

# agmanz news

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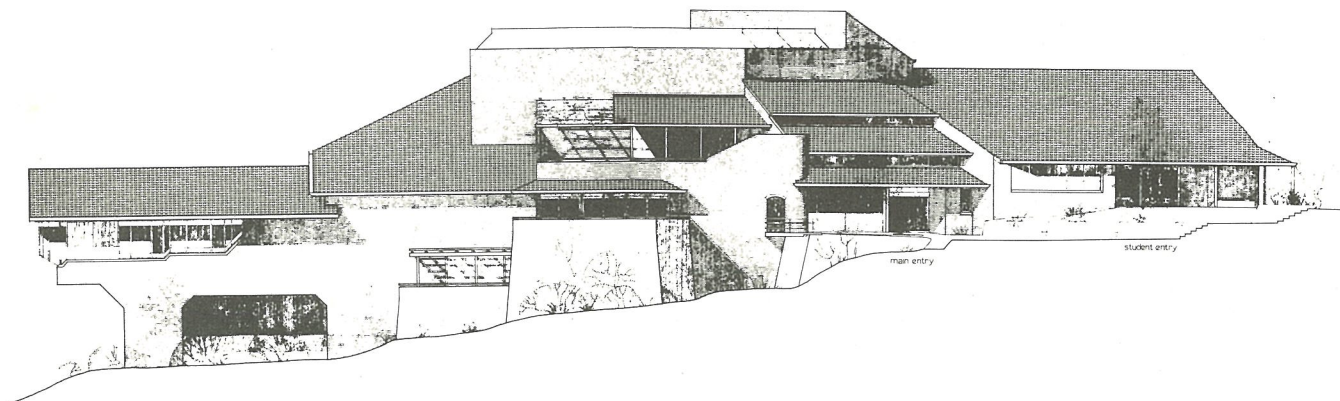
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*Cartoons by James Barr*

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# New Premises for Waikato Art Museum: Progress to Date

Ken Gorbey  
Director Waikato Art Museum



North-east elevation.

In 1976 *AGMANZ News* published an article on Waikato Art Museum ("Waikato Art Museum" by Ken Gorbey, Vol. 7, No 4: 67-74). It was an article about an art museum without proper facilities, a gallery and museum that had, after suffering for years the inadequacies of leaking warehouse — like accommodation, moved to the comparative comfort of leased premises. No great confidence was shown in the oft talked of new building being started in the near future and staff were already "casting covetous eyes at several older buildings that would suit their purposes admirably".

However this 1976 article also noted that if the new building was to proceed planning would have to begin in the very near future. What was not said was that in reality planning had already begun.

## The Site

Although alternatives have been talked of over the years it has been the Grantham Street site that has always dominated any considerations of the siting of a new museum and gallery facility for Hamilton. During the Second World War Mrs Helen Bell purchased the old Savings Bank Building at the top, Victoria Street, end of Grantham Street and gifted this to the city as a museum and art gallery. Although the building was small and pokey and in later years was to show signs of falling down, this was a most fortunate gift. For this plot of land has formed the nucleus of the present sloping riverbank site which although close by the commercial zone has a superb parklike quality with views of the tree-clad banks of the Waikato.

In 1952 Blackwood Paul added to Mrs Bell's gift the plot of land that stretched down to the river and from this time Hamilton City Council has steadily purchased other lots. The process was completed in 1981 when the Hamilton Youth Hostel, the last landowner on the proposed site, was transferred with the considerable assistance of the City Council, to another riverbank location.

One further set of negotiations has resulted in a one acre plot of New Zealand Post Office land to the immediate north of the site being zoned Recreational to cover future expansion of the art museum.

An interesting hiccup occurred in this seemingly steady development and acceptance of the Grantham Street site when in 1969 the then Director of the Govett-Brewster Art Gallery, John Maynard, was asked by the Waikato Society of Arts to report on a new art gallery for Hamilton. The Maynard Report rejected the Grantham Street Site on the grounds of access, the site having one dominant approach from the high density pedestrian traffic of Victoria Street, and location, Maynard arguing that the south end of Victoria Street had a "dead-end aspect" and was "a development void". Both charges were and are to a certain extent true. Indeed the Grantham Street site has other drawbacks that could have been made more of. However Maynard was guilty of over-arguing his case. The orientation of the south end of Victoria Street is changing but is hardly a "dead-end". It was Maynard's centre city alternatives with their high capital cost that tended however to argue most eloquently for the Grantham Street site and so the small controversy calmed down and went away. A subsequent 1978 study of alternative sites by architect Barry Rae finally confirmed the Grantham Street site in the eyes of Council.

## The Art Gallery and the Museum

Although Mrs Bell had donated the old Savings Bank Building as a museum and art gallery it was only the Waikato Society of Arts that was organised to establish one side of the proposal. However here the war intervened with the building being used as an airforce training facility.

It was not until 1947 that the building was finally opened as an art gallery and it served in this role for 26 years before being closed in 1973 at the time of the shift of the Waikato Art Museum to its present temporary premises.

Hamilton did not really have a museum however, until the mid 1960's when the Museum Society established a museum, most general in scope, above the Hamilton Public Library. This passed to City control in 1970 along with the art gallery. The 1976 article "Waikato Art Museum" covers the history of gallery and museum from this point and will not be repeated here. Suffice to say that Waikato Art Museum and its antecedents has always been inadequately housed and few facilities have always been recognised as a necessity.

### Schemes and yet more Schemes

Prior to the second World War a prominent museum man on a flying visit suggested Hamilton as the ideal town for a National Agricultural Museum. During the controversy that surrounded the removal of the Garden Place Hill, a controversy that still rouses feelings among Hamiltonians, another visitor suggested the hill as a fine site for a museum complex.

With the establishment of the Art Gallery at Grantham Street, immediately recognised as inadequate and frequently compared unfavourably with the facilities possessed by other cities, ideas of a firmer nature began to be mooted. In 1963 the Waikato Society of Arts petitioned Hamilton City Council that in view of the approaching 1964 Centennial "a new Art Gallery and Museum be advanced as *the* Centennial Project". The suggestion was not acted on.

Later in 1969 the firm of Leigh, deLisle & Fraser, responded to a request by the Council to produce a concept sketch of a gallery and museum for the Grantham Street site. Once again the proposal was not taken up. That same year the Maynard Report argued for a new art gallery for Hamilton with no attendant museum. Subsequently with the art gallery and museum both part of the City administration Waikato Art Museum was formed and established at its present location on the top floor of a shop.

At various times staff pursued the idea of converting to art museum purposes, Bledisloe and William Paul Halls — two old Winter Show display halls, the central Post Office, a gas retort tower and a grain store. In one of these cases, the exercise became quite detailed and it was this proposal for the ex-Newton King Grainstore, that led to the Barry Rae study of alternatives and the confirmation of the Grantham Street site as the future home for the Waikato Art Museum.

Whilst nothing came of these proposals, they did serve one very important purpose. They kept before Council the question of the adequate housing of the art museum. When Council finally came to seriously discuss a new art museum for Hamilton, they were well briefed on the problems, inadequacies and needs of the department.

### Planning and the new building: The Staff

In 1975 the first travel proposal that specifically isolated research into building a new museum was written when the Director spent 35 days touring the United States of America. The tour was an eye-opener, for it was soon apparent that designing and building a museum was a project more akin to, say, the complexities of a hospital, rather than the comparatively straightforward nature of an office block. I returned from the States convinced that the staff as a whole had to immerse themselves in the technical requirements of a new facility as it affected their particular area. The Director had to take the lead in this area, with the major work being for a number of years, gathering both published and unpublished material on new museum projects. This had to be consumed and analysed with Hamilton's needs in mind, and proved to be a most fascinating study. As well as the technical materials, such as the massive brief for the addition to the Fogg Art Museum, and the architectural commentaries and criticisms that were found by regular perusal of basic architectural periodicals, a deal of comment was solicited from the museum profession. In some cases long revered buildings, masterpieces of modern architecture, were attacked in a most scathing manner by the current Director. Cautionary tales abounded. Frequently it was found that while the Director gloried in his new building, the staff who had to work in it were not so lavish in their praise. It became a standard procedure whilst travelling to arrange two separate interviews in a new museum. The first was always with the Director, the second was with the Building Manager. In this way one heard both sides of the story.

Other staff travelled through the States and Europe, each bringing back comment that was to assist greatly in the final formulation of the needs of a modern museum and, when the architect was appointed, it was possible to pass to him 2 vertical file drawers full of relevant material, and suggest museums that he should visit during a world tour. For despite all the criticism, there have been built in the last 30 or so years a number of very fine museums that have proved to answer most all the demands that the profession would make of a building.

The great successes seem all to be art museums, perhaps because of the emphasis placed in so many cases on controlling light levels whilst retaining natural light. The greatest architect in the modern museum movement? To my mind this would be Louis Kahn. The greatest of the new museums? At the risk of being just too subjective I would suggest The Kimbell Art Museum, Fort Worth, Texas; The Mellon Centre for British Art, Yale University, New Haven, Connecticut (both Kahn); and the Whitney Museum of American Art, New York, (Beur).

Armed with this information and knowledge, the staff have proved to be very much more confident with the architect, and probably very much more forceful than if they did not understand something of the world of museum architecture. Certainly when Council in 1978 decided to accelerate planning for a new art museum, staff controlled the necessary knowledge and techniques to make, over a period of several months, an assessment of the space needs of the new building. It is interesting to note however, that we consistently underestimated the space needed for each function. As one

NAME	RECEIVING / SHIPPING DOCK			NUMBER	9.1
ACTIVITY	LOADING AND UNLOADING			ZONE	7
AREA	70 ?	LENGTH	WIDTH	HEIGHT	4 m + USERS 4-5

RELATIONSHIPS	<p>OUTSIDE ACCESS FOR STAFF / SUPERVISED. STAFF MAY COME IN FROM OUTSIDE TO UNLOAD. NO OUTSIDE PUBLIC ACCESS. ESSENTIAL RELATIONSHIPS WITH CRANE, TROLLEYSTORE, LIFT, CRATE STORE, MATERIALS STORE, GENERAL WORKSHOP AFTER HOURS ACCESS &amp; INTERNAL LINK STAFF (BUT NOT PUBLIC). SAFE CORRIDOR / LIFT ACCESS TO STORAGE / PREPARATION / GALLERY AREAS</p>
FINISHES	<p>HARD SERVICABLE WALLS, FLOORS ETC OF A NON-SLIP DURABLE SURFACE IE CONCRETE VIBRATION FREE. NO JOINS, STEPS ETC. FLOOR LEVEL. NEED LEVERING DEVICE AT LOADING DOCK.</p>
SERVICES - PIPED & WIRED	<p>CHECK COUNCIL RUBBISH SYSTEM 2-3 CU M. REFUSE WEEKLY. CONTAINER SYSTEM (HCC SYSTEM) AREA SHOULD BE WELL DRAINED. TAP FOR HOSE FOR CLEANING OBJECTS ETC. CLIMATE: LEVEL 2, OCCUPIED ONLY SINGLE PHASE POWER OUTLETS. LIGHT LOAD, ON WALL, SHIELDED GENERAL LIGHTING AT WORKING LEVEL. PREF FLUORESCENT TELEPHONE EXTENSION. INTERPHONE. DRIVER / TRADE SECURITY PHONE LARGE LIFT TO CARRY ALL WORKS. ENCLOSED CAGE SEPARATE SECURITY ZONE MONITORS ON DOORS ETC. PASSIVE / ACTIVE</p>
FITTINGS	<p>? BROOM CUPBOARD FUMIGATION CABINET 800X700 POSSIBLE DIMENSIONS</p>
SPECIAL FACTORY	<p>LOADING TO CARRY HEAVIEST OBJECT WELL DRAINED AREA VIBRATION-FREE FLOOR  SPECIAL SECURE ROLLER DOOR WITH SMALL DOOR DIMENSIONS OF LARGE TRUCKS ETC</p>

staff member noted we were, after years of living in cramped conditions "suffering from a ghetto mentality". He should know for his office is 6 m<sup>2</sup>. This consistent underestimation of space requirements was to lead to problems at a later point in time. The staff work was aimed at having a good understanding of the art museum's requirements against which to assess the capabilities of a particular architect to do the job and indeed an interim brief was produced to guide the architects and interviewing panel. But this staff work became more than that for, prior to the appointment of architects, an estimate of cost was made on the staff assessment of the new building, which while very complete in terms of functional spaces, was a gross underestimation in terms of actual floor space requirements. Therefore the first costing done for financial planning purposes was far too low, resulting in raised eye brows and low murmurings when the real costings were taken to Council.

