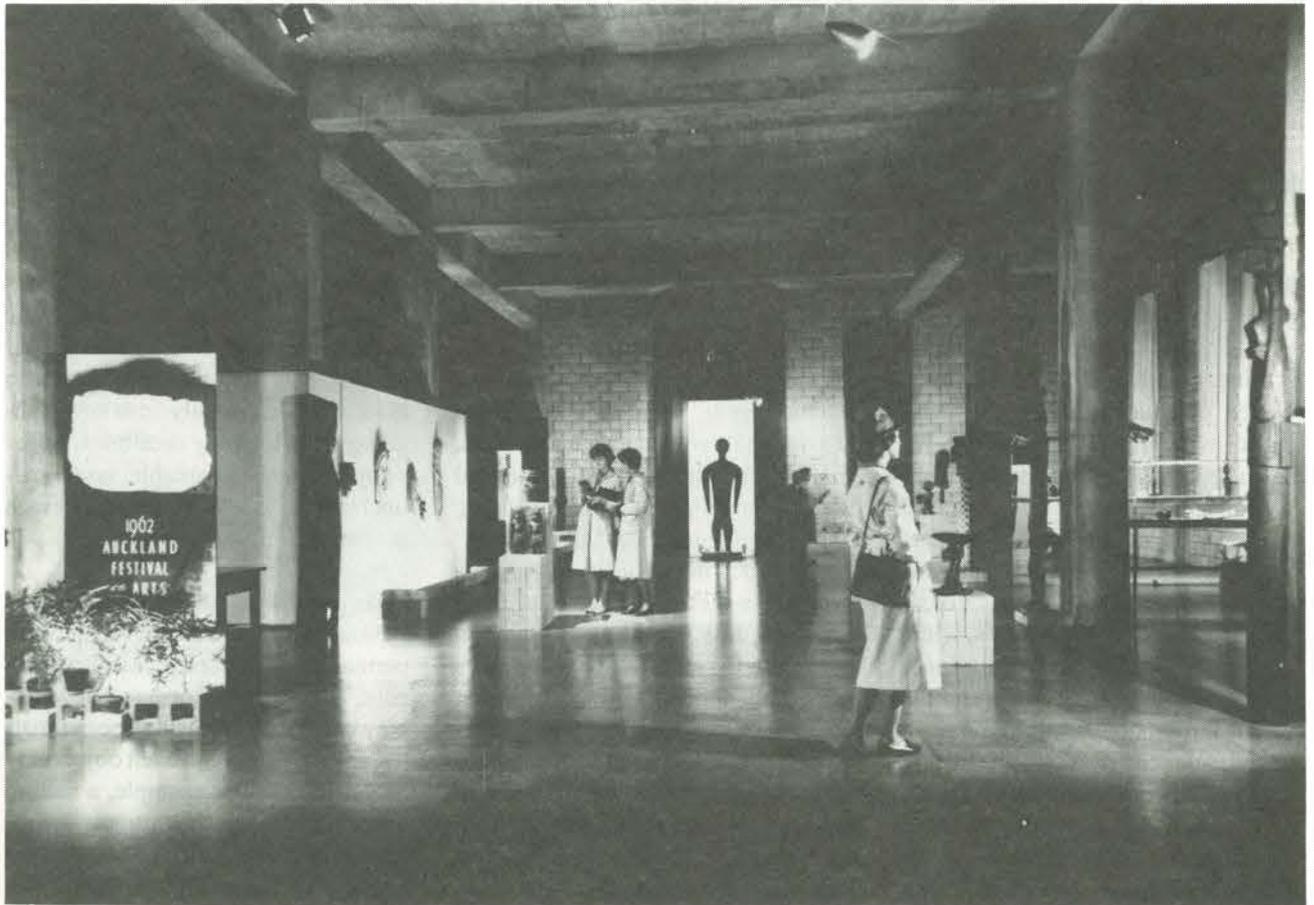
A handy asset for the exhibition planning process is a fall-back position. In the case of "Volcanoes & Giants", labels were to be silkscreened, in durable ink, on coloured panels. Unfortunately, this process takes time, and our many label texts were slow emerging from the editing process. Eventually time ran out and in desperation we turned to an alternative, computer cut vinyl letters. Just when that one seemed to be under control there was an electronic hitch - computer incompatibility. Eventually our labels arrived, but only just in time.

Another point concerns both the planning and installation stages of an exhibition. These projects can have lives and acquire personalities of their own. There are times when things proceed as planned, and times when things don't, and the greater the number of people involved the greater the scope for irregularities. Optimism is essential, especially with new technology and looming deadlines. Ingenuity is another valuable asset, particularly the ability to turn unforeseen problems to advantage.

Perhaps the very definition of an "exhibition" should be examined. Is it permanent, temporary, semi-permanent, a blockbuster or just a few display cases? In fact, size doesn't matter, and a single significant object may be sufficient. For example, a natural history discovery that attracts the attention of the media may deserve to go on display at the logical venue, the local museum. Museums need to remember that traditionally they have been in the business of "real" objects,



A typical display case in the Auckland Museum's Maori Gallery prior to its redevelopment in the early 1980s



A general view of the 1962 Auckland Festival of the Arts Special exhibition "Primitive Sculpture" at Auckland Museum

and can therefore provide a more substantial experience than most other entertainment media. In contrast to volcanoes and giants, Auckland Museum recently mounted a small case of items relating to the Teddy Bears' Picnic in the Domain. By such means an institution keeps a finger on the pulse of the community, and extends its range and potential audience. These events hardly demand complex planning, simply a policy of responding to opportunities as they arise.

Finally, a quote from an iconoclast of the '60s. Of our institutions Bob Dylan reputedly said: "Have you ever been in a museum? Museums are cemeteries. Paintings should be on the walls of restaurants, in dime stores, in gas stations, in men's rooms. Great paintings should be where people hang out"⁸. His point was presumably that museums - both of art and natural history - needed to be more accessible to the public. All museums would surely agree: neoclassical facades may be intimidating, but inside should be a heady mixture of entertainment and education. This can be achieved by a dynamic programme of exhibitions and events, the fruits of effective planning.

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1. CLIFFORD, J. April 1985. "Histories of the Tribal and the Modern", *Social Anthropology*, 175.
2. DYLAN, Bob, 1965. Quoted from "Elam Seed", no. 4, Elam School of Fine Arts, 1972, unknown source.
3. FIFE, 1938. "Museums and the Public", issued by the Carnegie United Kingdom Trust, Dunfermline.
4. Ibid, 78.
5. Illustration: "An example of good display", *ibid*, facing p.6.
6. POWERHOUSE Museum, 1990. "Long Term Exhibition Development Plan" (Draft), Sydney.
7. Statistics from Annual Reports of the Auckland Institute and Museum.
8. WOLFE, R. 1993. "Primitive Perceptions: Changing Attitudes Towards Pacific Art", *Art New Zealand* 69, 76-81.

VALUATION OF HERITAGE COLLECTIONS AS ASSETS - AN OVERVIEW

Bob Maysmor, Director, Dowse Art Museum

DEFINITION

Heritage assets are collections or individual items of a cultural, recreational, historical or educational nature. They are community resources such as museum collections, permanently retained library collections, zoo animals and items such as statues, historic buildings etc, that are usually retained in perpetuity by the local authority. Council, although being the beneficial owner, acts as Trustee for the community.

BACKGROUND

The Local Government Act 1974 and the 1989 amendments thereto identify the legislative requirements for local authorities. It requires that every local authority adopt financial systems that are consistent with Generally Accepted Accounting Practice (GAAP) as appropriate for the public sector.

The NZ Society of Local Government Managers promulgated guidelines to assist local authorities in setting accounting policies consistent with GAAP.

The issue of library and museum collections was not addressed within the guidelines prepared. This oversight has subsequently led to the need for evaluation and clarification on just how these collections should be interpreted. Specifically, should they (or any part thereof) be valued as fixed assets and included in the Statement of Financial Position?

Crown accounting policies for central Government require valuation of library and heritage collections however these policies were developed by

people from within the accounting profession who it seems did not request or have the benefit of input from the library and museum profession.

DIFFICULTIES

Because there have been no specific references or guidelines set for the valuation of museum and library collections, local authorities and maybe to a greater degree, district Audit offices (or at least audit officers), have applied wide ranging and differing interpretations throughout the country to the perceived legislative requirements.

SUBSEQUENT DISCUSSION

The Library Association and representatives of Victoria University, the National Library, National Archives, Ministry of Cultural Affairs and the National Museum formed a working party to clarify procedures for valuing collections. The discussion paper released by the working party dated May 1992, primarily addressed library collections, however, these were broken into two categories being Current Use collections and Permanently Retained collections.

The paper agreed that issues relating to Permanently Retained collections also apply to museum collections and that similar principles could be applied consistently across museums and art galleries.

Perhaps the most notable directive in the paper is that these collections should not be depreciated. It also suggested that revaluation could be optional. If applied, revaluation could occur on a three yearly cycle.

PURPOSE OF INCLUDING COLLECTION ASSET VALUES IN FINANCIAL STATEMENTS

From an accountancy perspective, the primary reasons that heritage assets should be acknowledged in monetary terms fall into three main areas.

Management: Many heritage collections are valued in millions of dollars. Like any asset of similar value, resources need to be allocated to protect the investment. In the case of heritage collections, resource may be needed for conservation and preservation, for storage, for documentation and research etc. Valuations provide justification for the allocation and provision of maintenance funding.

Accountability: The scope and scale of the assets, their stewardship, additions and changes to asset value all need to be reported on.

Insurance: Provision of a reference point so that potential loss management can be assessed.

In general terms, heritage assets are not used for the production of income or the provision of services, they are seen to have no opportunity cost and therefore do not require the application of a capital charge.

There is however a growing trend and pressure for museums to generate a higher level of revenue. Often this will result in the development of activity that may reflect a commercial principle being applied to the public use of collection material. This may include: charges for the photocopying of records and archival material; sale of copies of photographic images from histori-

cal collections; merchandising of material relating to institutional cultural property etc.

Although these activities would have profit content, the ratio of profit gain to heritage asset value is likely to be extremely low.

TYPES OF VALUE

There are a number of different types of value that should be considered in relation to museum and heritage collections. Often heritage assets are seen to have greater benefit in terms of community significance than in monetary value.

In environmental economic terms these values can be listed as:

Option values: the availability of a resource/service that can provide benefit to non-users eg. public transport, public museums;

Existence values: values of an architectural, natural, or artistic masterpiece - once lost it is irrecoverable and subsequently of no value;

Bequest values: the value future generations may put on an item;

Prestige value: the national or civic pride value felt by individuals towards an object/building etc.

Perhaps more relevant to this discussion is the market value or as defined in guidelines set down for the Audit Office, 'the best estimate of net current value' which is further defined as: *'The price for which an asset might reasonably be expected to be sold at the operative date, less the costs of disposal that could reasonably be anticipated'*

This definition does not indicate whether a local or international market should be considered. Rare natural history specimens, Maori artefacts, some artworks etc., would all attract much higher market prices on the North American, European and perhaps Asian markets.

VALUATION

Unlike assets such as buildings and plant, the valuation and subsequent process of depreciating items within heritage collections such as artworks, is not straightforward.

Artworks like any commodity attract fluctuating interest, and values accordingly could change from year to year. A release of a body of work by a particular artist onto the market could influence values as could a major retrospective exhibition, a publication or the death of an artist. Unique and important heritage items that have never had opportunity to have their market value tested could also provide difficulty in determining an appropriate value.

Treasury has partially recognised this difficulty. In attempting to value the collections of the National Library, the heritage collections have been separated from the current collection.

A Treasury report dated 3 October 1991 notes the following: *'for heritage collections the net current value can be seen to be more difficult to access as there is little information on which to base a valuation... This area is still to be explored as to obtaining a suitable valuation. It may be that an objective valuation can be achieved through specialist assessment.'*

VALUE ASSESSMENT

There are established auction houses, art dealers, valuers, archivists, and rare book dealers who can assist in the process of value assessment.

The cost of valuation of extensive collections especially by art dealers or valuers usually carries a 'percentage of value' charge. For some institutions the cost incurred would be excessive and not justifiable. Many museums have suffered major funding cut-backs in recent years. Valuation costs would not necessarily be rated as a priority.

Once values had been established, it

would not be possible to make a blanket annual adjustment to collection values. Too many factors contribute to the value of individual items and within a year or so, a blanket annual adjustment would have distorted many of the values out of proportion. On the other hand the task of updating the value of individual items on an annual basis would be restrictive both from a cost perspective and also one of time.

The issue of adequate and specific knowledge of the valuers also arises. A recent insurance claim in this country for stolen photographic negatives could not be resolved as neither museums, photographic dealers, auctioneers nor photographers could justify a value for the assessors.

Should the valuation process for reasons of funding restrictions be delegated to museum staff, the labour intensive process of researching purchase prices, auction catalogues, market values etc. could detract from more important duties and potentially heavy existing workloads.

It may be appropriate, as the Audit Office has approved for the Auckland Institute and Museum, that rather than a full asset value, a note to the Museum's accounts be added that indicates a management assessment of the collection value exceeds a particular figure. This figure does not form part of the assets contained in the balance sheet.

Such a system for many museums would be a more realistic option. Collection items could be allocated a bracketed value from a valuation scale. Indicative values of collection areas could then be identified and these listed as a note to the accounts.

For many institutions this may be an achievable and relevant solution to what could otherwise be an expensive and somewhat daunting task.

COST OF CAPITAL

For most museums operating under a local authority structure their budgets

will include an entry for Cost of Capital. Cost of Capital is an Operating cost which could more appropriately be termed as an "Opportunity Cost". It is a concept designed to ensure that all activities receive a financing charge.

The Cost of Capital charge is based on assets employed.

For museums with collections often valued in millions of dollars, and these collections being included in asset registers, the Cost of Capital charge can be substantial in comparative terms.

Although the Cost of Capital charge is basically a book entry and not a cost to funders (ratepayers), there is often a perception in the minds of elected members that the real actual cost of operating a museum is indicated by the gross budget.

If the gross budget includes a component of a Cost of Capital charge, being calculated in part on the value of museum's collection, then there could be further argument on the part of the museum to exclude collections from asset registers and thereby reduce the potential for misinterpretation of actual operating costs.

In accountancy terms such an argument would hold no water however for museums, often seen at best as discretionary in regard to funding allocations, the exclusion of the Cost of Capital charge on collections could be beneficial.

As restructuring of local authority organisations continues, this may well become a non-issue as Cost of Capital and Depreciation charges are likely to be allocated to Asset Managers rather than the Service Delivery Unit.

DEPRECIATION

If collection items are included in the balance sheet as assets, then distortions will immediately occur in relation to the depreciation of those assets. In many cases, artworks for instance, rather than depreciating, heritage

items may appreciate in value, some may retain a constant value and others by their nature may lose value.

The only way to overcome this anomaly would be to value the collections in their entirety each and every year. This would be neither financially, nor physically realistic.

It may be argued that just selected items could be targeted for revaluation each year and the balance left to average out. Again this is an option but when the collection is valued in millions of dollars, such a policy would result in a very false and misrepresented asset value and/or depreciation rating.

It should be acknowledged that in general, heritage collections are likely to appreciate over time. Councils may need to determine the frequency of revaluation in order to accommodate this factor.

In accepting the issues identified above and in acknowledging that cultural assets do not have a fixed life, depreciation of these assets is not seen to be a requirement.

There is currently a determination that SSAP - Accounting for Depreciation, would not be applied to heritage assets because of the indefinite nature of the lives of the assets.

A MUSEUM PERSPECTIVE

Neil Cossons - Director: National Museum of Science & Industry, UK. *'The stock of museums has not asset value. When we buy an expensive picture at auction it immediately has no cash value because it is held in trust on behalf of us all'.*

Des Griffin - Director: Australia Museum. *'An ultimate irony is that people concerned with accounting standards - auditors - are now seeing collections as assets and therefore requiring them all to be valued on the books. In fact, the really important accounting issue for museums is how to show the liability, not the asset*

value, of collections which are not yet documented, conserved or otherwise, to show what it is going to cost us in the future to make the collections accessible'.

Perhaps the major issue from a traditional museum perspective is that outlined by Neil Cossons (above).

Museum collection items that have been acquired by way of gift or bequest, or have been funded by grants from Trusts etc., cannot have an 'expectation of sale' as such items do not belong to the museum but rather are held in trust by the museum on behalf of the community which it serves.

Without an 'expectation of sale' there can be no market value and therefore no relevant asset value.

Artwork purchased specifically with museum or council allocated funds may be more easily accommodated within an asset valuation as such items have an identifiable acquisition cost and are not encumbered by any deed of gift, donor expectation or possible breach of trust.

POTENTIAL RISK

By including the asset value (net current value) of collections within the balance sheet a distortion occurs that would not be acceptable within say a trading company. Because the assets (or part thereof) could not actually be realised, (for reasons outlined above) the balance sheet would misrepresent the actual true asset value. In the event of borrowing against the (theoretical) value of the assets, a foreclosure could require assets to be realised. This scenario, although highly unlikely for most museums, (especially those funded by local authorities) could well be encountered by smaller or independent museums working under a trust or similar management body.

By including collections as assets within the balance sheet, the situation may arise, whereby a Council, or its members could consider that such assets could be realised to fund opera-

tional or development projects. Such action would breach the trust that is vested by the donor within the area of gifted and bequested artworks/artefacts.

SUMMARY

The following points could be noted as being a summary of this paper:

- There are valid reasons for heritage collections to be 'valued';
- Because of inherent costs, an informal valuation as outlined may be more realistic to acquire and maintain;
- Heritage collections should not be listed as core assets but rather as community resources recorded as a note to Council's accounts.
- Depreciation should not be applied to heritage collections.

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PATHWAYS TO ACCESS: THE RELATIONSHIP BETWEEN COMMUNITIES AND SOCIAL HISTORY PROGRAMMES IN MUSEUMS

Fiona Cameron, Curator of Social History, The Science Centre and Manawatu Museum

What is the discipline of social history and what is its role in museums today?

History, as a discipline within museums, has generally had a stronger emphasis on academic methodology, whereas definitions of social history in museums remain fluid, unstructured and lacking an all embracing or collective definition. This situation is to some extent due to the fact that social history as a discipline is a relative newcomer to academia.

For some curators within the museum environment, social history is all embracing, reflecting human activity in a very broad sense, whereas others see social history as the history of the working classes and other minority groups¹. Regardless of definition, social historical practice in museums is becoming increasingly popular.

