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AGMANZ

Winter 1986

JOURNAL 17.2



QUARTERLY OF THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

TE MAORI

Te hokinga mai. The return home.



Your **Te Maori** issue will be
with you by early September.

●

AGMANZ JOURNAL

Winter 1986

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Cover Illustration:

KNEELING CROSSBOW MAN.

Excavated in 1977 from Pit No. 2.

Shaanxi Museum of Qin Dynasty Terracotta Warriors and Horses, Untong.

(Auckland City Art Gallery)

AGMANZ Journal is the quarterly magazine of the Art Galleries and Museums Association of New Zealand.

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EDITORIAL

Dear Colleagues

AGMANZ is nearly 40 years old, our corporate image is showing signs of wear. We must address our image at all levels. If you really care about your own professionalism you must care about AGMANZ. Use this journal which is your voice to have your say about this exciting profession of ours and how it might move into the twenty first century. If we could start to show a politically united front we will be observed better by our own funding bodies as professional individuals, and by government and quasi government bodies as a profession to be respected and maybe even reckoned with.

We need your help to be able to do these things and grow with meaning. Every single museum worker should be a member of AGMANZ, coerce your colleagues who are not members to join. If they believe we must make changes let us hear their voice, they

can't change us meaningfully from the outside. We must encourage lively professional dialogue. We must swell our ranks with caring professionals. I challenge every member of AGMANZ to find one new member this year.

We have another important task to achieve in 1986-87. We must celebrate Te Maori. The success of the exhibition in the United States has produced a climate that means that things will never be the same in New Zealand Museums and Art Galleries again. Exciting developments are waiting for us all. I urge every one of you to ask your Tangata Whenua for ideas about how your institution can best celebrate this event that should revolutionise our profession. I urge every one of you in conjunction with your friends organisations to arrange special trips to Te Maori in the nearest venue to you. I urge every one of you to discuss arranging special visits to Te Maori by all your local schools. I urge every one of you to devote some of your store of energy and a little of your budget to making Te Maori an event of National significance that touches the hearts of every New Zealander.

James Mack
President

NOTES

On August 30 **The buried army of Qin Shihuang** opens at the Auckland City Art Gallery as first venue on a national tour including the Robert McDougall Art Gallery and the National Museum/Art Gallery.

The exhibition is somewhat larger than the equivalent show which toured Australia two years ago. Including nine different types of soldier — each slightly larger than life size — two full-scale horses, a half size chariot replica and a variety of different weapons and other artefacts, the show provides an excellent cross section of the contents of the pits containing the guardian army of the First Emperor of China, Qin Shihuang.

A special video programme introducing the Emperor and his achievements and backgrounding the archaeological find was shot on location in China by the Auckland City Art Gallery Education Service. A further slide/tape audio visual programme gives a glimpse of life in the contemporary city of Xi'an, the first capital of Chian, and an illustrated chronology and large-scale photomurals complete the didactic material prepared for the New Zealand tour.

A new catalogue written by Auckland University Asian languages teachers Manying Ip and Duncan Campbell, together with Gilliam Chaplin from the Gallery, provides an easy and attractive introduction. A special edition of Arthur Cotterell's **First Emperor** has been printed by MacMillan Publishers, a children's book illustrated by Paul Rayner has been published by the ACAG, three posters, postcards, and souvenir T-shirts and sweat-shirts have also been produced. Ceramic miniatures of the soldiers and bronze replica coins and weights have been specially imported from Shaanxi province to complete the merchan-

dising which forms such an essential ingredient in the promotion and cost recovery of an exhibition of this scale.

Exhibition dates:

Auckland City Art Gallery 30 August 1986 — 12 October 1986

Robert McDougall Art Gallery 25 October 1986 — 7 December 1986

Natioanl Museum, Wellington 20 December 1986 — 3 February 1987

ERRATA

AGMANZ Journal 17:1

p. 1 Lita Barrie Remissions:
Towards a Deconstruction
of Phallic Univocality

p. 2 'In this Issue' 2nd column,
should be William Rubin

p. 18 Column 2, Note: Please read
as "She is currently working
on a book on New Zealand
Post Modern Art Practices."

p. 21 2nd column, para 2, should
read: "More than any other
New Zealand art gallery, the
Dowse under the director-
ship of James Mack has ex-
plicitly addressed itself to
the problem of eurocen-
tricism, by presenting a
series of thematic exhibi-
tions of Oceanic and African
artefacts. Nevertheless, by
juxtaposing artefacts from a
number of different cultures
under the umbrella of a
thematic unification, Mack
appears to implicate himself
within the very fiction it is his
expressed intention to
avoid."

p. 11 Column 3, top line:
Instead of 'naked' read
'noted'.

p. 20 Sherry Reanolds should
read Sherry Reynolds.

Many mistakes are due to handwritten
material. Please submit typewritten ar-
ticles.

With apologies,
The Editor.

*It is with regret that the second article by
Lita Barrie will not appear in this issue as
deadlines were too tight for her. It will ap-
pear in the next or subsequent issue.*

With apologies
Jan Bieringa

THE SPECIAL DEMANDS PLACED UPON MUSEUMS BY THEIR USERS

Brian Morris
Museums and Galleries Commission
United Kingdom

Once upon a time, the Welsh poet Dylan Thomas walked into the museum of his home town, Swansea, looked at the stuffed birds stuffed up in their stuffy cases, and the faded labels on the decaying fossils. "This Museum", he said, with distaste, "ought to be in a museum!" The Swansea Museum is very different today, but Dylan Thomas' point remains. Some museums, in every country, are irrelevant to the societies they serve, are out of date, out of ideas, weary, flat, stale and unprofitable. We all know this, and, in our different ways, we all strive mightily to do something about it. I stand before you this morning, as the representative (inadequate, inarticulate, imperfect) of those who use the museums of this world. I, alone, stand before a mighty horde of you who run museums. It is usually the other way around, and you, feeling very much alone, watch as the hordes flood in and out of your museums like the tide, armed only with that greatest of all human gifts (without which all of you would be out of a job), Curiosity. So you know how I feel.

To ask "who are the users of museums?" is to make a pointless enquiry. We all know who they are. They are scholars, connoisseurs, laymen with a specialist interest, school parties, families, curious children, old men who find it warmer inside than out; the whole of human life is there. And they will differ from time to time, and from place to place. They are the public, the people. And it has been wisely said "vox

populi, vox dei". The user of the museum is supreme, he is the person for whom you and your buildings and your collections and your colleagues exist. The user is your god, and I stand before you this morning as his prophet.

I am reminded of that passage in the Bible, where Moses leads the children of Israel out of Egypt, and across the wilderness towards the promised land. And they were forty years in the wilderness, and the children of Israel became very disobedient to their god. So Moses went up into a mountain and communed with God, and brought down from that mountain ten great Commandments carved upon tablets of stone, and he ordered the people to obey these commandments. Those Ten Commandments have been not without influence in this world ever since, and as I stand here today like Moses, and you sit there like the unruly Israelites, let me offer you (on behalf of your god, the user of your museums) the Ten Commandments of the User to the Museum director, in the hope that you will hear them, heed them, read, learn, and inwardly digest them, and, above all, obey them.

The first command that Moses gave to his people was this: "thou shalt have no other god before Me". I would like to take that over, exactly as it stands, as the first commandment of the User to the Director. What does it mean? It means that you must not put your political masters, nor your paymasters, before the public. The temptation to do so is often very great, but it must be resisted. I think, for example, of a wonderful little museum in South Wales, devoted to the history of coal-mining in that area. The director of that museum once told me of the struggle he had with his conscience about how to display and interpret his collection. His own family, his own ancestors, had been involved in the mining industry, and had suffered, gone on strike, died, and been exploited as part of its development. His only instinct was strongly to make his museum shout at the public that "the cost of coal is human blood". But he knew, too, that his own experience was only part of the truth, and that without the coal industry he and his forebears and his family would have found it difficult to make a living. And his duty to those who came to visit the museum was to tell them the truth, the whole truth, and nothing but the truth. Your duty, as directors of museums, is to tell me, your user, the truth. You must put that duty before even the care of your collections. It is often felt that the first duty of the museum professional is to the collection he serves. He must improve it, conserve it, display it and interpret it, and his skill and training must be deployed primarily towards that end. But I say unto you that it is not so! You must, of course, take the best possible care of your collection, but you must do so in order to inspire those who visit your museums, whose curiosity

may be aroused and whose imaginations may be stirred by what they see and hear and read. It is to their minds, their hearts, their imaginations that you are primarily responsible. All the objects in your museum, be they never so rare, never so precious, are not more important than one single human life among those who come to see your treasures. You will remember the question posed by the moral philosopher — "If the director of a great art gallery finds his gallery on fire, and he can save either a child or a Rembrandt, which should he choose?" I have no doubt whatever in my own mind what the answer should be, but may I invite you to consider your own response to that query at least once a week. Thou shalt have no other gods before me.

The second Mosaic commandment commands the Israelites that they shall not make unto themselves any graven image of anything, nor shall they bow down to such an image and serve it. May I interpret this to you, as a command that you shall not set up for yourselves some image of what you consider your users to be, and order all your activities to accord with that image. How easy it is for one museum director to say "the vast majority of the people who come to see our collections are family people, coming for a day out with their children. Therefore we will go all out to entertain them, jazz up our presentation, and keep our customers happy". How easy it is too, for another museum director, equally without evidence, to say "our collections are really, only of interest to scholars. Therefore we will give every encouragement to the expert to work on our collections, and we will not bother unduly about the people, the peasants, the *hoi polloi* who drift in from the streets". It is very easy, and a great temptation, for the museum professional to believe that the users of his museum are the people he would like to be the users of his museum — that is, the people like himself, and with whom he feels in sympathy.

The third Mosaic commandment is related to the second; "thou shalt not take the name of the Lord thy God in vain". If we translated this into the command from the museum user to the museum director it would take some such form as "thou shalt not treat the user as if he is either a polymath or an idiot".

We have all read the label underneath an object, which says "Hippopotamus mandible: Pleistocene". That is fine for an archaeologist or a zoologist, but for the majority of people who walk through a museum it is meaningless. Most of them probably think that a mandible is some kind of stringed musical instrument, and they don't know pleistocene from plasticine. Thoughtless and insensitive labelling of objects is one of the sure signs of a bad museum, and although it requires great skill to walk the tightrope between condescen-

sion and arrogance, the museum professional who really respects his customers will take care to find out where the limits of their knowledge are likely to be, and phrase his labels accordingly. I will never forget going into one little museum (and I had better not say where) and seeing, in a glass case, a piece of rusty iron attached to a piece of wood, and under it a label which said simply "Slane: Eighteenth century". It was years before I found out that a slane was a local name for a particular kind of turf-cutting tool. And when I did find out I wished I hadn't bothered. Whoever devised that label was treating me, the user of his museum, as both a polymath and an idiot. Every museum should do regular market research to find out who its users are, and what they know, and what they want to know. Money spent in this way is never wasted, and it should be used to fund opinion polls, questionnaires, random sampling by Keepers, and regular consultations with those invaluable people, the Friends of the Museum. We, the users, expect to be asked our opinion of your museum, and we are flattered and pleased when you take the trouble to enquire.

"Six days shalt thou labour" said Moses, fourthly, to his Israelites "and do all thy work". Well, there is no need to tell you about that. In this country, in these hard times, a museum is lucky if it can stay open for five days a week, and do any of its work. But the commandment does prompt the thought that from the user's point of view, nothing is more irritating than turning up at 9 o'clock outside the museum of your choice, only to find that it is shut. Like many another tourist, I frequently go on holiday to Italy, and (with the greatest possible respect to all Italian museum directors, who are the salt of the earth) Italy is worse at this kind of thing than any other country I know. Time and again one goes to a museum only to find oneself staring at a notice which says "Chiuso", or "Chiuso per ferie", or, more mysteriously, "In ristauro". All museums should make it very clear, and announce it publicly and repeatedly, when they are open and when they are shut. And if they announce that they are open from 0900 hours that ought to mean 0900 and not 0910 or 0930. I have often heard museum users complain that an institution may *open* half an hour late, but it certainly closes dead on time. And this makes us very cross. We must all campaign together for sufficient funds to be made available to museums to allow them to remain open for as long as they wish, and their users require.

The fifth commandment that Moses gave was this: "Honour thy father and thy mother". And who, we may ask, are the father and mother of the museum? The answer is "those who created it and sustain it", that is to say the founders, benefactors, local authorities, trustees, or even government, which provide the funds and the

resources for the institution to flourish. And how do we honour them? I think, the answer is "by living in peace and harmony with them". As I go round some of the local museums in this country I frequently hear from museum directors how badly they are treated by their local council, or the leisure committee, or the director of services, or the finance officer. And this is always very weakening to a museum's efficiency, since time, and thought, and energy are spent in quarrelling with one's masters, when one should be serving one's customers. From the user's point of view the museum professional is the mediator between him and the museum's paymasters. The professional should be seeking, analysing and organising the user's needs and requests and representing them most persuasively to those who sit in power and control the purse-strings. You must be my advocate in the constant and unremitting struggle to provide a better and richer service for a wider section of the public.

"Thou shalt not kill" is the sixth commandment that Moses gave. And although you, as museum professionals, may frequently feel you would like to murder your customers, your paymasters, and even each other, it is not to that aspect of the commandment that I would like to draw your attention. Have you ever thought that every object in your museum is dead? With the rare exceptions of things like zoological museums, or arboreta, every museum is a collection of the dead, a cemetery. The user, when he walks through the door, is entering a tomb. I am speaking quite seriously when I say that in most museums one can sense this, and it has an instinctively depressing effect upon the user. Your task, is to lift that depression. You, as museum professionals, must raise the dead to life, and you must do so by stimulating the minds and imaginations of your public that they believe that these dry bones before them are in fact alive. It can be done. I think of the Imperial War Museum in London, which has a marvellous display illustrating life in the trenches in the First World War. You actually walk through those trenches, you hear some of the sounds, you see some of the sights, and (although you are spared the smell of corruption and cordite) it takes little effort of the imagination to sense the true and full horrors of war. Similarly, at a museum near Salford in Lancashire, one can really experience what it is like to work underground in a coal mine. The designers have produced a gallery with a low roof, the cramped conditions, the dim lights and the moving machinery of a real mine. But perhaps the best example is the biology gallery at the British Museum (Natural History), where the visitor can begin his tour by walking into what turns out to be a huge model of the human uterus. He can stand in it, and hear the mother's heartbeats, and see the blood vessels, and then, as it were, step out into his journey of

discovery. This can be a very powerful experience indeed, and few who have visited that museum will forget it. But it is only one among the many possible processes of "animating your objects", which must surely be the concern of museum directors in the future.