I would here make a most important suggestion. An architect should be appointed *before* staff are asked to produce any document or estimate for planning purposes. While your staff must be able to contribute in the fullest possible manner to the design process they are not able, without the assistance of a specialist committed to the whole process (or perhaps part of the process, such as preparing the Brief to guide architects yet to be appointed), to produce specialist reports and estimates of an architectural nature.

#### The Selection of Architects

Eleven architectural practices were considered to design the new premises for Waikato Art Museum. Any form of competition had been rejected early on and so it was decided to compile a list of practices that seemed well able to design a building that would be both striking and functional.

First the Director sent a circular letter to many in the New Zealand museum profession requesting their comments. These replies proved invaluable for they tended to confirm opinions formed by the Director who had done some research in New Zealand architectural publications and who had visited a number of key buildings. To this basic list was added two practices which could not be called well established but whose work suggested an adventurousness and enterprise that made them worthy of consideration. As is to be expected in such an undertaking a number of local practices were also placed on the list.

The practices were asked to

- i) submit a folio of works demonstrating their competence to undertake the commission
- ii) be prepared to comment on their design philosophy and approach to such a design task

All were interviewed.

An Interim Brief was sent to all architects. It was a hastily written document containing a number of statements that were at a later stage quietly dropped. It was important in two respects however. First, as staff had for months discussed the whole project, it contained a quite finely tuned philosophical statement on the relationship of building to site and river and the dominant functional

nature of the building. Most of the concepts stated in the first 5 pages, those dealing with philosophy, have proved to be of great importance in the design of the building. Secondly the Interim Brief did give a number of the younger, less established firms, the chance to come to the interviews with some ideas blocked out. In one case this proved most advantageous to the firm involved.

However, in general the Interim Brief was probably not as useful a document as it seemed at first and could easily have been replaced by a broad statement of philosophy to guide the architects being interviewed.

The interviews themselves were conducted over a period of 2 days by a panel of two Council members (Mayor and Chairman of the Recreation Committee), two senior Hamilton City Council staff Town Clerk and Director of the Art Museum) and the Chairman of the local Institute of Architects.

The result was a very close contest involving 3 major firms, one of whom, the Auckland firm JASMaD, upon changing its team slightly, received Council's approval.

#### The Architectural Brief

The Architectural Brief is one of the most critical documents of the whole design process. It is the client's statement to the architect on what is required. It does not and cannot say what the building will look like but it is a statement on what the building must be, must attain, must contain and must do. In many cases it is a listing of ideals for both financial considerations and design practicalities will suggest compromises, modifications and cuts. It is, however, what the client wants and this is what the architect must supply unless he can show good reason why it should not or cannot be achieved.

The Waikato Art Museum brief was compiled by Designforces of Auckland from data supplied by a wide variety of agencies. A great part of the brief came from art museum staff. Indeed much had already been written in, for example, the Interim Brief, various articles on Waikato Art Museum and staff reports. Other important sections came from other City Council departments (Statutory Planning, Works, City Planning, Energy Services, etc) while a firm of consultants did the site investigation to discover the nature of the foundations required for the building. The architects themselves of course contributed much to the brief.

The brief was presented in 3 sections. The first was a narrative statement on the general requirements of the building. Here the general guiding philosophy and requirements governing the building as a whole and its siting were stated in a general manner. Such statements are basic to the design process for it was to these generalised philosophical guides that both staff and architects turned, especially in the early stage of the design process to test the latest idea or solution.

I will therefore quote at some length some of those philosophical statements that set the broad parameters within which the building had to be defined.

First the museum was defined in a fairly traditional manner as “an educational institution” that collected and utilised “significant items of cultural property”. The definition was however taken beyond this.

“Beyond this traditional role the museum also serves as a cultural facility for the community in the areas of both education and recreation. The museum is and shall be a centre for meetings both formal and informal, performances, recitals, concerts, receptions, films, etc.”

The qualities of the site was examined and it was accepted that this should be modified as little as possible.

“The existing quality of the landscape should be accepted as a constraint. The designer will attempt to achieve an integration of the present landscape quality of the site with the new building rather than over modify the topography of the site.”

It was accepted that the river was probably the single most important element in the orientation of the building.

“The new art museum will be an important means of focussing new attention on the river bank in the commercial centre of the city. A link from the street to the river is, therefore, most important in the design of the building. Additionally the building must be river orientated. It must place the collections and programmes of Waikato Art Museum within a river setting.

As important as river views will be the juxtaposition of building elements with open public spaces. The boundary between open public space and secure and controlled museum galleries should be a soft and gentle one.”

The building was to be “of striking and imaginative design. . .”. Beyond this it was not described except in terms of the general function that had to be accommodated within the cocoon.

As well as these general functions the first section discussed generally such areas as: planning for future development and, in more detail, standards to be attained with lighting control, climate, security and fire control.

In the lighting area the prescription follows Thomson’s “The Museum Environment” though it is recognised that the list of acceptable lighting levels:

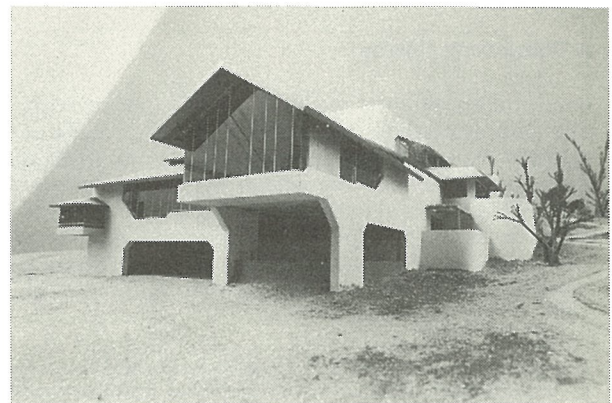
“ . . . represent guides about which light quality can and should fluctuate. There is evidence to suggest that constant and unvarying light levels detract from the quality of the visitors viewing. He is used to a world in which light levels fluctuate and so within strict limits, say 50% of the levels quoted, light can be allowed to fluctuate, as long as gross colour distortion is avoided.”

The main result of this confusion seemed to be that staff were still wavering between different combinations of functions as the architect produced plans and frequently he had to grit his teeth as staff asked for re-design after

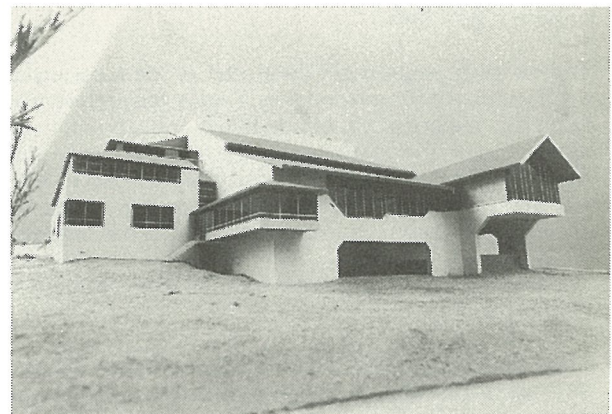


*Broad stairways and ramps leading down to the main entrance.*

*Photograph: Kees Sprengers, Waikato Art Museum*



*View from river path looking up to the large windows of the archaeology gallery.*



*View from river path looking west. Subsequent redesigns have largely eliminated the hanging pavilion centre left.*

re-design based on these different combinations, almost wholly in the one back-of-house area. It could well be that this situation would have existed even if the original function description exercise had been better planned. We are not really to know.

The form was also criticised as being not specific enough. That is it did not guide staff into the consistent recording of data. This was overcome by having one person record all data in group interview situations but it was felt that a better designed form would have been of great assistance.

The Brief, an impressive 3 volume 40mm thick pile, was completed in October 1980 and presented to Council the next month. One should not assume that such voluminous reports go unread for at the meeting, at the prompting of one Councillor, the provision of space for the foyer was increased and the nature of the coffee lounge changed to that of a restaurant.

With Council's approval of the Brief the architects and staff moved to the next step.

### **A Community Survey**

One of the demands of the Brief was that community attitudes to the requirements and nature of Waikato Art Museum be surveyed. So it was that a 3 month Student Community Service Programme project was put to the Labour Department to be undertaken by Mr Jeff Adams, a senior student in the Management Studies Department, University of Waikato. The survey was conducted over December of 1980 and January and February of 1981.

Although the brief set up three environmental zones, two in the 24 hour control area and one human comfort control area, it was later found that by designing a well insulated building the first two zones could be combined. The brief accepts seasonal fluctuations of temperatures within the building but the humidity is to remain at + 7% around a 60% mean.

The security section concentrated on demanding first and foremost a secure building. That is, the architect had to give prime consideration to designing a building with as few security weakpoints as possible. Another major demand was for the electrics of the building to be so arranged that a central security and energy monitoring and control station could be built with comparative ease.

The entire building, states the brief, shall be protected by sprinklers.

Appendix I of the brief was a compendium of site maps and plans relevant to the design of the new museum while Appendix II was the thick wad of Activity Data Sheets, the detail explanations of individual spaces required in the new building.

The sheets used for the Waikato Art Museum exercise were roundly criticised by staff. It was decided early in the briefing process that it was the activity that should be described, that is the museological function that had to have some expression in space within the new building, rather than a room. Staff had become used to a certain number of functions being jammed into a single space



*Architect, Ivan Mercep.*

and it was to demand separate consideration, to overcome the ghetto mentality, that this approach was adopted. However the form itself read too much like a room description and constant confusion arose as to just what was being described, a room or a function. Obviously the exercise should have been a two-tiered one, functions considered separately first with those proving compatible being fused and described as rooms in a second stage.

It had always been a concern of staff that all museum visitor surveys had been conducted within the museum in question. That is, the surveys immediately showed their results by questioning that part of the population that had already chosen to visit the museum in question. Therefore the Brief asked that it be the non-user as well as the user that was to be surveyed. A non-user was defined as a person who had never, or only once, visited the art museum.

This necessity demanded a distributed questionnaire approach. In all 2000 questionnaires were distributed to households by the Friends of Waikato Art Museum. However for a variety of reasons only 625 usable responses were recovered.

The results in the main confirmed what we already knew. The worst was that people just did not know where the museum was. 57% of the non-users didn't know or placed the institution incorrectly. It is difficult to sell the concept of a museum on top of a shop. Nothing came from the survey that radically changed design concepts or orientation but it was a useful exercise and stands as a text to be referred to frequently.

## The Development of the Concept

It is difficult to discuss the process whereby the Architectural Brief became a developed Concept for submission to Hamilton City Council for in the main this was in the hands of the architects, Ivan Mercep and his team. In general staff were faced with hectic periods of activity every fortnight or so, 6 or 7 staff gathered about plans brought from Auckland, followed by periods of drought during which the Director made frequent visits to Auckland.

It was a process of discussion and rework and re-presentation and compromise. For example the Brief demanded a storeroom with a very tall stud, the reason being that such a store could, in the future, be converted into a display gallery. However the architects pointed out that if this stud requirement could be reduced not only could the profile of the building be reduced but a better gallery and administration area configuration could be achieved. The staff compromised on this point accepting a store with a lower height but much greater area.