This trend is the result of a growing interest in areas such as popular history, oral histories, contemporary and minority histories. These developments are coupled with a desire to become more community inclusive and focused through the exploration of 'ordinary' people, their daily lives, experiences, viewpoints and priorities.

On a broader level this approach is part of a general trend on the part of many museums to connect with, and to access and empower, the local communities in which they are situated through all areas of museological practice from public programming and evaluation to policy development. This move has in part been due to a real desire to serve, coupled with the current economic and political environment which requires institutions to be

more publicly accountable to the communities which support them. On a more esoteric level, the post modernist movement with its emphasis on discourse and subjectivity, has also had a major effect on popularist academic thought and practice.

This focus on people and communities and issues relating to control, access and empowerment has been a source of debate in relation to taonga Maori in New Zealand museums since the mid-1980s. These issues were highlighted during the 'Te Maori' exhibition. Exhibitions such as 'Nga Tukemata: Nga Taonga o Ngati Kahungunu' and 'Nga Iwi o Tainui Waka' continued this development in consultation with particular iwi. It is only in recent years that these ideas have been extended into other areas of social historical practice.

This fluidity in definition and approach has provided social historians within museums with the ability to explore new grounds and test practical methods. Some of these approaches are outlined below in relation to a selection of the programmes being undertaken in Australian and New Zealand museums.

PATHWAYS TO ACCESS - SOME AUSTRALIAN MODELS

One of the central themes in social historical interpretation in museums today is the issue of access. This concept has to do with involvement, attainability, influence and power in relationships with communities². The term focus is also used to describe another approach to community involvement. These terms are interpreted in different ways and reflected in dif-

ferent approaches.

Our Place: Australian people, Australian identity, is a community access gallery at the Australian Museum, Sydney. The gallery provides a space for the community to participate in the institution not only as audiences but also as creators, designers and curators. Groups are encouraged to take control of the interpretation and presentation of themselves through exhibitions, in association with other expressions of identity through performance. The concept was developed through a front-end evaluation process with a variety of groups initiated by the staff and based on South Australian models⁴.

Access is interpreted in a very broad sense where community groups initiate their own programmes with the assistance of museum staff. Programmes are developed by the groups from concept to content including text writing and design. The relationships and the obligations of both parties are at present being formulated in an access document. Programmes include Youth Identikit and African Communities⁵.

A similar commitment to access is seen at the *Vic Health Access Gallery*, National Gallery of Victoria, Melbourne. The gallery space is seen as being supportive of community art, rather than 'high art'. The space allows a wider variety of people to present their ideas through art in an institution where they are not ordinarily heard. Programmes included an exhibition by Aids sufferers titled, 'Dislocations, Body Memory Place' and an exhibition of aerosol art called 'Off the Wall' which certainly chal-

lenged ideas of what should be hung in a major art institution. The project contributed to experimentation in the arts and introduced a whole new range of people to the gallery⁵.

With these examples, communities are empowered with a high degree of control over the presentation of themselves. Although assumed to be ideal, problems are encountered. This power shift also engenders an element of risk on the part of the institution in relation to the nature of the material presented as control of the programmes concept and presentation is in the hands of the community. Providing access also means that an institution cannot 'lay down the law' so to speak as they are community-initiated programmes and reliant on volunteers to run them. In both instances problems were encountered with the conservative institutional management due to the nature and content of the material presented especially in relation to gay culture.

The scheme run at the Powerhouse Museum in Sydney called *Community Focus* which is part of the Australian communities exhibition, has a slightly different orientation. The institution's staff rely on groups to approach them with ideas. From that contact the ensuing exhibition or programme is developed as a co-operative project based on negotiation and consensus between staff and the community. Curatorial responsibility is maintained for the concept, location, budget, storyline, objects and public programmes and has to be ultimately approved by senior management. Design and installation is undertaken by in-house staff⁶. Exhibitions include the experiences of Jewish refugees and of immigrants from Latin America and Polynesia.

Focus rather than access highlights this approach and a high degree of control is maintained by the institution.

SOME NEW ZEALAND MODELS

There is very little information on social history programmes within New Zealand museums which appears in the literature. However, over the last five years there has been a similar shift in orientation towards community access and the presentation of minority, or underprivileged groups, and contemporary communities within museums.

Petone Settlers Museum has developed a 'Community access' similar to the Australian Museum model but independently developed, based on the institution's theme, 'Migration and settlement'. The programme was first initiated by the museum's staff but subsequent exhibitions have been instigated by community groups as the principle is now established in the wider community. Groups represented include the Greek and Polish Communities and, more recently the Italian community. Programme development is undertaken within a committee structure with an appointed researcher working with museum staff who provide advice and technical support⁷.

Community access is also an active part of the Otago Museum's programme. The institution's temporary exhibitions space is hired to groups to mount their own exhibitions, mainly of an arts and crafts orientation. The women's suffrage year exhibition involved a number of women's organisations such as church groups, Girl Guides and the NZ Prostitutes Collective who were invited to present their own stories. Technical advice and support was provided by the museum's design team⁸. Commitment to access by the institution is further demonstrated by the appointment of a community programmes officer.

Another institution actively involved in facilitating community access is the Otago Early Settlers Museum. This approach was first undertaken as part of the exhibition NETHERlands - Post War Dutch Settlers in Otago. The

programme developed out of a public meeting attended by members of the Dutch community. The exhibition's development was based on a committee structure with curatorial initiatives driving the process on the group's request⁹.

The Science Centre and Manawatu Museum, Palmerston North through the 'Slices of Lives' - Manawatu and its Peoples' project has been involved in accessing the community through oral history programmes and exhibitions instigated by staff. Many of the programmes undertaken were issues based and involved the presentation of viewpoints of individuals and groups on topics such as beneficiaries and the welfare state, cultural and ethnic issues, industrial disputes and so forth.

In this project people were given control over the presentation of their lives through a rigorous process of consultation. The incorporation of art projects into the programme provided another venue for access not only by the artists but by community through the sculptural installation 'People and Place'. A similar process is being undertaken for an exhibition on the Vietnam war issue.

From this project community-based oral history workshops are being developed empowering communities within Manawatu to develop their own programmes in association with the Museum.

The promotion of community access is also being undertaken as part of the history programmes at the The Waikato Museum of Art and History.

CONCLUSIONS

From the examples outlined above it is clear that there are many programme models in museums which embrace the idea of access in varying degrees and forms.

Models fall generally into two categories. One example defined by the term focus provides a forum for expression through a negotiated process with com-

munities and staff in which the staff provide the expertise and resources. These programmes are often initiated by staff. This process, however, provides a framework for both parties to work within although control ultimately remains with the institution's staff, especially with regard to editorial and presentation concerns. The 'risk factor' is generally less.

In many instances responsibility is vested in the institution by the community itself, which views the museum staff as experts in their field. In some instances communities would rather play a consultative role. The level of access is often a negotiated position.

Access in its broadest sense requires a shift in the power base more towards that of the community group. Initiatives are derived from them hence providing an opportunity for them to experiment with freer expression and a range of subjects. This approach allows the institution to respond to initiatives from the community as curators, and designers. This stance however, can mean a lack of control in relation to programming and timetabling. It may require museum staff to deal with a level of spontaneity rather than certainty as well as putting the institution in a position where it may be supporting contentious issues.

Access, whatever the definition, provides a means of letting communities find their way into museums, to establish a sense of ownership and relevance, a level of comfort and confidence. In another sense it allows institutions the opportunity to connect with groups in the community. This shift in orientation also requires an exploration of the moral and ethical obligation of institutions and communities to each other.

Access gives institutions the potential to widen their audiences and enables institutions to respond to and support public interests. Programmes also work towards changing the traditional view of a museum from being exclusive to inclusive.

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[Fiona Cameron is currently enrolled in a Ph.D at Massey University. The topic involves an historical analysis of the exhibitions of Taonga Maori in New Zealand Museums]

MUSEUMS AND THE COLLECTION OF PERSONAL INFORMATION: A GUIDE TO THE PRIVACY ACT 1993

Tim Vial, Executive Assistant, Otago Early Settlers Museum, Dunedin

On July 1, 1993 the Privacy Act came into effect to regulate the '... collection, use, and disclosure...' of personal information (hereafter PI), and to facilitate access by individuals to information held about them. PI is defined as information about an identifiable living individual.

The Act is monitored by a Privacy Commissioner, presently Bruce Slane, who is empowered to investigate infringements of individual privacy (Internal Affairs 1993). Further, complaints can be brought before the Complaints Review Tribunal (Internal Affairs 1993).

How much PI do museums collect? The Otago Early Settlers Museum (hereafter OESM) collects PI for research, both oral and written personal history; collection management, the name, address and phone number of donors; for assessing the visitor profile; and for maintaining personnel records. In addition, many museums maintain mailing lists of 'Friends of the Museum'. These examples suggest that museums are significant holders of PI, which must now be collected in accordance with the Privacy Act 1993.

Note: Privacy Act sections will be cited as 'PA s. (n)', for example, PA s.36.

1. Definitions

'The collection, use, and disclosure, by public and private sector agencies of information relating to individuals'

1.1 Collection

'Collection' does not include the receipt of unsolicited information' (PA s.2).

Principles 1 to 4, which govern the collection of personal information, do not apply to unsolicited material; for example to unsolicited genealogy material. However, once unsolicited material is deposited with your institution, Principles 5 to 12 will govern the way that material is stored, used, accessed and corrected.

1.2 Private and public sector agencies

This definition includes incorporated and unincorporated societies, government and local government departments (PA s.2).

1.3 Individual

An individual is defined as a living natural person. The Act does not apply to legal persons, for example companies. (PA s.2)

2. Privacy Act Principles

At the center of the Privacy Act are twelve Privacy Principles. Where exemptions to the Principles are discussed, they are alternatives, and you need only come under one of the grounds to qualify for the exemption.

2.1 Principle 1: The purpose for which PI is collected

PI must be collected for a lawful purpose, connected with a function of the collecting agency and must be necessary for that purpose.

Each museum should adopt a Privacy Act policy which sets out the purposes for which PI is collected.

2.2 Principle 2: Source of PI

PI must be collected directly from the individual concerned.

Exemptions to this principle apply where the agency believes: that the information is publicly available; or that the individual authorises collection from someone else; or that non-compliance would not prejudice the interests of the individual concerned; or that compliance is not reasonably practicable; or that the information will be used for statistical or research purposes and the individual concerned will not be identified.

When collection items are brought in on behalf of a donor, it is not possible to collect PI directly from the individual concerned. However, OESM sends an acquisition receipt to donors to be checked and signed, thus avoiding prejudice to the interests of the donor.

2.3 Principle 3: What must the 'individual concerned' be told?

The individual concerned must be made aware of: the collection of the information, the purpose for which the information is being collected, the intended recipient of the information, the consequences, if any, of not providing the information, the right of access to, and correction of, the information.

These steps must be carried out before the information is collected.

Practically, this information would be set out at the top of forms and research questionnaires, and brought to the attention of the subject. The timetable for amending forms is set out below.

Further, s.29(h) suggests that individuals depositing material with a library, museum or archive, can place conditions on the disclosure of their personal information. Agencies can refuse to disclose PI if it would breach such a condition. For example, subjects who took part in a Dutch Settler oral history project at OESM were able to place conditions of access on their tapes. The right to place conditions on the use and disclosure of PI would be best explained at the same time as the Principle 3 conditions.

Where an agency is collecting the same information, or information of the same kind, from an individual, and 'notice' as required by Principle 3 has been given on a recent previous occasion, 'notice' need not be given again. For example, if a series of interviews is being carried out with an individual, 'notice' need only be given at the beginning.

Exemptions to Principle 3 apply where the agency believes: that the individual authorises non-compliance; or that non-compliance would not prejudice the interests of the individual; or that compliance is not reasonably practicable; or that the information will be used for statistical or research purposes and the individual concerned will not be identified. For example, OESM Archives cannot comply with Principle 3(1)(c), the 'intended recipients of the information', as the intended recipients are unknown, being a class of future researchers, and thus compliance

with this condition would not be 'reasonably practicable'.

2.4 Principle 4: Manner in which information is collected

Information is not to be collected unlawfully, or in a way that unreasonably infringes on the personal affairs of the individual.

As oral history interviewing necessarily goes into the personal affairs of the individual, this clause is problematic. However, if the individual is properly 'cautioned' under s.3(1), and given the opportunity to place conditions on the disclosure of their PI, the amount of information they wish to volunteer is up to them.

2.5 Principle 5: Storage and security of PI

Safeguards must be taken against the loss, access, use, modification or disclosure of PI, except with the authority of the information holder. (PA s.5(a).)

If information is given to a person in connection with the provision of a service to your institution, for example the computer cataloguing of your archive, you must take care to prevent unauthorised use or disclosure of that information. (PA s.5(b))

2.6 Principle 6: Information requests

Where PI is readily available, individuals are entitled to obtain confirmation of whether or not PI is held about them, and to access any such information.

Individuals can only request information about themselves.

A request can be refused if it involves the disclosure of the affairs of another individual. (PAs.29(a)).

Agencies must establish the identity of any person making a

request for access to PI, per s.11(c). That is, you must ensure that PI is only disclosed to the individual concerned.

Disclosure of PI to a person other than the individual concerned, which is the purpose of museum research facilities, is allowed in limited circumstances by Principle 11.

Individuals must be advised that they have the right to request correction of PI, under Principle 7.

2.7 Principle 7: Correction of PI

Individuals are entitled to request the correction of their PI, or the attachment to their PI of corrections requested but not made. (PA: Principle 7(1)).

Agencies are required to take 'such steps (if any)' at the request of the individual, or on their own initiative, to ensure that information is 'accurate, up to date, complete and not misleading' (PA : Principle 7 (2)).

2.8 Principle 8: Use of Information

'Accuracy, etc, of personal information to be checked before use'

Agencies must take reasonable steps to check material. What is 'reasonable' will be dependent on the circumstances and on the purposes for which the material will be used. For example, a museum could not check the accuracy of all unsolicited genealogy material before making the material available for research. If the material was to be used for private research, corroboration of that material from other sources might be a sufficient check in the circumstances, noting that we are only concerned with the accuracy of information held about living individuals.

However, if the material was to be

used for a publication, a more extensive check could be required.

2.9 Principle 9: For How long can PI be held?

Agencies are not to keep PI longer than is necessary. Museums and Archives by definition will hold PI indefinitely.

2.10 Principle 10: Use of PI

PI obtained for one purpose, shall not be used for any other purpose. PI may be used for another purpose if: the source of the information was a publicly available document; or the individual agrees; or it is a directly related purpose.

As noted, museums should set out the purposes for which PI will be collected. Such purposes should be carefully drawn to avoid being straitjacketed by this section.

2.11 Principle 11: Limits on disclosure of PI

Agencies holding PI are not to disclose that information to any other person or agency unless: disclosure is one of the purposes for which the information was obtained; or the source of the information is publicly available; or the disclosure is to the individual concerned; or the disclosure is authorised by the person concerned.

If the individual concerned is duly advised under Principle 3 that their PI will be used for research purposes, and they have been given the opportunity to place conditions on access, then disclosure to persons other than the individual concerned, subject to any conditions, would be permissible under this Principle.

However, museums should exercise control over the end use of PI by researchers. If PI is disclosed to a researcher for a

purpose other than that agreed to by the individual concerned, eg for use in a malicious biography rather than family research, then the museum may be liable for damages under PA s.88.

2.12 Principle 12: Unique identifiers

Agencies are not to assign unique identifiers to individuals, unless it is necessary to enable the agency to carry out its functions effectively.

A museum archive could assign a unique identifier to an individual, for example in a research index, as this is arguably necessary for the efficient conduct of a research service.

3. Public Register Principles

There are four public register principles, which apply to such public registers as the Births and Deaths registers. (PA s.59)

Of particular importance to museums is Principle 2 which states:

'Personal information obtained from a public register shall not be re-sorted, or combined with personal information obtained from any other public register, for the purpose of making available for valuable consideration personal information assembled in a form in which that information could not be directly obtained from the register.'

This principle appears aimed at preventing individuals resorting to public information for private publication and financial gain.

As part of its correspondence research service OESM does obtain information from public registers on behalf of researchers. However, the researcher is only billed for the fixed cost of viewing the Births Deaths and Marriages Registers. OESM does not gain financially from these transactions.

4. Charging for access to PI

Can museums charge for access to PI? This is addressed by PA s.35(1) which states:

'Public sector agencies are not to require payment by individuals for assistance in making a privacy information request, the making of a privacy information request, the processing of a request, or the making available of information in compliance with the request.'

Local authority museums and MONZ, as public sector agencies, are therefore unable to charge for privacy information requests as of right. This raises an immediate problem with the charging of fees for museum research services.

Clearly you cannot charge the 'individual concerned' for access to their PI, but you can charge them for access to information about anyone else.

However, if an agency can prove to the Privacy Commissioner that they are commercially disadvantaged, in comparison to a private sector competitor, by the inability to charge, permission can be granted to impose a charge (PA s.36(1)).

5. Requests for access to PI

Requests for access to PI must be handled promptly, and be answered within twenty (20) working days. (PA s.40)

Where a request is for a large amount of information; or requires a search through a large amount of information; or necessitates consultation before a response is given, the time limit can be extended for a reasonable period of time. (PA s.41)

The individual concerned must be advised of the extension within twenty days (20) of their request (PA s.41(3)), the reason for it PA

s.44), and the right to complain to the Privacy Commissioner under s.67 (PA s.41(3)(c)).

Information requested can be made available by providing the opportunity for inspection, by providing a copy of the documents, or by providing an '... excerpt or summary of a document's contents' (PA s.42).

Disclosure of PI may be refused if: it would involve the unwarranted disclosure of the affairs of another individual; or it would breach an expressed or implied condition of confidence; or the information is not readily available; or the information does not exist or cannot be found (PA s.29). For example, if an individual had embargoed access to their oral history tape during their lifetime, this would be a valid ground for refusing access.

Where an information request is declined, the individual must be given the reason for that refusal and, if they request it, the grounds for the refusal. (PA s.44, the grounds for refusal are set out in PA s.27, PA s.28 and PA s.29).

The individual concerned can complain to the Privacy Commissioner and seek a review of the refusal (PA s.44 (b)).

6. When does the Act take effect?

6.1 Forms

Forms printed before 1 July 1993 can still be used up to June 30 1995. After June 30 1995, forms must comply with Principle 3 (PA s.8(4)).