And now the one you have all been waiting for. Moses said to his people "thou shalt not commit adultery". It is a fact universally acknowledged that the morals of all museum professionals are completely above suspicion, so I must interpret the Mosaic command metaphorically. And I think that what it tells you is this: it is a sin to break faith with your collection. The museum professional's place is in his museum with his objects. There is, as we all know, a constant temptation to go off and investigate something, or meet someone, or follow up some line of enquiry, or visit some other exhibition or institution. Sometimes, of course, this is vital and necessary but it is a great hindrance to a museum user to find, when he arrives at the museum, that everyone he wants to see is somewhere else. In the entrance hall of the National Museum of Wales there is a large board on which are displayed the names of all the professional staff from the director downwards, and on the right of the name is a little indicator which says either IN or OUT. This is a most useful piece of machinery, since it not only tells the visitor at a glance who is in the museum and who is away, but it allows the keepers themselves to keep an eye on each other. And that can do nothing but good. So I, as the representative of all museum users, say to you "thou shalt not lust after the free trips abroad, the expense account lunches, the special visits, the liaison trips, the national and international conferences, no, not even after this one". You must be faithful to your museum and to your family of users. For they are your first and ultimate responsibility.

The eighth commandment, "thou shalt not steal", reminds us, does it not, of the delicate contemporary problem of international restitution of objects. We, in this country, have recently been sharply reminded of it by the visit of the Greek Minister, Melina Mercouri, but it is not really for me to comment on the rights and wrongs of who owns what at the present time. Let me say only, as the representative of those who use the museums of the world, that people use museums not only in London, Leningrad and Lagos, but in Belfast, Benin, Benares and all over Bangladesh. The question of international restitution is a matter for the moral conscience of the world, but I hope that, in this matter, the debate will be conducted essentially between the museum professionals themselves. This is a professional far more than a political matter, and it is a test of your skill as museum professional to see that a just solution is achieved amicably, ra-

tionally, and without undue delay.

The last two Mosaic commandments I will take together, since the prophet commands his people not to bear false witness against one another and not to covet. These are the very sins to which museum directors are by their natures prone. You all say that your collections are "unique" or larger than any other collection of these things in Europe, or Africa, or America, or Asia. You exaggerate, you boast, and some of you, at times, even go so far as to make claims for your museum which are not strictly in line with the verifiable truth. And you certainly do covet! Every keeper in every museum wants "to add to the collection", "to fill in a gap", to obtain by purchase or gift the best possible example of this thing or that. And covetousness is the

sin for which we, your users, are most ready to forgive you. It is the least serious sin in the calendar. Indeed, I go so far as to say that no man or woman becomes a museum professional unless he or she has a great hunger and thirst to collect, to display, to interpret, and to boast about the collection itself. You must not do it too obviously, too openly, or too often, of course, but your raging energy to collect and conserve is what makes us all come to your museums in the first place.

And so I read in the Bible, that when Moses had given the Israelites his ten commandments he said "Ye shall observe to do therefore as the Lord your God hath commanded you: ye shall not turn aside to the right hand nor to the left". And I say to you that you, too, shall obey the ten command-

ments for running a good museum which I have given you this day. Above all, remember me, the user of your museum, because I am your god and your friend, and your bread and butter. Remember me, and teach me, and entertain me, and learn who I am. Go out and find me, woo me, and when you have won me, keep me by constantly changing and bringing up to date your exhibitions and your galleries, and by using all the museum techniques to maintain my interest and develop our relationship. Only thus, can you march successfully through the wilderness of information technology, cross the river of statistics, and enter the promised land — a museum flowing with milk and honey.

This paper was prepared and presented for ICOM and is a reprint. Ed.

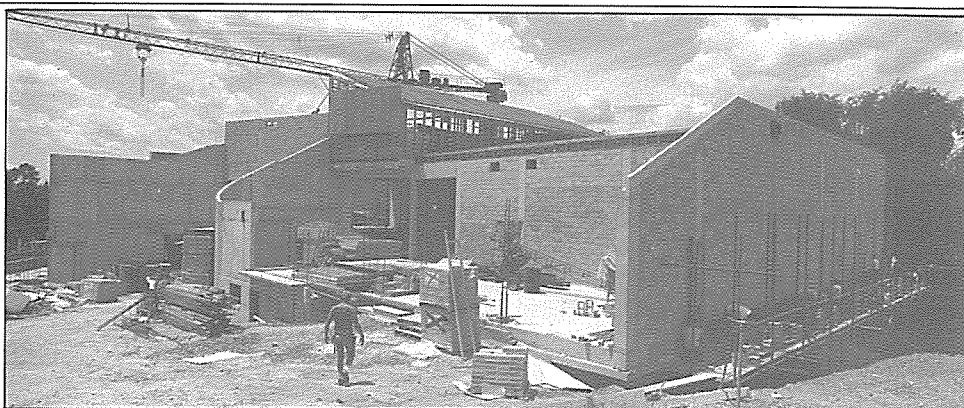
1 4
Y E A R S
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O N

PROGRESS ON THE NEW TE WHARE TAONGA O WAIKATO, WAIKATO MUSEUM OF ART AND HISTORY

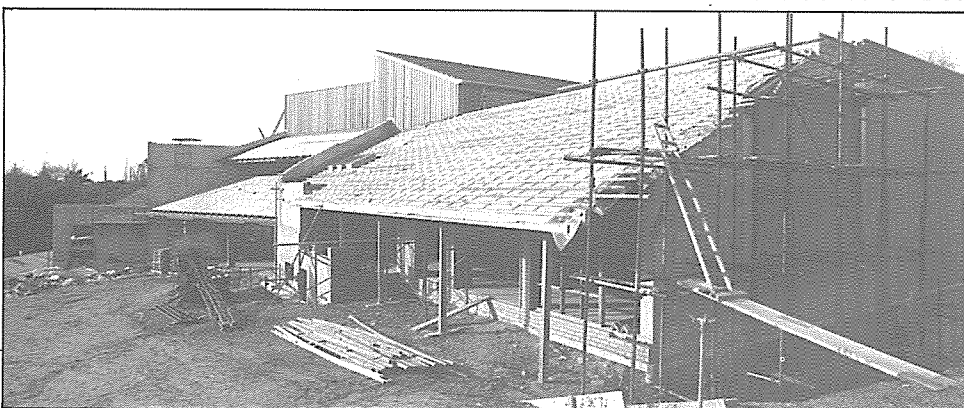
On a calm Autumn morning in 1984 an ancient Tainui chant of dedication was called out across the land on the banks of the Waikato River, land which was to be the new home for Te Whare Taonga o Waikato, Waikato Museum of Art and History.

The evocation of Whati Tamati, elder spokesman of Te Arikinui Dame Te Atairangikaahu, was a declaration of the support of Te Arikinui and the Tainui people for the new museum. In a dingified manner, it also marked the conclusion of fourteen years of often heated debate between the forces passionately wanting a new museum and gallery, and those, no less passionately, opposing it.

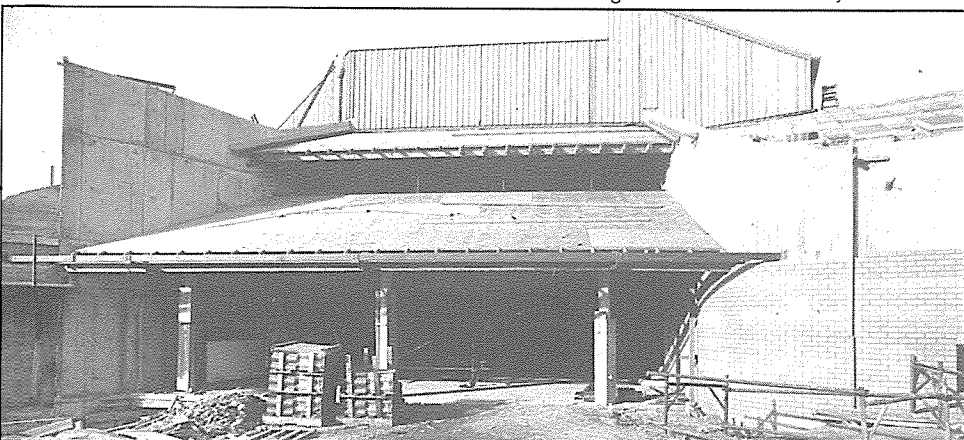
It was on May 14, 1984, the Hamilton City Council voted to commence construction on the new multi-million dollar JASMaD designed Museum. On June 8, 1984, the contractors, McMillan and Lockwood, had made the first incisions into the steep central city river bank site. Ironically the first of the two old buildings still on the site to be demolished, was the former Art Gallery... (1948-1970) a converted Post Office money-order office.



Education Suite and Entrance. 9/12/85.



Education suite in foreground. Entrance beyond. 2/6/86



Main Entrance. 2/6/86

Within ten days, 20 ten-metre long reinforced concrete piles had been driven deep into the ground. As the foundation of the lift well, and as the extensive foundation footings, these piles tie the building into the primeval subsoil of the river bank.

Over the next twelve months, construction was devoted to pouring massive canterlevered reinforced concrete slab floors, and five storey high walls. By Christmas 1985 the main structure was complete, 95% of the roof was complete with the tiles in place, brick cladding had commenced, and the first framing for partition walls at level 2 was in place.

At this point in time, twelve months away from occupancy, the contractors are concentrating on building in air conditioning ducting, wiring, plumbing and strapping walls before the first of two wall surfaces is built up. Glazing has been installed in some windows, while the two plant rooms sport brightly coloured complex air conducting, heating and cooling machinery. While the final surface brick cladding is enveloping the outside of the building, there are as yet no final wall, floor, or ceiling surfaces inside. Ultimately the ceilings will be timber in two galleries and the entrance way, plaster in the other galleries, floor surfaces will vary from imported Chinese slate to custom made carpet to timber, while all wall surfaces will be painted plaster board.

Location

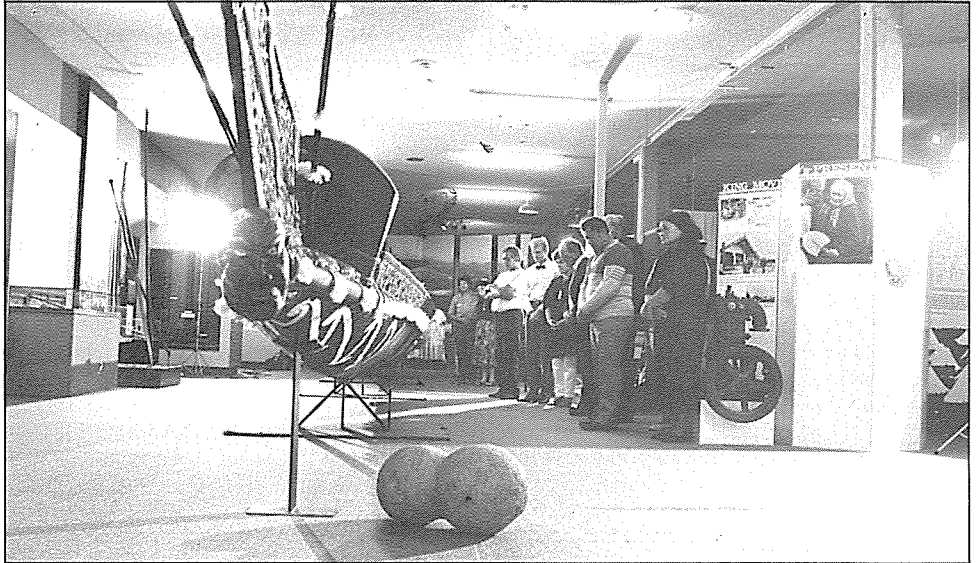
The new Museum is situated central city at the junction of Victoria Street (State Highway 1) and Grantham Street, on a large bank sloping down to the mighty Waikato River. Mature trees surrounding the site will be incorporated into an extensive and comprehensive re-landscaping. The plan provides for walkways down to the river, permanent and temporary sculpture and performance sites, with substantial planting of native New Zealand flora.

General Museum Environment

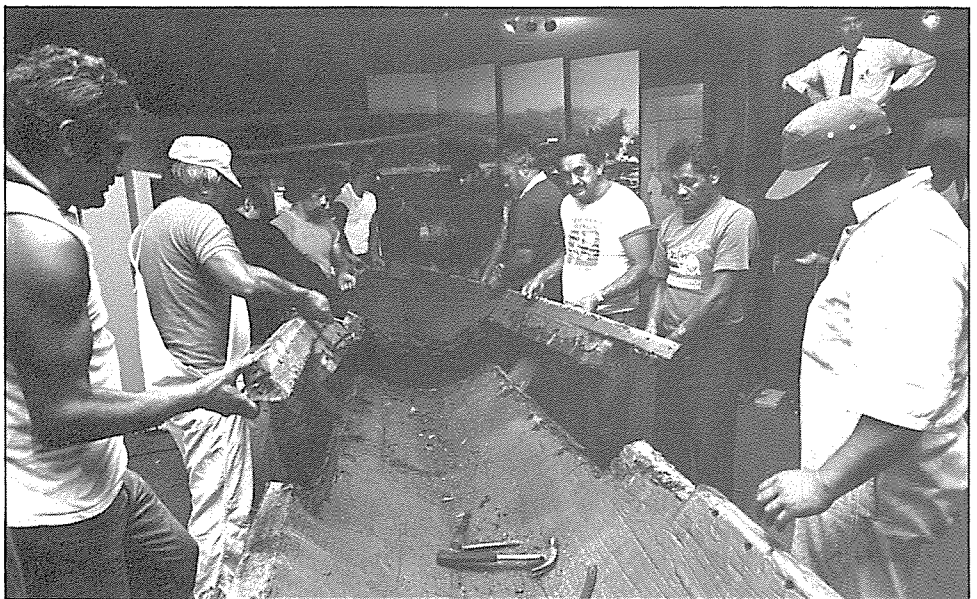
The Museum, as a public institution, has been designed in humanistic terms. It provides from within frequent vistas of the Waikato River and surrounding grounds, with through gallery vistas. Easy flow throughout and access for visitors — with special consideration for elderly and handicapped — around the grounds, from and to the entrance, has been carefully considered. Movement through the Museum is via a series of gentle ramps, stairs or the centrally located lift servicing four of the five levels.

