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Otago Early Settlers' Museum: Artefacts pertaining to leisure in nineteenth-century Otago

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The Hocken Library and the Dunedin Public Library rightfully can claim to be major repositories of historical source material on the early history of Otago. What is perhaps not so well known is the diverse range and fascinating scope of artefacts on display at the Otago Early Settlers' Museum in Dunedin.

For the pioneers who settled in Otago the ordered pattern of existence was work and lots of it. While the average working day was long there was a respite from labour with the generally strict observance of the sabbath. In the early years there was little organised sporting or recreational activity. Nevertheless there were the Caledonian Sports, some cricket matches and game shooting.¹ An important figure in sporting terms during the first few years was Dr Henry Manning, the 'sporting doctor'² who had come out on the *John Wickliffe* in 1848. He was an expert shot, possessed a pedigree English hunting dog and was both a patron and sponsor of wagered horse-races and later horse-race meetings.

The type and range of leisure activities that developed in Otago during the first decade of post-1848 settlement depended on the points of origin of the pioneers. It is no surprise that the Anniversary Sports of 1849 and 1850 followed the pattern of Scottish highland games. The settlers who arrived from Aberdeenshire would have had first-hand experience of Caledonian sports which, at that period of time, were enjoying great popularity as a result of the interest expressed in them by Queen Victoria and her husband Albert during their vacations on Deeside.

'Her (Queen Victoria's) visit to the Braemar Gathering in 1848 ensured that the Games became pre-eminent among all Scottish sporting occasions during the whole of the nineteenth century.'³

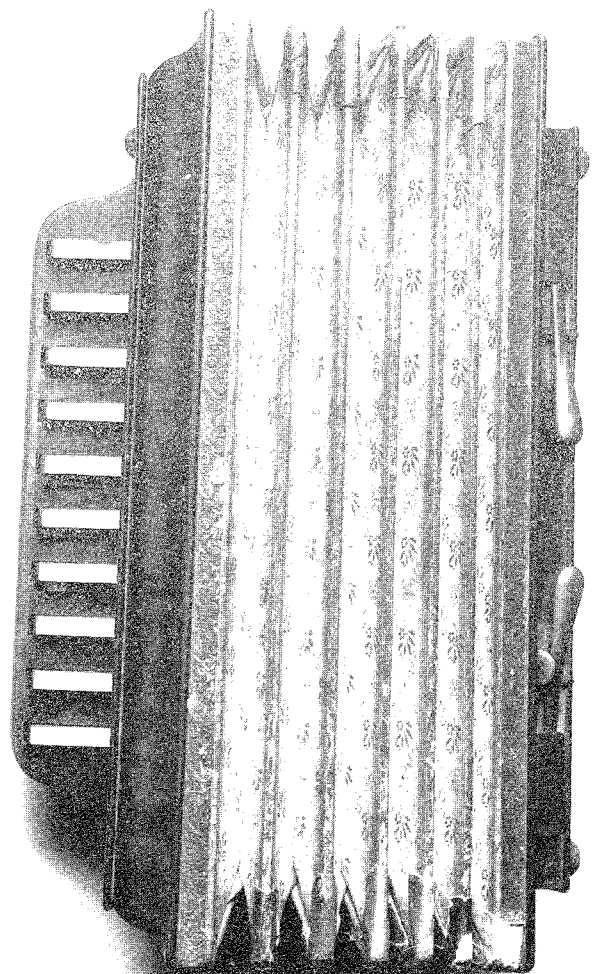
The first issue of the *Otago News* issued a challenge from the cricketers of Dunedin to the players of Wellington for a match at a point half-way between Port Chalmers and Port Nicholson. G. Griffiths, in an articulate and rigorous historical study of early cricket in Otago, observes:

'Of the 100 or so who embarked on the *John Wickliffe* at Gravesend in November 1847, there were many from the surgeon Manning to tradesmen like Fry and Shaw who were fully familiar with cricket in the London region. They had certainly played it modestly themselves, and no doubt had attended an occasional match at Lord's, or the new Kennington Oval across the river or the many other public grounds scattered around the capital.'⁴

Music. Music plays a significant role in leisure life and the piano, accordion and bagpipes gave non-work time much needed animation and relief from the tedium and fatigue of day-to-day living.

J. Adams, commenting on life aboard an emigrant ship bound for New Zealand, noted that scarcely a day elapsed without a tea, card and quadrille party accompanied by solos on violins, flutes and concertinas.⁵ Harvest home-coming evening get-togethers feature dancing and singing with music provided by the versatile fiddle. The concertina was to appear even more prominently in recreational activity on the Otago goldfields. R. V. Fulton draws on the reminiscences of a digger, James Robertson.

'Some good concertina player would have around him a number of good voices, and situated on a prominent point on one of the short spurs, about 200 feet elevation above the main gully he would give the signal that he was ready by a vigorous shout of 'Jo Jo' . . . such airs would be introduced as *Away down the Swanee River*, *The Old Folks at Home* . . .'⁶



Racing. Dr Henry Manning's affection for horses and his passion for racing them has already been mentioned. Unquestionably, horse racing was the premier sporting activity during the early history of Otago. Despite the appalling communication problems for the gold-miners forcing their way up the precipitous sides of the Shotover and the onerous nature of the diggers' life, Skippers held a well-organised race-meeting only weeks after the discovery of gold in the region in 1863. In Dunedin, formally organised race-meetings were well established by the late 1850s. Shadrach Jones presented the Centennial Cup to Reginald Julius of the 'Rugged Ridges' station in the Waitaki district, on 26 March 1862. The newspapers of Central Otago, such as they were, devoted more space to horse racing than any other recreational activity.

If racing was the leading sporting activity in the 1860s a strong case can be made for the pub or licensed hotel being the focal point of social recreation. A study of nineteenth-century sport in Otago gives a host of examples of the importance of such centres as the social meeting place for sportsmen. Indeed until the development of formal sporting associations it was the pub owner who sponsored and promoted the majority of sporting events. A map or street building plan and business directory of Dunedin in 1869 shows 55 pubs and hotels within the city boundary' and a list exists of the locations of 100 hotels in Dunedin, the suburbs of Port Chalmers in 1870.

Cover: Racing trophy



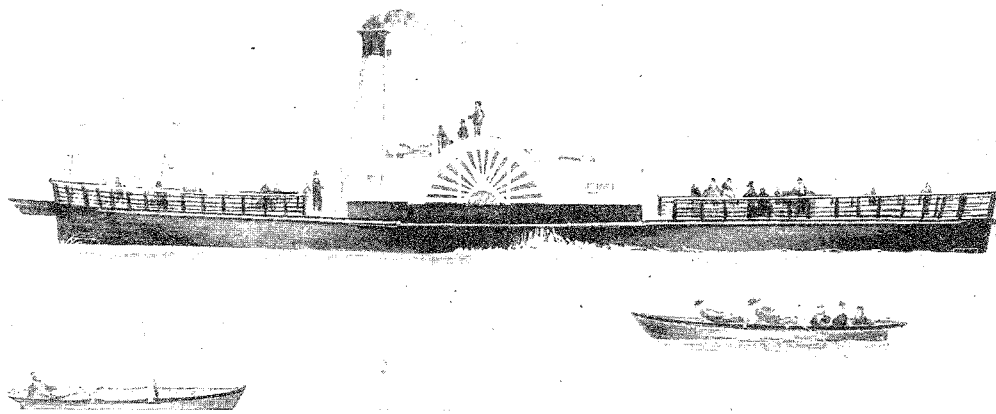
Volunteers. With the passing of the Militia Act in 1858 the 1860s witnessed the phenomenon of the rise and rapid expansion of the quasi-military volunteer movement. The Otago Early Settlers' Museum has over twenty varied items that cover facets of this activity, only a few of which are illustrated.

G. Sherrif discusses firearms in Otago.

'Firearms were an indispensable tool to the early colonist and almost every large family would own at least one pistol, shotgun, or more rarely a rifle for use as protection of life and property in the absence of effective law enforcement and use in hunting and sport . . . the variety of weapons . . . indicates the great differences in the social position of our early settlers, the affluence of the owner being shown from the expensive high quality weapon down to the cheaper Birmingham and European product, and those then old and obsolete which could be purchased at very low prices.'

Arguably the finest artefact on the volunteer movement is a bold a vigorous painting done by Aubrey in 1886 which depicts the Easter Encampment of April 1886 with a sham fight and naval attack on Oamaru participated in by an incredible 2200 volunteers.

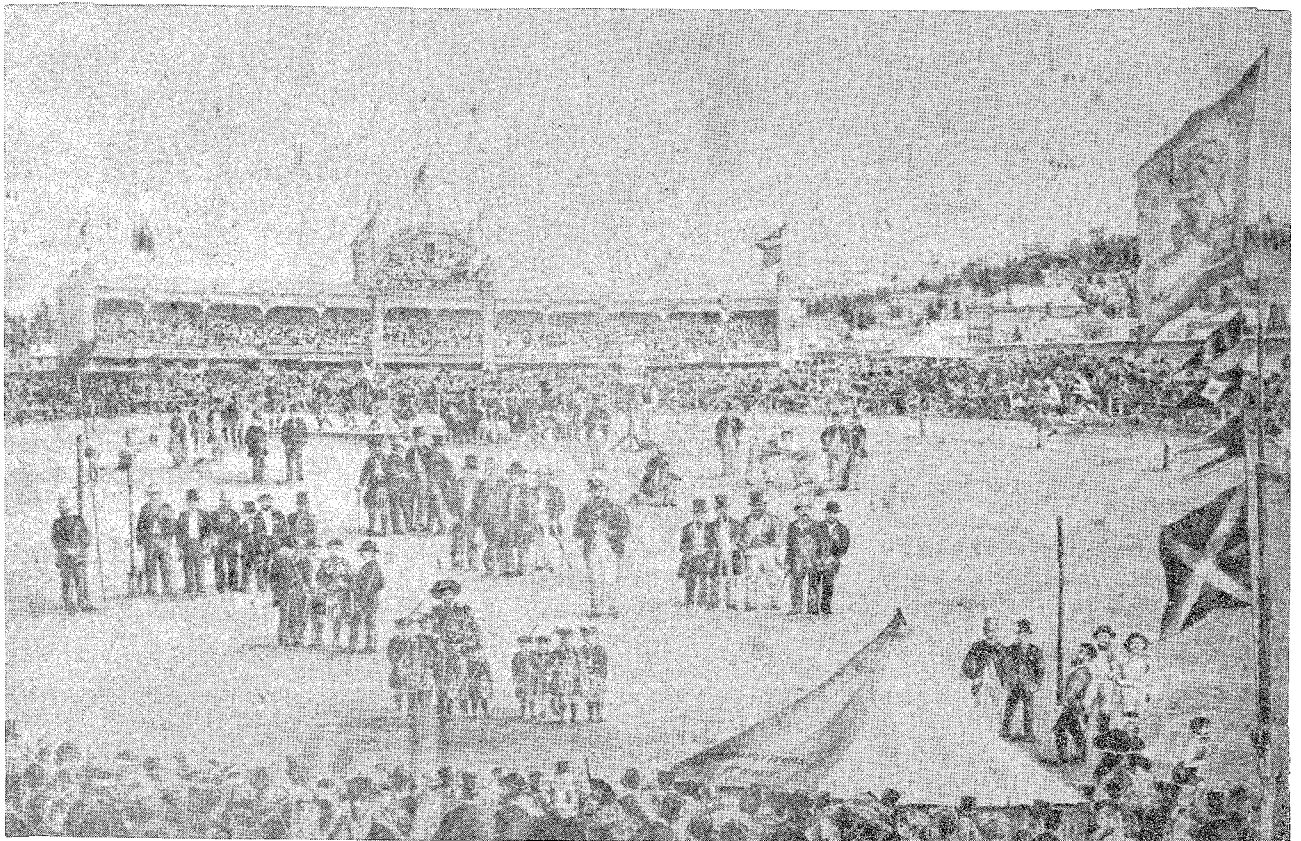




Steamer cruises. The *Golden Age* built in Melbourne 1862 joined the *Pride of Jarra* at Port Chalmers in 1863.