On the other hand the architect's proposal to set a pillar in an area that staff thought unsympathetic to the presentation of the canoe, Te Winika, was rejected. As a result Mercep came up with a solution that did away with all pillars in the general area of the canoe and staff were well pleased.

The process of arriving at a concept detailed to a point where Council could be given a very good indication of the nature and look of the building, was as follows.

First the architects supplied staff with a Space Relationship Diagram. This set out the spaces listed in the Activity Data Sheets and according to the relationships noted on these sheets, giving staff the opportunity to test the size of spaces and their relationship to the other spaces in the same general zone.

The architect then developed the first sketches of the building at a small scale. The tall storeroom was shown to be a difficult element in a building that was supposed to fit into the bank of the river rather than dominate over it. Changes were made and a further set of drawings arrived at a building that, despite later refinements and changes, proved to be most acceptable as a very fine solution to the problems posed by the Brief.

It was at this point that staff made their one foray into the field of building aesthetics. The functional layout of the building had created a multiple level structure that flowed down the bank yet the first profiles were of a blocky building with tall heavy walls — a Post-Modernist building that did not fit comfortably on the riverbank. However one of the contradictions of the Brief was the statement that the new Waikato Art Museum should be a "striking" building. This, one would suspect, the architects had interpreted somewhat uneasily as being an instruction for a bold building for, when staff disquiet about the heaviness of the walls and blockiness of structure was mentioned to Ivan Mercep, in a very short time the building had been redrawn with sloping roofs that ringed the building. The result was a finely crafted and elegant building with more than a little of New Zealand in its design.

But the building was larger than had been suggested by the first staff exercise in 1978. Further refinements without any loss of required space as stated in the Brief were made and finally a building estimated to cost \$4.6 million, as against the budgeted figure of \$3.8 million, was taken to Council and approved. It should be noted that these figures were as at August 1981 and need to be escalated at approximately 22% per year.

The architects also took to Council a proposal to "fast track" the building, that is, begin construction early before full working drawings were available. Using this method the building could have been completed within 35 months from approval to proceed on working drawings as against 43 to 45 months using traditional contracting methods. Although Council was most impressed by the potential savings in such a method it was unable to plan for the constricted cash flow (great payments over a shorter period) of the "fast track" method and therefore opted for a traditional contract process.

## Working Drawings

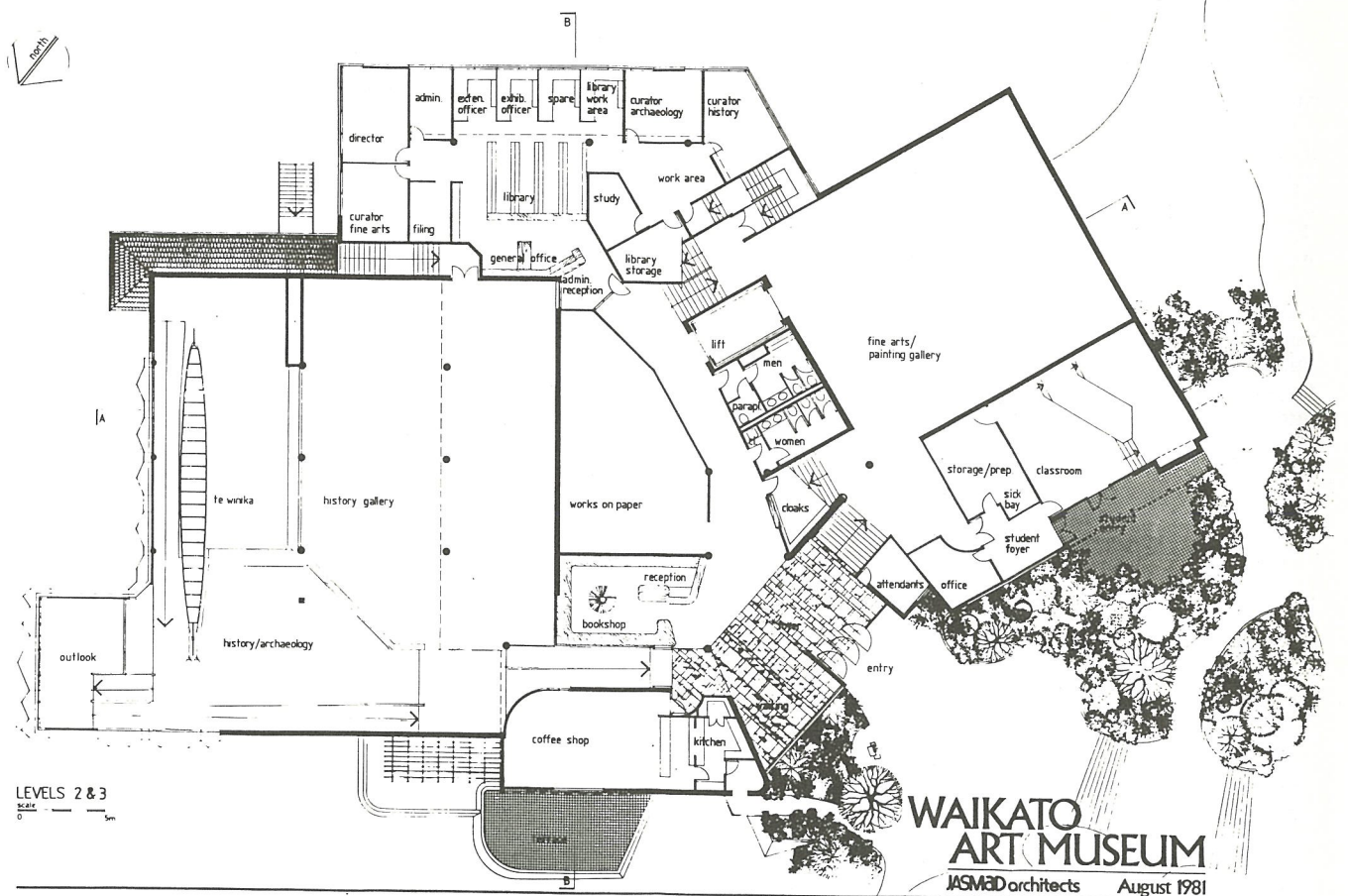
Architects are now involved in preparing a complete set of working drawings for the new premises. The present task at the time of writing is to get the structure right and so the architects come back to staff only when structural changes demand layout modifications. Technical matters such as sprinklers and security hardware are now being considered and the furniture layout in individual rooms is largely completed.

By December of this year working drawings will be complete to go to tender early in 1983. The hole in the ground should appear in March 1983 and we could well have a building completed early in 1986 to be opened to the public middle or late that same year. That is the plan.

## The Building Described

Late in 1986 a group of visitors arrive on a weekday at the new Waikato Art Museum. They have had some trouble finding parking in this central city area and have eventually found a space in the new Hamilton City Council parking area i Hood Street some 250 metres from the museum. As they walk down the broad flights of steps (with ramps for wheelchairs) over a number of paved areas they notice a class of children going into the education complex, that part of the building closest to the road.

Through the main doors and in the foyer they notice that the two extremities of the building are immediately obvious. To the left between the bookshop and restaurant a ramp runs down giving a long view of windows out on to the Waikato River. Framed in these windows is the bow piece of the canoe, Te Winika. To the right they look up and into the fine arts gallery. Ahead and even higher is a view to the large temporary exhibition gallery. Straight ahead, on the floor on which our visitors stand, is a corridor to toilets, lift and administration, while to the left of this corridor is a small intimate gallery that offers excellent lighting control capabilities for susceptible exhibitions.



Foyer, administration and education areas with layout of main galleries (excluding temporary exhibitions)

The visitors do a circuit of the fine arts and temporary exhibitions galleries. From the temporary exhibitions gallery with its tall stud they look down to the history and archaeology galleries over Te Winika to the river beyond. Back in the foyer they walk down the first ramp. The history gallery stretches away to the right and ahead the view is dominated by Te Winika inclined at a slight angle and standing against the Waikato River. Bearing left the visitors walk down a long ramp to a lounge looking out over the river and back to an intermediate level featuring topics of current interest. The final walk ramps down alongside Te Winika to the archaeology gallery. The visitors return, some back up the ramp, others up stairs through the history gallery. The children remain in the children's gallery.

One of our visitors is a museum professional who asks at reception in the foyer to see the Director, who offers a tour back-of-house.

This begins in the administration area where offices are clustered around the outside walls with library and work areas in the centre.

Upstairs is the staffroom and changing rooms for performance work in the temporary exhibitions and fine arts galleries.

Downstairs the technical functions of the museum begin at a capacious loading dock and crate store. Opposite the dock is a very large freight lift. On one side of the dock underneath the administration area are the technical areas of the museum — graphics and audio-visual workshops, a photographic complex, wetroom, collection workshop and a switchroom that will in the future be able to be converted to a security control station. On the other side of the lift is found the workshop, display preparation area and display furniture storage with the collection complex beyond this once again.

The collection is controlled by the registrar's rooms with the 500m<sup>2</sup> store in the well insulated bowels of the building. An area is set aside for development as a conservation workshop.

Our visitors are most impressed, especially with the view from the Director's office.

## Conclusions

It has been a wonderful experience for all staff to take the planning of such a complex artefact as a museum through the various stages of design. A number of lessons have been learnt.

The first I have already alluded to. It is necessary to have *all* financial planning based on an architect's assessment of staff's stated space requirements. Waikato Art Museum staff, and in particular the Director, consistently underestimated the amount of space required for public and staff circulation especially as Council was asking for a basically low, rather than stacked, building. The high stud storage requirement when abandoned expanded the floor area required greatly and on top of all this not enough allowance was made for the structural elements of the building. Hence the building that answered all the problems posed by the Brief was more expensive than the originally planned figure by roughly \$800,000.

On the positive side having a knowledgeable staff is invaluable. This is not just knowledge in the strict museological sense but more in the area of how museum functions have been expressed in buildings around the world. Frequently staff workshoped through problems by constant reference to a building or buildings that had handled a particular problem well. Also staff knew what to ask for.

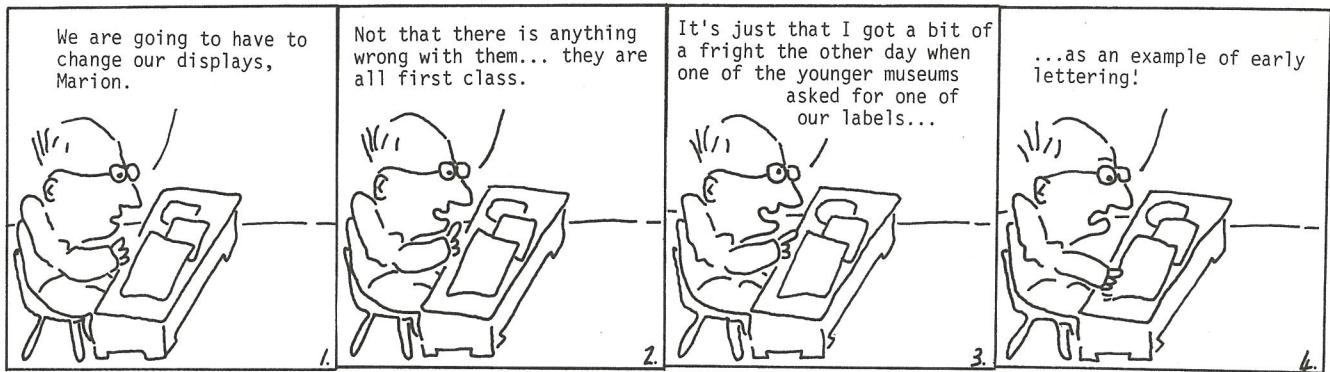
Liaison between the architect and his team and the museum staff is the most important relationship in the whole design process. We have been fortunate in finding in Ivan Mercep and his associates a highly talented professional team with whom it has been a joy to work. Where they thought necessary the staff have stood firm and insisted. The architect has borne it all good naturedly. On other occasions it is the staff that have had to compromise.