Structure

The foundation and structural walls are of reinforced concrete and cavity masonry, clad in a brick weather skin with silver, sun bleached timber detailing, which proves (by computer analysis) to provide a high degree of passive environmental control. The entire Museum is air conditioned and humidity



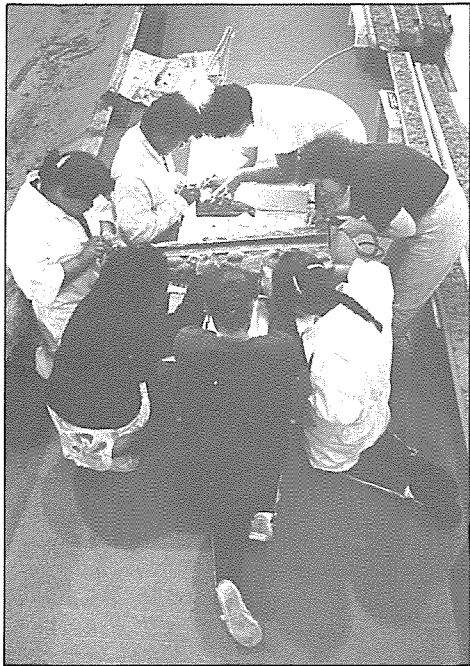
Dismantling TE WINIKA. 19 March 1986



Dismantling TE WINIKA. 19 March 1986.



Paint Removal with Leister Hot Air Gun and scraper. May 1986.



The Conservation and Restoration Crew with Conservator Sabine Weik. May 1986

controlled by a mechanical HVAC system which is itself managed by a centrally monitored Honeywell "EXCEL" direct digital control computer. The system provides for an environment of 19-24 degrees celsius with a plus or minus one degree celsius variation per 24 hours and 60% plus or minus 7% relative humidity.

The roof structure of the History, Tainui History and Fine Arts Galleries has been designed with a ventilated and insulated airspace between the concrete roof tile exterior and timber lined ceilings.

The longest gallery — temporary exhibitions — is day-lit through roof lights, the light level being controlled by internal automatically adjusting "Sunshield 50" louvres supplied by "Technical Blinds Ltd", England, who have supplied similar systems to major museums world-wide. A small computer will maintain the system within the pre-set tolerance control. Ultra violet wave-lengths are filtered out by a laminated glass interlayer designed in Germany to prevent transmission of 95% of wavelengths less than 380 nanometers. The system is capable of being closed up to exclude all daylight when desired.

Artificial lighting in all Galleries is "Concord Litespan 7", track-based display lighting, dimmer controlled in conjunction with dimmer controlled fluorescent general lighting.

Lighting in the History, Tainui History, "Te Winika" and Terrace Galleries is artificial with some natural light through window sections composed of heat dissipating shields and ultraviolet absorbing glazing.

The building is designed to fully comply with the fire resistant construction requirements of the very stringent NZ standard NZS 1900 Chapter 5, and is protected

throughout by an automatic sprinkler system specified to comply with the requirements of the NZ Insurance Council. In addition to a manual push button and sprinkler activated alarm system, an early warning smoke (ionisation) detection system monitors gallery and storage areas.

Security Considerations

Security has been the most difficult system to come to terms with and set a standard. There is a staggering array of technological computerised "promise you everything" security devices on the market with fast talking salesmen to beguile. After much deliberation we decided to set a standard of security which we knew would be totally acceptable to any institutions anywhere in the world lending to us. We also decided we did not want the system to be excessively evident to the public, not wishing them to think they were not trusted, yet sufficiently evident to give the atmosphere of passive security. We were, of course, fortunate that our purpose-built building had many security problems designed out of it. Finally we wrote a brief on our requirements, and sent it out to electrical and security consultants who came back with modifications which we in turn refined. Obviously, one cannot detail what we finally decided, but the system provides for comprehensive perimeter and internal surveillance, ultra sound and passive infra red space intrusion detectors, micro processor based personnel access systems, door-ajar monitoring on all risk doors, a centrally monitored closed circuit television surveillance network throughout the entire building. (The metropolitan police station is also ½ km from the Museum.)

While the Grantham Street site, in its 110th week of construction, moves increasingly towards commissioning, the present Museum in London Street is rapidly being decommissioned. Museum staff have been packing the permanent collection for the last two years. Working first on collection in storage, they have now moved to items on public exhibition. Coinciding with this activity is the checking of each collection item with its accession entry and photograph. Planning is also under way as to how we propose to move the collection. The largest item is the 65ft long Te Winika Canoe, the smallest is a hat pin.

The new Museum provides us with an inescapable opportunity for self-examination. We have dusted off our policies, examined them, posed alternatives, and are currently writing them anew, also an operations manual. Doing so has caused us to consider how the public can better use our services, for example our reference library, have greater access to the historic photographic collection, or to the collection in storage. While many museum traditions must be reformed, we are aware there are attitudes, like out dated equipment, which will be left behind in London Street.

The major preoccupation has been the exhibitions programme, which for this Museum represents the transition from virtually two exhibiting gallery spaces to seventeen.

On the first level there was the consideration of what is the programme we should pursue and why. Then how do we organise the galleries and their relationships to each other, throughout the programme? This latter task was made difficult as we did not know the gallery spaces in the sense of having worked in them before, or had any experience of them beyond plans and a one:twenty scale model.

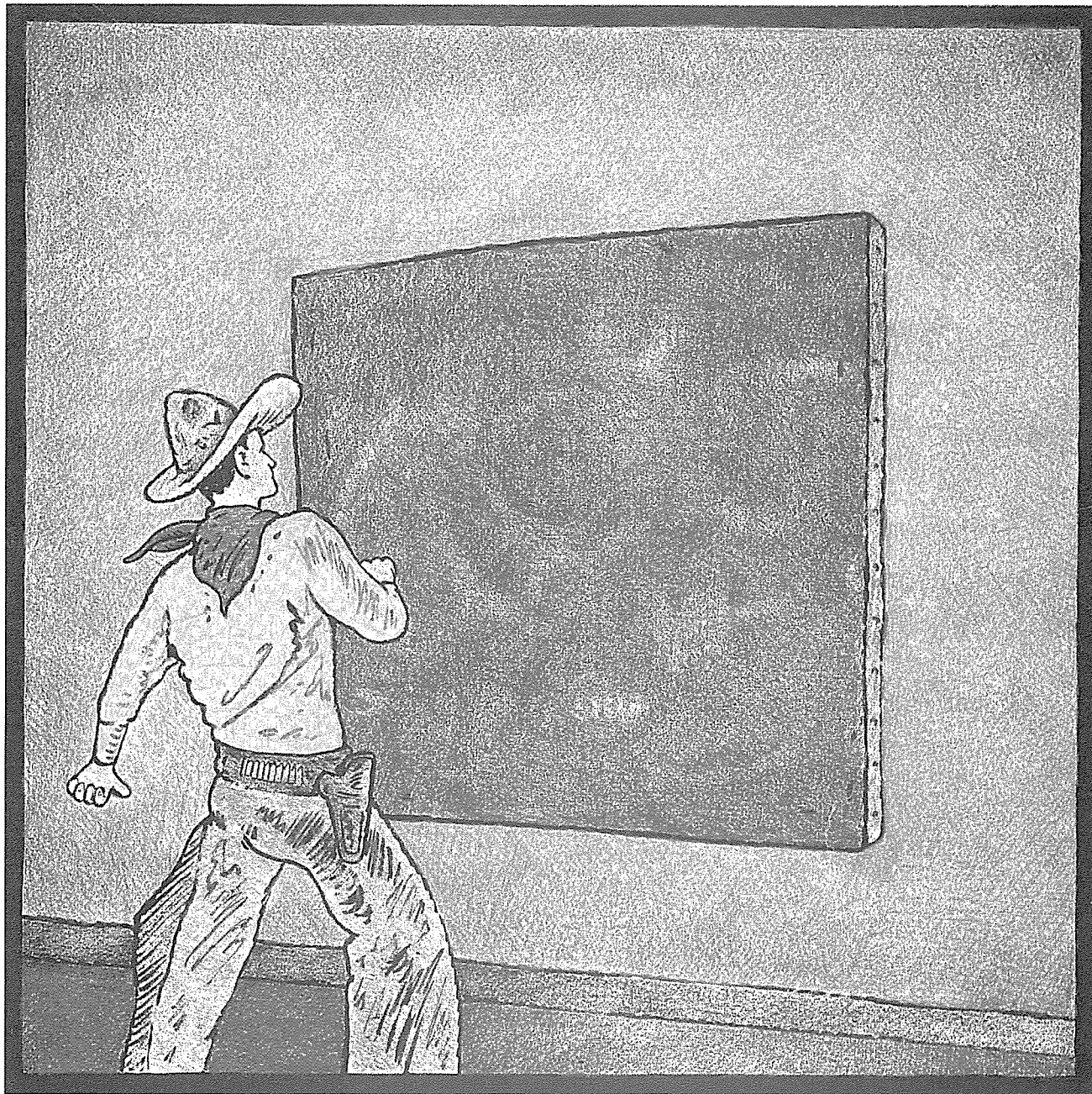
As soon as the first Galleries started to appear on site we found ourselves visiting them daily to attempt to "feel" the exhibitions while measuring the spaces with real measurements as opposed to scale rule. Programming has been based on a five year time frame, 1987-1992, for which we now have the main structure and themes completed.

The present Museum, although still open to the public resembles a workshop. Exhibits are being dismantled, packed, boxes stacked and numbered. The exhibitions programme has been closed down, however interestingly attendances have remained high. We promote the transitional condition of the museum which has assured public interest, although more so than anything else, there is intense public interest in the restoration of "Te Winika".

Unquestionably the pride of our collection, and of the Tainui people, "Te Winika" the great canoe, revived by Te Puea and gifted to the people of Hamilton by Te Arikiniui, has been dismantled into 65 separate sections. This twelve month restoration under the supervision of conservator Sabine Weik, is being carried out by six young Tainui people, all descendants of the carvers of the 1938 restoration. In full public view, the "crew" are removing the ubiquitous paint layers, using dental instruments on heat softened paint and "peel away", a special paint solvent developed by the Auckland Institute and Museum conservators. All the masking paint layers and volatile extraneous water proofing matter is removed, delicate carving detail is revealed, highlighted with in-laid paua. When this time consuming activity is completed, and the small sections of dry rot in the hull have been reconsolidated, the canoe will be re-lashed with prepared lashing traditionally made from flax gathered from the Hamilton Lake by the Te Winika "crew". Re-lashed, restored and decorated, the canoe will be ceremoniously removed from London Street and walked in to the new Museum, ready for the grand opening.

Bruce M Robinson
Director

Waikato Museum of Art and History



IT WAS TOM'S FIRST BRUSH
WITH MODERNISM

Glen Baxter 1986

DIALLING THROUGH STATIONS AT THE 1986 SYDNEY BIENNALE

The title of the 1986 Sydney Biennale was "Origins, Originality and Beyond", a theme designed to look at the activity of appropriation and how quotation, as a working method, is used by many contemporary artists. Exhibits from over a hundred such artists were displayed in the Art Gallery of New South Wales and in Pier 2, a large warehouse on the waterfront.

Particular though the title may appear, the works in this Biennale did not look very much different from those in the two previous Biennales which had the themes of "Vision in Disbelief" and "Private Symbol, Public Metaphor". Many of the selected artists had shown works previously in such earlier Biennales and Perspectives. It was as if the funding bodies in each country had offered the curator a pool of experienced 'official' artists to pick from.

Director Nick Waterlow's title was divided into three sections of 'Origins' (emphasising folk-lore and tribal traditions), 'Originality' (the questioning of the notion of new or unique art, through quotation) and 'Beyond' (work that was transcendental or cosmic in aspiration). Some works seemed to fit into more than one category. The lack of clear demarcation was exacerbated when the director had explanatory texts taken off the walls, after he was pressured to do so by a number of complaining artists.

The result was that it seemed any artwork could have been fitted into the exhibition, for the types of appropriation ranged from revivalism, pastiche and parody, to deconstruction and found objects that included paintings from the gallery's own permanent collections.

As Geoff Lowe has pointed out, not only can quotations lead to a denial of individuality and content, but it can also repatriate the authority of the avant-garde as well as of pass art, and "point to or suggest moral and spiritual values 'outside' art, rather than the impersonation of such values in art".¹

The three New Zealand representatives,

Robin White, Richard Killeen and From Scratch in some ways embody this point. Their selection by Waterlow could be seen as presenting to Australians a 'squeaky-clean' image of New Zealand artists as a group of dutifully altruistic Sunday school or Social Studies teachers. In an effort to avoid parochialism, they even make art that is concerned about anywhere but New Zealand. Killeen's work had the look of classroom aids, and White and From Scratch provided the evangelical content. With 'Pacificism' as an obligatory hallmark, the work had an earnest, clean and wholesome air about it. There was none of the irreverence and flippancy of say the Americans, like Levine, Taaffe or Prince.