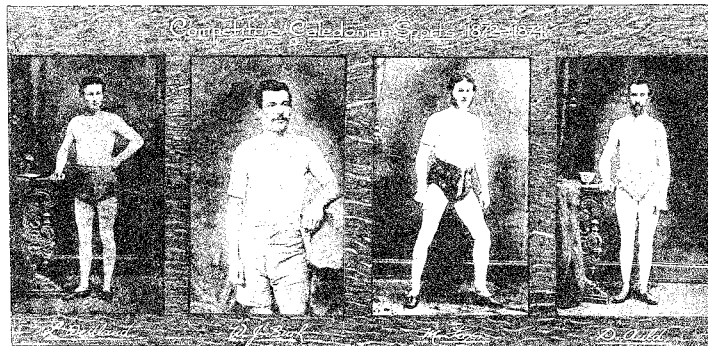
'Three trips ran daily between Dunedin and Port Chalmers, the fare being 25/6d . . . Sunday sailings were

not permitted but after a court case in 1864, the judge ruled against the Marine Board, and they were allowed, providing that ferry masters did not disturb the peace by needless whistle blowing. General excursions ran to the Heads and other picnic spots, with a brass band playing on board.'



Caledonian sports. These sports were the focal point of the celebrations of the first Anniversary Day in 1849. The first Dunedin Caledonian Society was formed in 1863, held their 1863 sports at the North Dunedin Grounds, and within ten years had a group of sporting heroes who had become 'Caledonian champions'. The illustration of the 1863 Games

reveals the Scottish flag of St Andrew, caber tossing, catch-as-can wrestling, pole-vaulting, highland dancing, foot races, hotel advertisement hoardings displayed on the various pavilions, an on-course bookmaker, and a significant number of female spectators.



'Dunedin celebrated the New Year with a great athletic festival, organised by the recently established Caledonian Society. A grandstand had been erected to seat six hundred, and a total attendance of some 4000 indicates the steady growth of population during the few months since the Gabriel's Gully gold rush.'¹⁰

Throughout the nineteenth century these Caledonian Sports were to remain consistently

popular. By 1884 a crowd of 8000 paid £400 in gate money but were disappointed in the performances of the legendary peripatetic professional athlete Donald Dinnie. Dinnie, who was visiting New Zealand as a swansong to a distinguished career as a world champion wrestler and a celebrity strongman, was feeling his 46 years and had not fully recovered from several injuries.'¹¹



English visitors.

'On Sunday morning, 1st February (1864) an imposing procession set out from Dunedin to Port Chalmers, to welcome the All England Eleven who had arrived to play an All New Zealand Twenty-two.'¹²

The photograph of the English sporting visitors includes the ubiquitous Shadrach Jones who was an innovator in the sense that as a businessman and entrepreneur he saw sport as a viable avenue for providing entertainment and an economic return on considerable outlays of time and money. G. Griffiths

sees the capacity of Dunedin to host such a world-acclaimed international sports team as an 'astonishing enterprise' and adds, 'nothing quite like it has ever been attempted since.'¹³

Griffiths' researches of the 1877 All England Eleven show the visiting cricketers in an unfavourable light. '... left behind ... a reputation for rudeness and misbehaviour — not to mention their wicketkeeper Pooley and their gate-taker Albert Bramhall, remanded from a Dunedin court sitting to face property charges in Christchurch.'¹⁴



The national game. Rugby's beginning in New Zealand was faltering and slow. The first game was played at Nelson in 1870 but the first decade saw a haphazardly organised and ill-defined activity that amalgamated English soccer and Australian rules football. A look at the 'rugby-ball' used in the first Otago versus Canterbury clash of 1875 shows that it bears more resemblance to a football than a rugby-ball. Dunedin had a regular rugby team in 1877 but a recent investigative study by G. D. Connon and S. J. Haycock argues that during the 1870s the sport

suffered from a general malaise over misinterpretation of the rules, lack of attendance, shortage of players, and a failure to start matches on time.¹⁵ They conclude however, that by 1881 rugby was, 'no longer a haphazardly structured pastime' and, that in Dunedin rugby was 'established as a major sporting activity'.¹⁶ By 1888 certainly, rugby was sufficiently developed in Otago to the extent that crowds of 8000 plus watched local players challenge a British touring team.¹⁷



Other activities. Short walks and strolls for pleasure in the early years of Dunedin were circumscribed by thoroughfares and road systems that were primitive and, at best, rutted and uneven in dry weather and slippery with mud after rain. The museum has numerous photographs showing this phase in the growing pains of the town and photographer-cum-historian H. Knight ably documents such material in his text *Dunedin Then*.¹⁸

While sports played their role in the expansion of recreation there were other developments of a different nature. Agricultural communities had newly acquired leisure time that was used for practising the arts and technical skills of farming. Agricultural shows awarded trophies for breeding and farmers competed in friendly rivalry for ploughing championships with medals and belts as prizes.



Picnics became acceptable as weekend and vacation activities and, although little swimming went on, the beach environment provided open and flat areas ideal for children to play and paddle. R. P. Hargreaves and T. J. Hearn, in notes accompanying an 1883 Ocean Beach engraving, observe:

'A day at the beach was a popular summertime recreation for New Zealanders during Queen Victoria's reign.'¹⁹

In the 1880s factories organised worker picnics. Research is needed to determine the aims and objectives of such outings. Was it the benevolent or paternalistic concern of the factory owner or employer? Did the workers themselves campaign for such recreational days? Were such trips funded by the factory owner? Was it felt that such trips to the open countryside with fresh air and space served as a medical antidote to the unhealthy atmosphere and drudgery of certain factory establishments?

This period gave rise to egalitarian hunt clubs but their structure, membership and philosophy was dissimilar to that of the traditional English hunt. The Otago Hunt Club was founded in the 1890s and there is an oil painting (*circa* 1860) of a George Dodson of Dunedin dressed in the pink livery of the hunting field with a number of hounds surrounding his hunter.²¹



In 1888 Otago produced her first world champion when Joe Scott sailed to England and won the '72 Hours Championship Belt of the World' for walking and running 363 miles and 1510 yards within 72 hours.²⁰



The 1880s were a time for the consolidation and expansion of minor sporting groups. Memberships of formal associations grew rapidly and inter-community competitions began to be firmly based on club activities. Bowling flourished and shooting clubs were releasing live pigeons to provide realistic moving targets.



Technology and mechanical advances played a vital part in the popularisation of many recreational pursuits. Rail networks obviously facilitated sporting exchanges by clubs as well as making for increased spectator attendances at sports meetings. The invention of the velocipede and its manufacture in Dunedin created totally new forms of leisure activity — for example, bicycling.

Conclusion. While the theme of leisure is central in this paper there are many opportunities for the exploration of other topics through study of artefacts held by the museum.

The author hopes to visit all other early settlers' museums in Otago with a view to documenting of artefacts on leisure. Already study at the Lakes Centennial Museum (Arrowtown), Vincent County and Dunstan Goldfields Museum (Clyde) and Sir William Bodkin Memorial Museum (Alexandra) has been stimulating and offers much encouragement for future investigation.

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Art Gallery and Museum Officers' Code of Ethics

1. It shall be the duty of the Council of AGMANZ to prepare and publish from time to time *A Code of Practice and Professional Conduct* to be observed by Museum Officers.

2. The following standards and procedures are approved by AGMANZ as applying to professional practice by Museum Officers.

3. The Code is intended to be revised from time to time to meet changing conditions or to take account of particular circumstances which have arisen.

4. Senior Officers should bring this Code to the notice of their staff.

General considerations of policy

a) The occupation of Museum Officer is a pursuit requiring extensive training and special aptitudes. It places in the hands of the officer natural or cultural holdings which may be of great aesthetic value and/or scientific and/or historical significance. To be worthy of this special trust requires a high sense of moral responsibility. The Museum Officer has obligations not only to the museum object, but to its owner and/or custodian, to his institution, to his colleagues and his profession and to the public as a whole, not only in his own country but of every nation. The following Code seeks to express principles and practices which will guide the officer in the ethical practice of his profession.

b) Museum Officers, when considering the Principles of the Code, should bear in mind not only that their conduct must always be based on their duties to their employing authorities, their profession and their colleagues but also that it must be axiomatic that all professional actions of a Museum Officer be governed by unswerving respect for the integrity of the objects in his custody.

Principles

- I. A Museum Officer must at all times conduct himself in accordance with the duties, principles, ethics and status of his profession.
- II. A Museum Officer must be careful and conscientious in the performance of his professional duties.
- III. A Museum Officer must faithfully discharge his responsibilities to his employing authority.
- IV. A Museum Officer must at all times, with due regard to the performance of his duties and the interests of his institution, act loyally toward his professional colleagues.
- V. A Museum Officer must not, while practising his profession, carry on or engage in any operation of trade or business which is inconsistent or out of keeping with the fitting and proper discharge of his professional duties, or which could raise doubts as to his professional integrity.
- VI. It shall be considered inconsistent with professional integrity for a Museum Officer to engage in the following outside activities:
 - i) Issuing paid authentications or opinions
 - ii) Acting as paid or commissioned agent in the selling or purchasing of museum objects
 - iii) Engaging in such selling or purchasing for personal profit
 - iv) Making monetary appraisals of museum objects (*ie* valuations).
- VII. A Museum Officer must not assume nor consciously accept a position in which his interest is or might appear to be in conflict with his professional duty.
- VIII. A Museum Officer employed in a salaried position whether in an executive capacity or as an assistant, must devote the whole of his professional knowledge and ability in the service of his employing authority.
- IX. A Museum Officer who in his official appointment has under his direction junior staff, trainees, students and assistants carrying out a stage of their professional training, must give them the aid of his experience and knowledge and must treat them with the consideration customary among members of the profession.

X. A Museum Officer must use his influence in all matters which affect his professional relationships, to the intent that harmony, goodwill and honourable conduct shall govern such mutual relationships.

XI. A Museum Officer will not countenance the application of any bar respecting race, sex or religion to his professional colleagues nor any discrimination against them.

Professional attitudes

Obligations to the Museum Object

1. *Respect for Integrity of Object.* All professional actions of a Museum Officer are governed by unswerving respect for the aesthetic, historical and physical integrity of museum objects.

2. *Competence and Facilities.* It is a Museum Officer's responsibility to undertake the custody, preservation, investigation or treatment of a museum object only within the limits of his professional competence and facilities, freely recognizing his limitations in areas of expertise and never consciously exceeding them.

3. *Single Standard.* With every museum work in his custody, whether temporarily or permanently, regardless of his opinion of its value or quality, the Museum Officer should adhere to the highest and most exacting standard of treatment that is possible and practical. Although circumstances may limit the extent of treatment, the quality of the treatment is never governed by the quality or value of the object.

4. *Suitability of Treatment.* A Museum Officer should not perform or recommend any treatment of a museum object — whether it be in respect of preservation, storage, display or conservation — which is not appropriate to the preservation or best interests of the object. The necessity and quality of appropriate treatment take precedence over all other material considerations.

5. *Principle of Reversibility.* The Museum Officer is guided by and endeavours to apply the 'principle of reversibility' in all his treatment. He avoids all operations that could adversely affect any work and he avoids the use of materials which may become so intractable that their future removal could endanger the physical safety of the object.

6. *Limitations on Aesthetic Reintegration.* In compensating for damage or loss in a museum work, the Museum Officer can be expected to supply little or much resotration, according to a firm previous understanding with the owner and/or custodian. It is equally clear that he cannot ethically carry this to a point of deceptively covering or modifying the original, whatever the motives for so doing might be.

7. *Continued Self Education.* It is the duty of every Museum Officer to continue to refresh and enlarge his professional knowledge and skill so that he may ever be ready to give the best services demanded by the objects in his charge.

8. *Auxiliary Personnel.* The Museum Officer has an obligation to protect and preserve at all times the objects under his care by supervising and regulating the work of all auxiliary personnel under his professional direction.

Responsibilities to the Employing Authority

1. *Contracts.* Professional practice may permit a Museum Officer to enter into an agreement with individuals, institutions, corporations, city, municipal and government authorities to provide professional services, provided that the contract or agreement does not contravene the principles of ethics as laid down or implied in this code.