6.2 Personal Information

Principles 1 to 4: Apply to information obtained after July 1 1993.

Principles 5 to 9 and Principle 11: Apply to information whenever obtained.

Principle 10: Applies to information obtained after July 1 1993.

Principle 12, subclauses (1) to (3): Apply to unique identifiers assigned after 1 July 1993.

Principle 12, subclause (4): Applies to unique identifiers whenever obtained.

7. Breaches of the Privacy Act

The complaints procedure for breaches of the Privacy Act is set out in Part VIII.

Museums should note that the Complaints Review Tribunal may award damages for 'an interference with the privacy of the individual' (PA s.88). Thus breaches of the Privacy Act are taken seriously.

CONCLUSIONS

- a. Museums should be familiar with the Principles of the Privacy Act, the procedures for the disclosure of PI, and the reasons for refusing to disclose PI.
- b. Forms used by museums to collect PI, for example survey forms, acquisition receipts, research forms, should be redesigned to comply with Principle 3 of the Act. Though not required by Principle 3, the option of placing conditions on the disclosure and use of PI could be included with the Principle 3 'caution'.
- c. Museums should implement policies to govern the collection and disclosure of PI.

Though the Act is complex it is designed to be persuasive rather than punitive (Otago Daily Times 1993). As noted by the Minister of Justice, Mr Graham, the Act is designed to encourage organisations to use infor-

mation for the purposes for which it was collected, and to recognise that "... people's information is precious to them" (Otago Daily Times 1993); a fact museums are well aware of.

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3. Other

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APPENDIX

Sample Headnotes

1. Survey forms

Information from this survey will be used for statistical (and/or research) purposes. The individuals surveyed will not be identified.

2. Collection documentation

This interim receipt of gift requires the disclosure of personal information. The information is

being collected by the Museum for the purpose of transferring ownership of your collection item to the Otago Early Settlers Museum. You can request access to your personal information under Principle 6 of the PA 1993. If your personal information is incorrectly recorded, you may request correction of your information under Principle 7 of the Privacy Act 1993.

3. Research

Personal information collected by this oral history interview (and / or research inquiry) will be made available by the Otago Early Settlers Museum Archive for public research. You may place conditions on access to your personal information. You can request access to your personal information under Principle 6 of the PA 1993. If your personal information is incorrectly recorded, you may request correction of your information under Principle 7 of the PA 1993.

A BICULTURAL MUSEUMS ASSOCIATION FOR AOTEAROA NEW ZEALAND

John Coster, Museums Liaison Officer, Auckland Institute & Museum

ABSTRACT

Recent restructuring of the former Art Galleries and Museums Association of New Zealand (Inc.) has resulted in a bicultural Council, giving equal representation to Maori members of the profession. The new structure specifically recognises kaitiaki, in line with acceptance of the Treaty of Waitangi Te Tiriti o Waitangi, as the country's founding document. Recognition of biculturalism is a step toward enhancing the role of Maori in the Museum profession.

INTRODUCTION - MUSEUMS AND THE TREATY

Between the establishment of the Waitangi Tribunal in 1975 and the celebrations in 1990 of the 150th anniversary of the signing of the Treaty of Waitangi, a number of significant moves were made toward the Treaty's acceptance as our founding document (see, for example, Orange 1987, Durie 1991:157, Sorrenson 1989:160, 171). In particular, the Tribunal presented a series of reports which outlined Maori points of view on Treaty issues. The Court of Appeal had then, by endorsing the Tribunal's interpretations, 'legitimated an intellectual revolution in the way the Treaty should be read in contemporary New Zealand' (Renwick 1991:211, 212). With the election of a Labour government in 1987, some of this revolution was put into practice through, for example, statutes such as the Conservation Act 1987 which were required 'to give effect to the principles of the Treaty of Waitangi' (Anon. 1987:s.4) and Government agencies moving to 'respond in a definite and positive way to the needs, concerns and aspirations of the Maori people'

(Wetere 1988). In the period leading up to the 1990 anniversary, the new view of the Treaty as the founding document of New Zealand society became more widespread. The 1990 Commission promoted the Treaty as a 'living document, the symbol of our life together as a nation and a focus...in the partnership between our (Maori and Pakeha) cultures' (Anon. n.d.).

The general move toward recognition of Maori rights and the significance of the Treaty was echoed by the museum profession in a number of ways. A continuing debate over issues of repatriation and ownership of cultural property for example, was inspired by the touring exhibition *Te Maori* (Mead 1984). Initial planning for the new Museum of New Zealand Te Papa Tongarewa (MoNZTPT) had incorporated a Maori advisory group, Nga Kaiwawao. The Museum's bilingual institutional concept document (MoNZTPT 1989) incorporated among its guiding principles a commitment that

"In all that it does the Museum of New Zealand Te Papa Tongarewa will honour the principles of Te Tiriti-o-Waitangi - the Treaty of Waitangi."

A commitment was also made by the museum's Project Development Board that the Maori language would be used wherever appropriate in labelling, in the Museum's work and in publications. Framework concepts were derived from a Maori world view and from the Treaty (MoNZTPT 1989). Significantly, the Museum also established a number of internships, many of which provided museum training and experience, though not necessarily permanent

employment, for young Maori. More recently, the museum has appointed two Maori to the positions of Director and Associate Director of Maori and Bicultural Development.

THE MUSEUMS ASSOCIATION AND BICULTURALISM

The impact of this new recognition of the Treaty was not lost on the forty year old Art Galleries and Museums Association of New Zealand (AGMANZ), many of whose members were already involved in other Treaty-based changes. A Corporate Plan (AGMANZ 1988), adopted in 1988 after an intensive Council workshop held at Dawson Falls, recognised explicitly that effective power sharing within a bicultural structure for the Association had become a necessity. The Plan's first goal was

"To strengthen and actively develop the partnership between Maori and Pakeha within the museums of Aotearoa New Zealand."

by promoting an understanding of the Treaty and negotiating structures which would allow for a better partnership with Maori members of the profession.

At the Annual General meeting of the Association at Wanganui in April 1989, the name of the Association was changed, after consultation with kaumatua, to reflect a more bicultural approach. The new name, *The Museums Association of Aotearoa New Zealand Incorporated - Te Ropu Hanga Kaupapa Taonga* was adopted by the meeting, but was not formally registered for another three years. Significantly, the Association's first

Maori woman President, Mina McKenzie, spoke the following year of 'the fashion for adopting Maori names and a gloss of the Maori rituals of encounter in our museums' as being 'tokenism rather than a genuine attempt to implement a marae type management style' (President's Report 1990). Her message was that more change was needed within the profession than adopting a Maori name and speaking a few words of Maori on ceremonial occasions.

The Association's Council, carrying forward the impetus of the previous year's Corporate Plan, also presented the 1989 Annual General Meeting with a draft restructuring of the Association which added a number of consultative committees to the Council, but retained the basic concept of a single association representing the profession (Figure 1). The meeting rejected the draft, but asked the Council to develop proposals for restructuring and rule changes for the next Annual General Meeting. The Council was also instructed to negotiate with tangata whenua on the Corporate Plan and the structural model to be proposed (AGM Minutes, 1989).

As a result of these resolutions from the membership, and in accordance

with the Corporate Plan, the Pakeha members of the Council held a two-day Treaty of Waitangi workshop at Flock House, near Bulls, during June 1989. At the same time, Maori members of the Museum profession, including the Association's President, were meeting, by prior arrangement, at the nearby Rata Marae. Among other topics, this hui discussed possible models for partnership and negotiation with their Pakeha colleagues.

The Pakeha workshop was facilitated by the training consultancy *Double Take*, a group of educators formed in 1987 with the aim of clarifying for non-Maori what biculturalism might mean in practice. *Double Take* defined a bicultural society for New Zealand as being one:

"where the indigenous Maori culture contributes equally to policy and decision making at all levels."

The workshop was designed to clarify issues of separatism, biculturalism and multiculturalism, to look at institutional and personal racism, to shift attitudes away from a monocultural perspective and to tackle, in a realistic way, what biculturalism means on a day to day basis (*Double Take* n.d.). In particular, it was intended that

Pakeha members of the Council would discuss and resolve their partnership responsibilities under the Treaty.

On the day after these meetings, the two groups met together in Wanganui, with some trepidation, to negotiate a way forward for the Association, as instructed by the Annual General Meeting. Both reported on the results of their meetings and the Maori group presented a model of the negotiation process as they envisaged it (Figure 2). The meeting, which was at times highly charged and emotional, concluded that, for the Museums Association, the principles of equal partnership required that

- "1. Terms of agreement be negotiated and clearly understood by both parties, acknowledging the status of the Maori language
2. Mutual respect and trust be established and maintained between the partners
3. The equal status of the partners be acknowledged
4. It be accepted that a particular goal may be reached by different means
5. Both parties be accountable for the results of the partnership."

The meeting also agreed that, in re-considering the future of the Association, it would accept the Pakeha Council members' offer to

- "1. Recommend that the Association's Council should comprise equal numbers of Maori and Pakeha
2. Endorse a process whereby Maori members of the Council were selected in accordance with Maori custom, rather than having to undergo a competitive election by the membership as Pakeha members do
3. Reassess the Association's priorities" (Brown 1989:4).

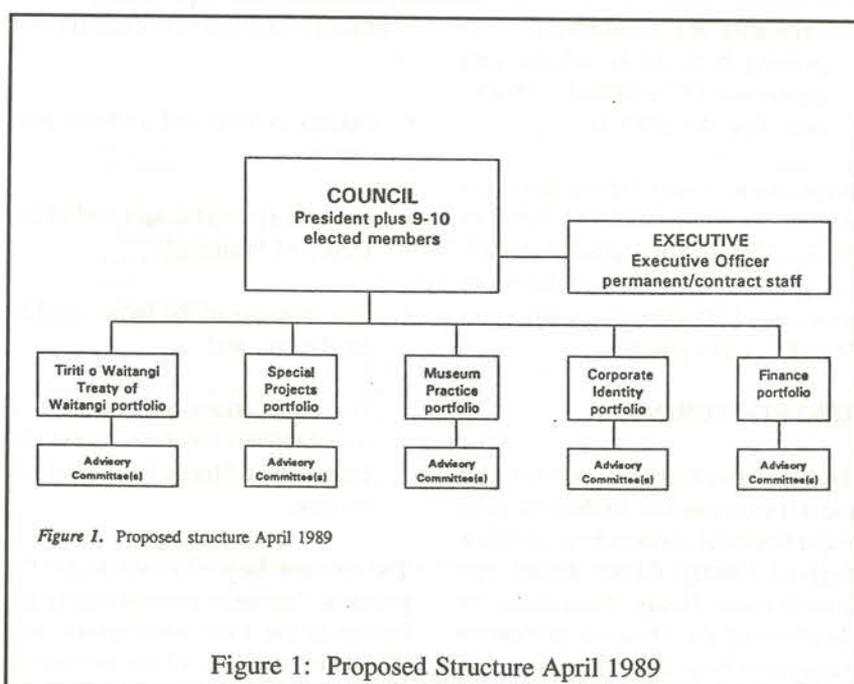
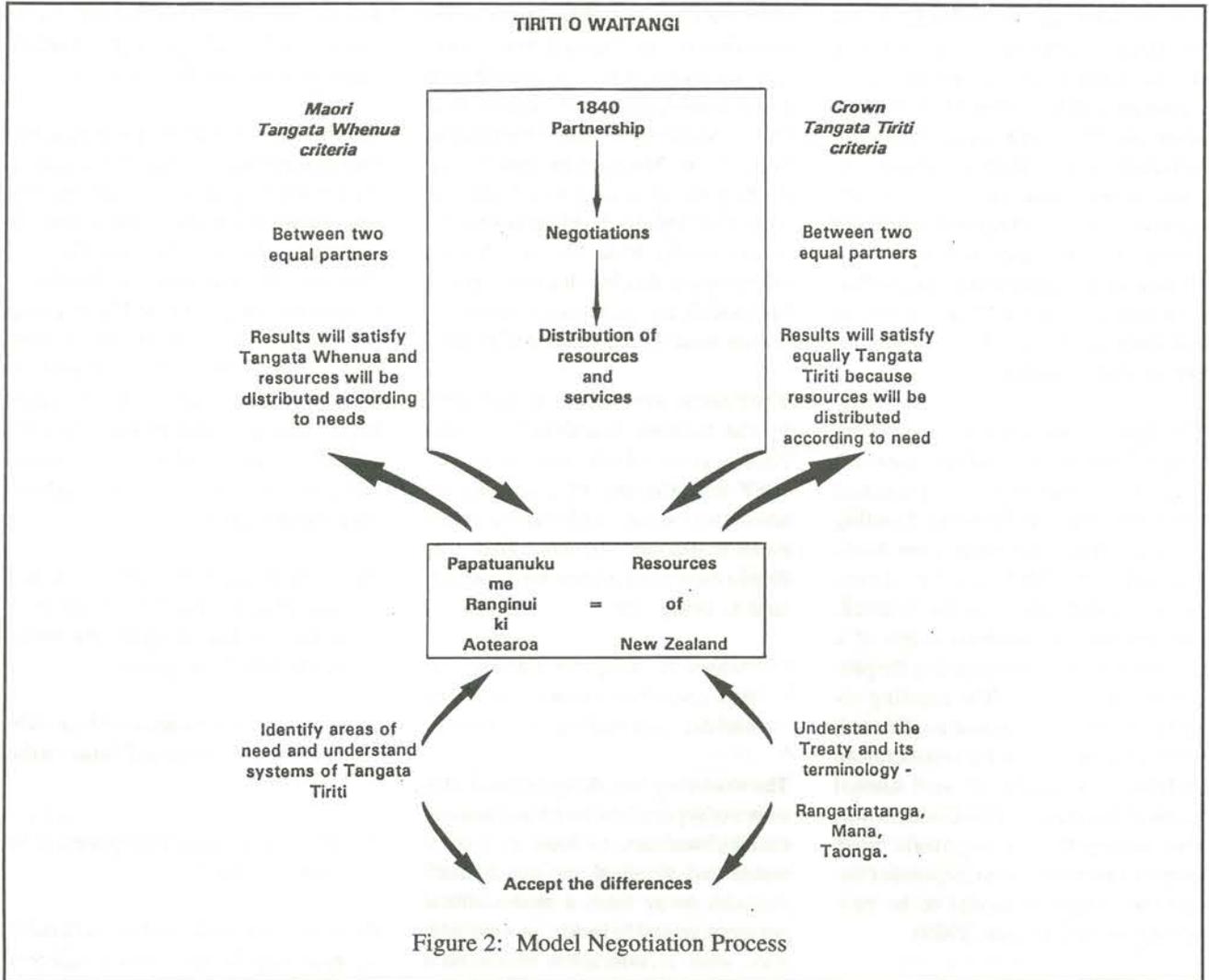


Figure 1. Proposed structure April 1989

Figure 1: Proposed Structure April 1989



In the Association's subsequent restructuring, these three points were adopted as constitutional requirements. The first two, ostensibly the most radical change the Association was to make, provoked only moderate debate and appear to have resulted in only one resignation from the Association.

A number of changes to the Association's Rules were suggested at the Wanganui meeting, including the objectives of

1. *Increasing and disseminating knowledge of all matters relating to taonga tukuiho in museums*
2. *Strengthening and actively developing the partnership between tangata whenua and tangata tiriti as guardians of equal standing within the museums of Aotearoa*

New Zealand

3. *Providing the resources for improving both the knowledge and experience of the kaitiaki of museums" (Brown 1989:4).*

In the event, none of these last three clauses was specifically included in the Association's redrafted Rules, on the grounds that the structure and priorities of the new Association reflected them in practice.

RESTRUCTURING

Having established a process of change and self-examination, AGMANZ, with major financial support from the New Zealand Lottery Grants Board, ran several more Treaty Workshops for members of the Museum profession throughout New Zealand during late 1989 and 1990. Like the Flock House

workshop, these were facilitated by the *Double Take* consultancy. The workshops focused on an examination of

- Pakeha culture and cultural perceptions,
- The history and background of the Treaty of Waitangi,
- The meaning of the terms used in the Treaty, and
- The implications for museums of recent Government moves that the Treaty should form the basis of our society.

The result of the workshops, and of the political climate in general during the leadup to the 1990 anniversary, was that more members of the profession became aware in some detail of the

issues surrounding the Treaty and of the very real and long term grievances of the Maori people in relation to it. The way was opening to the possibility of some redress being made and for more real power sharing between Pakeha and Maori.

At the 1990 Annual General Meeting in Wellington, the Museums Association Council, as instructed, presented a new restructuring proposal (Figure 3) which put forward a two-tier model, made up of three separate associations representing respectively, individual museum workers, Maori museum workers and museums as institutions, with a Council of delegates fulfilling a national advocacy role. This time, the meeting called for further submissions to be canvassed from members, with a final decision on a new structure to be made at a Special General Meeting later in the year (AGM Minutes, 5 May 1990).

The Council then refined the structure (Figure 4), proposing a National Museums Council, 'representing and speaking for the total museum profession' and made up of delegates from each of four contributing sectors -

- Kaitiaki Maori (Maori museum workers)

- Museum workers (employees of museums)
- A Museums Federation (with institutional members, equivalent to the existing Museum Directors Federation)
- Special interest groups such as the Museums Education Association, Registrars Group, Exhibition Officers, Professional Conservators Group, Science Centres Association, some of them formally structured associations and others informal networking groups (AGMANZ 1990).

This proposal would have replaced, at the national level, an incorporated society, nominally representing all members of the museum profession and elected from the membership, with an appointed body, one step further removed from the members. It is arguable that one group of delegates to the proposed National Council (those from the "Museums Federation") would, by virtue of their positions as museum directors, with consequent access to funding, have had a tactical advantage over other delegates and could thereby have dominated the Council. It is also possible that a unified national body, fully represent-

ing the entire profession, could have emerged from the proposal.

As it happened, the membership at the Special General Meeting rejected the proposed new structure and opted instead for 'a single unified organisation' representing all members of the profession, including institutions and their governing bodies, which, while still a national organisation, would also encourage regional and local branches (SGM Minutes, 14 September 1990). After further consultation, and substantial conflict among its members, the Council drew up a revised constitution, incorporating many of the biculturally-oriented 1989 restructuring proposals, which was adopted by the 1991 Annual General Meeting. The new Association, the Museums Association of Aotearoa New Zealand Te Ropu Hanga Kaupapa Taonga (MAANZTRHKT), was formally incorporated on 22 June 1992.