Adorno once argued that spiritualization only occurred when it had the strength to penetrate non intentional, non ideal art.

*"The new spiritualization in art prevents the continued sullying of art by the true, the beautiful and the good; the ideals of a philistine culture."*²

One frequent guest speaker at the forums was rock star Malcolm McLaren, the man who masterminded the success of the Sex Pistols and who is proud that he "uses people the way some artists manipulate paint". McLaren believes that artists deserve to live the lifestyle of rock musicians, and have access to as much money, sex and cocaine as they can get. Appropriating or exploiting any available sources is a good means of gaining these ends.

McLaren's insistence that artists should be as opportunistic and as immoral as they please offended many, as did his insistence that his work with the Sex Pistols would be remembered long after the other work in the Biennale was forgotten. The influences of McLaren's provocative stance can be traced back to the French Marxist group of the 1950s, the International Situationists.

The Situationists believed that modern life's leisure activities contained within it tensions of dissatisfaction which could be released. Disruptive or prankish activities could set off chain reactions which would destroy the structures of reaction which transform human properties, relations and actions into impersonal man-produced things. These values can become separate from man who becomes alienated.⁴ The Situationists hoped to create 'situations' in which exemplary acts of provocation could bring life into art, and art into life.

McLaren too is preoccupied with the importance of consumption and leisure in modern capitalist society and "the power that can be obtained from the manipulation of the objects of leisure."⁵ Whereas the Situationists used methods such as incorporating philosophical texts into cowboy comics (like the Glen Baxter work on the cover of the Biennale catalogue), McLaren likes to manipulate aspects of the entertainment industry.

Now there might be some points of comparison between McLaren's activities and those of the New Zealanders in the Biennale. McLaren's attitude is exemplified by the suggestion of Steve Divine 'Mastermind' — 'World's Famous D.J.' — on McLaren's record **Duck Rock** that "if the world don't help you, change the station..." Phil Dadson is quoted in Ian Wedde's catalogue essay as saying "You take what's appropriate," and Killeen, "You take out what you don't like."⁶

However on another occasion Dadson has been emphatic that From Scratch's instruments are only "similar" to Solomon Island instruments, making clear that he is not interested in exploitation. While McLaren would boast about such things, Robin White has a politeness typical of the New Zealanders when she says "He said I could draw his tattoo."

An interest in geographical location is expressed in all the titles of the New Zealand artworks. The last time Richard Killeen showed a work in a Sydney Biennale the painting was entitled **Island Mentality**. This year his works were called **Born Alive in New Zealand, Time to Change the Greek Hero and From the Cairo Museum**. Robin White's prints were two series, **A beginner's guide to Gilbertese** and **Twenty-eight days in Kiribati**, while From Scratch's performances were entitled **Pacific 3,2,1, zero (Parts 1 and 2)**. While looking outward, these works (most of them) express a kind of Pacific regionalism that is akin to the regionalism much discussed by our art historians and really an expanded version of say Canterbury or Nelson localism.

Perhaps one day distance will look our way (instead of the reverse) and send Malcolm McLaren to our shores to record the music of our indigenous culture the way he recorded the rhythms of Kwayazulu to make **Duck Rock**. Such an act would demonstrate the merging of Regionalism with Internationalism so typical of appropriation, whether that appropriation be heard on a ghettoblaster on the streets of Auckland or seen in an art fair like the Biennale. It would claim something specifically Pacific, yet simultaneously acknowledge that our culture is also deeply Western, once that recording is made available in our market-place.

John Hurrell is a practising artist and freelance writer from Christchurch.

¹Geoff Lowe **TEN FAMOUS FEELINGS FOR MEN AND TOWER HILL**. Catalogue. Institute of Modern Art, Brisbane June 1986.

²Theodore Adorno **AESTHETICS** trans. CW Lenhardt 1984. p. 137

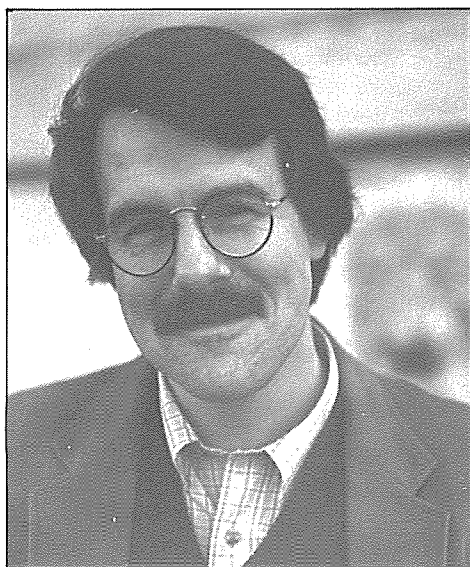
³Jeff Nuttall **BOMB CULTURE** Paladin 1970 p. 85.

⁴Greil Marcus **THE COWBOY PHILOSOPHER** Artforum March 1986 p. 85

⁵Andrew Preston **DUCK ROCK ART AND TEXT II**. p. 67

⁶Ian Wedde **ROBIN WHITE, RICHARD KILLEEN AND FROM SCRATCH** The Biennale of Sydney 1986 p. 59

S H E R R Y R E Y N O L D S I N T E R V I E W S B I L L T R A M P O S C H



An interview with Dr Bill Tramosch, Director of Interpretive Education and Special Programmes Officer at Colonial Williamsburg Foundation conducted by Sherry Reynolds, Liaison Officer, Auckland Museum.

Q. You are in New Zealand for six months on a Fulbright Scholarship (April to October), but within that assignment what exactly is the nature of your work here?

A. Specifically, I have been writing a report (which accounts for approximately sixty percent of my time) and leading a series of workshops and seminars in the field of museum education and interpretation. Although I have been travelling a great deal (about 6000km so far), I have a desk, a mail box and various kind hosts at the Auckland City Art Gallery (Rodney Wilson and Gillian Chaplin). You know well enough that I have also come to know the Auckland Museum as home. Your diary and Stuart Park's are riddled with my appointments.

Q. What is your report about?

A. Under the direction of an ad hoc AGMANZ Committee which has the flattering title of "The AGMANZ Tramosch Liaison Committee," I have been reviewing

the current diploma programme in museum studies. I will submit a report which includes recommendations for this programme.

Q. I gather you have previous involvements with museum studies programmes.

A. Actually the field of museum studies and more generally, professional training is one which has fascinated me for years. At Colonial Williamsburg we are very actively involved in the training of museum personnel with college affiliated programmes at the graduate level as well as in-service seminars for practising museologists.

In addition, a good deal of my graduate training was directed towards a study of how historical agencies and museums have "professionalised" over the last 25 years or so in America. The topic of my doctoral dissertation was a comparative study of museum training in Great Britain and the United States. This latter project was particularly helpful because it has helped me to understand better the strengths and weaknesses of each system, and how to apply this learning now to the New Zealand case.

A. Colonial Williamsburg is America's oldest and largest outdoor history museum. It's actually a restored city, the Capital of the Colony of Virginia and the home of Great Britain's Royal Governor. The town played a central role in The War for American Independence in the 1770's. It was a governmental, economic, cultural and political centre of the huge tobacco-orientated colony of Virginia. Today, Colonial Williamsburg is a largely restored town consisting of about 500 buildings, 88 of which are original. The "historic area" is free of modern intrusions such as traffic and telephone wires and is approximately one mile long by a half mile wide. Currently there are 3000 people employed at this museum including interpreters, teachers, restaurant workers, curators, archaeologists, hotel personnel, and gardeners, etc. It's a huge operation with approximately a 95 million dollar (US) annual budget.

Q. How is the museum funded?

A. Today, largely by the "gate", but originally Colonial Williamsburg was funded by money from John D. Rockefeller Jr., who helped to restore a great portion of our town.

Q. What is your Role at Colonial Williamsburg?

A. I direct a department called Interpretive Education. we are a group of 13 people whose responsibility it is to see that all "interpreters" are well-trained (or as we prefer to say "educated"). In addition, the members of my Department and I help develop new public interpretive programmes; About 30-40 of our sites are open to

the public (about 1 million visitors a year) and periodically interpretations need to be reviewed and revised.

Q. You are using words like "interpretation" and "education" (vs training) Why?

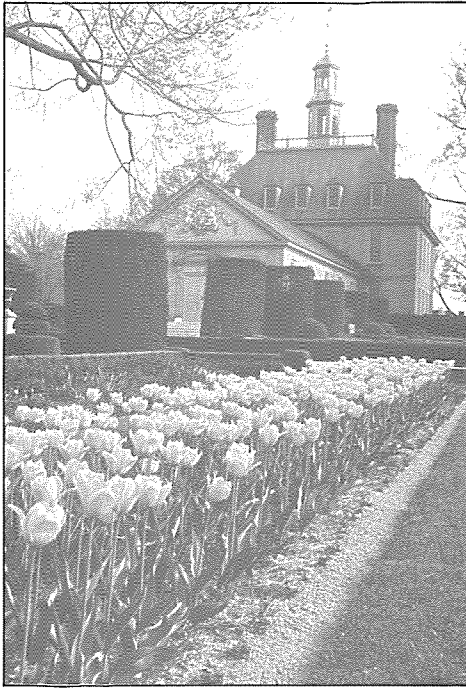
A. We use "interpretation" because it closely approximates the type of teaching that goes on in our museum. An "interpreter" "stands", or — more appropriately — "moves between" the artefact and the visitor, the past and the present and also between the various historians who contribute to our knowledge of the artefact. Our interpreters constantly try to awaken people's curiosity about the object — and more importantly — the object's significance. They work to stimulate and provoke awareness of our collections and their meanings to today's visitors. This takes skill and a lot of practice. In fact, it's an art to be a good interpreter. That is why we use the word "educate" rather than "train". One can train to be a carpenter, for example; and to an extent one can train to become an interpreter or teacher. But, it's our opinion that there is more to becoming an effective communicator than training alone. Effective interpretation requires "education". It's like the distinction that is made with the word "motivation". We *don't* motivate people, we rather create an atmosphere in which motivation can take place. Similarly, interpreters, if well educated and trusted can act as free agents, constantly sensitive and flexible to the public's needs and the institution's messages. These distinctions are terribly important to us at Williamsburg and we believe that they have had a positive effect on our programmes during the last seven years.

Q. A lot of people could argue that this follow-up is very time consuming.

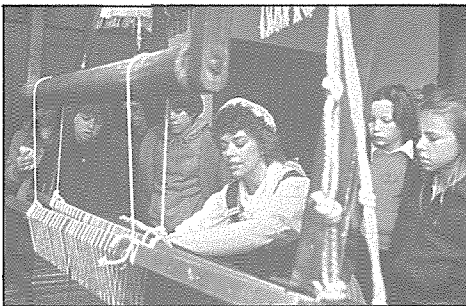
A. First we chose our interpreters wisely. First we write down what we required and intentionally employ people who will help us meet these ends. Secondly, we measure our progress (with a focus on the goals — by the way — and not necessarily the personalities). By this I mean that we evaluate interpreters annually, given a list of agreed upon criteria for review such as 'accuracy', 'reliability', 'hospitality and courtesy', 'organisation', etc. I must emphasise that this review is a "process" and not an "event". Its suggestions for growth and not judgement day. This is very important, too.

Q. Evaluation is important too for small museums.

A. You see this is just the problem with evaluation of all sorts, isn't it? We think that it's optional, when it isn't. There is a proverb, "if you don't know where you are going, all roads will lead you there". Well without evaluation we will never know if we



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have arrived or at least are tending towards the management goals we set and are now trying to achieve. In short, evaluation is as important to a job as hiring is. If I, as a manager, miss an evaluation of a staff member at Colonial Williamsburg that omission shows up negatively on my performance appraisal.

Yes, the size of an institution has no bearing on the relative importance of evaluation of staff or programmes. These processes of self-examination are of central importance to the health of institutions, regardless of size. I even contend that in an institution of one there should be a self-evaluation of performance, (and this, actually, is one of the most effective forms of appraisal as we all tend to be toughest and most critical of ourselves).

Q. What do our museums and art galleries in New Zealand have in common with the educational challenges of a museum like Colonial Williamsburg with its huge staff?

A. Well, again, regardless of size we are all in the business of collecting, preserving and interpreting culture. We all possess objects or artefacts. In addition, the techniques of effective communication in museums and galleries remain the same despite size. There are still the basic principles of interpretation, whether we employ docents or simply have labels, whether we are developing gallery guidebooks or A.V. programmes. To continue, we all plan and evaluate our own efforts. There's a lot we have in common.

Q. What are the principles of effective interpretation?

A. In our programmes, we rely heavily on the advice of Freeman Tilden, a National Park Service consultant in the 50's who identified five principles of effective interpretation:

1. relate the object or artefact to the visitor's experience.
2. reveal the life behind the object
3. present information in an imaginative way
4. provoke one's curiosity rather than simply present information
5. Finally, try to draw the larger picture from the artefact.

These are abbreviations of Tilden's principles, and as you know I've been talking about them in my AGMANZ Communications Workshops in Hamilton and Christchurch.

I am also going over them in the Taranaki Conference in August.

Tilden addresses the *ingredients* but at Colonial Williamsburg we felt that there's more to it than that: there is *technique* of presentation. For example, in addition to the above, it's important to "maintain the visitor's self-esteem", to be "well organised", to "invite visitor involvement" and

finally to "interpret with direction". These latter aspects are part of a programme at Williamsburg which we call Interaction, Interpretation.

Q. Now to change the subject, What about New Zealand? How are we different? That is, how do our museums and art galleries differ from America's?

A. Well, first, one of the great differences is in the number of publicly run museums and galleries here. In the U.S., there are many more *private* museums. About 50% of our museums are private, in fact. Secondly, in America there is generally a greater emphasis on interpretation and education programmes for all ages. We have made such programmes an active part of the museum administration. Unlike you, we do not have a Department of Education which supplies teachers to work in museums. The museum's functions are to collect, preserve and interpret and at our more progressive museums, each of these three functions is seen as very (if not equally) important.