If all goes well Waikato Art Museum will invite the profession to Hamilton in 1986 to attend the opening of the new art museum. We, the staff, will feel well rewarded if among the criticism and praise the architects receive for their dominant role in the design process, someone comments favourably on the workability of the building.

## Who Got What in 1981-'82 Subsidies Under The Art Galleries & Museums Scheme

<b>Auckland City Art Gallery</b>	\$100,000
Restoration of old Auckland Public Library building and conversion into Art Gallery	
<b>Canterbury Museum</b>	\$1,000
Light and heat screens beneath sky-lights in Pacific Hall	
<b>Dowse Art Gallery</b>	\$14,500
Museum Wing — equipment	

<b>Govett-Brewster Art Gallery</b>	\$3,000
Purchase and installation of security system and closed circuit TV system	
<b>Hawkes Bay Art Gallery and Museum</b>	\$22,000
Rebuilding all display, storage and work areas in the basement	
<b>Huntly Mining and Cultural Museum</b>	\$6,000
Establishment of a Museum	
<b>Otago Early Settlers Museum</b>	\$3,000
Improvements to security and fire protection	
<b>Picton Historical Society</b>	\$2,500
Extension to existing museum	
<b>Porirua Museum</b>	\$2,500
Purchase of audio-visual and camera equipment	
<b>Southland Museum and Art Gallery</b>	\$1,200
Stage 2 of construction of display stands and cases for history and technology gallery	
<b>Taranaki Pioneer Village Society Inc.</b>	\$1,375
Upgrading of house to appear in original state. Subsidy paid on condition the Society consult with the Historic Places Trust regarding the restoration	
<b>Taupo Regional Museum</b>	\$3,000
Flat-roofed extension of 570 sq.ft.	
<b>Thames Museum Society</b>	\$1,000
Construction of new museum — \$1000 to be made available for a report on potential and existing museums in Thames	
<b>Vincent County and Dunstan Goldfields Museum</b>	\$2,500
Complete purchase of the Briar Herb Culinary Property and alteration to standard for display of horsedrawn vehicles and cover display area	
<b>Waitomo Caves Museum Society Inc</b>	\$3,000
To purchase equipment for and to furnish audio-visual theatre	
<b>Warkworth and District Museum Society Inc</b>	\$9,000
Erection of toilet block linked to existing modules	
<b>Wellington City Art Gallery</b>	\$9,500
Capital works and equipment to furnish and facilitate fire protection and ancillary services to exhibition space.	
<b>West Coast Historical Museum, Hokitika</b>	\$10,000
Audio-visual project equipment, furnishings (seating for 50), carpet, drapes and construction alterations	
<b>MOTAT</b>	\$15,000
Convert a service complex into a display area	
<b>9</b>	\$210,075



# Interim Committee for the Conservation of Cultural Property Report on the Operations and Progress since its Establishment

## 1. Background

The Interim Committee for the Conservation of Cultural Property was set up in late 1979 to advise the Minister on all aspects of the conservation of cultural property.

Prior to the Committee's establishment, funds for conservation purposes had been allocated by the New Zealand Lottery Board: **\$50,000** in 1976 for a fund to initiate a programme to meet an emergency situation which had arisen with regard to conservation of art works. The fund was administered by an ad hoc committee. A further **\$30,000** in 1978 for the conservation of museum objects, distributed on the recommendations of the Advisory Committee on Art Galleries and Museums.

In 1979 the Conservation Committees were amalgamated into the **Interim Committee for the Conservation of Cultural Property** with an allocation from the Lottery Board of  
**\$90,000 in 1979**  
**\$100,000 in 1980**  
**\$100,000 in 1981**

## 2. Terms of Reference

The Interim Committee's terms of reference are:

To advise the Minister of the Arts on all aspects of the conservation of cultural property;

- (i) The development of services and facilities for conservation;

- (ii) The need to develop a national conservation laboratory and, if such a development is to occur, the management, functions, funding and location of such a laboratory and its relationship to existing services and facilities;
- (iii) The need for legislative or other action to provide better for the conservation of New Zealand's cultural heritage;
- (iv) The need for research into the conservation of objects made from indigenous materials;
- (v) The education and training of professional and technical conservation staff;
- (vi) The distribution of any funds appropriated by the Government or allocated by the New Zealand Lottery Board for general conservation purposes.

## 3. Members of the Interim Advisory Committee:

Chairman: Mr Hamish Keith of Auckland

Members: Dr Neil Begg of Dunedin, Chairman of the New Zealand Historic Places Trust.

Mr Michael Hitchings of Dunedin, Chief Librarian, Hocken Library, University of Otago.

Mr James Mack, Director, Dowse Art Gallery, Lower Hutt.

Mr Karel Peters of Auckland, Senior Technical Officer, Anthropology Dept, University of Auckland.



Professor Keith Thomson of Palmerston North, Chairman of the Board of Trustees, National Art Gallery, Museum and War Memorial.

Mr Bob Cater of Wellington, Assistant Secretary for Internal Affairs.

Administrative and secretarial support is provided by the Department of Internal Affairs in Wellington, with the present secretary being Ms Annette Offenberger.

#### 4. Priorities

Since its establishment, the Committee's priorities have been as follows:

- (1) The evaluation of New Zealand's existing conservation services, facilities and training;
- (2) The education and training of professional and technical conservation staff; and more recently;
- (3) The encouragement of the relevant institutions in New Zealand to establish positions for conservators and to employ the trained New Zealand conservators who will soon be becoming available;
- (4) The review of the structure of the Interim Committee and a move towards the establishment of a nationwide conservation service under the control of a National Conservation Council. The Committee is in the process of formulating a proposal for this.

#### 5. Progress to Date

##### (A) The Evaluation of New Zealand's Existing Conservation Services, Facilities and training

###### Stolow Report

In 1980 the Interim Committee commissioned Dr Nathan Stolow, a conservation consultant from Canada to evaluate existing conservation services, facilities and training in New Zealand and to report to the Committee on this.

Dr Stolow was in New Zealand in April and May 1980 and during this time he visited most of the major art galleries and museums, the Universities at Auckland and Dunedin and a number of Marae. In addition, he had wide ranging discussions with professionals throughout the country on conservation in general and New Zealand's requirements in particular.

In his report Dr Stolow recommends a series of steps leading ultimately to a comprehensive conservation service which would meet the needs of the country as a whole.

The Interim Committee has accepted the report in principle, with a few minor amendments and adopted it as its working document towards the establishment of an effective conservation service in New Zealand. In implementing this report the Committee will take into account submissions made by other interested groups on the report.

##### (B) National Conservator

The position of National Conservator was established at the Auckland City Art Gallery with assistance from the \$50,000 made available in 1976 by the Lottery Board for the Conservation of Art Works. A National Conservator took up the position in 1978. The role of National Conservator is to advise and assist galleries around the country with their current and future conservation needs and

includes practical assistance. The Committee and the Auckland City Art Gallery both contribute to the salaries of the two overseas-trained conservators employed at the Gallery and who share the task of National Conservator.

(C) **Conservation of Maori Buildings and Carvings**

In August 1981 the Committee convened a meeting of individuals and organisations interested in the conservation of meeting houses and other carved objects to discuss the recommendations made by Dr Nathan Stolow concerning the conservation of Maori Buildings and Carvings. In his report, Dr Stolow drew particular attention to the urgent need for greater attention to be given to the conservation of meeting houses and other carved objects in Maori communities. The meeting was held at the Te Kakiha Marae, Te Puke. This venue was chosen because restoration work had recently been carried out under the aegis of the Historic Places Trust on the house Makahae and provided an excellent example of restoration work. The work was supervised by Mr Karel Peters from the Anthropology Department at Auckland University.

The Committee's suggestion that it locate 2 young Maoris, with scientific background, and train them as conservators was generally supported by the meeting. It is envisaged that these conservators would then focus on the conservation of their own cultural heritage.

**6. Education and Training of Conservators New Zealand**

(A) **Dunedin Public Art Gallery**

The only conservation training available in New Zealand is the sub professional 3 year Conservation Course at the Dunedin Public Art Gallery.

The Committee has supported this course by providing bursaries for the students over a number of years and salary subsidies in 1981 for the two tutors of the course Mr Chan and Mrs Beagley.

In line with the Stolow Report recommendations, this course is to be phased out by the end of this year.

The Committee intends making available financial assistance — up to \$6,000 of a \$9,000 stipend for the 3 students completing the course this year for internships at suitable institutions.

(B) **Internships**

Ms L Knowles and Ms S Wright have undertaken 6 month internships at both the Auckland City Art Gallery and the Anthropology Department of Auckland University. Their training has been provided by the 2 overseas trained conservators (the National Conservator and Senior Conservator) at the Auckland City Art Gallery and the Senior Technician at the Anthropology Department.

Ms Wright continues her internship. Ms Knowles has completed her internship and is now undertaking further training at Gateshead Technical Institute in the United Kingdom. The Committee provided stipends for these internships.

In some cases people have been advised to gain some practical experience and training in New Zealand prior to undertaking training overseas.

**7. Overseas Training**

The lack of trained conservators and conservation training in New Zealand has forced those wishing to train as conservators to travel overseas to train and to gain experience in conservation.

Prior to the Committee's establishment a number of people were assisted to gain conservation skills and experience.

- (i) Mrs V Carson — to attend Textile Conservation Centre at Hampton Court Palace, England.
- (ii) Mrs C Beagley — to attend Textile course at Victoria and Albert Museum, England.
- (iii) Ms G Christensen — to attend a Special Course in Conservation at the Institute of Archaeology, University of London.

Since late 1979 suspensory loans have been made available by the Committee for 6 people to train overseas. These loans are non-repayable provided the recipient returns to work in conservation in New Zealand for a specified period in an approved institution.

- (i) Ms L Knowles — 2 years at Gateshead Technical Institute.
- (ii) Ms K Roberts  
Ms S Hillary — 2 year course in Materials Conservation at School of Applied Science, Canberra College of Advanced Education.

- (iii) Mr C Seagar — 2 year post graduate Course in Materials Conservation at Canberra College of Advanced Education.
- (iv) Mr G Barton — 6 months at Canadian Conservation Institute, Ottawa.
- (v) Mr J Harper — 9 months at the Canadian Conservation Institute, Ottawa, and an internship at the Tate Gallery, London.

Of those currently overseas 4 will be returning to New Zealand within the next year and will be required to take up conservation positions in suitable institutions.

#### 8. Establishment of Conservation Positions in Institutions

One of the Committee's current priorities is to encourage relevant institutions in New Zealand to establish positions for conservators and to employ the trained New Zealand conservators who will be becoming available. The Committee is actively involved in doing this. To assist in the establishment of positions, the Committee intends providing financial support to institutions on the following basis:

- Year 1 — two-thirds of the salary
- Year 2 — one-third of the salary
- Year 3 — nothing

This tailing off is to give institutions an opportunity to budget for the positions and absorb them into their establishment.

#### 9. Research

A Post-Graduate fellowship has been provided through the Waikato University to enable Mr Rod Wallace to pursue research for a Ph D on the preservation of Maori Swampwood. Mr Wallace is in his third year of study.

#### 10. Overseas Conferences

Financial assistance has been provided for four Conservators to attend overseas professional conferences in Canada, Britain, Vienna and Australia. While overseas a number of these conservators have obtained information on the nature and scope of training courses available in other countries.

#### 11. Funds for General Conservation Purposes

- (i) Bulk Buying — A scheme is being set up by the Wellington Cultural Conservators which will reduce costs of essential conservation materials to institutions. The high cost of basic materials has been

seen as one of the greatest obstacles to increased conservation activity. A contribution of \$5,000 has been made by the Committee for the establishment of this scheme.