The New Association

In constitutional terms, the Museums Association of Aotearoa New Zealand differs little from its predecessor, the Art Galleries and Museums Association. Its structure is similar to that presented in Figure 1. The main changes, resulting from the debates and consultation of 1988 and 1989, relate to the attempt to become a more equitable, bicultural, Treaty-based organisation.

Major features of the current constitution (MAANZTRHKT 1992) include:

- Incorporation of a Maori name, *Te Ropu Hanga Kaupapa Taonga* into the Association's title
- Incorporation of a whakatauki, referring to the lasting value of tangible objects and the impermanence of human endeavour, into the Association's statement of purpose -

*He kura tangata e kore e rokohanga
He kura whenua ka rokohanga*

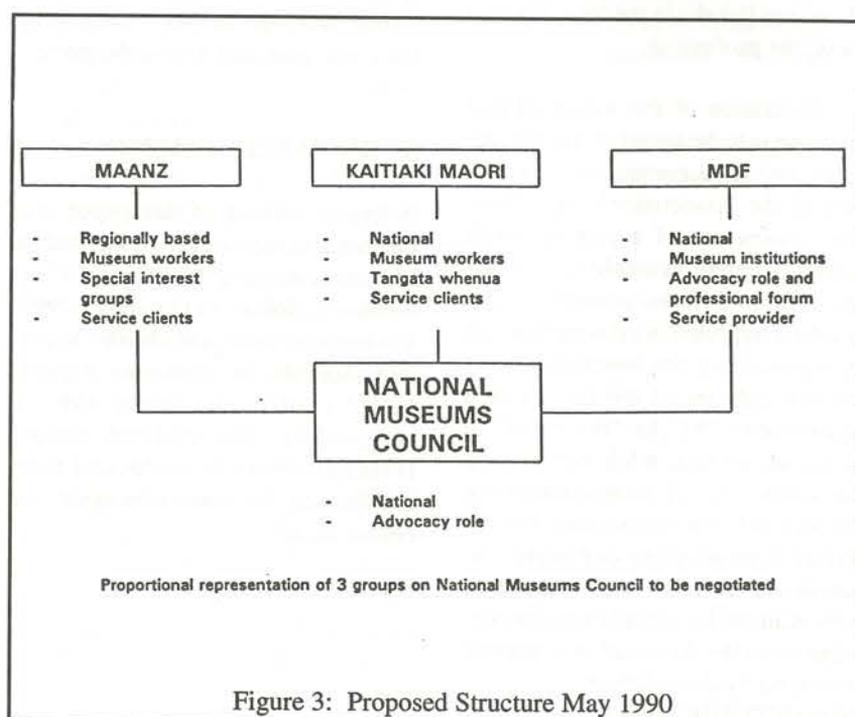


Figure 3: Proposed Structure May 1990

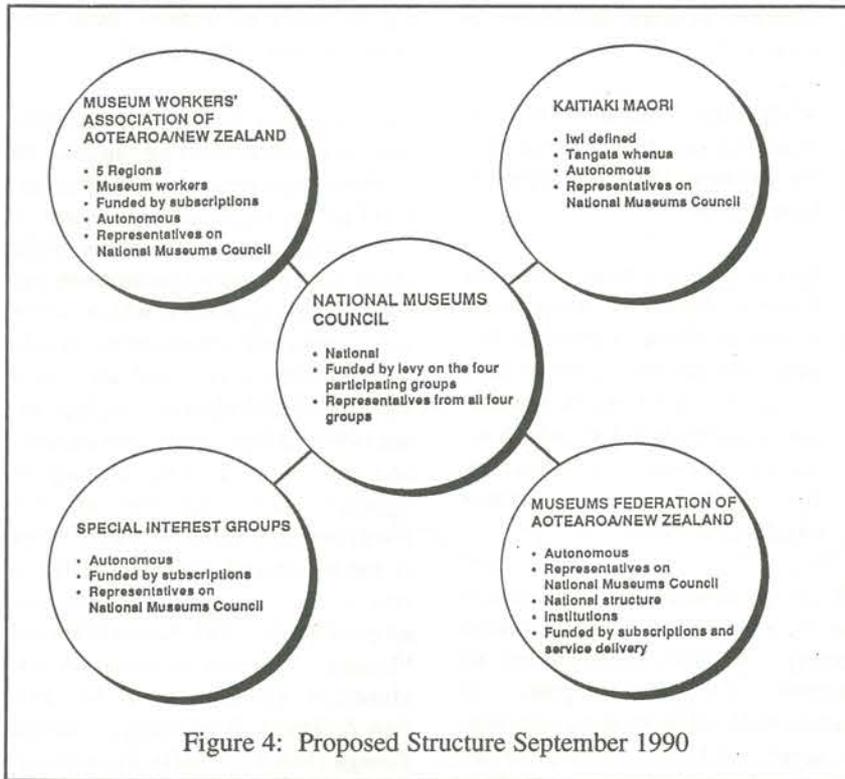


Figure 4: Proposed Structure September 1990

- The Association's Council consisting of 10 members elected from the general Membership and 10 members appointed by the Kaitiaki Maori
- Appointment of Kaitiaki Maori members of Council by consensus at a Kaitiaki Maori hui prior to each Annual General Meeting.

In the two years since the Museums Association has been operating under its new constitution, the Kaitiaki Maori Council members have developed a strong identity as a group and are at the same time an integral part of the Association. This has perhaps been most apparent at the last three annual conferences, where Kaitiaki Maori, including their, and the Association's, kaumatua and whaea have played an important role.

In particular, the acknowledgement of Maori protocol and processes at conference openings and proceedings, the guidance and wisdom of Maori elders and the attention paid to the concerns of Maori museum workers have greatly enriched these occasions. The emergence of a strong, mainly young, group

of Maori, employed in museums and beginning to be empowered to care for their own cultural heritage, has amply justified the uncertainty, argument and risk-taking of the process leading up to the formal changes in the Association's structure. The new confidence of the Kaitiaki, and Pakeha recognition of that confidence, has inspired a new and changing dialogue between Maori and Pakeha in the New Zealand museums profession.

An illustration of the nature of that dialogue is to be found in the various debates which accompanied the adoption of the Association's new logo. This makes use of a pattern which carries different symbolisms for different iwi in different contexts. It can also be interpreted in a Pakeha context as representing the interweaving of the two cultures of the society or a stylised letter "M", for "museums". It is significant that, while recognising the validity of all interpretations of this symbol, the Association has refrained from adopting one interpretation as the "correct" one. In a similar vein, Kaitiaki have made a major contribution to the Association's recently published *Code of Ethics* (MAANZTRHKT 1994).

CONCLUSION

The process of change by which New Zealand's national museums association adopted its current bicultural structure was a slow one, involving many people. It extended over at least five years, from the first Treaty-based objectives of the 1988 Corporate Plan to the still-developing establishment of the Kaitiaki appointees on Council as a fully functioning entity. Both Maori and Pakeha members of the Association have made substantial accommodations in working toward a more cooperative and consensual approach to decision-making.

It should not, however, be assumed that all issues are resolved. At the instigation of Kaitiaki, the Association has, for example, recently joined forces with Taonga o Aotearoa, the National Services body of the Museum of New Zealand, to examine, among other things, the levels of participation by iwi Maori in the guardianship of their taonga and as workers in museums (Stephenson & Moke-Sly 1994). It is expected that this project will result in further changes. The major achievement for the Association to date has been to facilitate the emergence of a strong group of Maori museum workers who can inspire respect in their own right and act positively toward further developing bicultural attitudes within the profession.

ACKNOWLEDGEMENTS

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OTAGO MUSEUM, THE WHARENUI *MATAATUA* AND THE WAITANGI TRIBUNAL

Address to MAANZ Conference, Palmerston North, 6 September 1994

Richard Cassels, Director, Otago Museum

On July 4th this year, the Waitangi Tribunal commenced its hearing of Claim No. 46, a major claim by Ngati Awa against the Crown for redress of many past 'injustices'.

Included in the Ngati Awa case was a claim for the return of the Whareniui/meeting house *Mataatua*, which has been in the Otago Museum since 1930.

The Waitangi Tribunal hearing is the latest of a series of unsuccessful attempts, beginning in 1983, by Ngati Awa to obtain the return of the house. So what does this long-standing disagreement say about the relationship between museums and tangata whenua/indigenous peoples in Aotearoa/New Zealand today, at a time when most of those museums would pride themselves on being in the vanguard of promoting bicultural understanding?

THE WHARENUI AT OTAGO MUSEUM

The resurrected whareniui was opened in the Otago Museum in 1930. The long history of the house prior to this, and since its 'opening' in Whakatane, Bay of Plenty, in 1875, has been described elsewhere, notably in such documents as the 1993 report for the Waitangi Tribunal by Jonathan Ngarimu Mane-Wheoki, entitled *Mataatua No wai tenei whare tunpuna?*, and the 1990 Research Report No.2 by Te Runanga o Ngati Awa *Nga Karoretanga o Mataatua Whare: the Wanderings of the Carved House Mataatua*.

In the Otago Museum, the whareniui is at the ceremonial and functional centre of the whole Museum. The marae-

like area in front of the house is used for all major Museum ceremonies, for many civic events, and for bicultural training for schools, College of Education, Polytechnic, University, and both local and regional Government groups. Plays, rock concerts, musical recitals, and storytelling "keep the house warm".

The whareniui *Mataatua* is a powerful catalyst for bicultural understanding and education in the South Island. Probably no other taonga in the Museum provides such a complete physical, emotional, intellectual and social experience for visitors and other Museum users. In the southern South Island, the house provides a very real link with the rest of Aotearoa/New Zealand in general, and with the North Island and North Island iwi, notably *Mataatua iwi*, in particular.

From a traditional Pakeha curatorial point of view, the house is the 'flagship' of the Museum collections. It is the largest and perhaps most prestigious 'item' in the collections. It has been in the Museum for over 60 years and has been a landmark in the lives of many local people.

Between 1925-1929 the Museum inherited a battered and incomplete set of wooden carvings. These were restored, many missing pieces carved anew, and all new tukutuku panelling created. Parts of another meeting house, Ngati Porou's 'Tumoana Kotore', were used to substitute for some missing pieces. By 1930's standards it was an outstanding piece of Museum restoration.

THE NGATI AWA APPROACH

The Te Maori exhibition, a major catalyst for the whole New Zealand museum movement, as well as the nation's cultural development, triggered this latest sequence of claims by Ngati Awa. The formal process seems to have commenced with a letter in 1983 by Professor Hirini Mead, on behalf of the Ngati Awa Trust Board, to the Government, requesting the return of the house. The Secretary for Internal Affairs, Mr B. MacLeay, responded in 1984 that Ngati Awa had no claim on the house, which was now the property of the Otago Museum.

The Ngati Awa Trust Board then waited until the Te Maori exhibition was finished before directly approaching the Otago Museum Trust Board, in the form of two delegations to Dunedin, in 1983 and 1987.

When I took up my duties as Director of the Museum in late 1987, there had still been no formal reply to Ngati Awa, and this was my highest priority. Following extensive and wide-ranging discussions, the Museum Trust Board replied in 1988. In the reply, the Museum Board said that it wished to retain the house in Dunedin, that it believed it was doing full justice to the house, and that it would like to discuss this further with Ngati Awa.

A curt reply from Professor Mead said essentially that unless the house was returning, there was nothing to discuss.

Essentially then there has been a 'stand-off' between the two Boards since this time. However, the Ngati Awa have not let the matter lie. In 1988, a report

prepared by Mr Tom Woods of the Maori Affairs Department, Legal Division, argued that the house was a 'bailment' and not an unconditional gift, and should now be returned. This report was intended to be referred to the Government's Social Equity Committee. If it was, nothing came of this. The Museum Trust Board contested Mr Wood's legal interpretation.

In 1991 Mr Hiwi Tauroa attempted mediation between the parties on behalf of the Waitangi Tribunal, as the house was by now part of the Ngati Awa claim to the Tribunal. This mediation did not achieve any change to the situation.

In 1993 Mr Jonathan Mane-Wheoki produced this report on the house for the Waitangi Tribunal. Among other things, the report pointed out the multiplicity of points of view that had been developed on the history of the house. The house had become key player in a saga of cultural misunderstanding between such diverse parties as Ngati Awa, various Government departments and Pakeha officials, the New Zealand and the British Government, the Victoria and Albert and the Otago Museums, and many others.

The latest development has been the commencement of the Waitangi Tribunal hearing in July this year. A number of significant legal issues have yet to be addressed concerning the ability of the authority of the Tribunal to consider the matter of the whareniui.

THE OTAGO SITUATION

From the Otago Museum point of view, the Ngati Awa request is a 'Very Big Ask'. The house, as has been outlined, is a core component of the Museum's functions and collections; it is a very public and prominent feature of Otago community life. Even if the Board wished to, the matter could not be dealt with purely internally.

The Museum carried out its own research on the history of the house. Despite the Ngati Awa claims to the contrary, there is a strong case to be

made that the Museum is the latest recipient of a gift that commenced with the gift of the house to the Government by the Chiefs of Ngati Awa in 1879. The history of transactions, particularly in the 1870s, is poorly documented and open to a variety of interpretations, but the case that the Museum's possession of the house is 'wrong' is not a strong one.

From the point of view of the Museum's collecting policy, the presence of the house in the Museum continues to be justified in terms of its relevance, use and terms of gift. Descendants of other 'givers' would not be entitled to demand the return of other gifts made in the last century. Indeed, the Museum's role in 'repatriating' the house to New Zealand, and in restoring and preserving it, is something it can be proud of.

The Museum does however face some difficulties. With the present 'stand-off' by Ngati Awa, there is a significant 'spiritual gap' between the house with its Mataatua ancestors and the present Museum operation. This gap can only be filled by the people who are entitled to tell the story of the house and the ancestors, namely Ngati Awa or other Mataatua iwi.

Secondly, the Museum faces a conflict between its mission-related role of furthering cultural understanding (with particular emphasis on furthering understanding of Maori perspectives in a still predominantly monocultural Pakeha society), and its wish to argue for the retention of the house.

Thirdly, the Museum is well aware of recent trends in cultural heritage 'ownership' issues and the *Mataatua* issue is a challenge to the Museum's role as advocate in the cultural heritage area, and indeed as 'champion' of indigenous peoples' rights.

Public opinion in Otago can sometimes be gauged from letters to the local newspaper, the Otago Daily Times. Two letters written in 1987 by Stuart S. Scott and 'Looking South',

are included as Appendix 1 of this paper, to give an idea of the general tenor of this opinion. There is little doubt that views like these are held widely in the Otago community. Further, Mr Richard Skinner, the son of the Museum Director who obtained the house for the Museum, expressed strong sentiments (indeed sentiments almost of a Maori style!) in a major article in the paper (see Appendix 2).

Since the Otago Daily Times is the only major newspaper in Otago, letters to the Editor carry considerable weight with elected officials, such as those that dominate the Otago Museum Trust Board. The Museum Trust Board faces many political battles on such matters as public funding and accountability, and does not seek more conflict than necessary with the community that funds it.

Ngai Tahu, the tangata whenua of the Otago region, have taken the view that the issue is one between the Museum and Ngati Awa, although an individual view has been expressed by Sir Tipene O'Regan that the house should be returned to Ngati Awa and replaced by a new Ngai Tahu house.

The question of building a Ngai Tahu house for the Museum, and whether this could also be related to the issue of *Mataatua*, has also been discussed. There are however considerable resourcing issues involved in the construction of a new house.

While the issue of a Ngai Tahu house is quite separate from that of *Mataatua*, there is inevitably some relationship if the departure of *Mataatua* would create a challenge and stimulus for both the Museum and Ngai Tahu.

OTHER EVENTS AT OTAGO

While there has been a stand-off between the Museum and Ngati Awa since 1987, there has however been considerable productive collaboration and partnership between the Museum and other Maori communities during this time.

In 1990 the new Maori Hall exhibition "Tangata Whenua" opened. The design and philosophy of the exhibition results from a real partnership between Museum staff and the Otago Runanga of Ngai Tahu.

At the same time the Museum discussed the future of the house 'Tumoana-Kotore' with Ngati Porou, and as a result was asked to assemble the carvings of the house from other museums around the world of behalf of Ngati Porou.

Later in 1990, the Museum and the Runanga collaborated on the carving of the gateway 'Nga Waka o te Tai o Araiteuru' for the Museum's prehistoric exhibition, under the guidance of the artist, Cliff Whiting.

In August 1994, the Museum returned to Ngai Tahu all the human remains in its collections from the tribal rohe (district) - a large and significant scientific collection. Other ceremonies were held concerning the acquisition of taonga (artefacts) from parts of Otago, and the return of others from the Taranaki Museum.

In such areas the Museum has developed a strong partnership with tangata whenua.

SOME CONCLUSIONS

The issue of *Mataatua* is a major and public one that extends well beyond the Museum. It involves the Government and museums in general, and more particularly, two communities in Aotearoa/New Zealand - the predominantly Pakeha community of Otago, and the strongly politicised Ngati Awa iwi of the North Island, which includes among its leaders such noted Maori academics as Professor Hirini Mead, a key figure in the Te Maori exhibition. It would be hard to find two communities in New Zealand that were further apart.

The negotiations concerning the house will almost certainly involve these two communities, with the Museum playing an important catalyst role.

The issue is not just a Museum one, and it is appropriate that this should be so. If museums are not significant to their communities, they are doomed to irrelevance and perhaps eventual extinction.

The community process is more important than the purely museological outcome.

The process will take its own course, and its own time.

POSTSCRIPT

Museum workers are naive if they imagine that their work is not political. The issue of *Mataatua* also has significant political and financial implications - it is at least a million-dollar issue.

The New Zealand museum profession has widely embraced biculturalism and the concept of 'Kaitiakitanga' or guardianship of collections. Can they also claim that this is true of their communities?

Museum staff are servants of their communities. If a museum must choose between its funding and founding community and another, which comes first? What strategies can the Museum employ to avoid being placed in this situation?

The Ngati Awa approach has been particularly uncompromising. The issue of sovereignty or ownership has been forced. The taonga in question has a very visible public profile. There is little compromise possible between the two fundamental positions - between the whareniui being in Otago or the Bay of Plenty.

Whatever the outcome, the story of the whareniui *Mataatua* is destined to become one of the great stories of evolving cultural and social attitudes in the history of this country. And the Otago Museum is placed in a key position to change attitudes within communities - the greatest challenge for, and ultimate purpose of, any museum.