You notice that I say "museums". This is not to exclude art galleries, but rather to emphasise that we do not distinguish between them as strongly as you do here. There are history museums, art museums, science museums. In addition, the American Association of Museums accreditation programmes definition of a "museum" even includes, arboreta and aquaria.

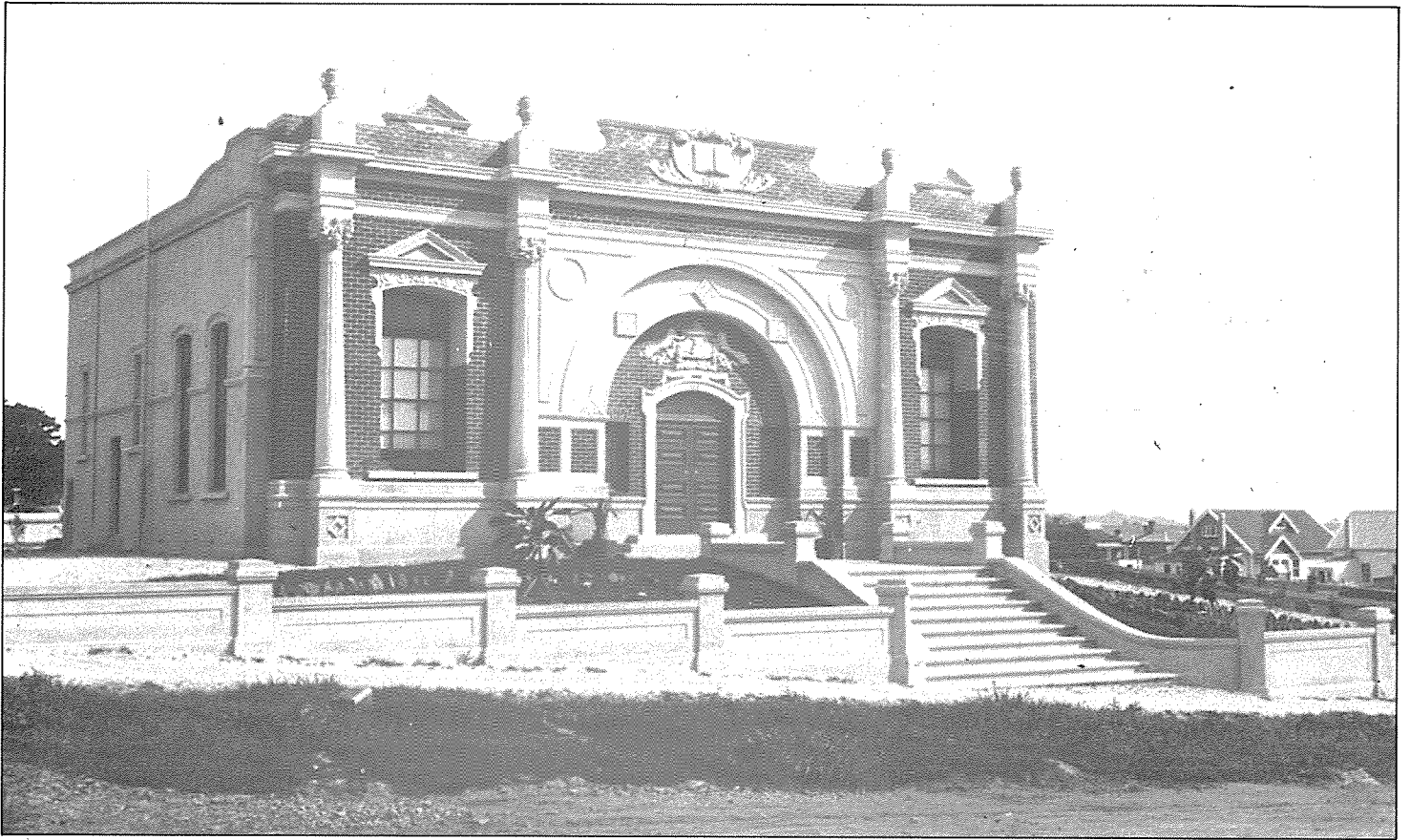
Q. Although a distinction is made between art galleries and museums with their official names, within the profession, we do use the generic term "museum". You have just finished a month's tour of "museums" here — what are some of your observations?

A. Throughout this tour during which I visited more than 30 museums and galleries, I was impressed by the dedication and the long hours worked by museum professionals. I was also pleased by the fact that, regardless of work schedules, colleagues had an interest in talking with me. I think of the number of times visiting professionals have visited us from overseas and it didn't seem like I had the interest people have shown in me here. I'll behave quite differently back in America as a result of this kind treatment.

During this trip I have made three observations which I'll refer to as simply "curiosities".

New Zealanders in general oftentimes underestimate their own important heritage or their role in the larger world. I'm not speaking of those of us who administer the museum; we're generally "nutters" about such things. Let me give you two recent examples which spring to mind, each has to do with preservation.

The Carnegie Library in Onehunga is a proud piece of architecture which pre-



Carnegie Library, Onehunga. Looking South from Princes Street. 1915 (Onehunga Public Library)



dates most if not all of the pakeha artefacts around it. It will cost \$180,000 to restore, and it's being hotly debated as to whether it should continue to stand. Well, heck, it will probably cost \$50,000 to demolish. It seems odd to me that there is any debate at all. It is an important building and it will only become more important as we are catapulted into the 21st century. It evokes not only our architectural heritage but it is also a link to the education and information "systems" (to use modern-computer age jargon) of the past.

It has interpretive value to generations of New Zealanders to come.

Now, our country has a little more European history than yours, so I must remind myself that the growth of any preservation ethic takes time. In the 1860's, for example, in America there was serious talk of demolishing Independence Hall (Where our Declaration of Independence was signed) to make way for a housing development. Fortunately, a few caring preservationists prevailed. Today it's a national landmark of the magnitude of the Statue of Liberty. I say this to emphasise the point that the Onehunga Carnegie library and places like it will only increase in value and this fact is so often overlooked by the populace in a greater hurry to prepare for tomorrow than to learn from yesterday. Auckland's modern skyline in general substantiates my claim.

Another example has to do with the curious discussions which deal with the fate of the Rainbow Warrior. These present me with a classic example of how this country can so seriously underestimate its importance. I speak specifically of the proposal to sink it in Matakauri Bay and open it as an underwater museum for divers. (talk about your selective audience).

Whenever I get a chance, I drop by the Rainbow Warrior and look at it. I also watch the scores of other silent onlookers who show-up (even in pouring rain) to gaze at it. I bet most of them are foreigners, who see how significant such an artefact is to today's world. For me, it's hard to nominate a more evocative object to represent the universal tensions in this nuclear age, and it is so fitting that it be here in New Zealand, a country which is strongly opinionated and highly respected by many for its stance. But now, to take such a significant symbol as this and sink it is very curious to me, especially when I see all these visitors to it. This artefact's powerful educational potential will be greatly missed in the future, I fear.

Both of these above examples (of many) are what I mean about New Zealand's underdeveloped sense of their own importance and their own past. I feel very fortunate to be in New Zealand now, however, because these twin concerns of current tensions and a sense of the past merge in their own way with the return of Te Maori. Since my arrival, I have had the good for-

tune to be involved in several occasions relating to the exhibit which had such an impact in the U.S. One such occasion was the actual arrival of the taonga at the Auckland airport and at this important moment I felt the potential of this exhibit has to alleviate and assuage the tensions between the cultures here by underscoring the importance of heritage and place. I hope that this potential is met.

Another curiosity has to do with a more internal and mundane professional issue; museum education services. Throughout the service, I've met some extremely dedicated teachers, but what I can't understand is why the beautiful child never grew. Today, there are more than 400 museums in this country and each is to an extent an "educational institution". Museum education services seems like its got a great deal of potential, but it's never been allowed to grow in a way which even vaguely approximated the meteoric way New Zealand museums have grown. I had the pleasure of meeting Bill Renwick, head of the Department of Education, and at that meeting I shared these concerns to which Bill responded "if you can propose something that won't cost money, we would be glad to promote it". But since that meeting I've concluded that it's more than just money that's in question here, it's priorities.

As you know, I originally was going to write a project during my Fulbright that made recommendations to the Department of Education about the Museum Education Services, I decided not to because it seemed to me that already two very good reports had already been written, and that the profession was still awaiting action by (or at least response from) the Department of Education. I decided not to write yet another unanswered report.

I'll learn more about the museum education services and the many devoted members of it during my stay, but for now the situation remains a very curious one to me. Apart from these very dedicated educators who stand precariously between the formal education system and the museum staff, I find the Educational Services of the country very underdeveloped, understaffed and undernourished. There is room for a great deal of growth here, and MEANZ is doing a wonderful job with what little it has to work with. Perhaps central to the resolution of this problem is that Government fully realise that all museums and art galleries are educational institutions and increasingly important resources for the public who have themselves been recognising their importance for years.

Finally, Sherry, we come the circle round, because now I'll conclude by mentioning a final curiosity and fortunately the one I think is most easily remedied: Professional Training. I'm astonished that for a country with 400 museums and art galleries, there exists no centrally concentrated

training effort beyond the good will of people like Keith Thomson and the various tutors who generously volunteer their time for the profession. As you know, this has become the topic of my report to AGMANZ recommendations for the Diploma Programme.

Professional training simply is necessary if there is to be a profession. It's perhaps the most crucial aspect of professionalism. I was delighted to read in *Nga Taonga o Te Motu* (a plan for development of a National Museum of New Zealand), that money will go towards a centre for professional training, and that a staff for this centre would be among the first staff hired to the museum (p. 26).

Let me reiterate that I don't perceive the above observations as weaknesses as much as curiosities and differences. Until I know more, I wouldn't presume to identify any weaknesses. In fact, I've noticed strengths wherever I look in the devotion of overworked staffs, in the care of many of the collections, in the quality of much of the material culture and I think most importantly in the willingness (in fact great interest) in having visiting professionals offer their opinions. This interest in peer review greatly impresses me and I am pleased to have been the one to come. I hope that other Americans can follow.

William JH. Tramosch
Director of Interpretive Education and
Special Program Officer
The Colonial Williamsburg Foundation
Williamsburg, Virginia 23178

NGA TAONGA O TE MOTU — TREASURES OF THE NATION

A Report on the Future of the National Museums of New Zealand

1 Historical Introduction

The realisation that the national institutions, and therefore the national collections, were suffering from grossly inadequate physical facilities grew through the 1960s and 70s to a point where successive Governments began to realise that some kind of action had to be taken. Over these decades various solutions have been talked of and, in some cases, progressed to a design stage.

First there was to be a large extension to the present building. This was finally translated into a not-so-large extension of 7,100m² which was replaced by a new National Art Gallery of 11,500m², the decision of the previous Government. The story to this point has been summarised in Gorbey 1984.

By late 1984, however, New Zealand had a new Government with new policies in the general area and arts and heritage, policies that stressed the expression of a New Zealand identity. The new Government also found itself embroiled in the unresolved question of the status of the Molesworth Street site. To some this was to be where the new Art Gallery was to be sited, but to others it was, and had been for some time, the promised site of a new High Court that would be built alongside, and share some of the services of, the already existing Court of Appeal.

To resolve these conflicting claims the Government set up a caucus committee under Dr Bruce Gregory. In answering their main objective the committee decided that the Court system had a prior claim to the



Robin Morrison

site but it went further than this into the realms of museums and culture. *This Government* [the committee stated in its report] *is presiding over an era of emerging national self-consciousness.* Exploring a subject it found to be quite fascinating, it therefore sought to provide for the orderly development of the National Museum and Art Gallery, as well as the Courts, and suggested the continued co-existence of the Gallery and Museum within a new cultural complex on a Wellington waterfront site.

The Gregory Committee report was considered in May 1985 with Cabinet resolving to have the Minister of Internal Affairs bring together a Project Development Team to, among other things, better define the parameters of the proposed Pacific Cultural Centre.

2 Background to the Report

Nga Taonga o Te Motu

— Treasures of the Nation

Given this background it was therefore to be expected that the Terms of Reference for the Team set up to develop the Gregory Report concepts should be site specific and look first and foremost for solutions to the problems faced by those collections held by the Government.

The Terms of Reference under which the Project Development Team operated have been summarised in the report as follows:

The Project Development Team was given the responsibility of developing a clearer and more specific definition of a Pacific Cultural Centre that would include the Na-

tional Art Gallery and relevant aspects of the National Museum, together with any other appropriate functions.

Accordingly, the Team was directed by Cabinet to:

- prepare a preliminary brief for the project;
- fully investigate the physical, environmental and site acquisition implications as they relate to the suggested Herd Street site; (modified following the Team's first meeting to include sites close by)
- prepare a programme for design and construction;
- prepare a rough order of costs;
- consider the appropriate relationship between the existing National Museum and its proposed functions within the Pacific Cultural Centre concept; and
- submit a report on these matters to Cabinet in six months. (Report p1)

The Team was chaired by Mel Smith, Deputy Secretary for Internal Affairs. The deputy Chairman was Hamish Keith, a nominee of the Board of Trustees of the National Art Gallery, National Museum and War Memorial. Members were James Brodie, also a nominee of the Board of Trustees of the National Art Gallery, National Museum and War Memorial; Mina McKenzie, nominee of the Art Galleries and Museums Association of New Zealand; Hirini Moko Mead, nominee of the Minister of Maori Affairs; Morris Robertson, nominee of the Minister of Works and

Development; Lagi Sipeli, nominee of the Minister of Pacific Island Affairs; and Kuru Waaka, nominee of the Council for Maori and South Pacific Arts. Ken Gorbey acted as Museum Consultant to the Team, Allan Pankhurst as Cost Consultant and Geoff Knox was the Executive Officer.