- (ii) Emergency Conservation Unit — This group has recently been established in Wellington. It provides skilled personnel able to undertake salvage operations of cultural property in the event of an emergency in the Wellington area and throughout the country. It is hoped an equivalent group will be established in Auckland. A grant for essential equipment — a portable dehumidifier was provided.
- (iii) Two thermohygrographs have been purchased and sent on a circuit around provincial galleries (on 2 monthly cycles) to enable conservation reports to be made on all New Zealand Art Gallery premises both in public and storage areas. These reports will provide those organising touring exhibitions with the information on conditions that exhibitions will be exposed to at specific times in the year in particular galleries.
- (iv) The recently established New Zealand Film Archive has received a once only grant of \$10,000 to assist with salaries.
- (v) Several training seminars on conservation have received support for essential equipment.
- (vi) The Waikato Art Museum received a grant for the cost of 13 tape/slide training programmes.
- (vii) The Auckland City Art Gallery was given a grant of \$1,500 for xeroxing two sets of articles, books and journals as a first step towards the formation of a national conservation programme technical library.

#### 12. Future Directions

Since its establishment the Committee has facilitated the training of a number of junior conservators who will, on their return to New Zealand, provide the manpower for the development of an adequate conservation service. Institutions are to be encouraged to establish positions for these conservators to take advantage of the skills and expertise they have acquired.

The training of conservators must be retained as an on-going process to ensure that the number of available conservators can be maintained and the number of specialists in each field of conservation can be built up. The process will be dependent on the extent of funding available to the Committee.

The Interim Committee has accepted the Stolow Report, with some amendments, as its working document for the establishment of an effective conservation service in New Zealand and considers its implementation to be of primary importance.

In light of the Report's recommendations for the establishment of a National Conservation Council, the Committee considers that its structure should now be reviewed and a move should be made towards the establishment of a nationwide conservation service under the control of the National Conservation Council. A National Council should be set up with an administrative director to draw all the conservation threads together and legislation drawn up to set up the Council for the Conservation of Cultural Property as a statutory body. The Committee is in the process of formulating a proposal to the Minister for the establishment of a Council.

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### Bulk Purchase Scheme

We presently have a limited stock available for distribution and are happy to send you any requirements we can meet.

Presently available:

Lissapol N	100mls	86c postage included
	250mls	\$1.47 postage included
	1 litre	\$5.15 postage included
	5 litres	\$16.52 postage included

Acid Free Linen 1 @ \$6.33 postage included  
Wettable Tape  
1" x 20 yards

Archival W/M  
Deed Laid Ledger per packet (250 sheets) \$88.77  
64 x 90cm per sheet .36  
\* freight not included

Acid Free Tissue per packet (500 sheets) \$72.00  
122 x 92cm per sheet .14  
\* freight no included

We hope to supply you in the near future with; Thymol Crystals, Document Repair Tape, Non Aqueous Deacidification Solution and Acid Free Boses. A new list will be sent when these become available.

The possibility of getting other requested items is still being looked into — hopefully with results soon.

If you are interested in any of the above lines could you please let us know.

Yours sincerely,

B. Simes  
Wellington Cultural Conservators  
Bulk Purchasing Scheme  
C/- National Museum  
Private Bag, Wellington.

## Reduction of UV Radiation from Daylight Sources

Keith McMillan  
Waikato Art Museum

All Museum and Art Gallery staff are aware of the problem of fading and destruction of textiles, paintings etc by ultra-violet radiation, but few institutions are in the position of having total control over their lighting. For those Galleries that use significant amounts of daylight for their illumination, a relatively simple solution to the problem is available.

There is a range of "Scotchint" sun control films available from the 3M Company which were developed as products to be applied to glass in order to reduce the radiant heat and glare of the sun. One of the additional properties that these films possess is a reduction in transmitted UV, in some cases up to 99% of the UV.\*

There is a range of films available, from a clear one offering high UV reduction through to heavily tinted films of various colours that offer similar UV reduction, and in addition considerable increase in the thermal insulation of the glass — 3M claim a significant heat reflection during periods of high outside temperatures, and heat retention during periods of low outside temperatures.

In a recent conversion of a warehouse for additional storage area, Waikato Art Museum opted for film No. P19 which combines high UV reduction with a very high thermal insulation, though at the price of "blueing" the light passing in through the windows and difficulty in seeing from the outside in (which in some situations will be an advantage).

There are films available with various performances in UV reduction, solar heat reduction, glare reduction and winter heat loss reduction.

For further information on "Scotchint" sun control film, contact:—

3M N.Z. Ltd  
Archers Road,  
Takapuna  
Auckland, 10.

\* Measured up to 380 nm wavelength. It should be realised that while this film removes most of the UV, it does not screen it all; and all light is damaging to some extent. So UV reduction should be carried out in conjunction with lowering of overall light levels for particularly sensitive exhibits.



## The AGMANZ Maori Curator's Fellowship

Ken Gorbey  
Director Waikato Art Museum

For many years now, I believe, the museum profession has been aware that, despite the fact that our museums contain vast collections of Maori material and despite the fact that our art galleries see the growth and development of Maori art as an important element in their general task, we employ very few Maori people, especially in curatorial and senior administrative roles. This is a most unfortunate position and one we should be actively working to change.

At its meeting of Tuesday 27 October 1981 AGMANZ Council discussed this matter and gave approval for the Executive Committee to initiate actions to establish and fund a Fellowship that might encourage a young Maori scholar to train for and regard ours as a rewarding profession in which to work.

At the time of writing considerable progress has been made on the Fellowship.

First the Maori Education Foundation has agreed to administer the Fellowship thereby enabling any funds gathered from non-government sources to be subsidized dollar for dollar. Further under the Foundation the scholarship does not in any way contravene the provisions of the Race Relations Act.

Secondly a draft terms of reference has been distributed to the Executive of AGMANZ, the Maori Education Foundation and a number of interested people in related fields. In part the draft reads:

"The AGMANZ Maori Curators' Fellowship will be offered to the Maori scholar who, in the judgement of the selection panel, puts forward the best proposal to undertake:

either

Training work at a post-grad level that would better fit him or her for a senior role in a New Zealand Museum or Art Gallery.

or

Research into a topic of direct relevance to New Zealand Museums or Art Galleries.

or

Research into a topic of current concern to the Maori people, that could be expressed in the form of an Exhibition in a New Zealand Museum or Art Gallery

or

A period of internship within a specific area within a specific Museum."

The third most important advance has been a sum of \$3000 committed to the Fellowship by the Fletcher-Challenge Trust. In the letter that went to the Trust it was stated:

"It is our concern that New Zealand museums and art galleries keep pace with changes in our society and indeed contribute to the growth of understandings within that society. To do this we must be more aware of the point of the Maori people. While scholarly research by European curators might take us some way towards this end we are very aware of the cultural bias we all bring to our task. Maori galleries in many of our museums, for example, are expressions of a European comprehension of Maori Society and frequently lack much of the essence of sensibilities important to the Maori people. Maori graduates in senior museum and gallery positions are to us a most important element in the growth and development of our institutions."

AGMANZ is most grateful for the considerable backing of the Trust.

The fourth step, still underway, has been an approach to New Zealand's museums and galleries to assist in funding the Fellowship.

It is envisaged that this Fellowship will be a "one only" but hopefully in the not too distant future AGMANZ might be moved to once again consider this subject, perhaps in a similar manner or perhaps with an entirely different approach.

## Otago Museum Break-in

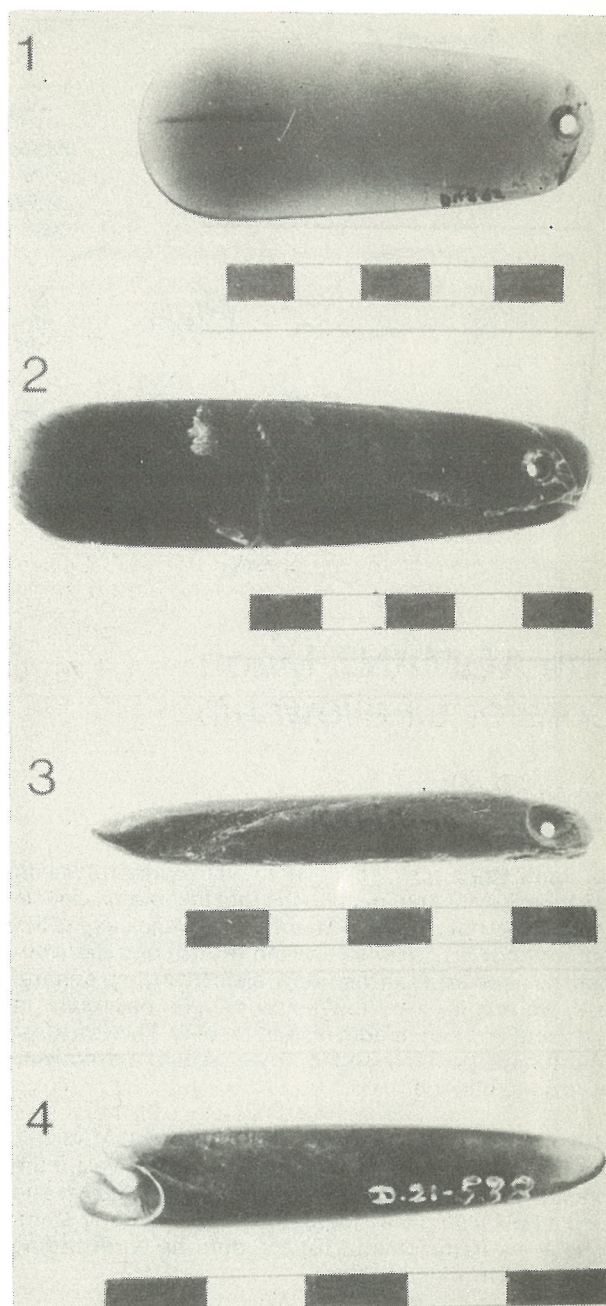
Wendy J. Harsant (Ms)  
Anthropologist, Otago Museum

On Saturday February 13th, it was discovered that the Otago Museum had been burgled and eight nephrite and bowenite pendants removed from one of the display cases. The break-in was discovered by the weekend custodians shortly after the Museum opened to the public, at 1.30 p.m.

Direct entry to the Maori gallery, on the first floor of the Museum, was gained by breaking one of the windows on the south face of the building. A ledge or window sill runs along the length of the wing while a row of tall trees which line the right of way in front of the wing, screens the windows from public view. Presumably the ledge and the cover afforded by the trees assisted in the undetected entry.

Only one table case had been tampered with. Two attempts to gain access to the case using a glass cutter were unsuccessful, finally the glass had been smashed in. Descriptions of the pendants stolen are as follows:

1. D48.95 Bowenite, green with white vein. Provenance Bruce Bay, Southland. L = 6.8 cm, W = 2.7 cm, D = 4 cm.
2. D20.338 Greenstone, dark green. Provenance Waikouaiti. L = 8.4 cm, W = 2.2 cm, D = 0.6 cm
3. D48.349 Nephrite, poor quality. Provenance Kari-tane, Otago. L = 6.1 cm, W = 1.0 cm, D = 0.6 cm
4. D21.538 Nephrite — translucent. Provenance Centre Island, Southland. L = 5.3 cm, W = 1.0 cm, D = 0.7 cm
5. D20.339 Greenstone, dark green. Provenance Waikouaiti. L = 8.7 cm, W = 2.1 cm, D = 1.0 cm
6. D28.46 Greenstone, light green/cream. Provenance Southland. L = 6.0 cm, W = 1.3 cm, D = 0.9 cm
7. D40.54 Greenstone, dark green. Provenance unknown. L = 8.9 cm, W = 0.8 cm, D = 0.6 cm
8. D68.2591 Bowenite, bright green with milky white streaks. Provenance unknown. L = 7.0 cm, W = 2.8 cm, D = 0.5 cm.