APPENDIX 1

Letters to the Editor, Otago Daily Times

15.7.87

OTAGO MUSEUM

Sir, - My opinion about our Maori meeting house in the Otago Museum is that it should stay here in Dunedin for, it was gifted to, us and restored by Dunedin. I am led to believe Whakatane has many meeting houses of this quality.

If it does I can only hope that our De Beer Art Collection does not go to Wellington, the the National Art Gallery, for no doubt they will want that next. So I say Dunedin let us fight to keep that which is ours, or we will lose many fine art forms.

Looking South

29.5.87

MAORI HOUSE

Sir, - Residents of Otago and Southland should greet with concern and alarm an approach from the Ngati Awa tribe of Whakatane to the Otago Museum Trust Board for the return of the Maori House which for the last 50 years has been installed in the Otago Museum. Otago and Southland residents generally do not, I believe, realise what an enormous asset they have in the Otago Museum and its exhibits. It is now high time that residents of this area and most particularly of Dunedin city rose up in defence of their own community and its traditions.

The fact that any item is of Maori origin does not necessarily vest it in any specific Maori or group of Maoris and it seems probable that the legal title to the house in question could be successfully defended. If this does not happen the successful claim of the return of the Maori House will undoubtedly be followed by claims for the return of other items, the result of which the magnificent collection of Polynesian artefacts now housed in the Otago Museum might very well be infinitely eroded. I for one would be very pleased to contribute to a fighting fund to defend in the Courts any action which might be brought to remove the

Maori House from the possession and ownership of the Otago Museum Trust Board.

Stuart C. Scott

APPENDIX 2:

Extract from article by Richard Skinner, son of former Otago Museum Director Dr H.D. Skinner, entitled 'How the Maori Meeting House Came to the Otago Museum'.

Otago Daily Times, 13.11.87

AGAINST ALL ODDS

Skinner and the Otago Museum achieved an end-result that at times must have appeared distant and daunting. Mataatua was retrieved against all odds from the other side of the world. No one else had remotely envisaged such a project or had the faith or energy to carry it through.

The capers and posturing of today evaporate in the face of fact and specific achievement. Here we have Mataatua an outstanding asset, but in many respects markedly different from the original; a substantially larger porch, a very different pitch to the roof, necessitated by structural considerations relating to the condition of some of the major fabric of the house.

If Mataatua can be seen to owe its origins to those far-off and dedicated craftsmen of the Ngatiawa, it can certainly be seen to owe its present existence as a restored and truly magnificent link with our country's cultural past, to one totally dedicated New Zealander and his inspired and equally dedicated team of workers and supporters, none of whose spirits would rest in peace if Mataatua was at this late date against all edicts of common sense, to take to the road yet again.

We recall the words of Mr J. Erihana at the opening ceremony of the House in 1930 in which the Ngatiawa took part. He formally thanked the pakeha people who had given generously of their means to enable the famous building to be erected in that fine wing of Otago Museum where, he trusted, it would now remain forever.

THE ORTHODOXY OF BI-CULTURALISM

David Butts, Director of Museum Studies, Massey University, Palmerston North

Bi-culturalism has been adopted with such enthusiasm by New Zealand 'new right' governments, both National and Labour, over the last decade that one can only wonder whether this new orthodoxy is designed to facilitate change in post-colonial political, social and economic power structures or to re-image an archaic system which continues to be driven by the priorities of the majority culture.

Bi-culturalism, to me, means acknowledging the right of Maori to determine their own destiny. This is the logical outcome of recognising Maori rangatiratanga as guaranteed under the Treaty of Waitangi. Others would quite properly argue that most of the rhetoric about bi-culturalism in the last decade has been about partnership between Maori and Pakeha, recognising the validity of different cultural perspectives and providing opportunities for reconciliation.

It is fortunate that the Treaty of Waitangi has, at long last, been given some recognition in law. Before this began to happen, about twenty years ago, the New Zealand government, and the population at large, had little inclination to recognise the rights of the indigenous people of our nation. Public institutions, including museums, were no exception to this. Ten years ago New Zealand museums had very few Maori staff and only one Maori director who worked in a small provincial museum. At the beginning of this year there were two Maori museum directors, both working in small provincial museums. With the recent resignation of both these women the fragility of this state of affairs has become all too apparent. The appointment of Cliff Whiting, as Director-

Maori and Bi-Culturalism at the Museum of New Zealand Te Papa Tongarewa, in 1994, was a significant appointment and is characteristic of the commitment of that institution to the employment of Maori staff. The number of senior Maori staff throughout New Zealand museums is still very small and the total number of Maori staff distributed throughout the country, with the exception of the Museum of New Zealand Te Papa Tongarewa is scandalous. There are still major collections of taonga Maori not being cared for and interpreted by Maori. This being the case, one can question the legacy of the Te Maori Exhibition which is often remembered as a turning point; a recognition that Maori should control their own heritage.

New Zealand museums, and particularly the Museum of New Zealand Te Papa Tongarewa, seem to be enjoying something of a rising reputation around the world for the operation of bi-cultural policies. One would not want to criticise the spirit of the policies that have been developed with the vision and support of Maori elders, Museum Trustees, Directors and staff. Virtually every museum in the country claims that their institution acknowledges the principles of the Treaty of Waitangi. There are certainly many individuals working in museums who are committed to observing the Treaty. It would be very interesting, however, for someone to undertake research to document what this has meant in terms of changes in resource allocation by museums to the employment of Maori staff and the improvement of services to Maori, let alone the provision of accurate information to tribes about their treasures held in the museum collections. Are Maori really empow-

ered to control the care and interpretation of their taonga in New Zealand museums? The answer is, as you would expect, that some institutions are moving towards this goal with a greater sense of purpose than others. Public institutions have an amazing ability to adapt to changing social, economic and political circumstances without actually making fundamental changes to the power structures that control them. Museums are no exception.

While Maori may have gained a degree of moral power over their heritage they do not yet have control of the resources that would make it possible for them to care for their treasures in public collections without having to negotiate with the Pakeha power brokers in those institutions. Thus it is not unreasonable to suggest that most of the change to date is cosmetic and often accompanied by paternalistic rationalisations. It is certainly true that many of our museums have kept up with the latest fashion very well. Unfortunately, as we all know, new clothes cannot hide an ailing body for ever.

Recent changes in the Constitution of the Museums Association of Aotearoa New Zealand are a clear sign of the commitment of some in the museum profession to fundamental structural change that will mean effective power sharing. The Association now has a Council with fifty per cent Maori membership. These members are elected from the membership of Kaitiaki Maori. This is an organisation of Maori people who care for Maori heritage in public institutions. Although one would expect there to be a settling-in period as a result of such a radical reorganisation there are already signs

that a generation of younger Maori and Pakeha museum professionals are rising to the challenge. It is sad that so many senior museum professionals, particularly museum directors, have walked away, preferring to concentrate their energies elsewhere. Not one director from a major metropolitan museum in New Zealand is on the recently elected Council of MAANZ. When I began working in museums fifteen years ago this Council was dominated by senior museum professionals including the directors of our major museums. This suggests that while there are many positive things happening in the museum community in New Zealand there are also some very deep divisions and some of these are in part related to the challenge of bi-culturalism and Maori self determination.

New Zealand missed an important opportunity to explore the potential of bi-culturalism when the Maori component of the Museum of New Zealand was not granted a greater degree of autonomy in the organisational structure of that institution as the original concept developers recommended. Perhaps the National Museum of the American Indian at the Smithsonian will demonstrate the potential of an autonomous or semi-autonomous model. This institution may create a precedent that will eventually demand similar developments in New Zealand, Canada and Australia. Until our society in general, and the museum community in particular, overcomes its fear of independent initiatives, the full potential for the care and interpretation of Maori collections in public institutions will not be realised. A minority partner in a bi-cultural nation should not be coerced into operating within an institutional framework imposed by the dominant culture. Surely this is not bi-culturalism.

If one pursues the argument that Maori should be given the resources to determine the future management of these collections then the importance of training for Maori is brought into focus. Whether one's interpretation of the previous sentence is radical or

conservative the need for trained Maori museum staff is obvious. It is in anticipation of a growing awareness of the need for this training that the museum community, Maori and training providers must work together.

The range of training options is only limited by the planning processes and level of resources applied to the challenge. These options will include training in traditional university and polytechnic Museum Studies courses, Maori Wananga courses, and museum internships. It is important that Maori students have the opportunity to train in New Zealand and overseas. The recent establishment of the Manaaki Taonga Trust, using the surplus funds from the Te Maori Exhibition, will provide some support for Maori students to train for museum careers. Individual museums that need Maori staff should also provide study bursaries. It would be disappointing to hear a museum Director say that his or her museum wants to employ Maori staff but there are not any suitably qualified candidates applying for positions. In these circumstances museums may need to make the commitment to funding a small number of suitable candidates through a period of postgraduate study in the required disciplines. There may also be a case for recognising other than traditional academic qualifications.

If museums are to offer internships in the future these should be designed to ensure that the individual ends their contract, if not with a permanent position, at least with a portable qualification and a systematic programme of in-service experience.

It may be that some of the larger structural issues still to be resolved in New Zealand will only be resolved when the museum community begins a national dialogue with Maori. Issues of appropriate levels of Maori staffing to care for Maori collections and providing the resources to train Maori staff may receive some attention. For example, the five Maori conservators trained in the last decade were funded

by the Cultural Conservation Advisory Council, with some assistance from other organisations. Since this Council has ceased to function no new Maori students have gone to study conservation in Canberra. The museum community and Maori working together at a national level would stand a much better chance of having this scheme continue than either would have working separately.

It is not entirely clear to me why Pakeha museum administrators want to continue to control Maori collections. The management of these collections should be effectively transferred to Maori. Then when Maori come together with Pakeha to undertake joint projects they would come from a position of power. How difficult would it be for the Museum of New Zealand Te Papa Tongarewa to increase the size of the Board of Trustees so that there is an appropriate level of Maori representation? Resistance to effective partnership is resistance to the real transfer of power.

One can only conclude that the recognition of Maori rights to manage, care for and interpret their heritage in museums, which are still organised around priorities set by Pakeha, will be extremely difficult. Many Maori kaumatua have shown considerable good-will to museums over many years in working towards the situation we have today. Are museums presently resting in a comfort zone having misinterpreted this cooperation as a sign that fundamental and radical change to existing power structures will not be required? While the Trustees and Directors of many institutions are currently preoccupied with strategic resourcing issues the fundamental issues of heritage control which preoccupied much museological discussion in the 1980s have not disappeared.

There is an increasing number of people in New Zealand, both Maori and Pakeha, who are becoming frustrated by the orthodoxy of bi-culturalism. Professor Mason Durie of the Maori Studies Department at Massey University recently used the term 'post-

biculturalism' to identify the thinking of those in the Maori community who are moving away from the compromise inherent in bi-culturalism towards independent initiatives. In this way the rangatiratanga, guaranteed in the Treaty of Waitangi, can be exercised in the interests of the whanau, hapu and iwi. Those who observe the working of bi-cultural policy in our museums from the outside should not be charmed by the apparent calm that pervades the surface.

[This is a revised version of a paper read in absentia at the Northwest Museums Conference in Hawaii, November 1994. It is published here in the belief that one should be prepared to say at home what one will so boldly say abroad].

REACHING OUT, DRAWING IN: THE OTAGO EARLY SETTLERS MUSEUM'S DUTCH SETTLER PROJECT

Seán G. Brosnahan, Curator - Social History, Otago Early Settlers Museum

The title of this paper conveys something of the essence of the modern social history museum and its role as the cultural treasure house of the community, enticing the citizens and visitors to come in and make contact with the treasures within. But it also has a more particular meaning in the context of the Otago Early Settlers Museum and its unique history and role in the Otago community.

The Museum was created inadvertently by an Association founded in 1898 as part of celebrations to mark the fiftieth anniversary of the New Zealand Company settlement in Otago. The Association sought to gather the remnants of the earliest European settlers of the province and foster an appreciation of their special character and their achievements. The special character was defined chronologically - those who had arrived in Otago within a decade or so of the 1848 settlers, or less positively as those who had preceded the 'rabble' drawn to Otago by the goldrushes of the 1860s.

This posited a moral superiority in this order of precedence by arrival and indeed there was a case to be made for the early settlers on this level, with their organisation around the Scottish Presbyterian Free Church and the theocratic ideal of the original settlement as a place where Free Church values would hold sway. The imperfect realisation of this ideal, the significant role of English episcopal settlers and the limited material progress of the Otago settlement in the pre-gold rush period were down played in the interest of an early settler myth.

The legacy of the tight geographic and chronological focus of the Associa-

tion's collection of artefacts and archives is quite profound. It is unlikely that any other museum in New Zealand could show a more concentrated sense of purpose in its collection policies over time, or demonstrate a more tightly focused sense of regional identity. This is the positive side of the equation. On the negative side must be placed the de facto alienation of those groups and individuals who were not part of the original settler group or who felt excluded by the aura of Presbyterian probity attached to the Association's members. Until the mid 1970s aspiring members of the Early Settlers Association had to demonstrate the appropriate ancestral pedigree.

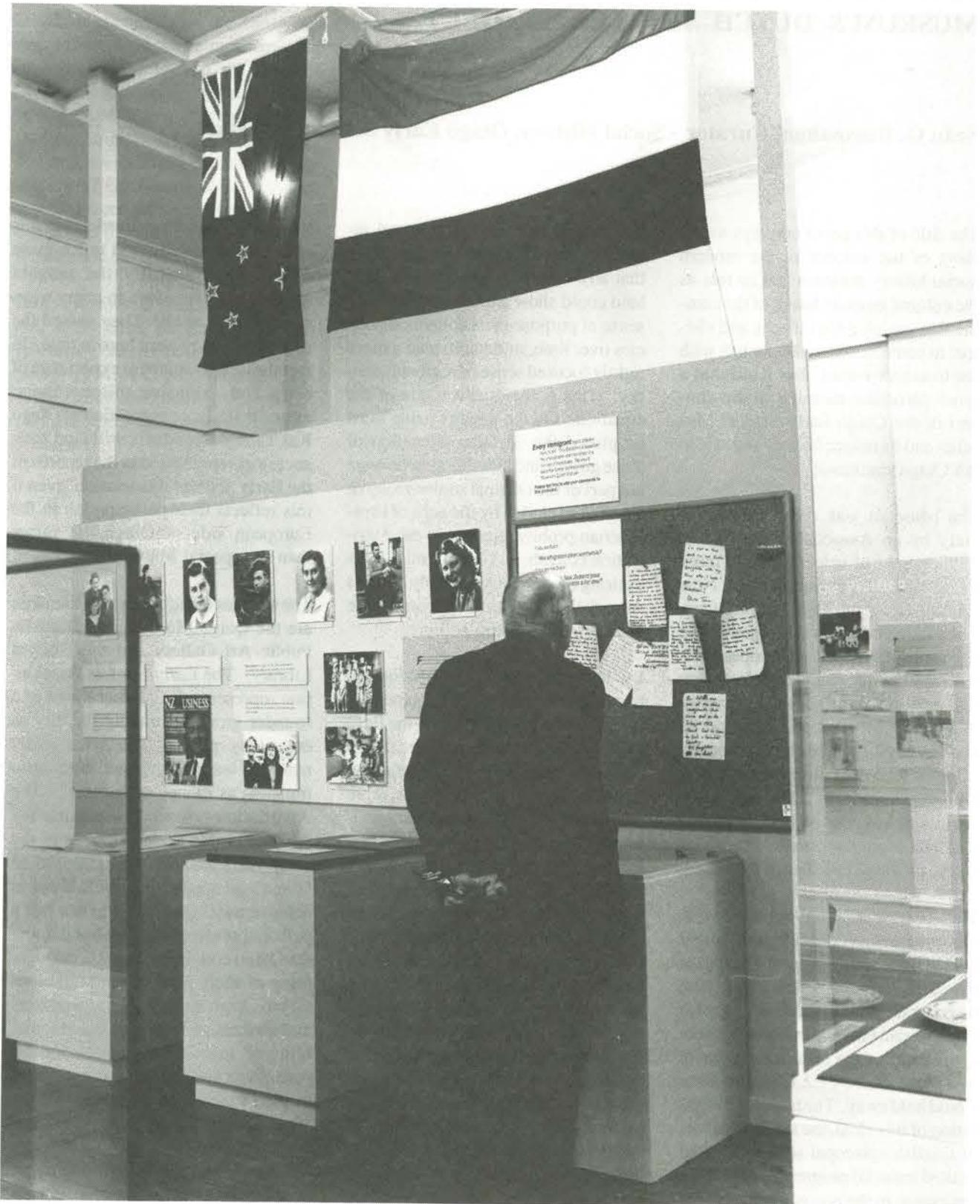
By then the Association's Museum had overwhelmed all of its other activities and could claim to be the largest privately owned museum in the Southern Hemisphere. The material it had gathered together over more than seventy years formed an unparalleled collection of regional social history, far greater than the Association's expertise or financial resources could adequately provide for in terms of suitable storage, documentation and public access and as professional staff were employed to put the Museum on a more appropriate museological footing the inevitable appeals for public funding began to be made. Ultimately this led to a declaration that the Association was holding its collections in trust for the people, all the people, of the province. In 1991 the Museum became a department of the Dunedin City Council and the Early Settlers Association took a step back from the Museum operation.

Exclusivity and exclusion are perhaps common problems for museums fac-

ing up to their bourgeois roots. In this case the exclusivity was much more complex. Ironically the tangata whenua of Otago were in many ways not excluded at all. They passed the crucial test, they were here in time. In fact the unique southern experience of early and extensive miscegenation means that a large proportion of Otago Kai Tahu descendants will find their ancestors represented in the records of the Early Settlers Association, even if this reflects their participation in the European side of Otago life rather than the special Maori dimension.

The temples of high culture in Dunedin are the Otago Museum, the Dunedin Public Art Gallery and the Hocken Library. The Early Settlers Association represents the counter thrust of a founder group reminding the city as one study puts it "that what really mattered was pedigree and nothing so transient as money or success". The Association provided an opportunity for the humble Scots migrants of the early years to make their claim to be Otago's aristocracy, in spirit if not in achievement. At stake was not just a personal sense of identity but gaining the Otago community's acknowledgement of their predominant contribution to Otago history. The real movers and shakers of Dunedin, the colonial elite of merchants, professionals, runholders and the like, were to be put in their place by the assertion of the "Early Settler Myth".