The project Development Team's first meeting was held in Wellington on Tuesday 30 July 1985 and met regularly over the following 4 months considering, testing, modifying and frequently rejecting staff and Team members' generated statements. Discussions ranged widely with numerous ideas and problems being considered, not all of which could be mentioned in the final report.

During the course of its deliberations it travelled to Auckland, Christchurch and Dunedin, with staff visiting Invercargill and Nelson, to hear submissions. Further, six regional institution Directors were brought to Wellington for a special meeting. In all some fifty individuals, groups and Councils were consulted with a further sixteen offering some form of written submission.

Detailed work involved in the required briefing, siting and costing exercises tended to be in the hands of staff who reported back their findings for modification and confirmation. Beyond these areas of detail the Team generally felt that neither the time it had available nor the general thrust of its terms of reference allowed it to go into great detail and that these matters of detail should be left to the recommended Minister's Interregnum Governing Board and the new legally constituted Governing Board to follow.

3 The Report's Philosophical Base

The importance of the inaugural meeting of the Team was underlined by the attendance for a part of the time by Hon Peter Tapsell, Minister of Internal Affairs and Minister for the Arts, Hon Koro Wetere, Minister of Maori Affairs and Minister of Lands, Mr Bill Jeffries, Parliamentary Under-Secretary to the Minister of Works and Development and Dr Tamati Reedy, Secretary of Maori Affairs.

At this meeting each member of the Team made a statement on their hopes for the outcome of the Team's deliberations and the way in which these should proceed. A strong degree of accord was immediately apparent with all members stressing the need for all *deliberations, consultations and investigations* [to be] *conducted on the basis of a full and equal partnership between the two main cultures of New Zealand.* (Report p2)

The Team also recognised the principle *that any redeveloped National Museum system and its associated collections should be a unifying structure that would help to bring all of the cultures of New Zealand closer together* and would seek to describe a concept which would allow New Zealand's different cultural traditions their

own special mana and recognition, while allowing each to contribute with equal importance to shaping the nation's identity. (Report p2)

This early commitment to unity was later to be expressed in the concept of the unified National Collection/Nga Taonga o Aotearoa. The Report states *In achieving its own distinctive focus, each institution [component] will draw on the same elements of the National Collections/Nga Taonga o Aotearoa. These Collections will therefore be held in common.* (Report p3)

A logical extension of these philosophies, with their concern for New Zealand's cultures, was that the primary focus of the new concept should be New Zealand and its place in the world. The Team expressed this in Recommendations 1 and 2:

That the Government:

1 Endorse the concept of a National Museum of New Zealand/Te Marae Taonga o Aotearoa, as outlined in this Report, as an expression of New Zealand as a distinctive Pacific culture.

2 Accept that the primary concern and focus of the National Museum of New Zealand/Te Marae Taonga o Aotearoa shall be New Zealand — its physical and cultural origins; its place in the Pacific and in the wider world. (Report pp4 and 8)

It should be noted that the Report does not exclude a place within the National Museums for anything that is not from this country but rather seeks to apply a New Zealand vision, a New Zealand-centricity to the activities of the institution.

Despite a Terms of Reference that demanded specific and concrete proposals and detailed costings, the Team tended always to return to these early established philosophies of equality of partnership, unity of the nation and New Zealand-centricity, in building the concept for a new National Museum system.

4 The National Collections/Nga Taonga o Aotearoa and Collections of National Importance

The Team saw the focus of the National Museum of New Zealand/Te Marae Taonga o Aotearoa being given expression primarily through the continued acquisition, research and utilisation of the unified National Collections/Nga Taonga o Aotearoa, that part of the accumulated taonga of New Zealand held in the present national institutions.

While the Report expresses some criticism of museum performance to date, it does underline the potential of these collections, if *sensitively presented and appropriately housed, [to be] a potent force in the processes of identifying our culture in all its richness and diversity and enhancing its relevance to all New Zealanders.* (Report p7)

An area of some concern to the Team

was its inability, because of the restrictive nature of the Terms of Reference, to report on the wider National Collections. Many national and state museum systems (an advanced system is the National Museums of Canada) provide extensive services to collections that are deemed to be of national importance while at least one, that of Japan (the Agency for the Protection of Cultural Property), is based in large part on individual collection items designated as being of national importance, whether they be owned publicly or privately.

However, the Team did consider this question at some length with much of their deliberation, and the terminology used, being engendered and guided by the report of the Royal Society of New Zealand on the status of the various systematic collections held by different bodies outside the National Museum.

As a result the Team recommended that the Government recognise that some responsibilities do exist to collections of national and local importance housed outside the National Collection/Nga Taonga o Aotearoa but that these be the subject of further consideration and reporting. (Recommendation 9, pp4 and 15)

5 The Governance and Organisation of the National Museum of New Zealand/Te Marae Taonga o Aotearoa

The concept of the unity of a nation's people, while recognising the diversity of the different cultural traditions of that nation, is embodied within the governance and organisation of the National Museum as suggested by the Project Development Team.

The Team has recommended that the Government *Agree to the creation of a single new governing body for the National Museum of New Zealand/Te Marae Taonga o Aotearoa, the composition of which will express and maintain the unity of the concept and most appropriately guide its policies, activities and operations.* (Recommendation 7, pp4 and 9)

It would be all too easy to under-estimate the importance of this recommendation for it is in the hands of this non-representative Governing Board that the mana of the complex as a whole will reside and in which the National Collection/Nga Taonga o Aotearoa will be vested. The Governing Board, although it might delegate to Special Advisory Councils and staff as it sees fit, will make all final decisions on future directions, policy and organisation.

The early development and continuing vigour, well-being and relevance of the National Museum of New Zealand/Te Marae Taonga o Aotearoa rests with this Board.

Probably the most innovative, and therefore potentially most disruptive, area of the Team's recommendations are those relating to unified collections and shared facilities. These arose out of the unity concept and were not developed from the Smithsonian Institution as has been stated



by some. The Smithsonian differs quite markedly in very many respects from the National Museum of New Zealand/Te Marae Taonga o Aotearoa concept with the former partitioning a single initial collection in response to the creation of separately housed museum components and the later seeking to make available to all components a single and unified collection.

Questions on the nature of the organisation of the National Museum were not addressed in detail by the Project Development Team. It was recognised that much still remains to be done in this general area. Suffice to say, there existed no desire on the part of the Team to see established a top-heavy centralist bureaucracy of the worst kind; nor to erect a structure of tight little organisational boxes that cemented in place for all time one or the opposing attitude.

6 The Structure and Components of the National Museum of New Zealand/Te Marae Taonga O Aotearoa

From the philosophies set out above the Project Development Team developed a suggested structure for the National Museum of New Zealand/Te Marae Taonga o Aotearoa.

Noting, first the desires of the Maori people to exercise greater control over the

destiny of their own taonga, and secondly that the new concept was probably too large by New Zealand museum standards to be operated as a single organisational unit, the Team determined that current aspirations of New Zealand society would best be met by a single institution that contained within it three public components each with a great deal of curatorial autonomy.

These public components were conceived of by the Team as "windows" rather than as distinctly separate institutions. Through these windows would be viewed *the natural world, human society, the evolution of technology and science, and the material culture of mankind as represented by art and the crafts. By drawing elements of the unified National Collections up to these windows in different contexts and relationships, the components of the National Museum will be able to identify our culture in all its richness and diversity.* (Report p13)

These components are not architectural statements — they should not be read as buildings. The components are organisational and curatorial divisions of the whole that is the National Museum of New Zealand/Te Marae Taonga o Aotearoa, the housing of which will be some way down a lengthy briefing and architectural design



track.

The three public components would be: The **National Art Museum**, the present National Art Gallery, with a broadened scope made possible by the greater potentialities of the unified collections.

Te Whare Taonga Tangata Whenua, a new museum institution devoted to Maori and Pacific art and culture.

The **National Museum of Human Society and Natural Environment/Te Whare Taonga o Papa-tu-a-nuku**, a broadly based

museum covering all aspects of the origins and history of the peoples of New Zealand, whether they be Pakeha, Maori, Polynesian or of some other culture, and the natural environment.

The unified and shared National Collections/Nga Taonga O Aotearoa are to be available for appropriate use in all components and are therefore to be vested in the Board and held in common. Those collection items not on display are, in large part, to be housed within a further and essentially non-public component, the **Museum Support Centre**. This component will offer the opportunity for some shared services with the Report exemplifying conservation, registration, receiving facilities and security.

7 Costing the New Concept

The Terms of Reference required that the Project Development Team prepare a preliminary brief, a programme for design and construction, and offer Government some preliminary indication of the likely costs involved in the project. That is, despite the outline nature of the concept, it had to be given a physical form so that this could be programmed and costed.

The brief for the required physical facility was achieved in a number of ways.

First, there existed in the brief for the National Art Gallery on the Molesworth Street a detailed document that proved invaluable as both a statement on the needs of the National Art Museum component and a guide to the various space needs of the other components.

Secondly, the Museum Consultant spent some time going over space requirements with the staff of the National Museum to produce an assessment, albeit a very initial one, of the requirements of that portion of the National Collection/Nga Taonga o Aotearoa. Allowance was made for the display of individual, and clusters of larger, items of the collection. In the case of less specific galleries, size was established as much on the ability of the projected exhibi-

tions teams to modify and refurbish galleries on a regular schedule as on the exhibition needs of the collections.

Finally, various educated guesses were made on the new functions that the Team was discussing for the institution as a whole and each component.

As a result of this work the preliminary brief for the concept describes an institution that, when finished some time early in the 21st century, will have public space slightly bigger than that of present day Auckland Museum. The public to back-of-house space ratio is roughly 37% to 63%.

The professional brief produced a nett figure which the Quantity Surveyor, Allan Pankhurst of Knapman Clark & Co, was able to translate into a gross figure utilising various ratios of briefed to not briefed space (circulation, structure, plant-room requirements, etc) that the finished design of the abandoned Molesworth Street project had demonstrated. A likely per m² cost was then applied to this gross figure and costs relating to land purchase, fees and consultants, fit-out, equipment and exhibition installation were added. This produced a final capital expenditure of \$179.2 million spread over a 16 year period.

The running costs of the new concept were also estimated in broad outline. It is projected that when the whole complex is completed a further 190 staff will be needed over the present 73 staff. Overheads were also considered and it is hoped that the present imbalance of salaries to operating budget ratio, 77% salary to 23% overheads in the 1985/86 financial year, will be rectified as soon as possible with the ratio at 2000/01 being approximately 52% to 48%.

It must be stressed however that all costs are estimates that will be modified as concepts are further developed and refined.

8 The Consultation Process

On 28 April 1986 Cabinet considered the report *Nga Taonga o Te Motu — Treasures*

of the Nation and decided to approve the development of a complex of cultural institutions on Wellington's waterfront and release the report so that public consultations could proceed. It also agreed to purchase the first parcel of land and asked the Minister for Internal Affairs to report back within six months.

It should be noted that Cabinet's current approval extends only to the development of a cultural complex and, so as not to prejudice the consultations, no commitment has yet been made to the specific concept contained within the report.

At the time of writing almost 900 copies of the report have been distributed and a third printing is envisaged. The Minister for Internal Affairs is actively pursuing opinion by travelling about the country to address and listen to interested and professional groups. Interest has been such that the original date for submissions on the report has been put back a month to the end of September 1986. The Minister hopes to take a further report back to Cabinet before the end of the year.

Any person wishing to receive a copy of *Nga Taonga o Te Motu — Treasures of the Nation* should write to Geoff Knox, Chief Executive Officer (Special Duties), Department of Internal Affairs, Private Bag, Wellington or telephone (04) 738-699.

Ken Gorbey
Museum Consultant

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AT ROTOMAHANA

Roger Blackley

Curator of Historical NZ Art Auckland City Art Gallery

When English journalist and bon viveur George Augustus Sala visited Rotomahana on 24 November 1885, the pink and white terraces were known as the eighth wonder of the world: a magnet for international tourists. As celebrity foreign correspondent for the *Telegraph*, Sala had been everywhere a tourist could go. *If I have seen Niagara and Vesuvius, the Neva and the Bosphorus, Atlas and the Sahara, Tenoxtilan and Popocatepetl, the Mommoth Caves and the Golden Gates, it has been because I was compelled to go thither on business. I cannot help it.*

*Australia and New Zealand were Sala's last major trip, and the epic commentary he called **The Land of the Golden Fleece** shows how brilliantly he earned his nickname GAS. Here are two excerpts from 'The Hot Lakes: the wonders of Rotomahana', which originally appeared in the *New Zealand Herald* 13 February 1886 (supplement p. 1).*

We found a well-known photographer of Auckland, Mr Josiah Martin, camping out on the shore of Rotomahana, opposite the White Terrace — an address, it struck me at once, genteel and romantic. At Rome how often have I envied the occupants — whosoever they may be — of "Number Five, Appian Way", and "Number Nineteen, Forum of Trajan. But now that I have seen the marvels of hot-water land I really think that the most picturesque address that one could give would be "The Tent, opposite the White Terrace, Lake Rotomahana, New Zealand". Palace Gardens or Cromwell-road, S.W. sounds quite plebeian in comparison. Mr Martin had just concluded an exhaustive series of measurements of the dimensions of the Terraces, and was now busy with his camera and dry plates, photographing right and left. He had to pay the Maoris for the privilege of peeping. These astute savages are lords paramount of the soil of the Hot Lakes district and the water thereof. They make no charges to tourists visiting the Terraces, for the reason that sufficient profit can be made in other ways out of the travelling "pakehas". The whaleboats and canoes belong to Maori owners, and are manned by Maori crews; and the natives, who are continually loafing about the Terraces, and who are mainly very old people and children, make a remarkably good thing out of tourists' bakshish, and out of the crumbs which fall from tourists' luncheon-baskets. But photography — that is quite another thing. And the disciples of Daguerre and Fox Talbot are forbidden to exercise their magic art unless they pay tithe and toll to the Maoris. Just fancy the manner in which Americans, or in which the Frenchman, would act if the Indians in a western "reserve", or the Arabs in Algeria, insisted on the payment of so many dollars or so many francs before a photographer could be suffered to do his spiriting. Short work would be made of the demands — and the demanders, it may be opined. But Mr Martin had paid the Maoris five pounds without murmuring — an artistic monopoly of Rotomahana.