2. *Acquisitions.* In the course of his duties when acquiring any museum object an Officer should ensure that there is a clear understanding made between the owner or his qualified agent and a qualified officer of the institution and the owner must be supplied with a written receipt fully detailing the transaction and

the nature of the object and its condition. Full consideration of acceptance must be undertaken, including capabilities for responsible custody. Motives, on both sides, should be carefully weighed. Any conditional reservations by either party must be specified in detail, whether the object is purchased, donated or deposited on loan. In the case of a purchase, the price in full must be plainly stated.

3. *Report of Examination.* Upon receipt of a museum object, however acquired, the Museum Officer concerned should make an adequate examination and record of condition.

4. *Documentation.* Administrative responsibility demands accurate and complete recording of all holdings to facilitate provenance, identification, condition and treatment, to the greatest extent practicable.

5. *Record of Treatment.* The official custodian's written approval shall be secured before any treatment, for conservation, of any museum work is undertaken. Conservation techniques should be applied when necessary but full details must be recorded of any treatment carried out. The Officer has the obligation to record and reveal in detail to the owner and/or custodian the treatment accorded every work and the materials and methods of procedure employed in any such treatment.

6. *Security.* Full attention shall be paid to:

- a) Protection against theft. Display, working and storage areas shall be of adequate construction and capable of systematic locking routine. Sophisticated security systems should be installed when warranted if circumstances permit. Only authorised personnel should have direct access to museum objects.
- b) Protection against accidental damage. Display, working and storage areas should be adequate for safe handling and storage of museum objects, which should be moved or handled only by experienced persons or under their direct supervision. Secondary personnel should be of respectable character and adequate training in such specialised handling. They should not engage in activities for which they have inadequate professional training. It is the responsibility of Museum Officers to ensure that these precautions are observed.
- c) Protection in transit. Transportation and packing of museum objects should be undertaken only by experienced personnel and/or by approved agencies and according to established methods.

7. *Insurance.* Dependent upon institutional policy, due consideration should be given to adequate insurance cover, especially for objects in transit and for loan items or other objects which are not owned by the Officer's institution but which are its current responsibility.

8. *Confidentiality.* In all cases where confidentiality, stipulated or implicit, is involved it should be faithfully observed without exception.

Relations with Colleagues and the Profession

1. *Contribution to the Profession.* A Museum Officer has the obligation to share his knowledge and experience with his colleagues and with serious students or collectors in relevant fields. He should show his appreciation and respect to those from whom he has learned and to those who have contributed in the past to the knowledge and art of the profession, by presenting without thought of personal gain such advancements in his techniques and expertise which may be of benefit to the profession.

2. *Intermediaries.* Professional services should not be controlled or exploited by any agency, persona or corporate, which intervenes between employing authority and officer. His responsibilities and qualifications are individual and personal. He should avoid all relations which direct the performance of his duties by or in the interest of such outside intermediaries.

3. *Consultation.* No person engaged in the profession can expect to be expertly informed on all phases of the museum occupation. A Museum Officer must be conscious of his limitation of expertise and should the employing authority desire another opinion in fields

outside his direct professional competence, this should not be regarded as evidence of want of confidence but should be welcomed. Where he himself has any doubts as to the extent of his competence in any particular situation, there should be no hesitation in seeking the advice of other professionals who are specialised in the specific fields concerned.

4. *Comment on Qualifications of another Museum Officer.* It is unethical to volunteer adverse judgment on the qualifications of and procedures rendered by another professional except as such comment shall be to the mutual benefit of all concerned. In expressing an opinion of another professional Museum Officer, either voluntarily or at the request of someone outside the profession, an Officer must always conscientiously consider the iniquity of slander and must scrupulously base his statement on facts of which he has personal and certain knowledge. If his opinion is uncertain or dependent on hearsay, it is more constructive to withhold any comment.

5. *Self Advertisement.* It is an accepted principle that the most worthy and effective professional recommendation is the establishment of a well-merited reputation for professional ability and integrity. Publication of research results, however, or of methods and techniques of professional interest, should be encouraged for the information of others. The judicious distribution of reprints is desirable and an author may honour all requests for copies.

Obligations to the Public

1. *Education of the Public.* In his relations with the public, every Museum Officer should gladly accept such opportunity as may be presented or sought to educate the public in the aims, desires and purposes of his profession in order that a better popular understanding of its purposes and responsibilities may be established. Such presentations should be in accordance with accepted principles of the time.

2. *Safeguarding Public Interests.* In the interests of the public as well as their own profession, a Museum Officer should observe accepted standards and laws, uphold the dignity and honour of the profession and accept its self-imposed disciplines. He should do his part to safeguard the public against illegal or unethical conduct by referring the facts of such delinquency to Council or other appropriate authority. Further, it is the right of any Officer to give proper advice while observing due caution when it is requested by those seeking relief against negligent or unethical practices.

3. *Expertise.* Although the results of his examination and treatment of museum objects may make it possible for him to contribute knowledge to the history of art or another discipline and to the verification of an object, the issuance of paid opinions or authentications may involve conflict of interest, and is not an appropriate or ethical activity for a Museum Officer.

4. *Appraisals.* Because of his intimate contact with and knowledge of the origin or techniques of fabrication, and the physical condition of museum objects, an Officer may be asked to appraise the monetary value of a work. Since this activity might involve conflicts of interest inconsistent with the profession and since appraising requires other specialised knowledge of market values and other techniques, appraisal for a fee is not recommended.

5. *Dealing.* Engagement in the business of selling or purchasing for personal profit, or acting as a paid or commissioned agent, in the sale of museum objects is not recommended.

Amendments

Amendments or changes in this Code of Ethics once formally adopted by AGMANZ, must be initiated by Council or by petition from at least five financial or honorary members of AGMANZ to Council who will arrange to present the amendment for vote at the next Annual General Meeting. Acceptance into the Code of an amendment will be by two-thirds affirmative vote of the membership of AGMANZ in such circumstances.

Appendix: Code of Ethics for Museum Workers

The following extract is taken from a Code drawn up by the American Association of Museums.

Relations of the Director to the Trustees

Responsibility. A museum director is responsible to his trustees for the treasures within the museum, the character of the service it renders and the expenditure of the funds it receives. He should therefore, expect and the trustees should grant a wide range of freedom in carrying on the work of the museum. He, in return, should make a strict accounting to the trustees at frequent intervals of the condition and activities of the museum, should obtain their sanction to all change in policy. He should neither expect nor ask an action from his trustees until he is sure that they thoroughly understand the matter which they are asked to consider, and if the action is contrary to his wishes, he should patiently wait until conditions have changed before presenting the matter again. The trustees should be sharers with the director of his responsibilities and should earnestly endeavour to so acquaint themselves with museum matters that they may fully bear their part of the burden.

Authority. With large responsibility goes large authority. The museum director has always before him the danger that he will abuse the authority vested in him unless he temper it with wisdom, justice and sympathy. While on the one hand the trustees should trust to the judgment of the director and give sympathetic consideration to his recommendations, the director must so act as to inspire the confidence of his trustees.

An indiscreet trustee may unconsciously wreck the whole morale of the museum organisation through casual conversation with curators or other workers of the museum. It is incumbent on the trustee, therefore, to be discreet in his relationships with staff members, avoiding topics which may be concerned with administrative and executive matters.

Loyalty. A director should be loyal to the trustees and the trustees loyal to the director. When this condition cannot exist it is time relations were severed. Other than the formality of his appointment for a term of years to the directorship, there should be no necessity for any written agreement between the director and his trustees. If either are dissatisfied, it should be recognised that his directorship be terminated upon reasonable notice.

Sincerity. A director should be absolutely sincere with his trustees. To paint a picture in too glowing terms or to minimise the importance of the matter in an attempt to mislead in order to carry one's point is never justifiable.

Tact. To say the right thing at the right time and in the right way often means the success or failure of an undertaking. This is not incompatible with frankness. The better a director knows the individual members of his Board of Trustees, the more successfully should he be able to bring museum matters to their attention.

Impartiality. It is inevitable that a director shall more frequently consult the president and other officers of his Board of Trustees in an official capacity, but to show favouritism toward certain trustees and to ignore others will ultimately result in friction.

Relations of the Director to the Staff

Duty. It is the duty of the director to see that members of his staff work under as pleasant and healthful conditions as it is possible for the museum to maintain; that they be paid a suitable salary based upon their training, length of service and faithful performance of their duty; that they be accorded proper credit for the work they do either in whole or in part; and that they be given every opportunity for advancement within the organisation or for service in some other museum.

Fairness. In any organisation certain rules are necessary. In the establishment of such rules the director should not only consider the welfare of the institution, but also that of its employees. At no time should he feel justified to make a rule to cover an individual case but which would work a hardship on others. Ideally it should

not be necessary to enforce fair rules but if compelled to do so, such rules should be enforced impartially and without exception.

Sympathy. A director should show sympathetic interest in the work of his staff. In dealing as he does with different individuals, he should endeavour to have a sympathetic understanding of their personalities which shall be free from sentimentality.

Relations of the Staff to the Director

Loyalty. A museum employee should be loyal to the director, to the museum and to the cause it serves. Personal criticism may readily become disloyalty and it is better that an employee sever his connection with the museum than that he feel disloyal toward it or the director.

Responsibility. A museum employee is responsible for the work he is engaged to do; he should ever keep in mind that his first duty is to care for the collections in his custody and he should not allow his private interests to interfere with his duties to the museum and the public. Habitual lateness, loafing or the use of museum time for personal gain are forms of irresponsibility which no director should countenance and no employee should practise.

Respect for Authority. In the last analysis, the director is the final authority. He may ask for suggestions and advice from members of the museum staff which shall help him toward a final decision, and staff members should respond to such requests with a full realisation of the use to which their contribution is to be given. They should carry out to the best of their ability the plans of the director, even though those plans may not appear expedient to them. An employee's attitude towards the museum director and the museum official by whom he is employed should be one of respect for authority.

Convener's Report

As directed by Council, the sub-committee on the preparation of a Code of Ethics presents for consideration suggested standards of practice and professional relations for Art Gallery and Museum Officers. The primary purpose of this document is to provide accepted criteria against which a specific situation or procedure can be measured when a question as to its adequacy has been raised.

The convener has been assisted in its preparation by his colleague, Dr John Yaldwyn (National Museum). The two-man sub-committee co-opted Mr Jeavons Baillie (Conservation Officer of the National Library, attached to the Alexander Turnbull Library), whose considerable assistance is also gratefully acknowledged.

While bearing in mind the needs of members of AGMANZ, your sub-committee has based the tentative Code largely upon the Code of Practice and Professional Conduct of the [NZ] Architects Education and Registration Board, with further basic principles drawn from the 1963 Murray Pearse Report upon Standards of Practice and Professional Relationships for Conservators.

The attention of Council is also directed to the attached Code of Ethics for Museum Workers extracted from a Code drawn up by the American Association of Museums.

The 'definitions' supplied should be noted.

The following basic principles have been offered as discussion points in evolving primary considerations in the Code:

1. The advancement of the profession must over-ride all personal gain, individual prejudice and limited allegiance: at all times the good of the profession must remain paramount in precedence.
2. The reputation and welfare of one's employing institution must come before private benefit.
3. Corollary to one's obligations to an institution are that institution's obligations towards its officers.
4. An officer must bear in mind at all times his responsibility to the objects under his care in respect of their storage, their preservation or conservation and their display.

5. Acceptance of objects for an institution must be carefully weighed in advance and motives — on both sides — fully explored. Capabilities in respect of subsequent custody should be considered. When acceptance is in any way conditional — on either side — any reservations should be specified in detail.
6. Full documentation (recording) of all holdings is axiomatic in administrative responsibility.
7. Professional knowledge and expertise should be freely made available to all who seek assistance — even if this disadvantages one's own interests — but commercial exploitation of such should be avoided. Where commercial interests unavoidably enter a situation great caution must be exercised and all involvement should receive official recognition in advance and be kept clearly in the light of day. Like Caesar's wife the professional must be above suspicion: and must also be seen to be completely open and aboveboard in all his dealings.
8. Professional opinions in many instances obviously have commercial value and this must ever be borne in mind, with one's professional conscience as one's guide.
9. Not only for the above factor, but in the cause of pure knowledge, opinions should be carefully weighed before being given and should be as factual, as accurate and as fully informed as possible: where any doubts remain they must be expressed along with the opinion upon which they bear. One must hold to one's convictions even in the face of opposition by others who are equally well informed: but one must beware of prejudice in forming one's opinions, and one must also be prepared to yield gracefully should one be proved indubitably wrong.
10. One's limitations in areas of expertise must be freely admitted and should not be exceeded.
11. Except in the most exceptional circumstances, restricted to the bare minimum, professional knowledge should be shared as widely as possible and not withheld when requested.
12. Nevertheless, maintenance of confidentiality when required, must be observed once such conditions have been accepted.
13. Inexperienced colleagues should be encouraged to share one's own experience and knowledge to advance their own professionalism and their careers.
14. The profession cannot permit any bar of race, sex or religion to be applied to colleagues in any respect or degree.