This was the first break-in at the Otago Museum for ten or so years. Several lessons relevant to most New Zealand museums can be learned from it.

Firstly, the burglary occurred at a time when museums are particularly vulnerable — after closing time on Friday. It is widely known that the Museum does not open to the public on Saturday mornings, hence discovery was delayed until the following afternoon.

Secondly, entry to the Museum was in a most unexpected and indeed, unanticipated manner. The window broken is approximately 3 metres from ground level and since it is unable to be unlocked, and only 53 cm x 35 cm in size, was not considered to be a security risk.

Finally, the value of having an up-to-date security file cannot be over emphasised. *In situ* photographs of the displays in the table case concerned had been taken and a transparent overlay marked with the registration numbers of the artefacts made last summer. This was done in conjunction with routine cataloguing and photographing every object.

Using the information on the overlay to determine the registration numbers of the artefacts missing, it was then simply a matter of pulling index cards out of the filing system to obtain a full description, including measurements, provenance, detail of donor and a contact print of the artefact. These were photocopied and given to the police within hours of the discovery of the burglary. Because of the relatively simple style of the artefacts, no descriptive jargon had been used during cataloguing and the descriptions were able to be easily understood. Photographs which were provided a few days later were of 'tremendous help' to the police.

We do not have overlays for all the material on display in the Maori gallery, and with an estimated 5,000 artefacts involved, it is a very time consuming and expensive task to catalogue and photograph every artefact. Our experience however has proved it to be invaluable and with the recent employment of two cataloguers and a photographer under the P.E.P. scheme, we are now approaching the task with renewed urgency and vigour!



#### To AGMANZ Diploma students and tutors:

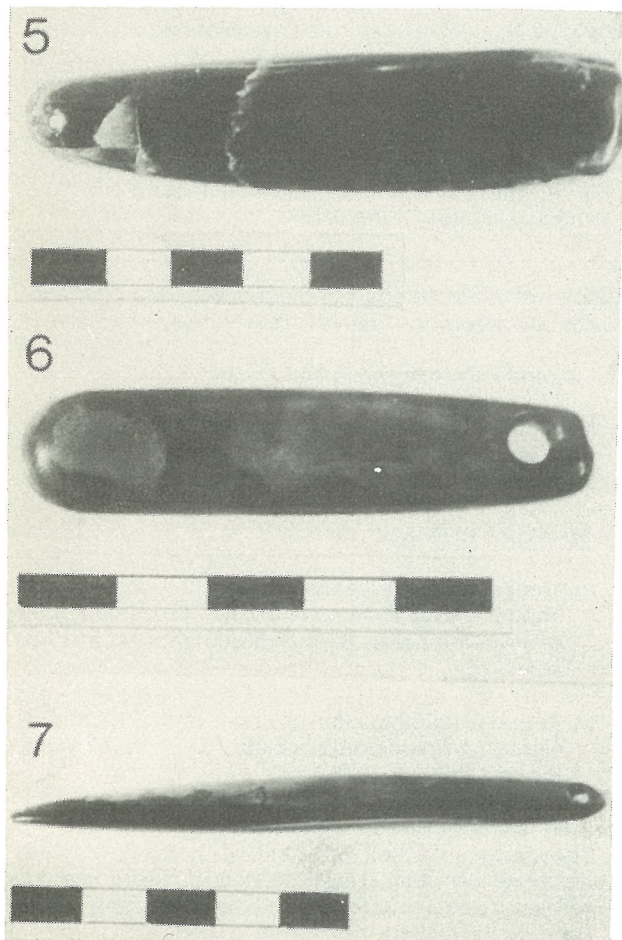
As a service to Diploma people, AGMANZ members and others, the Auckland Museum Shop has begun to stock some overseas books on museums and their work, not easily available here until now. Currently in stock are:

Introduction to Museum Work	Burcaw, G E	1975 AASLH	\$38.25
Management of Small History Museums	Guthe, C E	1964 AASLH	\$3.75
Exhibits for the Small Museum	Neal, A	1976 AASLH	\$9.755
Help for the Small Museum	Neal, A	1965 Pruett	\$12.15
Registration Methods for Small Museums	Reibel, D B	1978 AASLH	\$8.25
Museums in Motion	Alexander, E	1979 AASLH	\$9.75

Prices shown are in NZ Dollars, post and packing extra. A discount of 10 percent is offered on request to registered Diploma students. Please send orders to:

Book Sales  
The Museum Shop  
Auckland Institute and Museum  
Private Bag  
Auckland

Send no money now, we will invoice you.



# Income Tax and the Non-Profit Cultural Organisation

Roger Daniell, Treasurer, Friends of National Art Gallery

The Friends of the National Art Gallery Incorporated was formed in mid 1980 and its finance sub-committee resolved during the first year to study certain areas of taxation. We now publish a summary of its activities as we believe they may be of interest to members of AGMANZ and related organisations.

The finance sub-committee's initial efforts were directed towards establishing

- \* Whether FNAG was required to pay tax on its income.
- \* Whether subscriptions to FNAG were deductible.
- \* The extent to which donations to FNAG were at present deductible to the donor.
- \* The extent of exemptions from conveyance duty and estate and gift duties that could be made available.
- \* Whether assignments of income to FNAG would be approved.

The results of the sub-committee's negotiations with the Commissioner of Taxes are set out in the box alongside.

It can be seen from the foregoing that our current legislation does offer New Zealanders some incentives to make gifts to cultural institutions such as museums, art galleries and libraries through their related supporting organisations.

One important incentive for which there is plenty of overseas precedent is however, not yet available to the philanthropically-inclined New Zealand taxpayer: *the tax-deductibility of gifts of artefacts, works of art, books and documents to museums, art galleries and libraries.*

The Wijenburgh Museum's Ikon collection which toured New Zealand last year is an example of a collection significantly enhanced by tax-deductible gifts under the Dutch tax laws.

During a courtesy visit with the Minister of the Arts, Mr Hight, representatives of FNAG referred to the concept of tax deductible gifts of artefacts, etc., contained in Australian legislation and were encouraged to learn of his interest in this precedent and that he had recently discussed it with his Australian counterpart.

Last June The Friends of the National Art Gallery sought the support of a number of other organisations in proposing an amendment to New Zealand tax law to encourage gifts of property (other than real property) to approved public institutions. They suggested that the scheme for gifts to art galleries, museums and libraries which the Australian government introduced in 1978, and confirmed on a permanent basis early last year, would be a suitable model.

Fifty-one organisations including AGMANZ have now expressed their support for the principle of tax deductions for gifts of books, art works, etc. The largest group is made up of local bodies; the next largest of 'friends' or 'associates' of libraries, museums and art galleries.

A number of these organizations wrote to Ministers, independently as well as through the FNAG, about the Australian tax deduction scheme. Although they did not, so far as FNAG is aware, receive encouraging replies, within a few weeks Mr K M Comber, Under-Secretary to the Minister for the Arts, was telling a public meeting on the arts that a tax deduction scheme was under discussion by Ministers.

Being realistic FNAG does not expect the government to translate words into action until there has been consistent support for a change in the law for some time, and from different parts of the country.

FNAG is therefore most grateful for the support already received from centres as far apart as Bluff and Whangarei.

In October 1980 FNAG prepared a written submission to Mr Templeton as Minister in charge of Inland Revenue and subsequently to the McCaw Task Force Committee on taxation. Shortly FNAG will be making representations to the new Associate Minister of Finance.

The FNAG Executive (P.O. Box 10-323, Wellington) would be pleased to hear from organisations which have not yet expressed their support for the tax deduction proposal but would like to do so. Should any interested organisation wish to write to the government about tax deductions it would be helpful if their letter could be addressed to the Associate Minister of Finance, Mr John Falloon, with a copy to the Prime Minister and one to Mr Hight as Minister for the Arts.

Results of negotiations concluded with the Commissioner of Taxes by the Friends of the National Art Gallery:

1. Exemption from Income Tax

FNAG is confirmed as a charity which will be exempt from income tax on all income. Section 61 (25) of the Income Tax Act 1976.

2. Donations to FNAG

a) Individuals may give \$5 or more within their overall annual limit of \$350 and receive a tax rebate of 50 cents in the dollar. Section 56A of the Income Tax Act 1976.

b) Public Companies may donate up to \$1,000 p.a. within the limitations provided in Section 147 of the Income Tax Act 1976.

3. Advertising Contracts with FNAG

The basis on which advertising contracts can be arranged with FNAG and be deductible to the advertiser has been defined and details are held by the Honorary Treasurer.

#### 4. Gifts to FNAG

These will be completely exempt from gift duty in accordance with Section 73 of the Estate and Gift Duties Act 1968.

#### 5. Bequests to FNAG

Charitable bequests up to a maximum of \$25,000 will be deducted from a person's estate when calculating the balance of the estate which will be subject to estate duty. Sections 2(2) and 5 of the Estate and Gift Duties Act 1968.

#### 6. Conveyances to FNAG

Property transferred to FNAG which would normally be subject to conveyance duty will be exempt from this duty in accordance with Section 18 of the Stamp and Cheque Duties Act 1971.

#### 7. Assignments of Income to FNAG

Provided the assignment is for a minimum of seven years an income-producing asset can be temporarily assigned to FNAG so that:

Assignors are able to make income available to FNAG without that income being subject to taxation in their hands.

The income will be exempt from tax in the hands of FNAG.

The control of the income-producing asset will eventually return to the assignor.

Each assignment must be approved by the Commissioner and the preparation of a standard document is being considered by FNAG which will comply with Section 96 of the Income Tax Act 1976.

#### The Australian Legislation

The Australian legislation applies to gifts made to public art galleries, libraries and museums. It must be accepted by the institution to form part of the collection or collections it maintains. Donors may claim a deduction in respect of a gift irrespective of the period the property has been in his or her possession.

Gifts may be any property except interests in land. Thus the range of gifts includes paintings, artefacts and books.

The amount of the deduction available in respect of a particular gift is equal to the value of the property at the time the gift is made. Determination of that value is based on the average of two or more certified valuations which the donor is required to obtain from valuers approved by the Inland Revenue Department for the purpose of the scheme.

Where the effect of gifting the property is that the donor avoids a liability for tax which would otherwise arise if the property had been sold in the normal course of its operations, the deduction will be based on the cost of ac-

quiring or creating the gifted property. This basis of deduction applies where an artist donates one of his or her own works. In such a case the deduction is limited to the expenses incurred. In the case of an art dealer, who in the normal course of his operations donates a work of art or other comparable cultural material from his business and thereby is not assessable on the value of the gift, the deduction is limited to the cost of acquisition.

During the first three years 1896 items to the value of \$2.8 m were received by 50 institutions from 200 donors.

The legislation is contained in section 78(1) (aa) of the Australian Income Tax Assessment Act 1936.

## A letter from the President

A worldwide human rights report prepared by the U.S. State Department pays New Zealand a glowing compliment. It credits this country with an exemplary "record" in human rights. The U.S. report made some reference to the said Springbok tour. It said that the government, while coming out against the tour in public — in compliance with the Gleneagles Agreement — did not deny visas to the South Africans thus allowing the tour to go ahead.

Agmanz council felt strongly opposed to this decision in view of the aims and goals of the organisation. The result being a letter from the President which reads as follows.

Dear Members,

As we are all aware the South African rugby team tour of New Zealand has resulted in scenes and division that we would have all hoped had not happened. The tour also raised moral considerations that impinged directly upon the broader aims of our profession. Surely museums seek to bind together all people and are committed to developing understanding between all races and creeds.

As a result of concerns expressed by a number of individuals on the whole matter of the ramifications arising out of the Springbok tour of New Zealand, your Council discussed this subject for some considerable time at its meeting of 28th July 1981. It was pointed out that as well as the moral position a museum profession must take the tour could well affect our relationships with overseas museum organisations.