There was delicious shade overhead, and, through the rifts in the greenery, glimpses as delicious of the lake beyond. There was a sound of the splashing of water, and the scent of the manuka, and the white moss fell sweet on the air. Pommery and Greno and Heidsieck's Dry Monopole bubbled and beaded in their crystal craters; there was cool bitter beer for those whose tastes lay in the direction of Bass or Alsopp; and there was soda and lemonade for the totally abstaining. Nature's green three-pile velvet carpet before us was soon gracefully adorned with the scattered scarlet bouquets of crawfish emptied from a basket which seemed inexhaustible. The clatter of knives and forks made pleasant music;

and gracefully reclining *a la Turque* was Sophia, munching on a very large potato with the air of an empress. Around, a dark circle of squatting Maoris, gravely "wolfing" the remnants of the banquet. They were not eager for drink; they were not, indeed, eager about anything. They took things easily, and, having cleared off everything of an edible nature remaining on the premises, they silently withdrew. Whence they came I had not the slightest idea; but it might with tolerable confidence be predicted that, if the weather were fine, they would turn up at Te Tekapo about luncheon time on the morrow. Is life worth living? Yes, inquisitive young sir, it is. Manfred told the old man that it was not so difficult to die. The Maori loafers of Rotomahana certainly afford one among ten thousand proofs that it is easy enough to live, if you have firmly made up your mind that other people shall keep you.

*Sala, the famous visitor, is not quite right about tourist charges. **Maoriland: an illustrated handbook to New Zealand**, issued by the Union Steam Ship Company of New Zealand in 1884, gives the following list of charges.*

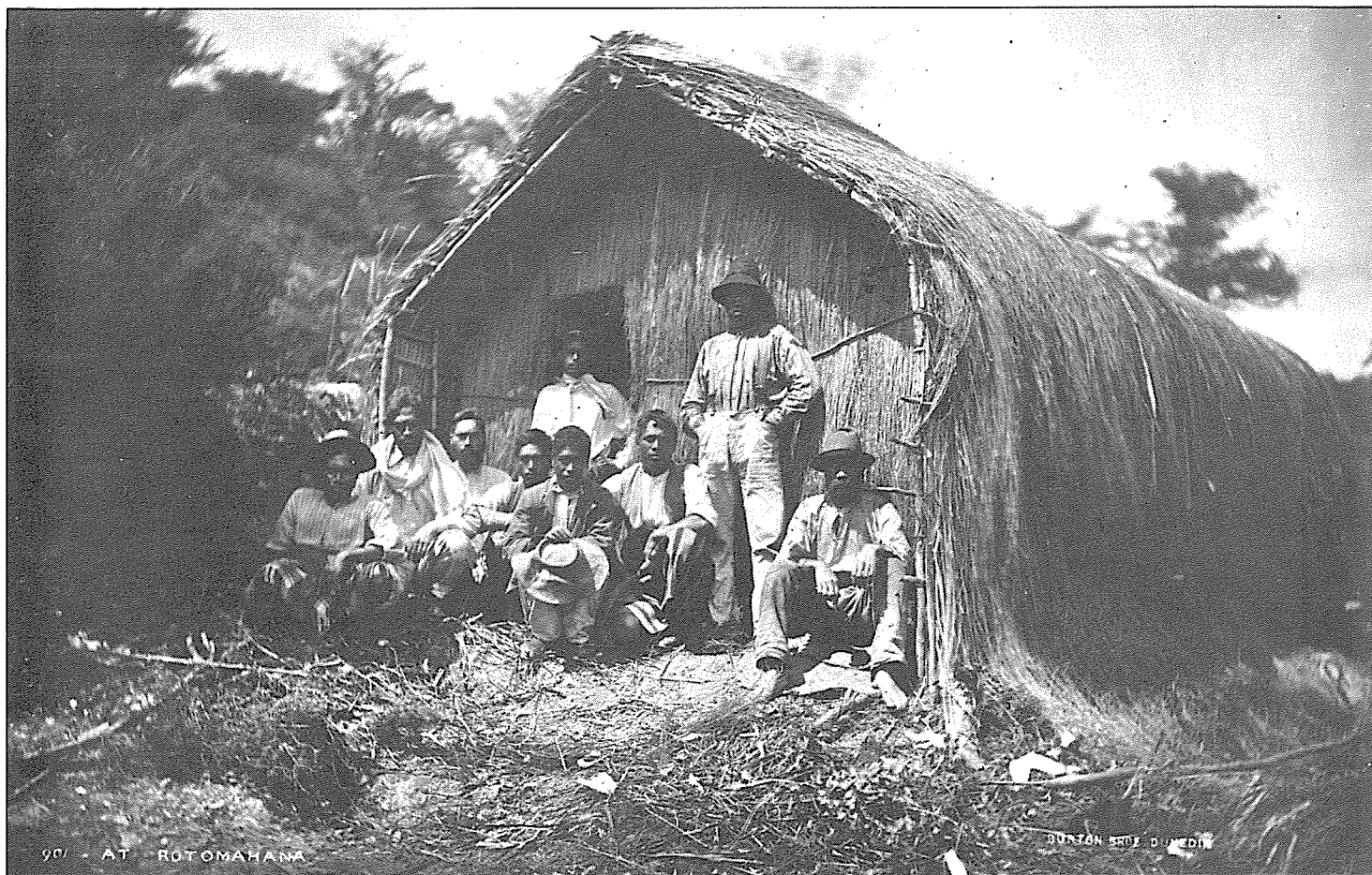
From Wairoa the visitor proceeds to Tarawera Beach (1 mile), and taking a boat is rowed to Te Ariki (9 miles), fare 40s. for one person and at a sliding scale for every additional passenger — the boat hire for a party of eight being five pounds ten shillings. A tariff of 2s. 6d. per head is charged for the right to inspect the Terraces. For crossing Rotomahana in canoe from White to Pink Terrace and back to Tarawera, 10s. each. Return by the same route to Wairoa.

*Six months after Sala's visit, and only nine days before the cataclysmic eruption, the *Herald* published this report of the social crisis that was tourism's legacy to Rotomahana, the Southern Wonderland.*

A correspondent sends a statement respecting the mortality amongst the natives residing at Te Wairoa, Lake Tarawera. We know from other sources that the facts are not exaggerated, and that the natives at that settlement, which is the place where tourists embark on the lake to see the terraces of Rotomahana, are fast disappearing from the face of the earth. The causes are patent. For years past they have received a constant stream of money from tourists, have been plied with liquor to get up hakas and dances, and have been kept constantly drunk and idle. As a consequence, notwithstanding all the money they receive, they live in almost wretched style, and never have a sufficiency of nourishing food. Although they have an abundance of good land, they have not the energy to put any of it in grass, upon which they could feed a cow. Only a small proportion of the children that are born live. Every few days there is a tangi over someone who has died, and that means a drinking bout for the whole community. Then follows reaction, and those who remain are depressed, utterly deficient in vital power, and ready to be the prey of low fever or any other disease which may attack them. (*New Zealand Herald* 1 June 1886, p. 4)

With an overland coachroad planned, and land already cleared for the construction of a hotel beside the pink terrace, Te Wairoa and its accommodation, entertainment and port facilities were facing redundancy. That is, until the volcano changed everything.

The centenary of the Tarawera eruption prompted three shows. Auckland City Art Gallery and Rotorua Museum and Art Gallery did mixed media shows, while a collection of photographic images from the National Museum did a circuit of the marae in the Rotorua area.



Alfred Burton AT ROTOMAHANA circa 1879 (photograph, National Museum)

"SOPHIAS" WHARE AT WAIROA N.Z. AS IT NOW STANDS, 20 YEARS AFTER THE GREAT ERUPTION OF MT TARAWERA 10th OF JUNE 1886 (postcard, Alexander Turnbull Library)



AGMANZ DIPLOMA OF MUSEUM STUDIES

My reflections on the AGMANZ Diploma of Museum Studies are restricted to an essentially personal perspective — I recognise that the motivation and expectations of individual students are no doubt very different.

The Diploma demonstrates an institutional commitment to "on the job" training, specifically orientated to New Zealand museum conditions, to ensure and promote sound professional standards in the future.

The benefits of the Diploma are self-evident. Philosophical and practical aspects of museum work are studied in the four theory papers, workshops and seminars. The scope of the course enables us to see the museum and its functions as a whole and thus provides perspective to our work. Job demarcations or areas of responsibility for curators/interpreters, researchers, conservators, display officers, educators and administrators interlock and at times overlap. Sensitivity towards and knowledge of the basic principles of other areas of expertise foster an awareness and understanding of that common sense of purpose that binds us together as a profession, and helps promote harmonious working relationships. In larger institutions there is a real danger of staff creating isolated worlds within their own departments. Understaffing in smaller museums inevitably requires staff to be multi-functional. For example I am employed 20 hours a week as an historical researcher. The reality is rather frustrating. My duties involve registration, research on the collection and for exhibitions, display, education, public enquiries, publicity, and publishing of catalogues booklets etc. Looking back I'm incredulous I ever found the energy and time to complete the Diploma.

In the theory papers students are forced to take a long hard look at where museums have been in the past, and to question seriously future directions. They are required to absorb a large body of museological literature, to be familiar with contemporary theories, trends and the most up-to-date available technology both within New Zealand and overseas. This knowledge must be related back to our own institutions, as we consider our dual and sometimes conflicting responsibilities to our museum collections and our museum public, and assess critically and dispassionately the extent to which these are fulfilled. An uncomfortable and sometimes painful process. At first I wanted to radically transform Rotorua museum overnight. I saw it as a dinosaur, impossibly slow to change and adapt. Experience has taught me more realistic expectations.

The Diploma is also a forum that stimulates communication, the multiple perspectives obtained provide a learning process for both students and tutors. I especially valued the Diploma for breaking down the barriers of geographical and professional isolation I experienced working in a small provincial museum. It was reassuring to find other institutions, in particular the staff of Auckland Institute and Museum, unfailingly generous with advice and resources.

The Diploma suffers from problems implicit in extra-mural study. There was often difficulty obtaining books in time to complete assignments — there wasn't enough feedback to students on submitted work. A tutorial/weekend seminar late in the year (August, September) for each theory paper would help. Some students express reservations about in-depth analysis of their own institutions — just how close to the bone can criticisms cut if the tutor/examiner is your Director? Also despite a considerable voluntary commitment of time and expense, the status of professional recognition of the Diploma is questionable at this stage. I feel it is important the structure and content of the Diploma be periodically re-evaluated. At present there is no choice in papers. Workshops allow more flexibility, students are able to select topics that are of particular interest or relevant to their area of specialization.

The less tangible benefits and inspirational potential of the Diploma are more difficult to assess. A revolution in museological attitudes and perceptions is underway. I do not wish to diminish the considerable achievements of our museums in the past, for even what we may consider to be mistaken directions in 1986 were well intentioned and must be assessed in historical context. But there is an increasing awareness of the need to break free from Euro-centric academic traditions, to liberate our institutions from the contradictions in which they have become enmeshed. In the past we have collaborated in the isolation of a people from their cultural resources. Museums have absorbed cultural treasures but ignored the people who created them. Our displays have perpetrated myths and re-inforced colonial attitudes towards indigenous cultures.

The impact of Te Maori on the international art arena reverberates throughout New Zealand. Hardly surprising, Maori protest has focussed on this international recognition and acclaim to re-iterate demands for more effective control and management of taonga Maori. This is not a new initiative. I see it as a continuum of a tradition of protest for self-determination, albeit increasingly articulate, visible and strident, difficult to ignore, that began to take shape in the 1840's.

It is the responsibility of our profession to confront the mistakes of the past, to explore new solutions — there are no easy answers or magic formula. For the New Zealand museum to come of age it will require creative initiatives and profound sen-

sitivity. We must be prepared to be innovative, to take risks, it is not sufficient merely to respond to social change. Undeniably museums are conservative institutions. The independence and freedom of choice of staff are limited by their answerability to Local Government or Governing Boards — traditionally dominated by white middle-class middle-aged males, who perhaps tend to be jealous of their official authority and unwilling to admit someone else knows best. An effective Director must have sophisticated political skills.

I am not suggesting that the Diploma was the catalyst for the process of change that increasingly gains momentum in the museum world — this is the result of a long and complex interaction of many factors. Nonetheless I believe that the "consciousness raising" aspect of the Diploma has stimulated new patterns of communication and had a "radicalizing" effect on the museum profession. I see the Diploma as an apprenticeship, a starting point — the challenge is now to put what we have learnt into practice.

Paula Savage
Rotorua Museum

AGMANZ WORKSHOP IN PACKING AND HANDLING.

MANAWATU ART GALLERY 12 APRIL 1986

This workshop conducted by Margaret Taylor provided a practical conclusion for some of the people attending the AGMANZ conference. About 20 came for the day, drawn from Art Galleries and Museums nationwide, some from libraries in Palmerston North — and one keen independent. This variety was most heartening and many new faces indicated the need for regular training in basic conservation practices. AGMANZ is to be praised for enabling such training.

Margaret Taylor's manual on **Packaging and Handling** was reprinted for the occasion and can be purchased from the Manawatu Art Gallery for \$2.00.

The workshop began with an outline to Margaret Taylor's philosophy of the museum working situation. The need for all staff to be — and feel — involved in handling and packing was emphasised. Training sessions should preferably include attendants, shop, office, temporary and professional staff. In an emergency, all staff may be required, so the more trained to do the job, the better. It was stressed that packing should not be delegated to inexperienced staff since each object presents new problems an opportunities to create solutions — skills which each staff member should be familiar with.