Nota bene

Definitions

- a) Current overseas practice has been adopted in that when the term 'museum' is used this automatically should be read as also representing 'art gallery', and other relevant institutions (eg 'research library') where applicable.
 - b) The ICOM definition of 'a museum work', 'a museum piece' or any related synonym, is so all-embracing that it has been adopted in the Code in principle, but the term 'object' has been considered the most satisfactory to incorporate in the Code — 'material evidence of man and his environment' (ICOM Statutes 1974 Article 3).
 - c) 'Museum Officer' is used as applying to all professional staff irrespective of hierarchical status.
 - d) For simplicity of presentation, 'he' and 'his' should be considered to represent also 'she' and 'hers' without prejudice.
- A. A. StC. M. Murray-Oliver
Convener
AGMANZ Sub-Committee on
Proposed Code of Ethics.

February 1977

ACTION

The Queen Elizabeth II Arts Council have produced a new publication called *Action* — a tabloid newspaper to appear five times a year. It is already on wide distribution, but if your organisation is not receiving a copy write to: *Action*, QEII Arts Council, PO Box 6040, Te Aro, Wellington.



Report on an Art Gallery visit

Reprinted from ACC report, July 1977

A report by two disabled people, both in their twenties, one (L) in a wheelchair, the other (C) ambulant but very restricted, of what happened when they tried to visit their local art gallery. The gallery committee and director found it helpful and are trying to act on it.

At the entrance we encountered three steps: too steep for L to manage in the wheelchair, and — since there was no handrail — very difficult for C to clamber up. We had to stop a passer-by who hauled the wheelchair up the steps and, with difficulty, negotiated the huge swing door (a sharp turn here, for a massive sculpture sits just inside).

On the way, we noticed ironically enough the *disabled access* sign on the door. It was there in good faith: an attendant would have helped us in — and shown us the lift — but how could we have called the attendant's attention?

Once inside our benefactor gazed at the splendid flight of marble steps ahead of us, mutters, 'You're going to have problems here', and fled.

The main galleries are, in fact, upstairs and we gave up any hope of seeing them. We found afterwards that there is a service lift we could have used (hence the disabled sign) but there was nothing to indicate its presence, though the gallery had experience of parties of disabled visitors, giving notice for special occasions; the sign was not used, apparently, for people calling in as members of the public.

After moving round the lower galleries (where the exhibition cases, literature, postcard stalls, etc, were all of a height suitable for able-bodied and most disabled folk alike), we entered the pleasant front court. Here C found a problem: all the seats were so low that she had great difficulty getting up. (Even a single upright chair at the end of some rows would be a great help.)

Then we tried the coffee shop. The door is glass (so shortsighted people walk into it) and very heavy (so it was hard for C to get it open for L and the wheelchair). Once in, there was no room for the chair to pass between tables, and we sat at one near the door, where L could not help obstructing passers-by. When we finished, C, who needs the support of the table to get up, found that the table (resting on a single central leg) tipped up.

The toilet proved an adventure: a narrow corridor, three steps down, again no railing, and a sharp turn. C therefore had to go back to get help for L. Neither

toilet could accommodate L and the wheelchair (even folded) with the door closed. The washbasin being built flush down to the floor, L could not reach the taps, and the mirrors were above her head.

Then C had again to get help: the corridor was too narrow to turn in and the door opens inwards.

One way and another, our visit seemed to draw a lot of attention. Despite the *disabled access* sign, it was evident that the staff were surprised to see a wheelchair there. Certainly the effort involved seems likely to deter any but the most determined, and thick-skinned disabled person.

Labelling and Display in our Museums and Galleries

by S. Waterman, Education Officer, Museum of Transport and Technology

Often the emerging Museums and Galleries are faced with the problem of the most effective way to label exhibits. This is no easy task. The aim is to give information in compact form which is comprehensible and easily read. We have to take into consideration the casual visitor, the specialist, the newcomer and sometimes the illiterate.

There is no doubt that effective labelling makes our visitors stay longer in our institutions and will encourage them to return. Visiting a museum or gallery is a personal thing. What interests one doesn't mean it will interest another. Effective labelling can whet the appetite of the newcomer and the information seeker. Effective labelling gives rise to discussion on the spot or at a later date. It increases confidence in people to talk about an exhibit.

Effective labelling is of paramount importance to visiting school parties of all age groups. Surveys show that many children after a visit to a museum or gallery will return in their leisure time if the visit has been enjoyable. On these return visits they bring parents and friends. Effective labelling can help dispel the 'threshold fear' that many people experience on entering a gallery or museum.

Labelling and display go together. Excellent material can be ignored by the public if it is not well displayed. Exhibits should be arranged so that each individual one can be enjoyed on its own without the intrusion of another. Displays should be arranged so that people are encouraged to think about them and make comparisons. The nature of the material and the aim of the display must play a large part in how the exhibition is to be arranged. It is unwise to have too many different display methods in one room. Experience, experiments and tours of other museums will help build up a knowledge of display and labelling methods.

Suggestions

1. Give two kinds of information on the same label:
 - a) a bold heading easily read at a distance to identify the object, carrying essential vital statistics;
 - b) to be followed in smaller type as extended a discussion as the museum cares or is able to make.

2. The ideal is that the bold identification and the extended discussion should be close to but not on the exhibit. The labelling should not be in direct competition with the exhibit.

3. The content of a label is an educational matter but its visual presentation is an organic part of the whole exhibition. It should conform in colour, scale and location with the all over scheme.

4. Throughout the museum the typographical style of labels should be consistent or each Section of the museum should be consistent in its style of presentation.

5. Maps are a graphic way of imparting information. They can be just sketch maps showing where an article was found or used. Maps have endless decorative possibilities.

6. Mural maps, etc, should take their colours from the colour scheme of the museum and not risk the confusion of introducing new elements of design. Their lettering should be consistent with that of the museum.

7. The method of exhibition should *not* be more noticeable than the things on display.

8. Clear coherent display is a first essential. The layman needs more than this if he is to find real interest in the museum. He needs, for example, something more than a bare date to help him place the exhibit in its time and sequence. He could be helped say by a technical note about construction and preservation, perhaps a map or sketch showing where the object was found or used, or the costume and way of life of those who made it. Merely to show things is not enough and however well the exhibits are displayed, they usually need some kind of interpretation if visitors are not to wander aimlessly about.

9. Display is the most important consideration for the museum curator. He must arrange his exhibits so that each can be enjoyed on its own without the intrusion of another. Displays must also be orderly, as the specimens are shown in order to encourage people to think about them, to compare and contrast each with its neighbours and to build up an idea about a whole group.

10. The exhibit must catch the eye of the visitor, arrest his attention and encourage closer sustained examination. This calls for some knowledge of human nature and skill in setting out the exhibits.

Reference: The Organisation of Museums Practical Advice, published by United Nations, UNESCO Report, *Museums and Monuments IX*.

Priority lists for Conservation

At a recent meeting of the AGMANZ Council it was suggested that all Art Galleries and Museums should prepare a priority list of items for the purpose of conservation. This matter arose from discussion on the timing and short notification of the Queen Elizabeth II Arts Council Conservation Grant.

It was felt that the smaller institutions especially, for which this fund was designed, should look at their collections and prepare a list in order of priority. It is hoped that the Queen Elizabeth II Arts Council Conservation Grant will be on-going but there is no guarantee of this. The annual grant depends on available funds. This means that AGMANZ can only advertise the Fund at short notice. However, it was felt that institutions should look at their collections with a view to being able to place immediate requests for conservation assistance as soon as the Conservation Grant is confirmed.

If your institution were offered \$500-\$4,000 for conservation to be taken up within *two* weeks, what items would you present? It's an interesting and very valuable exercise. It may pay you to look at your collection from the conservation point of view and prepare a list of priorities. This could be used for conservation grants and on a long-term basis may enable AGMANZ to prepare a special case for more adequate conservation grants.

Campbell Smith
July 1978

INTERNATIONAL MUSEUMS DAY, 18 MAY 1978

Tauranga District Museum reports a tremendously successful day, success being assured by well-planned intensive publicity, and a great variety of activities and attractions for visitors. All staff and helpers were in period costume, and in the village setting butter was being made and the blacksmith at work. Rides on vintage vehicles were popular. Extra attractions included a Maori concert party, demonstration of Maori handcrafts, a hangi, a 'Fashion through the Ages' parade, to saxophone accompaniment, a display of rocks and gemstones, and helium-filled balloons for the children.

[The Editor offers space in the *News* for museums to exchange ideas for activities for Museum Day 1979.]

ICOM International Committee for Museum Public Relations

IN 1976 a new ICOM international committee was established — the Committee for Museum Public Relations. The first international meetings of the Committee were held at the 11th Triennial Conference in Leningrad in May 1977, when the results of a Survey of Museum Public Relations, carried out by the former Working Party on Museum Public Relations, were discussed. It was decided at the Conference to set up four working groups for the study during the period 1977-80 of the following specialised activities:

- 1) Temporary and travelling exhibitions: publicity and all associated activities relating to temporary and travelling exhibitions.
- 2) Museum services: the development of information and other museum services inside and outside museums.
- 3) Press, advertising, events: the encouragement of regular rather than intermittent media support and research into the effectiveness of paid advertising and of public relations events.
- 4) Patronage: the developing role played in museums by Friends' societies, private benefactors, industrial patrons, etc.

The Committee also decided to establish an annual *Market of Ideas* for the international collection and distribution of ideas and information on the development of public relations in museums.

The Committee will also compile information for the publication by ICOM, before the 12th General Conference in 1980, of a Handbook of Museum Public Relations.

Corinne Bellow
Chairman, ICOM International Committee for Museum Public Relations.

Museums' Workshop '78

The fourth annual Museums' Workshop arranged by the Otago Museum will be held this year at the Lakes District Centennial Museum, Arrowtown, from 27 to 29 October. Mr Michael Bennett, Director of the Museum in Arrowtown is co-organiser and the event is again supported by a generous grant from AGMANZ.

The Workshops are intended as training sessions for those associated with the smaller and volunteer museums in Otago and Southland; in addition they serve as a forum for museums and associated institutions large and small throughout the two provinces.

Details of the forthcoming Workshop will be sent to all organisations known to the Otago Museum to be concerned; otherwise, enquiries should be addressed to the Extension Officer, Otago Museum, Great King Street, Dunedin.

Conservation Symposium, Wellington, 6-8 October

A symposium on the conservation of New Zealand's cultural property is to be held in Wellington, 6-8 October 1978. Mr O. P. Agrawal of the new Indian Central Conservation Laboratory, has been invited as the keynote speaker.

The symposium arises out of the lack of progress made over the last three years in implementing the findings of the 1975 Queen Elizabeth II Arts Council Conservation Working Party. This report urged the establishment of a national conservation facility but little has been achieved beyond two government grants to cover practical conservation.

Early in 1978 overseas conservators and research workers at the Second International Symposium of the Pacific Arts Association were shocked by the almost total lack of conservation facilities which is resulting in the rapid deterioration and in some cases irreplaceable loss of items of Maori and Pacific cultural material. Surprise was expressed that the Queen Elizabeth II Arts Council report had not been acted on.

Acting upon the comments and recommendation of the Pacific Arts Symposium, an AGMANZ sub-committee convened a meeting in Wellington, at which AGMANZ representatives were joined by representatives of New Zealand Historic Places Trust, Unesco National Commission, Federation of Historical Societies, Archives and Records Association of New Zealand, Queen Elizabeth II Arts Council, and the New Zealand Archaeological Association, who agreed to be co-sponsors of a symposium to press the case for the establishment of

adequate conservation facilities in New Zealand.