The downside of this assertive rejection of the notably successful later arrivals was that the Association lacked influential patrons and seems to have always been strapped for cash. The success of the mythmaking also had its negative corollaries. While



A Visitor to the Dutch Settler Project surveying comments and reactions of other visitors

Dunedinites came to accept the special place of the Early Settlers and to troop respectfully through the Museum - essentially a communal mausoleum, a shrine to the veneration of the Otago worthies - the image of the institution was inevitably dowdy, dusty, dull and the image clings tenaciously, whatever is proclaimed in mission statements, however much is done to broaden the appeal, enliven presentation and showcase the riches of the collection.

The Museum's Dutch Settler Project of 1992/93 was initiated by the Museum in response to the 350th anniversary of Abel Tasman's voyage of exploration, which included the first European contact with New Zealand. There were events and celebrations throughout the year right across the country but nothing quite like what was done in the project. It involved the establishment of a special Dutch settler collection of archives, photographs, oral histories and artefacts to document and record the experience of Dutch settlers in Otago since the 1950s. On the basis of what was collected the Exhibition, which was called "NETHERlands" was mounted.

The Exhibition was a major success. It consistently came top in surveys of what Museum visitors had liked and was able to hold the attention of visitors the way it is wished all display work would, but so seldom actually does. Dutch settlers were repeat visitors - one man came five times with different groups of visitors from the Netherlands. It would be nice to give the credit for this appeal to staff contribution - the slick presentation and display tricks which are one's stock in trade. Certainly it is probably the best looking display in the last five years at the Museum. But the real essence of the Exhibition and the key to its impact really lay elsewhere. It was in the power of the personal testimonies of the settlers interviewed. It was in the tangibility of the personal possessions loaned and donated for the Exhibition - the inevitable skates and clogs, the baby's cot built out of a packing case in 1953 and it was in the intimacy of the

family snapshots of life in the Netherlands and in Otago around which the whole Exhibition was organised.

The Exhibition was authentic for it truly represented Dutch experiences in Otago. It distilled from a multiplicity of individual stories a commonality that rang true for a broad range of settlers. This reflected the success of the whole project and the secret to the success was straightforward. The Museum simply imitated the original activities of the Early Settlers Association in 1898 extending an open invitation for contributions from Dutch settlers. Originally local Dutch settlers were probably surprised by the attention - the "Early Settlers" Museum was undoubtedly the last place they expected to evince an interest in their affairs. But from the first their response was enthusiastic. The curatorial staff depended on it absolutely. They started with nothing. Reaching out, the Museum drew them in, and it is where it is hoped they will stay.

But it is not really quite as simple as that. Museum staff have reached out before to specific groups, previously out of the "Early Settler club", but without the same reaction and the promise of a real on-going sense of connection with the Museum as the guardian of the Dutch settler heritage. The Dutch settlers were ready - after forty years a whole group of people were reaching the age of retrospection, easing back from the years of work and struggle and contemplating a second generation of their families emerging as thorough-going Kiwis. Like the Early Settlers in 1898 it was time to think back on what had been. The invitation to share these memories and preserve a record of the traumas and exhilarations of the immigrant generation came at just the right time for them, and for the Museum. The Project has been a giant step away from the constraints of the peculiar history of the institution and yet it is also a faithful echo of the very great strengths of the institution's history as a museum of the common people. It was a deeply satisfying enterprise to be involved with and one for which the

whole Otago community is the richer.

DEVELOPMENTS IN THE ARMY MUSEUM EDUCATION SERVICE

Angela Young, Education Officer, Queen Elizabeth II Army Memorial Museum

In June of 1994 the Queen Elizabeth II Army Memorial Museum (Army Museum) made a significant commitment to education at the institution with the appointment of a full-time Education Officer. Prior to this appointment the Education Service at the Army Museum consisted of the audio visual presentation, a twenty three minute overview of New Zealand's military history, a guided tour of the Museum taken by one of the Custodians, who are also responsible for floor security, and the firearms' presentation which demonstrates the evolution of the military firearm. The obvious problem for schools was that students could visit the Army Museum more than once during their school careers and experience exactly the same kind of general visit. My role is to provide specific, curriculum based education programmes that cater for individual classes and individual needs, merging the extensive resources available at the Army Museum with requirements in the curriculum.

To achieve an effective education service at the Army Museum I have enlisted the assistance of the local schools, particularly Waiouru Primary School and Ruapehu College. I have received a tremendous response and have worked closely with teachers from both of these schools in programme development, trialling and evaluation. In conjunction with Ruapehu College I have developed a programme designed to assist senior secondary school students identify resources. "What's A Resource," trialled with a fifth form history class, involved resource definition and identification. The students were then asked to use their knowledge of resources to prove or disprove an hypothesis. The students collected the data for the hypothesis testing at the museum, and with the aid of a resource kit, prepared using the museum's resources, presented

their results in a written assignment. This assignment formed a part of their internal assessment mark. Evaluation of this programme included both staff and student response and the programme will be available "on call" from 1995.

The third term of 1994 also saw the trialling of a primary school programme also developed in conjunction with a local teacher. The class were to complete a unit of study on "Ancient Warriors" and the teacher was keen to link this unit with three visits to the Army Museum. The first visit explored the concept of a weapon, its role in society and its different uses. The second session investigated the role of an army, the United Nations as, collective security and the peacetime and wartime roles of the army. The third visit was designed to investigate the role of a soldier and examine an historical context for the activities of the New Zealand soldier. The students cooked a present day army ration pack and then back at the Museum assessed how New Zealand soldiers had completed this activity in the two world wars. Finally the students considered what a soldier spends most of his time doing, then drawing and naming some of these leisure activities. This programme was trialled with a combined standard three and four class and will be available "on call" from 1995.

The benefits of working directly with teachers and trialling programmes are obvious. I have been especially delighted with the opportunity to include student evaluation, however both of these programmes have been trialled with only one class and therefore the evaluations can only highlight areas for consideration. For the long term development of the Army Museum Education Service regular evaluations of programme effectiveness and achievement of objectives is particu-

larly important.

Another key area of education programme development at the Army Museum is the need to keep abreast of the changes to the national curriculum documents. To this end I am closely involved with Ruapehu College as they develop strategies for the new Social Studies Curriculum. This document, due to be released to schools in early December, will have tremendous impact on the way that schools utilise museums, and the opportunity to be involved at the implementation stage is tremendous. My involvement also gives the teachers in the group the opportunity to explore a museum perspective in curriculum development and implementation.

The development of the Army Museum Education Service is an on-going and constantly challenging process. The above trialled programmes as well as those under development currently, will be available in a new facility from Term 1 1995. The present cafeteria space will be converted into office space, an education resource room and education area. It is in the education area that programmes with the Education Officer will take place. It is my aim to make these programmes as activity based as possible with an emphasis on participation by the students. To facilitate the activity based nature of the programmes, an Education Collection of objects that the students can handle is being developed. Bookings are now being taken and to ensure a focused visit I am encouraging teachers to contact me directly. This allows for a more specific and effective visit that may comprise an education programme or a combination of any other of the visit options.

[Angela Young completed the internal Diploma in Museum Studies Course at Massey University in 1993]

THE LEFT BANK

Richard Arlidge, former Director of the Left Bank Art Gallery

In 1992 the first permanent art gallery was opened on the West Coast of the South Island. The West Coast has a population of 35,000 and covers an area equivalent to a distance from Wellington to the Bombay Hills. Ninety percent of the land is owned by the Crown, seventy eight percent controlled by the Department of Conservation.

There has been an Arts Society in Greymouth since the 1940s. The early members included Alan Holcroft (brother of Monty), St Claire Sofield, Arthur Foster, David Graham, and George Chippendale who were joined in 1949 by Toss Woollaston. Exhibitions were held in private homes, halls and hotels. The current incarnation of the West Coast Society of Arts emerged in 1984 with the aim of promoting the visual arts and establishing a permanent art gallery.

The first art gallery came into being in 1984 when a vacant area in the Greymouth Borough Council Chambers was offered to the Society. Although being out of the way the venue was successful and with wages from a P.E.P. scheme the Society presented a wide variety of exhibitions.

1987 saw the demise of the New Zealand Forest Service and the creation of the State Owned Enterprise Timberlands who decided to seek office accommodation in Greymouth. The Council offered Timberlands the upstairs area of the council chambers, and the Arts Society was homeless.

In 1990 130 people attended a public meeting to discuss the need for a permanent art gallery for the town. A temporary home was found and the Council paid the rent. The Restart

scheme supplied the wages and the venue was named "SHED 2". The onus on the Council to purchase a permanent home was maintained by Mayor, Barry Ballas and in 1992 the Grey District Council committed \$100,000 towards the purchase of the former Bank of New Zealand building as a permanent art gallery.

The Bank of New Zealand (BNZ) had occupied the site on the corner of Tainui Street and Mawhera Quay (on the left bank of the Grey river) since the 1990s when Greymouth was a busy trading port for the West Coast gold fields. The original two story wooden structure was destroyed by fire in 1926 and replaced by the brick and concrete building which still stands today. Designed in an 1880's Italianate style to match the other buildings in the precinct it is one of the few buildings in the town to retain its parapet thanks to the innovation of putting steel in the cement. The floor level was raised 1.5 metres above the footpath which protected the furnishings from any flooding until the second big flood of 1988.

A local architect purchased the building from the BNZ in 1990 and refurbished the interior and repainted the exterior. The building was identified as ideal for transformation into an art gallery and with \$100,000 from the GDC and \$55,000 from the Lottery Grants Board the building was purchased and converted into an exhibition space. The building provides 236 square metres of floor area on two levels. The downstairs is made up of a large open exhibition space with a 6 metre high ornate plaster ceiling, a small room and the walk in vault. The upstairs area (which was once the assistant manager's flat in the

days when people robbed banks at night) has been converted into an environmentally controlled storage area for the Society's collection.

The walls have been covered with 3.3 metre high sheets of 20mm flake board and covered with Taso cloth. A fully dimmable Phillips lighting track has been suspended from the ceiling and the windows that look out on to the Grey river flood wall have blackout curtains.

The collection which has been purchased and donated over the past decade includes works by Olivia Spencer Bower, Woollaston, Holcroft, Sofield, Yvonne Rust, 1990 Muka Studio Lithographs and a collection of contemporary pounamu/jade carving the purchase of which has been sponsored by Air New Zealand.

The GDC owns the building which is leased to the Society for \$10 per week. The lease runs until 2009. The Council is responsible for the exterior maintenance and the Society is responsible for the interior maintenance. The Council pays the Mawhera Incorporation lease of \$3,000 per year and the rates (to themselves) of \$2,800 per year. Despite requests by the Society for funding of \$30,000 in 1992, \$40,000 in 1993, and \$50,000 in 1994 the Council has committed \$10,000 per year towards the gallery's operational costs.

The Society has secured some funding from Lotteries' Community Development Fund but has been unsuccessful in achieving ongoing money from this source. Gallery operations generate \$45-50,000 per year.

RATES AND THE CULTURAL DOLLAR

The funding of libraries and art galleries is covered by the Local Government Act (1975). PART 1A, 37K says that the purpose of local government is to provide;

- (d) "Scope for communities to make choices between different kinds of local public facilities and services".¹

There is no reference in the Act to art galleries and the only reference to libraries is PART XXXVI, 601 (4)a: "The right to join the library shall be open to the residents of the district free of charge".

The historical model of local bodies funding art galleries works in most cases (except Tauranga and Blenheim). On the West Coast it is not so easy. When asked for an increase in funding for the art gallery the Grey District Council (GDC) says that it does not have the money. The GDC pleaded poverty given the limited rating base of the District. This

'poverty' is a result of the large areas of land under the control of the Department of Conservation, a vast botanic museum which does not generate rates. All other provincial galleries are surrounded by farmlands that provide the economic activity and the rates, that provide the cultural dollar.

By comparison the Gore District has a population of 13,500 and a rate income of \$5.4 million. The Grey District has a population of 13,900 and a rate income of \$4.7 million. The Gore libraries have an annual budget of \$450,000 while the Grey District Libraries have an annual budget of \$250,000. The Eastern Southland art gallery received operational funding of \$54,000 for the 1994-95 financial year while the Left Bank Art Gallery received \$10,000.

The Local Government Association has calculated that a small or medium sized district council will see a greater proportion of its budget devoted to roading and a larger percentage of its revenue derived from the general rate²

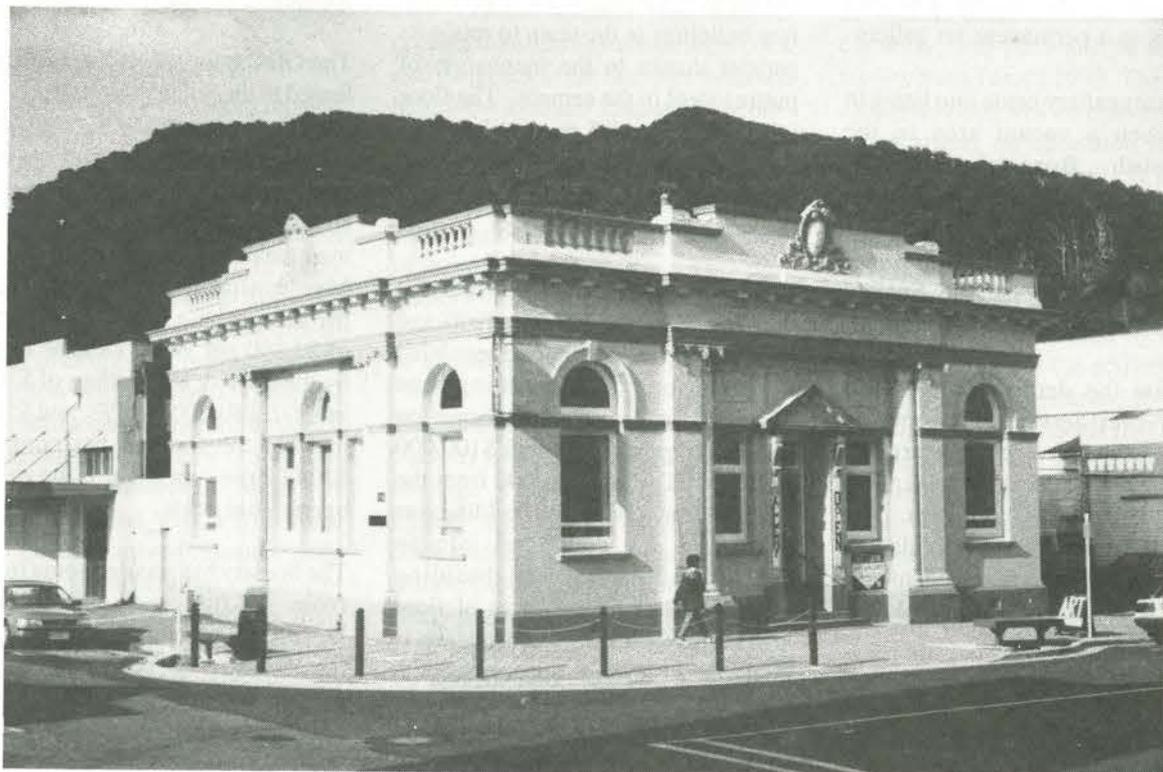
THE ROLE OF THE CROWN

The Ministry of Cultural Affairs began operations in July 1991 to provide advice to the Government on cultural matters and assist Government in its provision and management of cultural resources for the benefit of all New Zealanders."³

In considering the capital funding of Museums, Cultural Affairs chief executive Christopher Blake says "the role of local authorities and the Lottery Grants Board - traditional sources of museum funding - is undiminished".⁴ Perhaps it is time to review the Local Government Act (1975) and set in place a structure for cultural spending.

The Minister of Cultural Affairs Douglas Graham says "Central Government does not regard itself as being the provider of regional museum facilities but sees this as very much one of the services that local authorities should consider supplying to their ratepayers".⁵

Central Government policy can change. In 1993 the QEII Arts Council had a policy of not providing visual



Exterior of Left Bank

arts funding for art galleries that sold art works, a policy known as the Exclusion Clause. This has now been deleted from the policy and the Arts Council funds AMBA (Arts Marketing Board of Aotearoa) which opened a retail outlet in the foyer of the James Cook Hotel during the 1994 International Festival of Arts.

The Arts Council assists in the funding of professional theatre in the main cities. The four professional theatres in Wellington received a total of \$932,000 in the 1994 financial year.⁶ The only arts institutions paying full time salaries likely to occur in the provinces are art galleries. The Arts Council also funds the Museum Directors Federation but the West Coast Society of Arts can't afford the \$1500 membership fee and we don't have an exhibition budget.

THE FUTURE

Without a solid funding base the West Coast Society of Arts cannot commit itself to an employment contract or undertake any long term planning. A base funding of \$100,000 per year would enable the employment of full

time staff and the development of an exhibition programme. The gallery is currently operated on a voluntary basis after having a full time Director for the past three years.

The Society has been able to take advantage of the Arts Council's Artist in Residence programme and has received grants for exhibitions from the Southern Regional Arts Council, but that has been the limit of central government sources of funding.

The exhibition programme at the Left Bank is made up of touring exhibitions which are affordable or can be sponsored, artists from West Coast and Canterbury, awards and group shows. Up to three exhibitions can be held at a time and the usual length of a show is two to three weeks.

The Left Bank has the potential to more than double its space with a two story extension which could include some museum functions. There is no shortage of stories waiting to be told: the story of pounamu, the birth of socialism (and its death), the history of gold, coal and timber.

Art galleries are the new churches. Art galleries in smallville are important facilities for the cultural, spiritual and mental health of that community.

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6. QUIN, P., Letter 19 September 1994.

THE AUTHOR

Richard Arlidge was the Director of the Left Bank Art Gallery from 1992 until July 1994. He is currently a full time student at the Business Studies Department of the Christchurch College of Education.



Interior of Left Bank

WHAT'S IN THOSE BOTTLES OUT THE BACK?

Ellen C. Förch (PHD Zool), Programme Manager, Foundation for Research Science and Technology

INTRODUCTION

Natural history specimens in collections can be conveniently described as "wet" or "dry". Dry collections share many of the storage requirements of other museum items, but "wet" collections have a unique storage medium. This medium is a fluid of variable composition, depending upon curatorial practice, the specimen's preservation history and degree of deterioration.

Unlike paintings or furniture, the majority of destructive effects on a "wet" natural history specimen occur in one major event, deliberately inflicted by the collector or curator. This is the process of "fixation". For "wet" collections the continued wellbeing of the specimen is then almost exclusively determined by its surrounding fluid.