Council eventually passed the following resolution un-animously.

"The Council of the Art Galleries and Museum Association of New Zealand views with grave concern the effect of the present South African rugby tour of New Zealand on its valued and longstanding relationships with international museum organisations, and in particular the Commonwealth Association of Museums and the International Council of Museums.

The Council therefore instructs the President to write to these organisations repudiating the tour which it sees as negating the principles and ethics that bind museums together, and expressing the wish that these valued links will be allowed to continue."

This resolution was communicated to the Prime Minister, the Rt. Hon. R.D. Muldoon, the President of the International Council of Museums, Mr Hubert Landais and the President of the Commonwealth Association of Museums, Dr Frank Greenaway.

Mr Muldoon in a rather short reply acknowledged the letter and noted our comments. Mr Landais is apparently away but the Secretary General Luis Monreal, replying on his behalf said "I am sure he (Mr Landais) will appreciate your Council's action, which is in line with our Organisation's goal to achieve better understanding between people and cultures, and to foster new and more egalitarian international order". A reply from Dr Greenaway has yet to be received.

Given the Tension and climate of discord that existed in a number of cities I decided not to make Council's stand public. My concern was first that AGMANZ should make its point to the appropriate authorities without prejudicing museum security. This I believe we have done.

A museum's concerns are always going to be wider than just our collections and facilities for we are institutions that must always seek to both express and lead public opinion through our educational and display programmes. By disassociating ourselves from the Springbok rugby tour we have endorsed many of the basic moral tenants of our profession. It is the least we could have done.

Ken Gorbey  
PRESIDENT

## Art Galleries and Museums Association of New Zealand

### Recommended Salary Scale 1982

This salary scale replaces the suggested scale for professional and technical officers which was adopted in March 1980. The institutions have been divided into Major and Local which reflects the size of the institution in terms of professional standing with responsibilities to match. The present recommended scales are based on the previous 1980 scale produced by AGMANZ, upgraded to include the State Services increases, the last of which was from November 1981 and came into effect in March 1982.

#### Major Museums and Art Galleries

##### Director:

Responsible to trustees for the museum, its contents, administration, research, staff, display and security of collections. The Director is also charged with developing a long term policy with regards to the collection and future needs.

##### Assistant Director

Responsible to trustees in that he assists the director in

administration, etc., and may replace the director if unavailable for any reason.

##### Head of Department

Responsible for the administration of a department of a museum together with supervision of ancillary staff. The principal concerns are the collections in the department, their care, controlled growth and orderly presentation to the public. A head of department also has a duty to encourage and facilitate research on those collections or fieldwork associated with them.

##### Curator

Responsible for a particular collection or series of collections, their care, preservation and development. A curator is encourage to undertake research on the collections or related topics.

##### Assistant Curator

Responsible for documentation, orderly arrangement and care of the collections.

### Local Museums and Art Galleries

A Director of a local museum is equivalent to a Head of Department and to some extent to an Assistant Director in a major museum.

##### Director:

Responsible to the trustees for the museum, its contents, administration, staff, display and security, and future development.

##### Assistant (Curator)

Responsible for care, documentation and storage of collections and to assist in the day to day running of the museum. In small museums the curator will be the director with administrative responsibility.

##### Technical Assistant

Responsible for the setting up of display units in association with the curator or director. If the Technical Assistant has a trade certificate then trade rates will apply. Responsible for the provision of storage units and general maintenance.

### Recommended Salary Scale

(Based on March 1982 rates)

Rates to be revised automatically in line with movement in a nominated appropriate scale, such as State Services Commission scale, local officers scale, or university scales.

#### Major Museums

	\$\$
Director	35,000 - 49,000
Assistant Director	28,000 - 35,000
Head of Department	22,000 - 28,000
Curator	18,000 - 22,000
Assistant Curator	16,000 - 18,000
Technical Assistant	11,000 - 16,000

#### Local Museums

	\$
Director	22,000 - 28,000
Assistant (Curator)	16,000 - 22,000
Technical Assistant	11,000 - 16,000

# System Preparation

by Neville Houghton

a review of

ORNA, Elizabeth and PETTITT, Charles, 1980 (1981). *Information handling in museums*. London, Bingley, New York, Saur.

Although data processing was thought of in the Smithsonian as early as 1968 and the work of IRGMA and its successor, the Museum Documentation Association is known to exist, little progress has been made in systematic catalogue production in museums outside the United States and Britain. This can be attributed to the lack of literature on documentation methods and the work under review fills this gap: it is in effect a 'primer of automation and system management' for curators and like all primers it breaks little new ground but sets existing knowledge into a different context. It is a starting point, carefully structured, illustrated by simple explanatory charts and supported by adequate bibliographical references.

Liz Orna perceives the inadequacy of museum cataloguing with its multiplicity of files, its lack of discipline because of its lack of objectives, and the general frustration and dissatisfaction of the curator who seeks to provide an information service no matter how unsophisticated, for the general public, the display staff of his museum, or even his (her) own research. She explains the value of both classification and cataloguing, the need for consistency in handling data and the necessity for vocabulary control: of particular value is the section dealing with the structure and development of a *thesaurus* to be used in either manual or automated systems of data control.

It is one of the strengths of this book that the principal author never loses sight of the fact that many museums are not yet ready for the inevitable move into automation and that she sees the necessity for, and a dependence on, manual systems as a necessary precursor to the use of computers. In the chapter, 'Defining information needs' the museum as a resource centre is identified, data capture methods are examined and a lack of 'ways in' to this data exposed. Because data can not be exhaustively retrieved from existing records, information which has been recorded cannot be utilized, at least until data has been systematically structured in conformity with the requirements of some planned operating system, and a study of manual 'data vehicles' is presented with a careful evaluation of each.

With equal awareness of the information needs of curators, Charles Pettitt has provided the chapter on museum computer systems. Again the subject matter is introduced, developed and presented as such a well reasoned argument that the reader is carried to a position of comprehension of the real needs of an information system.

Common sense is the criterion which can be applied to the whole work but it is most evident in the chapter on staff handling when new systems are being introduced. Of particular importance is the comparative chart in

Figure 8.1: 'As it should be' and 'As it sometimes is'; this is a salutary reminder of the need for system in management.

The book concludes with a series of case studies of systems, both manual and computerised. Each of these is interesting in itself, but each is an individual application and the whole chapter leaves one with the feeling that everyone is doing his own thing, which is rather regrettable when information scientists in other disciplines are working towards networks of interactive data bases able to be accessed from all participating institutions.

On only one point does the book show an unfortunate bias: it is English, M.D.A. is the benchmark and any criticism of its systems is left to the reader. In spite of this, this is an important addition to the literature of museology, it should be acquired by every museum and studied by all professional staff.

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## Survey of Oceanic Collections in Museums in the United Kingdom and the Irish Republic

prepared by P. Gathercole and A. Clarke, UNESCO (1979)

Reviewed by D. Butts

Peter Gathercole and Alison Clarke have produced a data rich volume outlining the contents of the Oceanic collections in museums in the United Kingdom and the Irish Republic. This study resulted from the UNESCO programme for the Promotion of Appreciation and Respect of Cultural Identity. More specifically this study is part of a project for the study of Oceanic cultures. At the inaugural meeting of the Advisory Committee for the study of Oceanic Cultures in Tonga in 1975 it was agreed that a survey should be made of the numbers of objects from each island group in the various collections in the nations of the world. Once this first stage has been achieved a systematic record needs to be made of individual artefacts including their associated documentation and photography.

This present study represents the completion of the first stage of data collection for the United Kingdom and the Irish Republic. To date 173 public collections have been recorded. The major objectives of the study were to determine the extent of Oceanic collections in museums in the United Kingdom and Ireland; to pinpoint the major collections; to recommend ways in which a fully detailed inventory of all collections might be obtained; to recommend ways of widely disseminating the information collected in the survey in order to stimulate further research.

The information collated in this volume results from information collected by museum anthropologists on visits to United Kingdom and Irish institutions (including David Simmons and Stuart Park, Auckland Institute and Museum); from replies to requests for information from curators responsible for known collections; and from

publications. Information was also contributed by a survey of all ethnographic collections in museums in the United Kingdom undertaken by the Museum Ethnographers Group in 1978 which listed museum holdings by continent only.

The largest and most useful collections (in terms of well documented specimens and comprehensive representation) were found to be in the Museum of Mankind, the larger cities and the universities such as Oxford and Cambridge.

Recommendations for the preparation of a detailed documentation of individual artefacts in the collections outlined in this survey include:

1. Unesco should approach the museums having the major collections with the proposal that their sections of the inventory should be compiled on a co-operative basis. The detailed arrangements would vary, but the intention would be that the museums provide complete documentary and photographic data (where these exist) and, if possible, assistance in transcribing.
2. More scholars and students, especially from the Pacific countries, should be encouraged to visit museums in metropolitan countries, both to improve their knowledge and to raise standards of identifications and documentation. Their work could be incorporated into the inventory. They should supply copies of notes, publications, photographs etc. to a central archive, the core of which would be the information and associated papers on which this report is based.
3. A mobile team of recorders should nonetheless be recruited to inventory those collections which cannot be dealt with by the above means. This work is likely to include some of the larger collections, but it is probable that numerous smaller ones will have to be covered, i.e. those at museums not yet visited and those lacking specialist curatorial knowledge.
4. It would be useful to set up a small organisation to co-ordinate and sustain these activities over the next few years. We consider that a secretariat should be established under the auspices of the British National Commission for Unesco, which should also maintain the central archive proposed above. We recognise that, in these days of economic constraint, it may be difficult to keep the inventory project in being, but it has a greater chance to succeed if it is closely tied to the growth of scholastic research already evident, and to the obvious concern of museums to improve their documentation.
5. Encouragement and specialist advice should be given to museums to improve the identifications and care of objects when required.
6. The report should be kept open, and further information added as necessary.
7. Museums should be encouraged to notify Unesco, and the U.K. Secretariat, if set up, when new material is obtained or collections are moved, etc.

8. Serious consideration should be given to the question of recording objects now in private collections and those which come onto the open market, either through the antique trade or privately." (Gathercole and Clarke, 1979:13-14)

This survey report should provide an incentive for museum anthropologists to make contact with institutions in the United Kingdom and Ireland which have artefacts relating to their own researches. It is a simple matter for example of finding which institutions have collections of Maori musical instruments, paddles, spears, Austral Island artefacts, or whatever else may be your particular interest. The authors of the report recognize a certain variability in the standard of information provided. This ranges from information provided by Oceanic material culture specialists to curators whose main concern is not with ethnographical material at all.

It was discovered during the survey that a number of research projects on Oceanic collections were underway. Gathercole and Clarke (*ibid.*:6) note:

"... we emphasise that recent improvements in the level of research in Pacific ethnohistory in Britain is narrowing the "utility gap" between documented and undocumented collections."

As the level of sophistication of material culture studies increases so will the usefulness of poorly documented collections. The recommendations for further action contained in this report would go some way to developing such a sophistication.

Each collection is enumerated on a standard form which has 73 artefact categories. Thus it is very easy to gain a quick impression of the type of collection held in each institution: This artefact type information is tabulated for 39 geographical units. One very useful separation is that of New Zealand and the Chatham Is. The data given on the Oceanian collections at the Museum of Mankind is fascinating, giving one an insight into the size and importance of such a collection. The statistical information for this collection is given for 110 geographic units because of the size of the collection — some 27000 artefacts. There are more than 1529 Maori artefacts in the collection, including 104 cloaks, 59 + carvings, 50 figures or images, 50 + boxes, 39 adzes, 21 needles and awls, 340 fish hooks, 205 + clubs, 5 nets, 11 combs. This collection also has 71 artefacts from the Chatham Is. including 6 ornaments, 17 tools, 4 adzes, 1 grindstone, 6 needles, 23 fish hooks, 1 fishing spear, 7 clubs, 2 fighting spears. The Pitt-Rivers Museum has 1054 Maori artefacts and 73 Chatham Is. artefacts and the Cambridge University Museum of Archaeology and Anthropology has 676 Maori artefacts and 94 Chatham Is. artefacts.