Since this first meeting the committee has gathered funds and pressed ahead with organisation. The symposium will be held at a Porirua marae, a venue that will not only in itself demonstrate a uniquely New Zealand conservation need in Maori buildings, but also result in a very much reduced accommodation cost to participants. The programme devotes Friday evening and Saturday to papers on various conservation problems facing New Zealand cultural property. It is hoped that the Minister of the Arts and the Opposition Spokesman for the Arts will be available to deliver papers and answer questions. Other speakers will cover archaeological and ethonological Maori and Island material, archives, records, photographs and film, textiles, buildings (both Maori and European), paintings and prints, technological artefacts and historic sites.

The Sunday session will revolve around discussion and the formulation of resolutions and plans for further action.

All those interested in any way in New Zealand cultural property and its care and preservation should make every effort to attend. Enquiries should be made to:

The Secretary
Mr Jeavons Baillie
New Zealand Conservation Symposium
c/- Alexander Turnbull Library
PO Box 12-349
Wellington North.

DE BEER FUND

Two grants have been made so far this year. Dr Roger Duff, Director, Canterbury Museum, received \$700 to assist him to attend the Ortiz Auction at Sotheby's in June, when he was successful in acquiring a fine lintel carved in the Te Kaha district. Mr Jeavons Baillie, Conservation Officer, National Library, received \$450 to assist him to attend the biennial conference of the Institute for the Conservation of Cultural Material in Sydney in August, and to visit Australian institutions involved in conservation work.

Waihi Goldfields Centennial 16-23 October 1978

During this week the Rotary Club of Waihi in association with the Waihi Arts Centre & Museum will hold an award winning exhibition in the Arts & Crafts — Pottery, Weaving and Painting. Each category carries an award of \$200. Entry forms can be obtained from:

The Waihi Arts Centre & Museum
PO Box 149 Waihi
Telephone 8386.

International Year of the Child

On 21 December 1976, the General Assembly of the United Nations passed a Resolution declaring 1979 the International Year of the Child. The United Nations, by placing the child in the centre of world attention, invites the world community to renew and re-affirm its concern for the present condition and the future of its children.

At the Triennial Conference of the International Council of Museums in 1977, it was resolved that ICOM:

Recommends that museums all over the world participate actively in initiatives embracing this theme by undertaking the following programmes:

- a) the promotion of children's creativity through observation;
- b) the child's initiation to national culture and problems on the environment;
- c) exchanges of didactic materials;
- d) exchanges of exhibitions of children's works, and work of special interest to children;

Also recommends that the results of these programmes be evaluated through surveys carried out on groups of children of different ages.

(Resolution No. 6)

reviewed below, will be of particular interest to CAM members for training purposes. This lecture, usually on sale at a cost of £10 plus postage and packing is available free to CAM Institutional Members on application to the CAM Secretariat. Also available through CAM at the cost detailed in the text below, is the CAA series of six slide lectures on **Historic Towns and Buildings in Tropical Areas: an Introduction to Conservation**.

A series of six slide lectures prepared by Dr Derek Linstrum of the Institute of Advanced Architectural Studies, University of York. Although intended especially for schools of architecture and practising architects in tropical countries, the lectures incorporate principles of conservation applicable to most areas of the world. The subjects discussed are concerned not only with historic buildings, but include many references to making the best use of existing building stock.

Part 1 The building heritage: what to preserve
Ref. No. CO/1.1/77

Conservation — professional responsibility for existing buildings and areas and the rational use of building stock. Buildings are categorised as *historic*, representing national traditions, people and ideas, and *useful*, ie. economically profitable. The importance of public awareness of the inherited environment is stressed.

Part 2 Evaluation and recording of buildings
Ref. No. CO/1.2/77

The identification of historically valuable material and the legislation needed to give buildings status and protection. Methods of recording buildings (photographs, photogram photogrammetry, town surveys, inspection reports, drawings and community patterns) and their application to buildings in the tropics.

Part 3 Open air museums
Ref. No. CO/1.3/77

Definition of open air museums — a collection of traditional buildings, where it is not possible to preserve them *in situ*: their educational and tourist value and importance in keeping tradition traditional building methods alive. Examples from Europe, USA and Africa.

Part 4 Traditional buildings and preservation techniques in tropical areas
Ref. No. CO/1.4/77

The importance of a good knowledge of traditional building materials — their capabilities, failures, methods of repair or replacement. The need for experimental work by Governments and/or universities. Traditional materials in tropical countries identified and the relevance of European experience is discussed.

Part 5 Urban conservation and the re-use of buildings
Ref. No. CO/1.5/77

The character of towns is defined — historical plan, continuity of form and materials. The importance of protection, but necessarily conservation, and the legislation needed. Control of change and the social, economic and aesthetic aspects of the rehabilitation of towns and adaptation of buildings.

Part 6 Cross-currents: the effects of colonisation on architecture
Ref. No. CO/1.6/77

The movement of architectural ideas and influences and the capacity of architectural design to absorb alien elements. Buildings of mixed ancestry on the African continent and their contribution to town character, continued use and lessons for the future design of buildings.

Each of the six lectures consists of a 20-25 minute tape, a tapescript and 24 slides in a plastic pack. Price £10 each lecture, plus 50p postage and packing for overseas orders (surface mail), airmail rates available on request. UK orders: 30p postage and packing (2nd class mail) plus 80p VAT. All prices are subject to change without notice.

CAMReview

Museum Lighting Slide-Tape lecture by Michael Dempster.

Good lighting can make or break a museum display. But not every architect or designer has had experience in this field, so this slide-tape lecture offers a chance to fill in the background. By discussing the general principles involved, the various types of lighting available and by showing examples both good and bad as a basis for comment, the talk aims to identify the problem and find some solutions. It comes in a slim package containing a cassette and a wallet of 24 colour slides, plus a transcript of the tape.

Some important points are made and considering the size of the subject, a good deal of it is covered in the relatively short space of 25 minutes. The lecture begins on the premise that whilst the main object of museum lighting is to illuminate its treasures, an almost equally important role is to create an environment which offers visual comfort. Clearly physical comfort is a closely allied aim, but cost-effectiveness quickly raises its familiar head. While daylight can be a useful and pleasant light source in a museum, the cost of controlling it can be high. It could be cheaper, and certainly easier, to cut out daylight altogether and rely on artificial light. But one stands to lose the considerable psychological advantage of a view outside through a well-placed window.

Museum lighting has its own special problems brought about by the restrictions of security and conservation requirements. This can mean that very low light levels are necessary to protect the object from ultraviolet degradation, but because it is preferable to light an exhibit brighter than its surroundings, one stands to plunge the visitor into pools of darkness. This can be tiring and even hazardous. An exhibition lit only by spill from case lights becomes an exhausting ordeal if its comprehension relies on the reading of an accompanying catalogue. Similarly the efficiency of the security staff and even cleaners can be seriously affected. The unspoken warning is... don't just design for the visitor, remember those who run the place too.

A lot can be learnt about lighting from this lecture, though Mr Dempster concentrates mainly on space and large exhibit lighting, pointing out quite rightly that 'case lighting is a complex subject warranting a lecture of its own. How right he is.

David de Haan MSc DIC DipAD
Exhibition designer
Science Museum

SIERRA LEONE — TAIAMA MUSEUM AND CULTURAL CENTRE. Kori Chiefdom self-help project A Museum and Cultural Centre is being set up to preserve and promote the character and traditions of Sierra Leone. The building will house written and taped historical records, and collect and display art objects and the day-to-day evidence of the community life of Sierra Leone. As a Cultural Centre it will stage musical and dramatic performances and ceremonies, and it is also hoped to send travelling exhibitions around the country. The Museum and Cultural Centre will offer facilities for students and scholars researching in the fields of history, anthropology, sociology and linguistics. Further information about this project is available from Mr George B Goba, Chairman, Taiama Museum Committee, Njala University College Campus, PBB, Freetown, Sierra Leone.

CONTRIBUTIONS

Please let us have news of your museum's activities for inclusion in forthcoming issues of the Newsletter. Special exhibitions, museum publications, plans for new buildings, research programmes — anything which you think colleagues in other institutions would like to hear about. Line drawings can be reproduced in the Newsletter, as can photographs (preferably black and white). Please address any written items to the Secretary of CAM in London, who will acknowledge all such contributions.

COMMONWEALTH PUBLICATIONS

Education and Training Resources in the Developing Countries of the Commonwealth pub. Commonwealth Secretariat, Marlborough House, London SW1Y 5HX 1977 £4.00 ISBN 0 85092 135 X. A comprehensive reference book of more than 400 pages bringing together details of post-secondary education courses and institutions. Produced with the cooperation of the Association of Commonwealth Universities and with support from CFTC Comprehensive indices, and details of Commonwealth Scholarship and Fellowship Plan.

Commonwealth Organisations pub. Commonwealth Secretariat (address above) 1977 £1.00 ISBN 0 85092 133 3. Supersedes **Commonwealth Organisations and Sources of Information** 1974. A handbook listing both official and unofficial organisations active in the Commonwealth to which is added a list of trusts and foundations, and a calendar of regular conferences and meetings. Bibliography and index.

The CAM NEWSLETTER is published by the Commonwealth Association of Museums and is edited by John C Robinson, Secretary/Treasurer of CAM, Science Museum, London SW7 2DD. Any items for inclusion in the newsletter are most welcome and should be sent to this address.

Membership of the Association is open to anyone associated with the promotion and development of museums in Commonwealth countries. Individual membership costs £1 per year and institutional membership subscriptions are based on a sliding scale related to the annual budget of the institution concerned; full details and application forms are available from the Secretary.

CAM Newsletter

Commonwealth Association of Museums

Secretary/Treasurer
John C Robinson BA AMA
The Science Museum
South Kensington
London SW7 2DD
telephone 01 589 3456 ext 614

Number One May 1978

CAM'S NEW SECRETARY Pressure of work at the Commonwealth Institute in London where he is Exhibitions Officer, has obliged the Association's first Secretary, Reg Varney, to offer his resignation to the Executive Council of CAM. This was accepted with regret, for Reg's contribution to the success of the Association in its early years was considerable, and many members visiting London from overseas will have had the benefit of his guidance and advice in developing their own museum services.

For ease of access to the Commonwealth Secretariat and the Commonwealth Foundation it was thought wise that Reg Varney's successor should also be based in London. The General Assembly which took place in London during May last year approved the appointment as Secretary/Treasurer of John Robinson, who is an Assistant Keeper at the Science Museum in South Kensington.

John graduated from the University of Bristol in 1963 with a Bachelor of Arts degree in economics and accounting. He then spent 2½ years in Africa, initially as a teacher of English at a secondary school in Sokode, Republic of Togo and then as a community development officer in the Republic of Zaïre, under the auspices of the United Nations Technical Assistance Board. His sponsors for these periods of voluntary service were the United Nations Association, an organisation of British citizens sympathetic to the aims of the UN.

Following his return to England in 1966, our new Secretary/Treasurer worked for three years as an internal auditor with the City Treasury in Bristol. His museum career began in 1970 at Liverpool Museum from where he moved to Glasgow Museum in 1972 as Assistant Keeper of Technology.

In 1973 a Central Government scheme for grant-aiding the acquisition by local museums of technological and scientific items was set up, and John was appointed to a new post at the Science Museum to act as Secretary for the Fund. His work takes him all over England and Wales and brings him into contact with a wide cross section of museum staff. His particular interests are in the fields of maritime history and industrial archaeology; as well as being Honorary Treasurer of the Nautical Archaeology Trust and the Council for Nautical Archaeology, he sits on the Council of the Association for Industrial Archaeology and of the Newcomen Society for the Study of the History of Engineering and Technology.

Among his leisure interests he includes music and any activity on or under the sea. He is unmarried and lives in London.

At last we are able to send members of CAM the first issue of our Newsletter. We hope that this will now appear regularly every few months and it will be supplemented by a more substantial publication for reference and record purposes once a year.