ON ARRIVAL

Temporary storage is often needed for incoming natural history specimens. Speed in treatment is essential to prevent damage for, from the moment of death, deterioration is rapid. The freezer is widely used as a temporary store, but this practice is not ideal because of the cell and tissue damage caused by ice crystals. When collections are made by museum staff, specimens can be treated in the field or immediately upon arrival back at the museum. However, the unexpected arrival of large items (eg. marine mammals, giant squids or elephants) can be easier to cope with if a local cool store can be persuaded to pack the specimens on pallets and seal them in plastic to avoid freezer burn. If the specimen is still alive (!) choosing a

suitable method of killing can result in a much more useful preserved specimen.

THE NEXT STEP

The first step is "fixation", a process which alters the structure of the tissues. Fixatives create links within the tissue to help it retain its form. This effect is not completely irrevocable and can be changed in character by the medium, eg. if the pH falls (acidity increases) or the formalin concentration falls. These changes in the fluid medium are critical to the long term preservation of spirit collections. As these cross links tend to be proteinaceous it does not entirely solve the long term preservation problems for specimens with very high carbohydrate levels eg. some algae, jellyfish and tissues with high levels of slimes and gums. Although the general principles of treatment are similar, each taxonomic group has slightly different tissue characteristics and has its own historical preservation practices. The intended use of the specimen is also an important factor eg. whether it is intended for public display, or histological examination.

There can be very large changes (usually shrinkage) in the volume of the specimen. The long term effects have seldom been studied systematically, and are often overlooked in comparative morphometric studies of museum specimens. In some cases fixation will result in mechanical destruction. Examples are the loss of eye fluid, the tearing or sloughing off of surface layers and delamination of deeper tissues, particularly by the fixation of glycoproteins eg. laminin, cellulose, chitin, and collagen. Because plants

tend to have a higher content of structural matrix compared with animal tissue, they are more resistant to this distortion. Any loss of fluid by evaporation will concentrate the fixatives in the tissues and exaggerate these effects.

Fixatives need time to penetrate the tissues. The amount of time must be carefully judged - long enough to do the job, but not too long, resulting in embrittlement of the specimen. Too concentrated a fixative solution will rapidly fix outer tissues and prevent fixative from penetrating the inner tissues. With some larger specimens, slits may need to be cut, and fixative may need to be injected to reach all tissues before decay sets in.

Fixatives, especially aldehydes, also sterilise. However, once specimens are taken out of this medium they are once again vulnerable to attack by microbes, especially fungi. For this reason specimens should always be kept fully immersed in a preservative fluid.

There are other substances, sometimes called pseudo-fixatives, which have a denaturing effect on tissue eg. ethanol, methanol, acetone, chloroform, acetic acid. Specimens fixed solely with these chemicals should be handled very gently as they may be very soft. They should not be exposed to air, for as the tissues dry, they may blacken and crumble. The majority of very old specimens are likely to have been preserved only in ethanol (wine spirits).

FORMALDEHYDE

Formaldehyde is the most commonly used fixative because it is relatively

cheap, reasonably effective and less toxic than many other fixatives. Its use represents many compromises. In the recent past formaldehyde was also used for long term storage, but this is currently considered inadvisable. Formalin (the solution of formaldehyde) is essentially an acid fixative, and although normally buffered to neutral, the pH tends to fall with time. Current treatments to formalin include adding sodium hydroxide, calcium carbonate, hexamine or borax. Phosphate buffers are not generally regarded as suitable for use with bone. Old preparations used some very unusual buffers and care must be taken with these storage solutions.

Formaldehyde solutions can be prevented from becoming turbid with paraformaldehyde by storing in darkened bottles in a cool place. Formalin depigments most tissues.

The related fixative glutaraldehyde results in looser spacing of cross-links, thus creating fewer stresses (better for eyeballs!). Some museums have enthusiastically substituted glutaraldehyde for formalin even though there is no long term research on the relative merits of these fixatives (Simmons 1991).

ALTERNATIVE FIXATIVES

Bouin's microanatomical fixative can be used either short term or indefinitely. It contains highly toxic and explosive picric acid and should never be stored in contact with metals. Storage is safest in a glass vessel under water. If such a specimen should dry out, the residue may appear orange or greenish. Extreme care should be taken.

Most other fixatives are acid in character and acutely toxic, especially the lead, arsenical or mercurial based. Zenker's fluid is particularly dangerous since it looks like water and has no smell. It too, should never be stored in contact with a metal.

It is very important to record the fixation history of a specimen. This is

both for the correct handling of the specimen, the safety of the researchers wishing to examine the specimen and also in case of need to reconstitute a damaged specimen.

Most fixative and preservative compounds should not be stored amongst the collection or associated workrooms. The safest place is out of the main building in a dedicated dangerous goods store.

Jars and plastics that have been used for a particular fixative should be regarded as permanently contaminated and only used for those compounds.

Preservative solutions:

An ideal preservative solution will:

- protect from decay or deterioration
- give as normal an appearance as possible
- afford mechanical protection to the specimen

There are two general types of preservative solutions:

- glycerol based
- ethanol

Zooplankton and similar organisms are stored permanently in Steedman's solution which maintains fixation and preserves while employing the softening properties of propylene glycol and phenoxetol. Whenever a specimen is put in spirit or glycerol, there is some reversal of fixation, lipids leach out and oxidation discolours the liquid.

Ethanol has greater fire risk, rapid evaporation, greater shrinkage, oxidation risk and depigmentation. Jars and tanks need regular examination to drain and restore the fluid.

STORAGE VESSELS

The size of the jar in relation to the size of the specimen is very important. Reilly (1989) said, "...specimens should not be crammed into jars that are too small as alcohol can become diluted by body fluids. Therefore it is important that the relative volume of

alcohol to specimen should be about 2:1."

I would disagree with her and suggest at least 4:1, and in the case of plankton or soft bodied invertebrates, something nearer 7:1. It is even more important to consider how a rigid and brittle specimen will be extracted from its jar. The weight of the specimen should not cause it to slump into the bottom of a jar and distort. In this respect tanks may be more suitable storage since specimens may be laid out flat wrapped either in muslin, cheesecloth, or perforated plastic.

Every international meeting I attend has biologists keenly debating the merits of their storage jars. There is no ideal storage jar! Glass jars with ground glass stoppers are considered great for display, but expensive and occasionally the stoppers get stuck, or worse, rattle loose. Glass jars with metal screw top lids do not mix well with fixatives. If plastic liners are used these may disintegrate, or split. Pinholes may develop in metal lids, resulting in loss of fluid while appearing intact. Plastic snap on lids become brittle and split, and plastic screw top lids rarely seal well. Corks eventually disintegrate in alcohol. Glass display jars with flat glass tops are awkward to seal and almost impenetrable. On balance the so-called "Danish jars" are considered to have the most durable plastic lids and come in convenient shapes and sizes.

Plastic and perspex have their uses for display, but are universally rejected for long term storage. Glass is preferred as a more inert substance and one which retains its clarity, although the jars can be easily broken and chipped with bad handling or overcrowded storage.

Rubber surgical gloves should be worn to move spirit jars around, both as a protection against leaking and because of the non-slip qualities of the rubber. Ramer (1989) found that careless handling is one of the main causes of damage to zoological collections. Poor storage, among other things, leads to

mishandling of specimens. Good storage apart from ensuring the physical safety of the specimen, will give increased access to the material, making inspection an easier and more effective task. Conservation needs can then be identified and appropriate action taken.

The predominant conservation need of spirit collections is the regular inspection and maintenance of the preserving fluid.

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[Dr Ellen Forch has completed the Diploma in Museum Studies with Distinction]

REFLECTIONS ON MAANZ 1994

Janet Davidson

My principal reason for going to the conference was to join in the tributes to Mina McKenzie on her retirement. It was this, rather than the quality of the programme, that lured me to Palmerston North, and my expectations were more than fulfilled. For this reason, also, I chose to attend the first two days and forego the third, a decision I subsequently regretted, for I obviously missed some excellent sessions.

It is quite a few years since I have been able to attend a New Zealand Museums conference and I was impressed by the professionalism of the conference organisation. It was, as always, good to see old friends; it was also salutary to see how the museum profession in New Zealand has grown and diversified, and how many people I did not know.

The success of a conference depends on a unique mix of venue, informal and social contacts, and formal programme. In this case the venue was a bonus for me, as I had not yet visited the new Science Centre and Museum complex and displays. I tried to make the most of the opportunity, as well as enjoying the Art Gallery exhibitions. It is always good for those of us who work in New Zealand's largest institutions to see what good things are being achieved in smaller centres.

I was not able to attend all the social functions even during the first two days. My impression, nonetheless, was that this was a conference at which people mingled and interacted happily, helped by the venue and a good mix of opportunities. Tuesday night's special function at the Science Centre and Museum was certainly a highlight and I was sorry that the need to drive back to Wellington prevented me from staying 'until late'.

The formal part of the programme provided plenty to think about. Key-

note speakers should stimulate and provoke and for me, each of the three I heard did just that. Any conference that can provide three really stimulating keynote addresses in two days is doing well. Both the overseas speakers, Gaynor Kavanagh and Barbara Kirshenblatt-Gimblett, gave excellent papers. But our *kuia*, Mina McKenzie, struggling against the 'flu, was just as thought-provoking with her *patai*, which I scribbled down and have had occasion to consult several times since. The other papers in plenary sessions I found less satisfactory (it can't all be outstanding).

Panel discussions are notoriously difficult to do well. They give more people an opportunity to speak, but are often unfocused. Both the discussion of Gaynor Kavanagh's paper and the panel on science and science centres (part of which I missed through lingering too long in the Science Centre) raised interesting points, but both seemed to lack coherence.

Concurrent or parallel sessions can be the bugbear of large modern conferences. I know they are necessary, when much material must be covered in a relatively short time and the conference includes a range of people of diverse interests, both of which were the case here. I chose to hear about Gordon Tovey and Pompallier House, neither directly related to my immediate professional interests, and thoroughly enjoyed both sessions.

Time presents some of the greatest problems. There was the perennial problem of lack of time for discussion, which seems to be a complaint about every conference I have been to in recent years. Although to some extent I sympathise with this, I think we have to ask seriously whether we would prefer to listen to the papers, argue about the issues informally with colleagues, and take them away to ponder on, or whether we really would prefer fewer papers and longer discussion time. I don't know the answer, but the question is one future conference organisers must address. If they opt for more papers and less discussion, perhaps they should make this clear at the

outset.

The other aspect of time which got really out of hand was the serial running of the MAANZ AGM, at least for the faithful few who attended. The champagne breakfast was a great fishhook to lure people there, but some people (including myself) lingered over the breakfast at the expense of the first of several sittings of the AGM. A routine AGM with no contentious or important issues to discuss could be handled very well in this way. In this case, the report on the Kaitiaki Maori meeting, held the previous weekend, and the presentation by Kaitiaki Maori representatives of the work they have already done on issues important to the future of our Association, were too important to be squeezed between breakfast and a major keynote address. Adjournments to lunch time and after the end of the day's session resulted in wildly fluctuating numbers and impaired concentration. What to do in future? Perhaps separate the routine business of the AGM (if such there ever is) and any major issue, such as the progress of the Kaitiaki Maori project, and timetable them accordingly.

This difficulty of finding time to give serious attention to what must be the Association's major project at the present time brings me to my last point—the state of biculturalism in our organisation. In recent years MAANZ has taken what some may have seen as a radical direction in reorganising itself to give balanced representation to the bicultural partners. Yet there are relatively few non-Maori members who appear to be interested in the issues that most affect Kaitiaki Maori and many of us still experience difficulties in discussing issues of biculturalism. I certainly felt that the most unsatisfactory sessions I attended were those dealing with Maori or bicultural matters. There was a muted response to Bella Te Aku Graham's presentation. Interest in trafficking authenticity palled before the speaker's emotion as a result of her recent experiences in Whanganui. Joe Doherty's earlier paper in the same session provoked some heated com-

ment from our kuia, Mina, reminding us just how few Maori have been actively involved in the Association for any length of time, and what an enormous burden they have carried. Lastly, Richard Cassels' presentation on Mataatua, a case surely of enormous interest and importance, was somehow disappointing in its 'progress report' format and lack of position from the speaker. The ensuing discussion was no more satisfying than the presentation.

I do not think that we should be too disheartened, however. The Association and some of its members and their institutions are in the forefront of something important in our country and we cannot expect an easy path. But we cannot afford any complacency either and perhaps need to redouble our efforts to keep working on the relationship. That surely is essential in any fruitful partnership.

RESPONSE TO THE MAANZ/ MEANZ CON- FERENCE 5 - 8 September 1994

Angela Young

extremely high quality speakers, both international and national. A wide range of topics were covered including biculturalism, constructing history in museums, research, conservation, museums and tourism, funding and accountability, evaluation and volunteers. It is hard to imagine an area of museum practice that wasn't addressed. As a first-timer, the quality both of the speakers, and the issues they addressed was excellent, though a little daunting at the post afternoon tea sessions. Gaynor Cavanagh's paper and Carol Scott's address were both highlights.

Both addresses explored visitor participation and audience involvement, issues relevant to museum educators, curators, administrators and exhibitors alike. Gaynor asserted that neither history or museums are ever neu-

tral and free of politics. In her exploration of history, memory and museums Gaynor asserted that museums must move away from a linear and singular representation of history and include memories to arrive at open-ended histories, where visitors are encouraged to share and explore their memories and make their own conclusions. I felt that I could identify with Gaynor's assertion that museums are guilty of constructing histories. Fresh to the job and full of the ideology of a new graduate I look forward to dealing with this issue at the Army Museum, as a significant part of the audience are war veterans, all of whom have specific memories.

Carol Scott's address highlighted issues of accountability and equity of access as she discussed visitor research and evaluation. Carol's address was followed by an extremely useful workshop that dealt with the practical problems of visitor research and evaluation, giving participants the opportunity to explore both the issues and solutions. It's relatively simple to dismiss ideas that appear to have no relevance to your institution or that require facilities or abilities perceived to be unavailable. The sessions on visitor research and evaluation are to be commended for their practical relevance to each of the different museums represented. While fully exploring the issues and practical problems of visitor studies, Carol demonstrated examples and shared practical, achievable solutions. The opportunity to participate was particularly welcome as digesting and confronting the many issues presented at the conference became more and more difficult as the days progressed.

The international speakers were not alone in stimulating and challenging the conference audience. Lindsay Johnston from the International Antarctic Centre in Christchurch spoke about the Centre's development and in particular the education programmes. Lindsay's address was inspiring and made us all envious of his energy, resources and phenomenal success.

At the end of the Conference I felt both inspired and daunted. The ideas left me stimulated and full of enthusiasm, while the issues raised and the challenges made, left me despondent about the effect I could have to make improvements. However the lasting impression of the 1995 MAANZ/MEANZ Conference is that there is a strong and devoted museum community in Aotearoa New Zealand. They may be from any of the myriad of professions that comprises the museum community, but the strength and motivation for meeting the challenges is derived from working together towards a common goal. I'm looking forward to the next joint MAANZ/MEANZ Conference.

CONTEMPORARY CULTURE AND CURATORS FORUM - AN ORGANISATION FOR CURATORS!

Fiona Cameron

The first meeting of the new international organisation, Contemporary Culture and Curators Forum was held on the 18 September 1994 at the Museum of Contemporary Art, Sydney. The idea of a forum for curators was initiated by Gregory Burke, Managing Curator at the Wellington City Art Gallery and Bernice Murphy, Chief Curator, Museum of Contemporary Art. It developed out of a need expressed by curators for an organisation that dealt with issues that affected them within their professional work. About eighty curators and affiliated people attended the first meeting at the Museum of Contemporary Art.

Although initiated by curators working mainly in the area of art curation, the organisation's mandate is to explore and advance contemporary curatorial practises and provide a context for ongoing communication between curators of all persuasions and professional specialities in the Asia-Pacific area.

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RESPONSE TO THE MAANZ/ MEANZ CON- FERENCE 5 - 8 September 1994

Angela Young

Any response to the joint MAANZ/MEANZ Conference in September must at some stage involve the word "issue". This conference in its three days of speakers, panel discussions, workshops and presentations, examined a wide range of issues, constantly stimulating and always challenging. As a freshly graduated Museum Studies Diploma student and newly employed Museum Education Officer, the opportunity to share ideas, swap problems and meet some of the leaders in the international museum community was extremely exciting. However there were a number of personal highlights that remain with me as synonymous with the 1995 MAANZ/MEANZ Conference.

The Conference opened with an address by Mina McKenzie, Emeritus Director of the Manawatu Museum. Mina spoke of developments within the museum community over the past twenty years and challenged attendees' complacency. The work is not over. Many issues are unresolved - are we as museum professionals satisfied? Mina asked where the museum community would go next. I wonder if her challenge will be answered. As the Conference programme evolved, Mina became the focus for a number of activities, many of which were tributes to her many years of service to both MAANZ and MEANZ. In a particularly moving ceremony, an exhibition of weaving was opened in her honour and a gift presented by MAANZ members. During the evening Richard Nunns and Hirini Melbourne performed with traditional Maori instruments, many of which were all but lost with the passing of the generations. The rarity of the music, its haunting tones, the magnitude of Mina's contribution to the museum community and the warmth and respect that it is a part of her legacy were

all woven together. It was a truly unforgettable and moving experience.

The Conference was characterised by extremely high quality speakers, both international and national. A wide range of topics were covered including biculturalism, constructing history in museums, research, conservation, museums and tourism, funding and accountability, evaluation and volunteers. It is hard to imagine an area of museum practice that wasn't addressed. As a first-timer, the quality both of the speakers, and the issues they addressed was excellent, though a little daunting at the post afternoon tea sessions. Gaynor Cavanagh's paper and Carol Scott's address were both highlights.

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The programme for the conference involved presentations by six invited curators working in different areas of professional practice. Each speaker commented on issues that affected their areas of practice as a curator. Speakers included: Aboriginal Curator, Djon Mundine from the Museum of Contemporary Art, Sydney and Bula Bula Arts, Ramingining, Northern Territory; Maori Curator, Rangihoro Panaho of the Wellington Polytechnic; Ian Wedde, Exhibitions Conceptual Leader (Art) Museum of New Zealand/Te Papa Tongarewa; Social History Curator, Dr Peter Emmett, Senior Curator, Museum of Sydney; Independent Craft Curator, Dr Kevin Murray and Independent Artist Curator, Elizabeth Gertsakis from Melbourne.