When surveys of Oceanian artefacts are available for Europe, America, Australia, South Africa and New Zealand, museum anthropologists will have access to a very useful research resource. But probably more important, such data can only strengthen the case which must be put to the New Zealand Government for greater resources to be made available for the conservation and preservation of New Zealand's cultural heritage. There is little point in knowing that we have a number of some type or artefact if their survival is not ensured by providing adequate conditions for display and storage.

It would be an unfortunate situation if artefacts from other countries were to deteriorate in storage in New Zealand rather than be returned to their country of origin where better conditions could be provided for them. It is therefore important that we realize the responsibility we have for these collections and provide adequate conditions for them.

Perhaps a more contentious aspect of the free circulation of the type of data provided in this report is that once ex-colonial territories learn of the extent of collections held by these museums they will begin to ask for material to be repatriated.

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## Letters to the Editor

*P.S. Please refer to Editor for all curriculum vitae — which are often too lengthy to publish.*

*Dear Sir/Madam,*

*I am currently attending a course in the conservation of easel paintings at the Gateshead Technical College in England and after graduating in July 1982 I am seeking employment abroad. On my present course of study I have attained a basic knowledge and experience of the methods and material used in conservation. However, to be frank, I do not have sufficient experience and would like to gain more by working on a variety of paintings with more diverse problems than I have already dealt with. I would hope that the job would be temporary — lasting one year or more. Regrettably I am unable to finance myself and would be reliant upon some kind of salary. If you are able to offer me the kind of position that I require I would be most grateful if you could let me know. Enclosed is a copy of my curriculum vitae for your perusal.*

*Yours faithfully,*

*Paul Ackroyd  
28A Regent Road  
Gosforth  
Newcastle NEZ IED  
England*

*Dear Sir/Madam,*

*I am very interested in working in New Zealand. I am at present employed as Art Documentalist, National Gallery of Canada Library. Would you please consider my curriculum vitae if you have any openings in the Gallery Library, or in any other department (registrar perhaps) where you think I could be useful. I greatly appreciate your time and consideration*

*Yours sincerely,*

*Susan Hasbury  
1038 Blasdell Avenue  
Ottawa, Ontario  
Canada  
K1k 0C8*

*Dear Sir,*

*The North East of England has always been regarded as one of the major producers of pottery in the World and this is especially so with regard to the ceramics industry of Newcastle upon Tyne. The familiar pink lustres and creamwares traditionally associated with Tyneside which gave way to the industrial ceramics of the late 19th and 20th centuries were not purely manufactured for the British market. In this respect I am writing to you with information concerning a major exhibition currently on display at the Laing Art Gallery devoted to the work of one of Tyneside's more famous and prolific potteries — Maling (1762-1963).*

*It is not widely known that in the late 1870s Maling built one of the largest potteries in the World and led the market in the production of commercial wares, ahead of their Staffordshire rivals, which were exported to all parts of the Globe. One of their largest overseas markets was New Zealand. After that date, fashionable and highly colourful lustre wares ('Art' and domestic ware) continued to be exported to New Zealand in lesser quantities until the late 1950s with special production lines and patterns designed principally for that market.*

*I have been engaged in research on Maling for the past year and the results have recently been published in a new catalogue (entitled Maling: A Tyneside Pottery) which accompanies the exhibition. Illustrated with colour and black and white photographs of selected Maling items from our own collection and elsewhere, the catalogue sets out in some detail the history of the pottery, the techniques employed producing the ware and descriptions of the more important items.*

*Both the exhibition and catalogue have aroused great attention not just in the North of England. This interest has encouraged me to proceed further with my research which inevitably has led me to contact New Zealand Museums and Art Galleries who might possibly have Maling pieces in their collection.*

*The firm's output was enormous though still of a relatively high standard. Most of the domestic pieces were hand painted and to a certain extent follow the fashionable trends of the periods through which the pottery developed. It is very likely that their Tyneside wares, dating from 1817 (they were originally established near Sunderland in 1762) have found their way into the collections of New Zealand Decorative Arts Museums.*

*Thus, I would be grateful for any information regarding Maling pottery. A detailed list of pattern numbers and their dates of introduction, transcribed from one of Maling's later pattern and mould books, 1927-63, is located in a large section at the back of the book. This is accompanied by a section with illustrations of the 40 or so marks printed, stamped and impressed — used to identify Maling products from 1762-1963. If you would like to identify your own particular objects then we can supply copies of the catalogue at £3.00 each (including postage and packing).*

*The exhibition continues until 10 January 1982. I thank you in anticipation of your help in this matter.*

*Yours sincerely*

*Simon Cottle  
Assistant Keeper of Applied Art  
Laing Art Gallery  
Higham Place  
Newcastle upon Tyne NE1 8AG*

Dear Captain Malcolm,

As a National Museums Association, you might be able to tell me which museums in your country are currently collecting contemporary material to represent the 1980's in the future. I have been asked to organize a small conference on this type of activity to be held in Leicester sometime in late 1982 or early 1983. The sponsoring organizations would be two British groups of museum curators:

- 1) The Group for Regional Studies in Museums
- 2) The Museum Professionals Group

I should be grateful if you could send me a list of museums known to be active in this field. There is a possibility that we might be able to bring in one speaker from overseas, but first I must get some idea of museum activities.

As a Department we are also pleased to know of such developments for our teaching and research purposes.

Thank you for your attention.

I look forward to hearing from you.

Yours sincerely

J A Legget  
Lecturer  
Department of Museum Studies  
105 Princess Road East  
Leicester LE1 7LG  
England

Dear Madam,

I have been referred to you by Mrs. B. McFadgen, Ethnologist, National Museum of New Zealand, who had previously kindly contacted you on our behalf. While Mrs. McFadgen suggested that I write to you prior to November 1981, I did not, in fact, receive her letter before my return from annual leave in early November last. We are planning an exhibition of Captain George Vancouver for 1986 which is the centennial of the incorporation of the City of Vancouver. The exhibition will follow a chronological format in detailing the voyage and will have ethnographic, natural history and maritime history components. At present, I am in the process of searching for any material which was either collected or produced during Vancouver's voyage. Mrs. McFadgen indicated that you would be willing to print, in the AGMANZ News, a request from us for information concerning such materials and where same may be located. This we would greatly appreciate. Any information should be sent directly to me at the above address. Also, would it be possible for us to please obtain a copy of the publication in which the notice would appear. We are prepared to cover any costs as may be necessary.

Many thanks for all your kindness in this regard, and I look forward to hearing from you.

Yours sincerely,

(Mrs.) Lynn Maranda  
Curator of Ethnology  
1100 Chestnut Street  
Vancouver, B.C. V6J 3J9

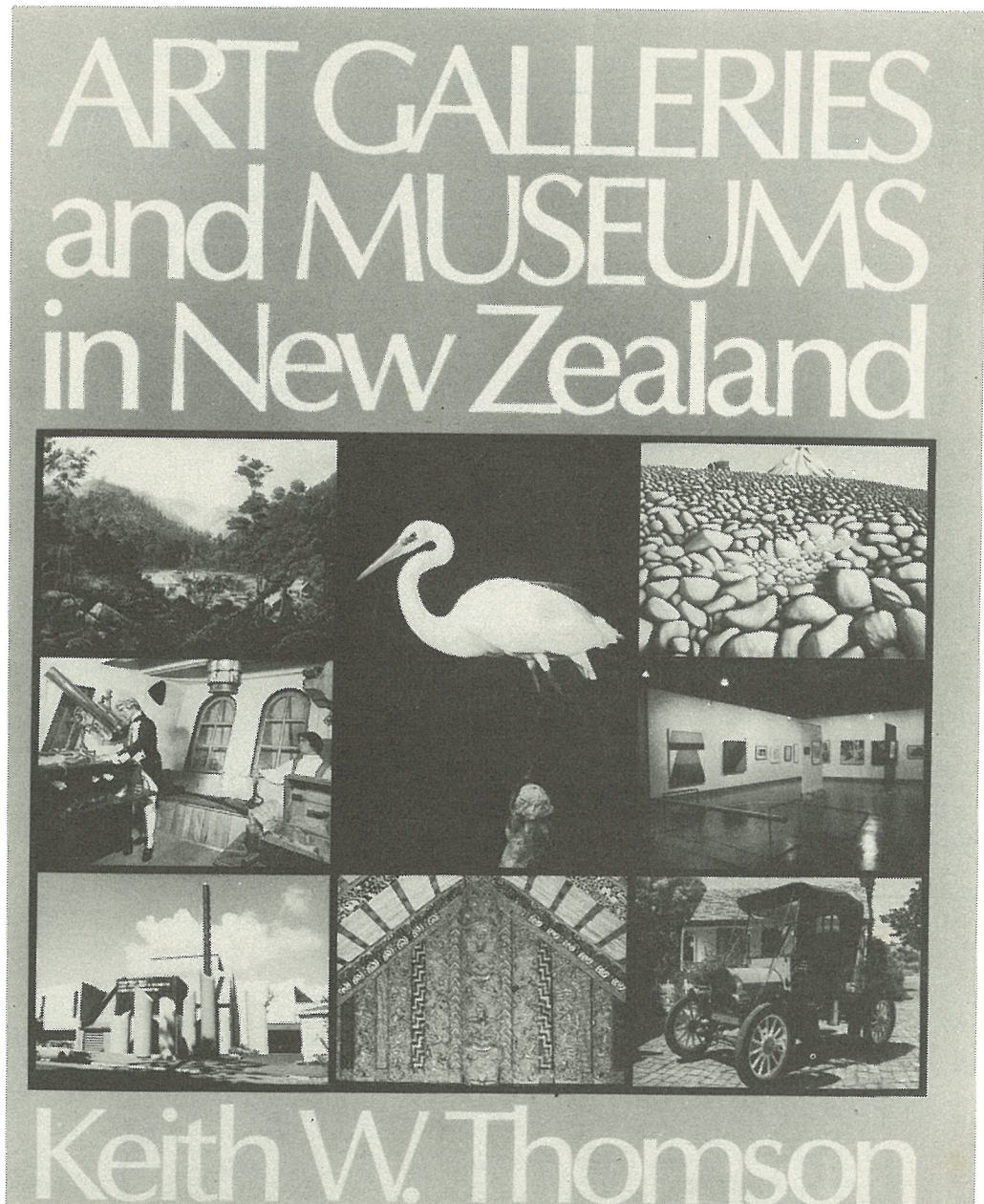


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**ADMINISTRATION**

*President*  
Mr L.H. Bieringa  
National Art Gallery  
Private Bag  
Wellington  
Telephone 859-703

*Secretary/Treasurer*  
Ms J. Turner  
40 Kings Crescent  
Lower Hutt  
Wellington  
Telephone 695-353

*Editor*  
Mrs J. Bieringa  
13 Hataitai Rd  
Wellington  
Telephone 861-722

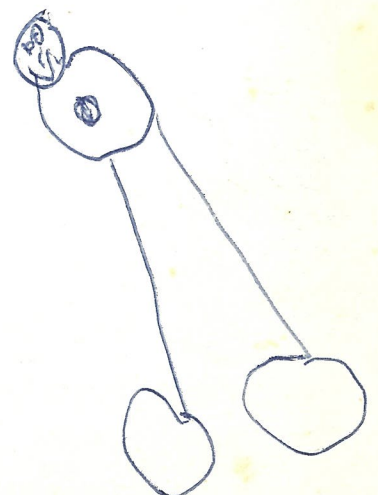
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