Over the last year CAM has suffered from some administrative difficulties, but after this temporary setback we hope to make up for the breakdown in communications and to continue and widen the effective functioning of CAM. It is intended that the Newsletter shall act as our main organ of communication with members and other Commonwealth Associations, and future issues will, we hope, include a calendar of future events of interest to members, news of their activities, contributed articles, reports of members aided by CAM funds, job announcements, reports of meetings and reviews of publications of interest to members. Contributions will of course be particularly welcome, especially suggestions and proposals concerning the role of CAM in promoting wider interchange of ideas and experience among our members.

We have included in this issue a list of our Members. Please take this opportunity to let us know if our information about you and your whereabouts is incorrect!

2ND CAM GENERAL CONFERENCE AND GENERAL ASSEMBLY, London 11/17 May 1977

The theme of the Conference was **The Establishment, Development and Staffing of Museums, using locally available resources, materials and skills.**

The main sessions of the Conference were held at the new Museum of London and at the Science Museum, South Kensington. Summaries of the papers presented will be circulated to members in due course as will a full report of the General Assembly.

After an informal reception at the Museum of London on the evening of May 11th, the Conference was opened the next day at the Science Museum with an address by the President of CAM, Dr David Ride, in which he enlarged upon the theme of the Symposium with particular reference to the nature of Museological Resources and common problems of relevance to museums of widely differing kinds. Dr Ride, then, with an exhibition of slides, spoke about The Museum System of Western Australia as an example of Cultural Gradients within the community, and of Diversity in Museological Sophistication. The other speakers in the session were Dr Ekpo Eyo (Nigeria) on **Museums Development in Nigeria**; John H Malcolm (New Zealand) **A Self-sustaining transport and technology museum administered by its members**; Moncrieff Williamson (Canada) **A Film report.** The session was chaired by Dr Frank Greenaway, Vice-President CAM, of the Science Museum in London. Delegates were then able to visit departments of the Science Museum where they were entertained to lunch.

Session II took place at the Horniman Museum at Forest Hill on the outskirts of London. The main speakers were M P Alladin (Trinidad) **Problems in museum organisation in a scattered population**; Kwasi Addai Myles (Ghana): **An example from a developing country**; N S Nagaraga Rao (India) **Establishing district**

museums — an experiment.

The following day was spent in Oxfordshire. Delegates were able to visit the new Oxford County Museum at Woodstock, where they were received by Richard Foster, Director of the Oxfordshire County Museums Service and were entertained to lunch. In the afternoon visits were made to the University Museums in Oxford itself and delegates were received by David Piper, Director of the Ashmolean Museum.

Session III was held at the Museum of London under the Chairmanship of T A Hume, Director of the Museum of London. The main speakers were Dr Enamul Haque (Bangladesh) **The problems of creating a museum in an urban context**; Keith Nicklin (Nigeria) **Utilisation of local talents and materials in a Nigerian museum**; Keith Thomson (New Zealand) **Urban problems.** Additional papers were given by Patrick Boylan (Director of Leicestershire County Museums Service), Robin Wade (Robin Wade Design Associates) and Margaret Hall (Design Officer of the British Museum).

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VISITS:

Michael Mungai of the National Museum Nigeria has spent 4 months at the Deutsches Museum in Munich, spending some time in all the departments and assisting in demonstrated lectures.

We have been glad to welcome several CAM members to London during the last few months, including **Mr Christopher Hooi** of Singapore, **Mr George Goba** of Sierra Leone and **Mrs Doreen Nteta** of Botswana.

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Lamu was selected as a venue because of its own importance as an historic town; access to the island on which it is situated is limited by Lamu's comparative remoteness from other main centres of population in Kenya. Many holidaymakers arrive at an airstrip on an adjoining island, which avoids the long and dusty drive from Malindi along a coastal road which is frequently closed during the rainy season. But the final approach to Lamu must always be by water, and it is to the sea that Lamu has always looked for communication with the outside world. Its prosperity coincided with the height of the dhow trade between East Africa and Arabia, and Lamu grew rich in the eighteenth century on the proceeds of the traffic in ivory, slaves, spices and other commodities of high value. The decline of seaborne trade in sailing dhows (the status of slavery was not officially abolished by colonial law until 1907) began early in the present century, and deep-water ports like Kilindini grew up to meet the altered requirements of steamship traffic with Europe and India. The lack of any great pressure to redevelop Lamu has meant that the town has retained most features of its heyday in the 18th century, when its residents maintained a gracious lifestyle in cool, spacious stone-built houses with a sophisticated architectural layout and plumbing arrangements which were all in advance of those to be found in most London houses at the time.

Lamu does not seek to establish itself as a venue for large international conferences, and this workshop would have defeated its own objects at the outset if a major invasion of delegates had "taken over" the town and swamped the local way of life for a week with a brash conference life-style. The 48 conference participants were spread over four hotels, two of which were a half-hour's boat trip away from the Lamu seafront. In order to keep numbers to a manageable size and ensure that everyone had a chance to participate in the workshop, invitations were confined to Commonwealth countries in Africa and the Caribbean, and countries represented included Barbados, Botswana, Ghana, Guyana, Jamaica, Kenya, Malawi, Seychelles, Sierra Leone, Tanzania, Zambia and Zanzibar. Invited speakers from the United Kingdom presented papers on specialised aspects of conservation, and a number of tape-slide presentations on conservation in tropical areas, produced by CAA with generous support from CFTC, were presented for the first time. Films on museum and conservation topics were shown, and delegates divided into specialist groups to examine particular aspects of the conservation of Lamu itself, having had an opportunity to tour the town on foot and go into some of the eighteenth century stone houses to examine their remarkable moulded plasterwork and the cunning combination of well-ventilated open rooms with privacy for the owners' womenfolk.

The Workshop was officially opened by the

Hon Dr Z T Onyoka MP, Minister for Housing and Social Services. Local arrangements had been co-ordinated by Mr Andrew Ligale, Director of Physical Planning within the Ministry of Lands and Settlement in Nairobi, who accepted an invitation from the delegates to act as Chairman of the proceedings.

Eleven papers were read on a variety of theoretical and practical aspects of conservation, ranging from economic aspects of tourism to the surveying and excavation of archaeological sites under the sea. Several other important papers were tables as background information, and although there was insufficient time for these to be read, their contents were taken into account in preparing the final communique.

Six Working Groups were set up to consider separate aspects of conservation and make recommendations. They were constituted as follows:

1. General conservation issues of historic towns
2. Development and conservation
3. Historic towns as living communities
4. Specialist aspects, including nautical archaeology, on-site preservation and the conservation of mud buildings
5. Tourism and conservation
6. Training for conservation.

Conclusion The six days of the Workshop Conference were fully used: formal papers, slide-tape presentations, working groups and informal discussions, together with the welcoming receptions, parties and visits enabled all delegates to meet on a number of levels. The location formed a most admirable living backdrop to the deliberations and reminded all participants of the conflicts that can sometimes arise between the needs of conservation and those of economic development and urban growth. All those who attended this year's workshop conference were most grateful to the organisers and conference staff for their invaluable help in attending to the smooth running of the events. The outstanding work of the Kenya Museums Service in excavating and interpreting the remains of early man found at Olduvai Gorge and elsewhere reminded us that East Africa was the cradle of earliest mankind, from whom all other races have evolved. It is thus particularly appropriate that an East African venue should have been chosen for these deliberations on a subject which is steadily attracting world-wide interest.

Recommendations

The Conservation of Monuments

1. An historic monument is not only a single building. It is also the context of the monument, whether or not they are contemporary: and it is also the artefacts which, during the monument's existence, have become a part of it.
2. The conservation of a monument is the preservation and consolidation of its fabric in order to prolong its life, including those changes which are a part of its history. Historic evidence may be as important as artistic quality.
3. The moving of a monument, or a part of it, implies its destruction and divorces it from its historical context. It should not be permitted unless there are no other practical means of preserving the monument.
4. Decorative elements which are integral to the monument should be preserved and safeguarded **in situ**. Only where this is impossible should they be moved to a museum.
5. Wherever possible, traditional building techniques and materials should be employed in preservation and consolidation. New methods should be used cautiously and only after a thorough investigation

of their effectiveness.

6. An appropriate use should be found for an habitable monument, provided its integrity as a work of art or historical evidence is respected. Additions and modifications should not normally be allowed, but if they are essential to the monument's preservation by use, they should be designed sensitively and sympathetically. Simulated antiquity is not permissible.
7. Only where there are good reasons, and when extensive investigation and research have produced sufficient evidence to justify such action, should the restoration (ie. rebuilding in part or in whole) of a monument be undertaken. Conjectural reconstruction should not be permitted in the treatment of the monument itself.
8. Historic sites and the sites of individual monuments should be preserved, protected and presented in an appropriate manner, and they should incorporate an explanation of the monument's history and importance.

Development and Conservation of Historic Towns

9. The built environment, cultural heritage, and artefacts are a record of Man's history and should be respected as such. They are his link with the past and the future, symbolic of national and local life and traditions.
10. Those parts of the environment which can be identified as of architectural, historical or social importance should be preserved, not as museums but as living communities. Controlled change and development should be allowed, but it should be consistent with the area's identifiable character.
11. The necessity to maintain an economic social life within such an area as part of a national development plan, and to recognise it as a continuously developing environment, will produce varied degrees of controlled change in achieving a balance between development and conservation, depending on the area's identified importance.
12. In planning such controlled change, an assessment will need to be made of the available resources for future development of an area. Wherever possible, it should also be based on an agreed set of objectives at both national and local levels.
13. Respect for the fabric and decorative features of the buildings and spaces within a protected area should be observed in plans for future development.
14. New buildings should be made in context, paying regard to the forms of the surrounding buildings and spaces, and harmonising with the area's traditional character and quality.
15. Community participation is essential in any economic development plan by direct consultation at all levels, and by making full use of local skills, manpower and resources.

Implications

16. All governments should be asked to declare or confirm their responsibility for the protection of the historic monuments and sites within their boundaries, including urban and rural areas of architectural and historical importance, and where applicable areas of coastline and sea.
17. Legislation should be introduced in each country (or if necessary, revised where it already exists) for such protection, and funds should be provided for its adequate execution on a permanent basis.
18. An inspection should be initiated by each government of its monuments, sites, buildings and towns, in order to assess and identify those

deserving of protection. For this reason it is necessary to attempt to agree a consistency of acceptable criteria and standards in each country.

19. Responsibility should be accepted by each government for recording its sites, historic and traditional buildings and groups of buildings. Co-ordinating the work of other organizations (eg. museums and universities) in recording, and in archaeological and site research. A central archive should be set up in each country for the storage and retrieval of this information.
20. All governments are requested to agree that conservation can be a factor in development by way of maintaining and improving local assets, and to require that development plans incorporate all aspects of conservation of local resources.
21. Tourism as an industry, especially when requiring governmental development, must be examined to determine objectively the net benefits to be derived from it. It must be regulated so as not to overwhelm local communities and cultures, and it should be used positively to promote the retention of indigenous languages, customs and foods as living, creative culture to offset the introduction of other influences.
22. The development of designs for new buildings, based on traditional building patterns related to social and climatic conditions, should be promoted at governmental level. Research should be initiated to encourage and promote the development and use of building materials associated with local traditional character.
23. Means should be provided by each government for international, regional or national training at professional and sub-professional level, in order to build up a permanent inter-disciplinary group with responsibility for the conservation of monuments and the controlled development of historic towns.
24. Provision should be made for the permanent appointment of appropriately trained and qualified professionals as architects, planners and museum officers, to undertake such responsibility.
25. Undergraduate training of architects and planners should be encouraged to incorporate conservation as an essential element in preparation for professional responsibility.
26. A people's pride in their historic and cultural heritage is essential to any conservation programme. Therefore, there is a need to educate and encourage public awareness in order to develop and sustain this pride, starting at primary school level.
27. The delegates attending this workshop/conference affirm that international co-operation, and an association with existing specialist organisations, are necessary in order to use available knowledge about the protection and preservation of historic towns and monuments. They support the organised exchange of information on research and preservation techniques, and the holding of seminars at regular intervals at regional and national level.

COMMONWEALTH FOUNDATION GRANTS

A £50,000 grant to support an experimental two-year programme of co-operation between Commonwealth and Francophone countries in Africa was among the awards, totalling £239,000 announced by the Commonwealth Foundation in July. The grant will support visits and seminars in the fields of agriculture, rural development, audio-visual education and appropriate technology.