These presentations were followed by a series of workshops which covered topics such as: *shifting economic priorities and curatorial practice, representing cultural difference, curators and audiences and interpreting history in the present.*

Objectives of the forum are:

- * To provide a forum for on-going communication and interaction between curators working with and within contemporary culture.
- * To develop and expand models of curatorial practice that respond to cultural, political and economic change.
- * To encourage and promote communication and interaction between cultures and sectors represented by the museum profession.
- * To empower a diversity of regional and cultural viewpoints within curatorial practice.
- * To explore new methods of reaching audiences and producing programmes of relevance to audiences and communities.
- * To provide advocacy on behalf of the membership to relevant political and professional organisations.

So What Happens Now!

The participants resolved to continue and further develop the organisation and its membership base. We also made a commitment to plan for the next annual meeting of the forum. The date and location have yet to be decided. Working parties were set up in Australia and New Zealand to facilitate these activities.

The New Zealand group is made up of the following: Gregory Burke, Managing Curator, City Art Gallery, Wellington; Lara Strongman, Curator Art Collections, Waikato Museum of Art and History, Hamilton; Rangihoro Panaho, Wellington Polytechnic; Tim Walker, Collections Curator Historical Art, Museum of New Zealand/Te Papa Tongarewa; and Fiona Cameron, Curator of Social History, The Science Centre and Manawatu Museum, Palmerston North.

This organisation is an exciting new development in the curatorial field. If you require any further information contact any of the members of the working party.

NORTH AMERICAN STUDY AWARD

Billie J. Kay

In June the Manager of the Tauranga Historic Village Museum, with the aid of a New Zealand Government Study Award, Co-sponsored by Air New Zealand and Shell Oil New Zealand, travelled to New York State to participate in a conference on historic village museums. The following is an excerpt from her longer report.

"June 21st was a day of field trips to study several local historical sites. Our first visit which we approached in the fog and soft misty rain, was to an almost ethereal settlement named Sharon Springs.

Sharon Springs is an extremely interesting area and an example as afore-

mentioned, of the need to begin more serious work on recent history.

For many years it was a Jewish resort and still is a predominantly holidaying Jewish community with what remains of the old inns, hotels and boarding houses serving Kosher food.

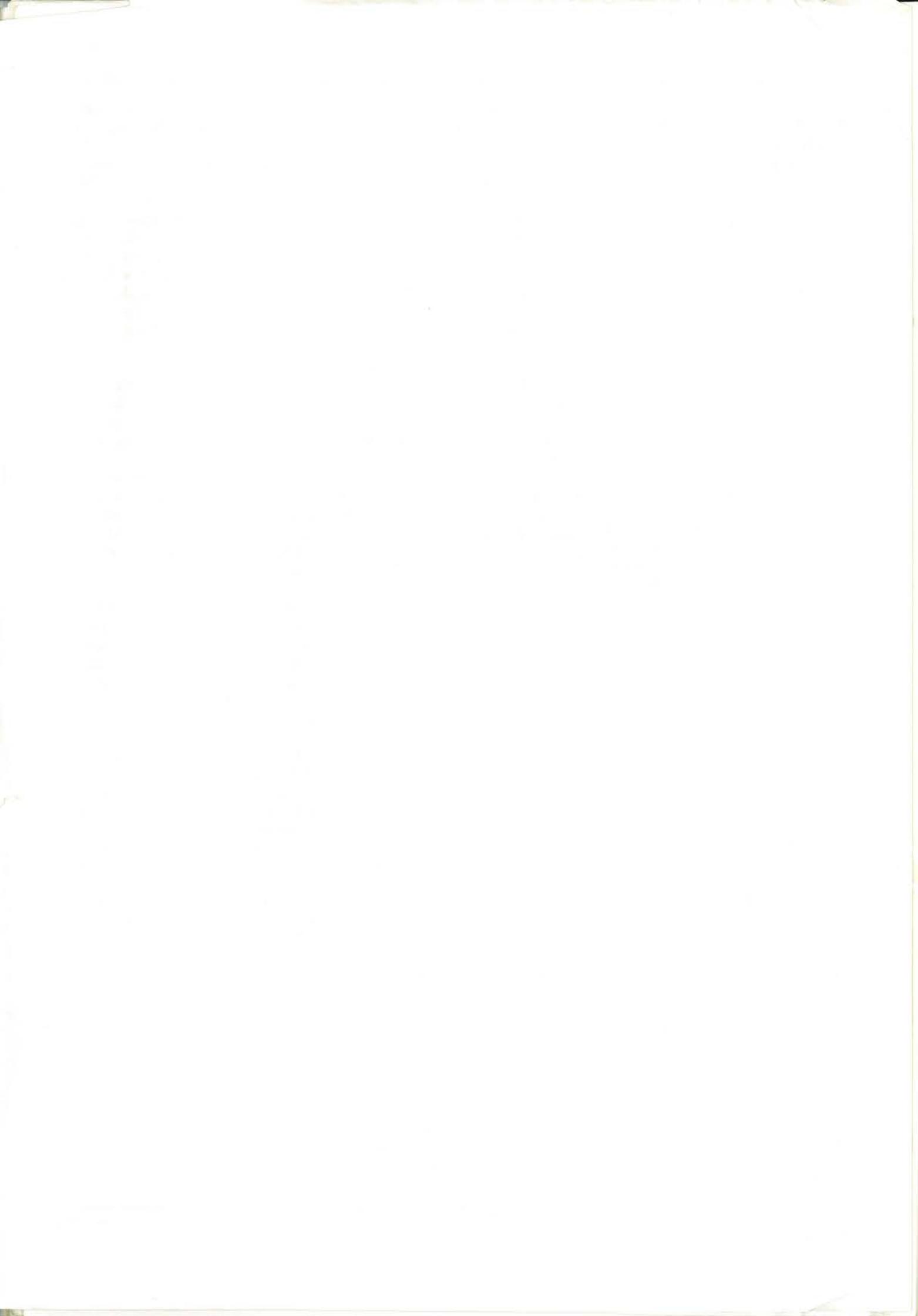
There are sulphur springs to which visitors in the early 20th century came for "the treatment". Many of the buildings are crumbling with neglect and the town has the most surreal feeling.

It is fascinating and of real interest to see a young woman historian doing her post-graduate internship at a nearby village/museum, working so hard to save and restore this small Upstate New York town. Already she has been successful. Two buildings have been purchased. One massive 100 room, Victorian Hotel was purchased for \$US60,000 and another small hotel recently was bought for \$US5,000 back taxes. Much money will be needed to restore these buildings but it shows what can happen when just one person acts with conviction on saving an area of prominent and very unique history.

The Jewish (and occasionally Gentile) people travelled from New York City and observed a method of home stay that is rare in the United States. There are still a couple of operating boarding houses. It is truly like stepping back in time. I have no doubt that they will succeed in at least partially restoring this very special community.

Meetings continued in the afternoon and a study was made of the Farmers Museum in Cooperstown New York. This village has a director named Dr William Tramosch who spent six months on a Fulbright Scholarship in New Zealand. He loves New Zealand and has visited the Tauranga Historic Village/Museum stating, "it is one of the best". I spent a great deal of time with him and a professional and friendly relationship will continue.

The Farmers Museum is a twenty one building complex depicting a farm which has been working since 1813.



Interestingly enough, this farm, in its early period, raised merino sheep imported from our hemisphere. After 1829 it was used to raise cattle and in the 1890s the new owner made plans to build a modern fully-equipped facility for his prize herd and of course this portion of the complex, built in 1918, is also still standing.

The buildings, including the barn, creamery, and cottage were designed by the architect Frank Whiting in the colonial revival style and constructed using local stone. The farm's herd manager lived on site in the cottage.

This is an immaculate village/museum with a gift shop, snack bar, exhibition halls, general store, blacksmith, printing office, doctor's office, chemist, lawyer's office, weather proof barn, a farmstead house, church, cow shed, tavern and school house.

Across the road from the village is the Fenimore House Museum which has recently received an acclaimed native American collection for which they are currently building a new exhibit wing. This traditional museum site houses a book store, research library and an education building.

Cooperstown, New York is an historical area with five museums. This small town, whose population of 5,000 swells to half a million people in the summertime, houses one of the most visited New York museums, the very spectacular Baseball Hall of Fame. Since baseball is considered America's national sport (though this is changing with the current popularity of indoor basketball), the Hall of Fame museum is a favourite family attraction.

The special exhibit at the Farmers Museum/Village during my visit was the famous 'Cardiff Giant', one of the 19th century's most notorious practical jokes. The remains of an alleged giant had been dug up and for many years people believed it was true and came from miles around to view the giant in repose. He lies gracefully and hugely displayed in a superbly designed exhibit.

The study group next departed for the Hanford Mills Museum which was once a timber and grist mill. This small working museum was extremely well presented. Once again, every exhibit was interpreted either by paid or volunteer staff actually working the old mill saws using waterwheel driven power."

TOURISM AND HERITAGE MANAGEMENT: A Profitable Relationship

This Conference will be held in Auckland, November 21-24, 1995. The goal of the conference is to examine how a nation's heritage can meet the needs and aspirations of the host culture(s), guests, and the tourism industry in a positive and mutually supportive way.

Those wishing to be kept updated please send a complete mailing address to Dr Stephen J. Page, Tourism, Heritage and Profits Conference, Department of Management Systems, Massey University, Private Bag 102904, North Shore MSC, Auckland, New Zealand, or via email to S.Page@massey.ac.nz. Paper abstracts of 250 words can also be sent to the same address. This project is jointly sponsored by Massey University and the Auckland Institute of Technology.

BOOK REVIEWS

Courierspeak. A Phrasebook for Couriers of Museum Objects
Cordellia Rose
Smithsonian Institution Press 1993
Reviewed by David Woodings

For those of us who have been involved in the handling and freighting of artwork internationally, has always initially been a source of trepidation followed by the mandatory organisation, and ultimately the satisfaction felt when a task has met the expectations of all the parties concerned. There is always an added bonus when the activity has been personally rewarding. For it is only at the conclusion of the object/materials transfer, either into another organisation's care or the return to your own institution, that a courier can take stock and finally reflect on the couriering activity, which may have offered a raft of unique experiences. Other than the challenge of the process itself there are the people to whom a meeting facilitated by a couriering responsibility can result in lifelong friendships or institutional and professional relationships which can improve future negotiations and often provide a world-wide network for support and help.

The act of couriering objects/material internationally has been standard practice undertaken by the museum and art gallery profession for many years. Even though the practice has been reviewed and written about by the representatives of many organisations, few have ever agreed upon standard terms of reference for the activity. This guide attempts to synthesise all of the issues associated with the act of couriering with a mind to the provision of a document which will have application not only in the field of experience first-hand but also in the schools of learning and preparation for those to whom couriering can then be undertaken with confidence.

Cordellia Rose is the registrar of the Cooper-Hewitt National Museum of Design, Smithsonian Institution. In

this publication Cordellia has been assisted, through networking with many people world-wide who have collection management experience and the understanding of the couriering process, to produce a guide of immense value to the profession.

The guide is broken into topics rather than chapters beginning initially with an introduction which identifies the relative responsibilities and the capabilities required for those personnel undertaking object/material movement and breaking down the tasks ascribed into those required by couriers, accompaniers and escorts. A brief outline of appropriate conduct by couriering personnel follows giving a sensitive guide for behaviour in some of the countries to which the couriering of objects/material has increased markedly in the last ten years.

The two main topics which form the basis for the couriering activity and thereby the majority of the book are titled; Arrival and Departure. Arrival covers all of the issues a courier would potentially face during their task including, Clearing Immigration; Storing and Securing; Travelling on a bus, subway, or train; Disembarking the aircraft; Clearing Customs; Handling in the cargo terminal; Loading the truck; Transporting by road; Staying at the Hotel; and Documenting. Departure covers issues such as Condition reporting; Handling in the cargo terminal; Leaving the museum; Exporting a handcarry; Dismantling; Packing; and Clearing immigration and security.

Whilst understanding the requirements of the couriering activity just from the terminology utilised in the English/American phraseology makes this guide a remarkably useful tool, to have the equivalent phrases, and for that matter the entire book, translated into French, German, Spanish, Japanese and Russian will enable museological communication of couriering standards across international and cultural boundaries.

The guide also dedicates 35 pages to a dictionary of Useful words, the areas covered are; Personnel; Places; Packing terms; Equipment; Condition report terms; and Materials. This is followed by a Code of Practice for Couriering Museum Objects written by The Registrars Committee of the American Association of Museums and a comprehensive up-to-date list of further reading. Again these areas of text are translated into the six languages used as standard in the rest of the guide.

Cordellia Rose indicates in her introduction that when couriering she carries the followed equipment: camera with high speed film, white gloves, ballpoint pen, pencil and notebook, tape measure, small penknife, small spoon, flashlight, U-shaped inflatable neck pillow for long flights, phrase book, passport, vaccination certificates, visas, museum identification card, International Council of Museums card, foreign currency, and personal credit card. In future she, as with many others introduced to this guide book, may find that it becomes a standard 'must pack' when preparing to courier material for museums and art galleries.

Kann ich mir bitte Ihr Courierspeak-Exemplar leichen?

Arts in Aotearoa New Zealand
Peter and Dianne Beatson
Reviewed by Tim Walker

With the publication of *The Arts in Aotearoa New Zealand* the authors, Peter and Dianne Beatson, present the fruits of an exhaustive process of gathering, studying and analysing information about cultural activity within this country.

It is an important book for a number of reasons. It surveys 'art' in an open and challenging way, suggesting the need for new definitions and understandings of the way in which we define and value the many creative practices within our communities. It examines the codes and power structures of 'art' in a way rarely attempted before -

subjecting this almost 'sacred' realm to careful sociological analysis.

In attempting this the Beatsons have had to challenge a few of arts' sacred cows; to redraw the outer boundaries of the field (of endeavour and material) that might legitimately be labelled 'art'. For many involved within a world of 'art' which already seems well described, this move to open up the range of creative endeavours that might be valued in the same way that 'art' is valued may seem unnecessary. There will be many others, however, - many actively involved in creative work outside of the generally defined 'art world' - for whom this book will be a breath of fresh air.

The title suggests that the book covers a great deal - the *Arts in Aotearoa New Zealand*. At the same time, it doesn't give much away - which arts, what about them? The area implied is clearly too great for a 270 page book to adequately survey - even if those pages are densely packed with text and only intermittently studded with small black and white images.

The notes on the back cover give a clearer indication of the territory the authors have addressed. "More importantly" [than being 'a comprehensive overview of the country's artistic culture, past and present, Maori and Pakeha, male and female, high and popular'], "it provides a sociological framework for the analysis of the production, distribution and consumption of the arts within their broader economic, political, social and cultural context".

The book's cover clearly suggests the breadth of the authors' catchment; photographs of theatre companies, writers, a carved whareniui, a painter at an easel with her self portrait, a Samoan artist, a pop-rock band in performance and so on.

It's clear that the authors have amassed an extraordinary data-bank of images, quotes, publications and archives relating to their topic. The vastness of the territory over which they move

with considerable authority and in great detail is astounding. They exercise great care in the equal presentation of 'artistic' activity relating to different gender, ethnic, media and class groups - placing traditions which are generally seen as unrelated within a clearly articulated sense of a wider societal model of art production and activity.

This is a purposeful and focused publication and those involved in the arts will be both grateful and perhaps a little bemused to find the workings of their sector so thoroughly examined and analysed. For example, the tensions between arts institutions and artists, between commercial artists and their more 'soul' centred counterparts and between creative individuals working within different disciplines are carefully - and often provocatively - outlined and examined.

The book is presented in an ordered, academic thesis-like format - the authors thankfully choosing straightforward language within a clearly introduced and argued style. The chapters are organised around clearly defined issues and each ends with a summary of the area it has traversed.

This almost perfunctory style of presentation has some drawbacks - especially if the book is aimed at a general readership. Reading it one has a clear sense that, more than anything else, the book is the amalgam of that extraordinary data-bank of facts, ideas and quotes mentioned above. The 'cut and paste' edit that has been used to bring all the material together is still very much in evidence within the structure of the book, perhaps undermining the overall usefulness of the text.

Frequently throughout the text, at relevant junctures, quotes are dropped in to amplify or illustrate the authors' point. The sources of these quotes - often *wonderfully* challenging and provocative - are never credited adjacently, nor are they incorporated in the body of the text. This requires the reader to refer constantly to the notes at the back of the book - in order to be

able to piece together the exact relevance of the arguments being developed or the explanation being offered.

Similarly the lack of an index is baffling and frustrating. In a book stuffed full of an extraordinary feast of ideas, names, issues and events - gathered together for the first time - it's a great shame that there is no means of easy reference. While the text is jargon-free and readable, the book certainly isn't a 'good read' in the 'curling up on a Sunday afternoon' sense. So researchers and students are faced with the daunting task of combing through the pages carefully to find what they're looking for.

So, this is a useful but, unfortunately, less than inviting book. It's a shame that greater care hasn't gone into the editing, design and production. With more attention to detail and to the requirements of the reader, the publication could surely have reached (and suited the needs of) a larger audience. The book doesn't look that good, the cover is visually bland and too flimsy to hold the large format (A4) together in any substantial way. My review copy had the first chapter repeated twice.

These quibbles aside however - and they are about detail and presentation rather than content or approach - the Beatsons have considerably added to our recognition and understanding of artistic endeavour within New Zealand. The publication of this book is part of the crucial redefinition of codes of taste, authority and value as we move into a fuller experience and understanding of the multiplicity of practices and traditions which make up this country's 'art world'.

NOTES FOR CONTRIBUTORS

1. Contributions should be typed, doubled spaced, on one side of A4 sheets, with margins at top, bottom and sides of at least one inch. Two copies should be submitted and one retained (Submitted manuscripts will not be returned whether accepted for publication or not). The Editors reserve the right to send papers to referees and to ask authors to revise papers.
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6. Authors will receive two copies of the *NZMJ* issue in which their work appears. Additional copies of that issue are available at the normal price.
7. Paper Deadlines: June issue - 10 April; December issue - 10 October.

Further information is available from the Editors, Museum Studies, Massey University, PO Box 11222, Palmerston North; Phone: (06) 350 5348; Fax: (06) 350 5693.

Te Ropu Hanga Kaupapa Taonga

Museums Association of Aotearoa/New Zealand

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