A grant of £25,000 was made to assist the representation of newer universities at the

Congress of the Association of Commonwealth Universities at Vancouver in July 1978. Smaller grants covered a teaching seminar on cardiovascular diseases (Ghana, August 1977), a congress on productivity (Australia, September 1977), a seminar on first aid in industry (Singapore, early 1978), a conference on nutrition education (Oxford, August 1977), a meeting of the Association of Faculties of Agriculture in Africa (Morocco, November 1977) and a conference of the Royal Agricultural Society of the Commonwealth (Canada and Jamaica, November 1977).

A sum of £27,000 was approved for the Foundation's scheme which sponsors academics and professionals on lecture visits to Commonwealth countries. The University of Guelph in Canada received £18,000 as a further three-year contribution for Commonwealth veterinary inter-changes. The Guinness Awards for Scientific Achievement received £5,000 towards the Commonwealth travel costs of award winners.

The Liverpool School of Tropical Medicine was given a further three-year award of £8,400 to enable nurses and public health inspectors from the Caribbean to take diploma courses. A two-year award of £12,000 was made to the International Dental Federation to start a bilingual journal of tropical dentistry. The Royal Commonwealth Society received a further year's support in £15,000 for its journal 'Commonwealth'.

The continued promotion of national professional centres was reflected in a further grant of £6,000 for the centre in Singapore and an award of £2,000 to launch a centre in Malawi.

Minor grants: Grants totalling £17,800 were announced by the Foundation's Conference and Minor Grants Committee in September. They included a grant of up to £3,500 to support attendance at the conference of heads of Commonwealth valuation departments in Kuala Lumpur in October and another £3,500 for participants at a distance training workshop in Britain.

CARIBBEAN REGIONAL WORKSHOP ON MUSEUMS, MONUMENTS AND SITES

The Caribbean is at last making a start on the initiation of the programme for the development of museums which is essential both in the interests of the improvement of its existing museums and the encouragements of those which have only recently come into being. This is particularly relevant to the context of an initiative taken by Mr Forbes Burnham, Prime Minister of Guyana, in September 1976, when he suggested that the Caribbean Conservation Association (CCA) should embark on a programme to achieve the return to the Caribbean of materials of cultural significance at present in metropolitan countries. This initiative has been given further emphasis by its incorporation into recommendations made jointly by the delegations from the Caribbean at a UNESCO Conference on Culture in the Americas held in January, 1978 in Bogota, Colombia.

This is, inevitably, an extremely wide-ranging programme, an essential part of which is the improvement of the museums and archives departments destined to accommodate these materials once they have been returned. It is worth noting that, given the prevalence of hurricanes, fires, termite infestations and other normal but destructive phenomena in the region, the bulk of these materials would

not now be in existence had they not, for one reason or another, been removed to countries with more temperate climates and less inadequate storage conditions.

The situation is now radically different and, given the introduction of modern methods of storage appropriate to the region and the training of specialist personnel to put them into practice, there is every reason to see that those objects which form part of the Caribbean cultural heritage should be returned whence they came.

The proposed Workshop on Museums, Monuments and Sites will be a vital starting point in this programme. This Workshop, which is to take place in Jamaica is being organised by the Cultural Department of the Caribbean Community Secretariat (CARICOM) in collaboration with the CCA. Arrangements for the workshop to take place early in April 1978 have had to be altered due to difficulties with air travel arrangements, but CARICOM hopes to announce a revised date shortly. It is funded by the Commonwealth Fund for Technical Co-operation (CFTC). It is to be preceded by a visit to a number of countries of the Caribbean (Guyana, Jamaica, Barbados, Trinidad and Tobago, and, probably, Grenada, Antigua, St Vincent and possibly Belize) by Mr Raymond Singleton, under recently Director of the Department of Museum studies at Leicester University, who will then act as the main resource person, on museums, at the Workshop. Experts on monuments and sites will read papers at the Workshop. It is intended that the Workshop will result in the drawing up of a practical programme for action in the Caribbean; the likelihood of the necessary funds being very made available seems to be considerable, bearing in mind the recommendations of the Bogota Conference.

Although, in view of the source of funding for the Workshop, it is intended primarily for the benefit of the Commonwealth Caribbean, the CCA, which has member organisations in a number of other parts of the Caribbean, has arranged to invite various non-Commonwealth Caribbean representatives as observers. It is hoped in this way to involve experts from Venezuela, the Dominican Republic, the French and Netherlands Antilles and Puerto Rico and the US Virgin Islands. Their contribution should be considerably to the advantage of the Commonwealth Caribbean and, indeed, to the Caribbean as a whole.

XI COMMONWEALTH GAMES EDMONTON CANADA – CULTURAL PROGRAMME

In connection with the Games which take place in Edmonton, Canada in July-August 1978, an extensive cultural programme is being arranged, and the Edmonton Art Gallery is hoping to mount a number of special exhibitions. It is particularly hoped that other Commonwealth countries may be able to lend Art Exhibitions reflecting their National Culture. The Cultural Co-ordinator, Robert E Dubberley, would be very glad to hear of any exhibition from a Commonwealth Country which might be available for loan to Edmonton for the duration of the Games. Please write to him at PO Box 1978, Edmonton, Alberta, Canada T5J 5J5 if you are able to offer him any contribution to the exhibitions.

TRAINING AIDS – SLIDE-TAPE LECTURES

The Commonwealth Association of Architects has produced a series of Slide-tape Lectures, of which that on **Museum Lighting** by Michael Dempster,

CAM Newsletter

Number One May 1978

Commonwealth Association of Museums

Secretary/Treasurer
John C Robinson BA AMA
The Science Museum
South Kensington
London SW7 2DD
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CAM'S NEW SECRETARY Pressure of work at the Commonwealth Institute in London where he is Exhibitions Officer, has obliged the Association's first Secretary, Reg Varney, to offer his resignation to the Executive Council of CAM. This was accepted with regret, for Reg's contribution to the success of the Association in its early years was considerable, and many members visiting London from overseas will have had the benefit of his guidance and advice in developing their own museum services.

For ease of access to the Commonwealth Secretariat and the Commonwealth Foundation it was thought wise that Reg Varney's successor should also be based in London. The General Assembly which took place in London during May last year approved the appointment as Secretary/Treasurer of John Robinson, who is an Assistant Keeper at the Science Museum in South Kensington.

John graduated from the University of Bristol in 1963 with a Bachelor of Arts degree in economics and accounting. He then spent 2½ years in Africa, initially as a teacher of English at a secondary school in Sokode, Republic of Togo and then as a community development officer in the Republic of Zaire, under the auspices of the United Nations Technical Assistance Board. His sponsors for these periods of voluntary service were the United Nations Association, an organisation of British citizens sympathetic to the aims of the UN.

Following his return to England in 1966, our new Secretary/Treasurer worked for three years as an internal auditor with the City Treasury in Bristol. His museum career began in 1970 at Liverpool Museum from where he moved to Glasgow Museum in 1972 as Assistant Keeper of Technology.

In 1973 a Central Government scheme for grant-aiding the acquisition by local museums of technological and scientific items was set up, and John was appointed to a new post at the Science Museum to act as Secretary for the Fund. His work takes him all over England and Wales and brings him into contact with a wide cross section of museum staff. His particular interests are in the fields of maritime history and industrial archaeology; as well as being Honorary Treasurer of the Nautical Archaeology Trust and the Council for Nautical Archaeology, he sits on the Council of the Association for Industrial Archaeology and of the Newcomen Society for the Study of the History of Engineering and Technology.

Among his leisure interests he includes music and any activity on or under the sea. He is unmarried and lives in London.

At last we are able to send members of CAM the first issue of our Newsletter. We hope that this will now appear regularly every few months and it will be supplemented by a more substantial publication for reference and record purposes once a year.

Over the last year CAM has suffered from some administrative difficulties, but after this temporary setback we hope to make up for the breakdown in communications and to continue and widen the effective functioning of CAM. It is intended that the Newsletter shall act as our main organ of communication with members and other Commonwealth Associations, and future issues will, we hope, include a calendar of future events of interest to members, news of their activities, contributed articles, reports of members aided by CAM funds, job announcements, reports of meetings and reviews of publications of interest to members. Contributions will of course be particularly welcome, especially suggestions and proposals concerning the role of CAM in promoting wider interchange of ideas and experience among our members.

We have included in this issue a list of our Members. Please take this opportunity to let us know if our information about you and your whereabouts is incorrect!

2ND CAM GENERAL CONFERENCE AND GENERAL ASSEMBLY, London 11/17 May 1977

The theme of the Conference was **The Establishment, Development and Staffing of Museums, using locally available resources, materials and skills.**

The main sessions of the Conference were held at the new Museum of London and at the Science Museum, South Kensington. Summaries of the papers presented will be circulated to members in due course as will a full report of the General Assembly.

After an informal reception at the Museum of London on the evening of May 11th, the Conference was opened the next day at the Science Museum with an address by the President of CAM, Dr David Ride, in which he enlarged upon the theme of the Symposium with particular reference to the nature of Museological Resources and common problems of relevance to museums of widely differing kinds. Dr Ride, then, with an exhibition of slides, spoke about The Museum System of Western Australia as an example of Cultural Gradients within the community, and of Diversity in Museological Sophistication. The other speakers in the session were Dr Ekpo Eyo (Nigeria) on **Museums Development in Nigeria**; John H Malcolm (New Zealand) **A Self-sustaining transport and technology museum administered by its members**; Moncrieff Williamson (Canada) **A Film report.** The session was chaired by Dr Frank Greenaway, Vice-President CAM, of the Science Museum in London. Delegates were then able to visit departments of the Science Museum where they were entertained to lunch.

Session II took place at the Horniman Museum at Forest Hill on the outskirts of London. The main speakers were M P Alladin (Trinidad) **Problems in museum organisation in a scattered population**; Kwasi Addai Myles (Ghana): **An example from a developing country**; N S Nagaraga Rao (India) **Establishing district**

museums — an experiment.

The following day was spent in Oxfordshire. Delegates were able to visit the new Oxford County Museum at Woodstock, where they were received by Richard Foster, Director of the Oxfordshire County Museums Service and were entertained to lunch. In the afternoon visits were made to the University Museums in Oxford itself and delegates were received by David Piper, Director of the Ashmolean Museum.

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- 24 Provision should be made for the permanent appointment of appropriately trained and qualified professionals as architects, planners and museum officers, to undertake such responsibility.
- 25 Undergraduate training of architects and planners should be encouraged to incorporate conservation as an essential element in preparation for professional responsibility.
- 26 A people's pride in their historic and cultural heritage is essential to any conservation programme. Therefore, there is a need to educate and encourage public awareness in order to develop and sustain this pride, starting at primary school level.
- 27 The delegates attending this workshop/conference affirm that international co-operation, and an association with existing specialist organisations, are necessary in order to use available knowledge about the protection and preservation of historic towns and monuments. They support the organised exchange of information on research and preservation techniques, and the holding of seminars at regular intervals at regional and national level.

COMMONWEALTH FOUNDATION GRANTS

A £50,000 grant to support an experimental two-year programme of co-operation between Commonwealth and Francophone countries in Africa was among the awards, totalling £239,000 announced by the Commonwealth Foundation in July. The grant will support visits and seminars in the fields of agriculture, rural development, audio-visual education and appropriate technology.

A grant of £25,000 was made to assist the representation of newer universities at the

Congress of the Association of Commonwealth Universities at Vancouver in July 1978. Smaller grants covered a teaching seminar on cardiovascular diseases (Ghana, August 1977), a congress on productivity (Australia, September 1977), a seminar on first aid in industry (Singapore, early 1978), a conference on nutrition education (Oxford, August 1977), a meeting of the Association of Faculties of Agriculture in Africa (Morocco, November 1977) and a conference of the Royal Agricultural Society of the Commonwealth (Canada and Jamaica, November 1977).

A sum of £27,000 was approved for the Foundation's scheme which sponsors academics and professionals on lecture visits to Commonwealth countries. The University of Guelph in Canada received £18,000 as a further three-year contribution for Commonwealth veterinary inter-changes. The Guinness Awards for Scientific Achievement received £5,000 towards the Commonwealth travel costs of award winners.

The Liverpool School of Tropical Medicine was given a further three-year award of £8,400 to enable nurses and public health inspectors from the Caribbean to take diploma courses. A two-year award of £12,000 was made to the International Dental Federation to start a bilingual journal of tropical dentistry. The Royal Commonwealth Society received a further year's support in £15,000 for its journal 'Commonwealth'.

The continued promotion of national professional centres was reflected in a further grant of £6,000 for the centre in Singapore and an award of £2,000 to launch a centre in Malawi.

Minor grants: Grants totalling £17,800 were announced by the Foundation's Conference and Minor Grants Committee in September. They included a grant of up to £3,500 to support attendance at the conference of heads of Commonwealth valuation departments in Kuala Lumpur in October and another £3,500 for participants at a distance training workshop in Britain.

CARIBBEAN REGIONAL WORKSHOP ON MUSEUMS, MONUMENTS AND SITES

The Caribbean is at last making a start on the initiation of the programme for the development of museums which is essential both in the interests of the improvement of its existing museums and the encouragements of those which have only recently come into being. This is particularly relevant to the context of an initiative taken by Mr Forbes Burnham, Prime Minister of Guyana, in September 1976, when he suggested that the Caribbean Conservation Association (CCA) should embark on a programme to achieve the return to the Caribbean of materials of cultural significance at present in metropolitan countries. This initiative has been given further emphasis by its incorporation into recommendations made jointly by the delegations from the Caribbean at a UNESCO Conference on Culture in the Americas held in January, 1978 in Bogota, Colombia.

This is, inevitably, an extremely wide-ranging programme, an essential part of which is the improvement of the museums and archives departments destined to accommodate these materials once they have been returned. It is worth noting that, given the prevalence of hurricanes, fires, termite infestations and other normal but destructive phenomena in the region, the bulk of these materials would

not now be in existence had they not, for one reason or another, been removed to countries with more temperate climates and less inadequate storage conditions.

The situation is now radically different and, given the introduction of modern methods of storage appropriate to the region and the training of specialist personnel to put them into practice, there is every reason to see that those objects which form part of the Caribbean cultural heritage should be returned whence they came.

The proposed Workshop on Museums, Monuments and Sites will be a vital starting point in this programme. This Workshop, which is to take place in Jamaica is being organised by the Cultural Department of the Caribbean Community Secretariat (CARICOM) in collaboration with the CCA. Arrangements for the workshop to take place early in April 1978 have had to be altered due to difficulties with air travel arrangements, but CARICOM hopes to announce a revised date shortly. It is funded by the Commonwealth Fund for Technical Co-operation (CFTC). It is to be preceded by a visit to a number of countries of the Caribbean (Guyana, Jamaica, Barbados, Trinidad and Tobago, and, probably, Grenada, Antigua, St Vincent and possibly Belize) by Mr Raymond Singleton, under recently Director of the Department of Museum studies at Leicester University, who will then act as the main resource person, on museums, at the Workshop. Experts on monuments and sites will read papers at the Workshop. It is intended that the Workshop will result in the drawing up of a practical programme for action in the Caribbean; the likelihood of the necessary funds being very made available seems to be considerable, bearing in mind the recommendations of the Bogota Conference.

Although, in view of the source of funding for the Workshop, it is intended primarily for the benefit of the Commonwealth Caribbean, the CCA, which has member organisations in a number of other parts of the Caribbean, has arranged to invite various non-Commonwealth Caribbean representatives as observers. It is hoped in this way to involve experts from Venezuela, the Dominican Republic, the French and Netherlands Antilles and Puerto Rico and the US Virgin Islands. Their contribution should be considerably to the advantage of the Commonwealth Caribbean and, indeed, to the Caribbean as a whole.

XI COMMONWEALTH GAMES EDMONTON CANADA - CULTURAL PROGRAMME

In connection with the Games which take place in Edmonton, Canada in July-August 1978, an extensive cultural programme is being arranged, and the Edmonton Art Gallery is hoping to mount a number of special exhibitions. It is particularly hoped that other Commonwealth countries may be able to lend Art Exhibitions reflecting their National Culture. The Cultural Co-ordinator, Robert E Dubberley, would be very glad to hear of any exhibition from a Commonwealth Country which might be available for loan to Edmonton for the duration of the Games. Please write to him at PO Box 1978, Edmonton, Alberta, Canada T5J 5J5 if you are able to offer him any contribution to the exhibitions.

TRAINING AIDS - SLIDE-TAPE LECTURES

The Commonwealth Association of Architects has produced a series of Slide-tape Lectures, of which that on **Museum Lighting** by Michael Dempster,

reviewed below, will be of particular interest to CAM members for training purposes. This lecture, usually on sale at a cost of £10 plus postage and packing is available free to CAM Institutional Members on application to the CAM Secretariat. Also available through CAM at the cost detailed in the text below, is the CAA series of six slide lectures on **Historic Towns and Buildings in Tropical Areas: an Introduction to Conservation**.

A series of six slide lectures prepared by Dr Derek Linstrum of the Institute of Advanced Architectural Studies, University of York. Although intended especially for schools of architecture and practising architects in tropical countries, the lectures incorporate principles of conservation applicable to most areas of the world. The subjects discussed are concerned not only with historic buildings, but include many references to making the best use of existing building stock.

Part 1 The building heritage: what to preserve
Ref. No. CO/1.1/77

Conservation — professional responsibility for existing buildings and areas and the rational use of building stock. Buildings are categorised as *historic*, representing national traditions, people and ideas, and *useful*, ie. economically profitable. The importance of public awareness of the inherited environment is stressed.

Part 2 Evaluation and recording of buildings
Ref. No. CO/1.2/77

The identification of historically valuable material and the legislation needed to give buildings status and protection. Methods of recording buildings (photographs, photogrammetry, town surveys, inspection reports, drawings and community patterns) and their application to buildings in the tropics.

Part 3 Open air museums
Ref. No. CO/1.3/77

Definition of open air museums — a collection of traditional buildings, where it is not possible to preserve them *in situ*: their educational and tourist value and importance in keeping tradition traditional building methods alive. Examples from Europe, USA and Africa.

Part 4 Traditional buildings and preservation techniques in tropical areas
Ref. No. CO/1.4/77

The importance of a good knowledge of traditional building materials — their capabilities, failures, methods of repair or replacement. The need for experimental work by Governments and/or universities. Traditional materials in tropical countries identified and the relevance of European experience is discussed.

Part 5 Urban conservation and the re-use of buildings
Ref. No. CO/1.5/77

The character of towns is defined — historical plan, continuity of form and materials. The importance of protection, but necessarily conservation, and the legislation needed. Control of change and the social, economic and aesthetic aspects of the rehabilitation of towns and adaptation of buildings.

Part 6 Cross-currents: the effects of colonisation on architecture
Ref. No. CO/1.6/77

The movement of architectural ideas and influences and the capacity of architectural design to absorb alien elements. Buildings of mixed ancestry on the African continent and their contribution to town character, continued use and lessons for the future design of buildings.

Each of the six lectures consists of a 20-25 minute tape, a tapescript and 24 slides in a plastic pack. Price £10 each lecture, plus 50p postage and packing for overseas orders (surface mail), airmail rates available on request. UK orders: 30p postage and packing (2nd class mail) plus 80p VAT. All prices are subject to change without notice.

CAMReview

Museum Lighting Slide-Tape lecture by Michael Dempster.

Good lighting can make or break a museum display. But not every architect or designer has had experience in this field, so this slide-tape lecture offers a chance to fill in the background. By discussing the general principles involved, the various types of lighting available and by showing examples both good and bad as a basis for comment, the talk aims to identify the problem and find some solutions. It comes in a slim package containing a cassette and a wallet of 24 colour slides, plus a transcript of the tape.

Some important points are made and considering the size of the subject, a good deal of it is covered in the relatively short space of 25 minutes. The lecture begins on the premise that whilst the main object of museum lighting is to illuminate its treasures, an almost equally important role is to create an environment which offers visual comfort. Clearly physical comfort is a closely allied aim, but cost-effectiveness quickly raises its familiar head. While daylight can be a useful and pleasant light source in a museum, the cost of controlling it can be high. It could be cheaper, and certainly easier, to cut out daylight altogether and rely on artificial light. But one stands to lose the considerable psychological advantage of a view outside through a well-placed window.

Museum lighting has its own special problems brought about by the restrictions of security and conservation requirements. This can mean that very low light levels are necessary to protect the object from ultraviolet degradation, but because it is preferable to light an exhibit brighter than its surroundings, one stands to plunge the visitor into pools of darkness. This can be tiring and even hazardous. An exhibition lit only by spill from case lights becomes an exhausting ordeal if its comprehension relies on the reading of an accompanying catalogue. Similarly the efficiency of the security staff and even cleaners can be seriously affected. The unspoken warning is... don't just design for the visitor, remember those who run the place too.

A lot can be learnt about lighting from this lecture, though Mr Dempster concentrates mainly on space and large exhibit lighting, pointing out quite rightly that 'case lighting is a complex subject warranting a lecture of its own. How right he is.

David de Haan MSc DIC DipAD
Exhibition designer
Science Museum

SIERRA LEONE — TAIAMA MUSEUM AND CULTURAL CENTRE. Kori Chieftom self-help project A Museum and Cultural Centre is being set up to preserve and promote the character and traditions of Sierra Leone. The building will house written and taped historical records, and collect and display art objects and the day-to-day evidence of the community life of Sierra Leone. As a Cultural Centre it will stage musical and dramatic performances and ceremonies, and it is also hoped to send travelling exhibitions around the country. The Museum and Cultural Centre will offer facilities for students and scholars researching in the fields of history, anthropology, sociology and linguistics. Further information about this project is available from Mr George B Goba, Chairman, Taiama Museum Committee, Njala University College Campus, PBB, Freetown, Sierra Leone.

CONTRIBUTIONS

Please let us have news of your museum's activities for inclusion in forthcoming issues of the Newsletter. Special exhibitions, museum publications, plans for new buildings, research programmes — anything which you think colleagues in other institutions would like to hear about. Line drawings can be reproduced in the Newsletter, as can photographs (preferably black and white). Please address any written items to the Secretary of CAM in London, who will acknowledge all such contributions.

COMMONWEALTH PUBLICATIONS

Education and Training Resources in the Developing Countries of the Commonwealth pub. Commonwealth Secretariat, Marlborough House, London SW1Y 5HX 1977 £4.00 ISBN 0 85092 135 X. A comprehensive reference book of more than 400 pages bringing together details of post-secondary education courses and institutions. Produced with the cooperation of the Association of Commonwealth Universities and with support from CFTC Comprehensive indices, and details of Commonwealth Scholarship and Fellowship Plan.

Commonwealth Organisations pub. Commonwealth Secretariat (address above) 1977 £1.00 ISBN 0 85092 133 3. Supersedes **Commonwealth Organisations and Sources of Information** 1974. A handbook listing both official and unofficial organisations active in the Commonwealth to which is added a list of trusts and foundations, and a calendar of regular conferences and meetings. Bibliography and index.

The CAM NEWSLETTER is published by the Commonwealth Association of Museums and is edited by John C Robinson, Secretary/Treasurer of CAM, Science Museum, London SW7 2DD. Any items for inclusion in the newsletter are most welcome and should be sent to this address.

Membership of the Association is open to anyone associated with the promotion and development of museums in Commonwealth countries. Individual membership costs £1 per year and institutional membership subscriptions are based on a sliding scale related to the annual budget of the institution concerned; full details and application forms are available from the Secretary.

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Mr H G Wakefield

Mr T A Walden

Mr G E Williams

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May 1978

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Sun, Sand and Surf

Make the next AGMANZ Conference part of your holiday. It's to be held at Gisborne, between 15 and 18 March 1979.

As well as the famous East Coast hospitality, we expect to provide a guest speaker of international standing, working groups to discuss current problems and visits to local sites of interest (including the Ormond Estate Wine Museum).

The Conference will also give you the opportunity to see the new Museum and Arts Centre complex (see *AGMANZ News*, November 1977).

Put the dates in your diary NOW!

Warner Haldane, Convener

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