It was also pointed out that it is good for morale for everyone to have the same tuition as this breaks down barriers, and builds up a loyalty and feeling of responsibility and identification with one's institution.

Practical demonstrations with works on paper followed. This ranged from handling and storage in solander boxes, carrying of interleaved works, and methods of storing large works on covered pinex screens, which can then be hung as paintings. The Manawatu Art Gallery use of wooden trolleys, purchased from Massey University — and painted gallery red — was

demonstrated. These served as mobile work areas for registration and other purposes; as trays for carrying works on paper, when a flat top is added, and deluxe model with its ends removed and lined with fabric, acts as a carrier for framed works.

Packing of small objects, sculpture and ceramics revealed many options and the creative side to the workshop. Methods demonstrated were the box within a box, tissue and foam sausages, bubble plastic and a minimum use of tape. At each state written instructions on the package indicated how it was packed. A very helpful method was a large sheet of cardboard on-

to which an object — such as a tea-pot lid, a low relief construction or an adze may be placed. Slits made in the cardboard at each side of the object allow soft fabric strips like tweed, to be threaded through and over the object gently holding it in place. These cardboard trays can be packed into a box of the same dimensions and a layer of tissue sausages placed between each tray.

Over all it was demonstrated that the best attitude to take towards packing and handling is what I would call 'the Heath Robinson' attitude, all care and curiosity.

Jane Vial,
Curator of Exhibitions.

Workshop programme '86

August 30, 31

Repeat Christchurch **13, 14 September**

COMMUNICATIONS WORKSHOP

Contact: Sherry Reynolds, Auckland Museum (09 390443)

Venue: Waikato Museum of Art and History

Limit: 25 people

Closing date: 15 August

Cost: \$40

The workshop will examine the ingredients of effective interaction with the public in museums and art galleries. Topics covered will be how museums and art galleries work to communicate, building concepts through objects, interpretative planning and evaluation of interpretative effectiveness.

Tutor: Dr Bill Tramosch, Fulbright Scholar 1986, Director of Interpretative Education and Special Programme Officer for Colonial Williamsburg Foundation, USA.

September 13, 14

DISPLAYS ON A SMALL BUDGET

Contact: Bronwyn Simes, National Museum (04 859609)

Venue: Porirua Museum

Limit: 16

Closing date: September 1

Cost: \$20

The workshop looks at the use of equipment, colour, graphics, and resources. The focus will be of a practical nature always with the concept of minimal budget allowances.

September 18, 19

EXHIBITION OFFICERS' SEMINAR

Contact: Ross Bythell, City Art Gallery (04 720230)

Venue: City Art Gallery, Wellington

Limit: —

Cost: \$20

The seminar is designed for gallery/museum personnel involved with exhibitions and display.

September 27, 28

FINANCE WORKSHOP

Approx \$25.00

Venue: Otago Museum

To cover basic accountancy systems.

October 18, 19

MARKETING WORKSHOP

Contact: Sherry Reynolds

Venue: Details coming

October 24, 25, 26

STORAGE

Contact: Bronwyn Simes

Venue: Queen Elizabeth Army Memorial Museum, Waikouru

Limit: 22

Closing date: October 13

Cost: \$65 covers accommodation, meals and fees.

The workshop examines storage on both a philosophical and practical level. Emphasis is on building and environment and location of storage areas in a building. Participants will need to do some homework before attending to ensure full participation.

Main: Jack Fry, Conservator, National Museum,

Tutors: Margaret Taylor, Director, Manawatu Art Gallery.

GENERAL

Archives — Arrangement and Description

The Centre for Continuing Education, Victoria University of Wellington and the Wellington Branch of the Archives and Records Association of New Zealand, in conjunction with the Alexander Turnbull Library, the National Archives, and the Department of Librarianship at Victoria University, present 3½ days of workshops on the techniques of arrangement and description of archives. Topics covered include:

- the principles of provenance and original order;
- accessioning methods;
- series and how to identify them;
- creating finding aids;
- the components of a good inventory;
- mixed media collections; and
- problems of lone arrangers!

There will be both theoretical and practical sessions aimed at custodians of archives of all kinds.

25-27 August 1986 (immediately preceding the ARANZ Conference)

Cost: \$65.00

Venue: Victoria University of Wellington

Enquiries to:

The Centre for Continuing Education

Victoria University of Wellington

Private Bag

WELLINGTON

Phone: 758-677

Crafts Council of New Zealand — Index of New Zealand craftworkers

The Crafts Council of New Zealand has agreed on the implementation of an Index of New Zealand Craftworkers and wishes to notify craftspeople that nominations for the selection committees representing the various media are being called for through all the national organisations and guilds. Individuals are, however, also welcome to make independent nominations.

The rationale for the proposed Index is detailed below:

Background of Proposal

Information on members and slides of their work has been requested and maintained by the Resource Centre (formally) since 1977 but, as both the quality and extent of New Zealand crafts have during recent years so dramatically increased, so the Crafts Council has had to deal with an increasing number of national and international enquiries for information on leading New Zealand craftworkers. The Council wishes to be seen to be offering qualified advice in response to these requests and

the Executive of the Crafts Council has resolved therefore to implement an assessed and Selected Index of New Zealand Craftworkers. The proposal has been prepared with information and advice from the British and Australian Crafts Councils who already operate such a scheme.

Purpose of the Index

- a) To promote the work of individual craftworkers and to promote New Zealand craft nationally and internationally.
- b) To facilitate communication between clients wishing to buy or commission craftwork, and the appropriate artist.
- c) To provide a resource for crafts shop managers, gallery directors, exhibition organisers, government departments, journalists, students etc., and of course, other craftworkers.
- d) To provide a more representative and up-to-date slide library of New Zealand craftspeople.

Composition of Index

The index will endeavour to represent every craft in New Zealand regardless of its rarity. Each entry will include slides of recent work, current addresses and telephone number, details of speciality area, major commissions, curriculum vitae etc.

Eligibility

All professional craftworkers resident in New Zealand will be eligible for registration whether Crafts Council members or not.

Publication

The information contained in the Index will be published in 'NZ Crafts' and made available on request.

Slides of work of the selected craftworkers will be held for viewing at the Crafts Council Library.

It is proposed that an illustrated catalogue be produced, showing the work of people on the Index of New Zealand Craftworkers.

Selection

The Council believes the first notice for assessment will bring in a large number of respondees. It is proposed, therefore, that for the initial selection, each medium will have a separate assessment. The Crafts Council is approaching the various national bodies and guilds requesting nominations of appropriate people who would undertake the responsibility for sitting on the initial selection panels. A panel of three will be formed to assess each medium. The panels may include individuals other than craftworkers, but each panelist will have a wide knowledge of the particular medium. After the initial series of selections, it is proposed a panel of six (made up of those on the Index) consider applications from all media annually.

Selection will be by slide and will take place later in the year. Information on the guidelines for application and applications

forms will be available from:

The Information Officer
Crafts Council of New Zealand
PO Box 498
Wellington

Mexican archaeological relics

This is to inform you of a note received from the Embassy of Mexico regarding the recent theft of archaeological relics from the National Anthropology Museum of Mexico City.

The Embassy has requested the co-operation of New Zealand authorities in the return of these items should they at any time be brought into New Zealand. To assist in identification, the Embassy has provided an inventory of the missing objects. We would be grateful if this list could be given as wide a distribution as possible among those museums, galleries and dealers which might be approached should these items in fact enter New Zealand. For an inventory of stolen objects please contact Mrs Valerie Harris.

National Museum, Wellington.

Illustrator

Illustrator with museum experience available for contract work

Contact: Jane Perry

National Museum

24 Ascot St

Private Bag

Thorndon

Wellington

Wellington

Telephone: 859-609

Telephone: 727-508

THE AUSTRALIAN AND NEW ZEALAND ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE

Annual Conference

"SCIENCE IN A CHANGING SOCIETY"

Palmerston North, 26-30 January 1987

ANZAAS Congresses have been held for almost a century, usually in one of the major cities of Australia or New Zealand. The 56th Congress, the last in the Association's first hundred years, is to be hosted by a provincial city, Palmerston North. The City and environs are home to one of New Zealand's larger universities, a significant number of Government- and industry-funded scientific research institutes, a teachers' college, a polytechnic and several high-technology industries. The Organising Committee, in its composition, reflects the diverse nature of this local scientific community.

All the sciences, pure, applied and social, are included under the umbrella of ANZAAS. The programme outlined in this circular indicates the range of disciplines and topics to be addressed in the 1987 Congress. It will be seen that a major effort has been made to group together related discip-

lines so that matters of current and future concern to scientists, and to members of the public, can receive the benefit of an inter-disciplinary approach. Nevertheless, more specialised sessions will also be held as several scientific associations have chosen to hold their meetings here within the ANZAAS framework or immediately prior to, or following the Congress.

Each afternoon concurrent sessions on specific topics will be addressed by invited speakers and these will be followed in the early and late evening by plenary and special public lectures. Most of these are to be held in venues within the City itself so that a primary aim of ANZAAS, the communication with and involvement of the widest possible public, may be achieved.

A large number of scientists from New Zealand, Australia and from further afield will be participating. I invite you, therefore, to come to this City in January 1987, not only for intellectual stimulation, but also to enjoy our hospitality. For those from overseas, I urge you to stay long enough to experience our culture and the scenic and social attractions New Zealand has to offer.

Keith W. Thomson

Chairman, Organising Committee

Note: Of particular interest will be Dr. C. Pearson conservator from Australia and Ms D.C. Starsecka, Assistant Keeper Museum of Mankind London. For a full programme write to:

Administrative Secretary
56th ANZAAS Congress
PO Box 5158
Palmerston North
NEW ZEALAND

Second survey of newspapers in New Zealand libraries

During 1986 the National Library of New Zealand is to carry out a second survey of newspapers held in New Zealand libraries, museums, newspaper offices, and local body offices. As part of the National Library's policy of improving access to information resources, this survey will update the information gathered about New Zealand newspapers during the first survey in 1983, and will also list holdings of foreign newspapers and microfilms. After the survey is completed the publication of a new union list of newspapers, combining the findings of both surveys, is planned. This will be the first complete listing since 1961.

The 1983 survey located and examined the condition of New Zealand newspapers published before 1940. These newspapers are in poor condition largely due to irreversible chemical deterioration of the ground wood pulp paper they have been printed on since about 1880. The findings of the first survey formed the basis of a long-term microfilming programme for the National

Library's Microfilm Production Unit, which is the only microfilming operation in New Zealand filming newspapers to archival standards. As a result of the first survey many unique newspapers and others identified as being at risk have already been preserved on microfilm. The ongoing microfilming programme is planned to preserve those in the worst condition before they deteriorate to a state where it is impossible to handle them.

The second survey will update the 1983 survey by gathering information about holdings of newspapers in libraries, museums, newspaper offices, and local body offices, in the following categories:

New Zealand newspapers 1940-1985
Overseas newspapers 1801-1985
Microfilms of New Zealand and overseas newspapers.

It will be completed by March 1987.

Ross Harvey, who carried out the 1983 survey and prepared the resulting Union list of New Zealand newspapers before 1940, is also to undertake the second survey. He is now the Newspaper Librarian at the Alexander Turnbull Library in Wellington, a position established as a result of the National Library's review of its newspaper policy in 1984.

Further information is available from:
Ross Harvey
Newspaper Librarian
Alexander Turnbull Library
National Library of New Zealand
PO Box 12-349
WELLINGTON
Telephone (04)846-169.

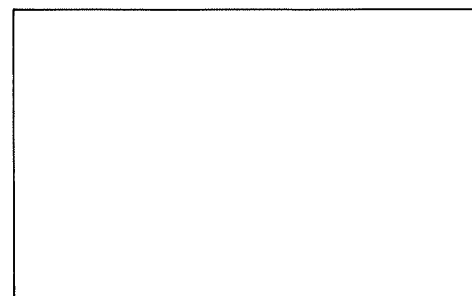
Antarctic syllabus for schools

At a recent meeting of the Council of the Society it was decided to canvas various organisations to find out what if any facilities were available to schools who are teaching the new Antarctic syllabus.

I would like to ascertain what resources they have available for this purpose. Also of interest would be any relevant comments on what resources they would like if these are not currently available.

Address correspondence to

Philip Orchard,
National Secretary.
PO Box 1223
Christchurch



PUBLICATIONS

Wellington's Maori history (Nga Korero Mua o Te Upoko o Te Ika)

A 20 page booklet, written by Kevin Jones, Staff Archaeologist, New Zealand Historic Places Trust. Published by the Wellington Regional Committee of the Historic Places Trust.

Suggested retail price \$2.00. Available from:

Wellington Regional Committee
NZ Historic Places Trust
PO Box 12165
WELLINGTON

Guidelines for the curation of geological materials

Geological Society Miscellaneous Paper No. 17

Edited by C.H.C. Brunton, T.P. Besterman and J.A. Cooper, prepared by the Geological Curators' Group

These **Guidelines**, for the first time, bring together an integrated series of contributions written and edited by practicing geological curators which provide guidance upon curation from the time specimens are found to when they are added to the permanent collections, used by scientists or in an exhibit, to when they may be discarded.

Five Parts deal with major aspects of curation, the first, **Acquisition**, discusses and recommends upon primary (field) methods and the various secondary methods of acquiring material. A vital part of good curation is **Documentation**, and in this Part principles are discussed and information provided on matters such as fixing paper tags to specimens of dealing with loans. This major Part is divided into sections dealing with marking and labelling specimens and entry documentation as specimens come into the museum; the details of full cataloguing; dealing with specimens moved within the museum; and finally with material leaving the museum. The use of computers as curatorial aids is briefly discussed. **Preservation** is a vast subject on its own, but, information is provided on field material, conservation and repair, the important consideration of environmental control and aspects of physical storage, as well as the organisation of collections and their security; there is also a section devoted to archives. **Occupational Hazards** deals with aspects of museum safety, including legislation, and possible dangers from specimens. The **Uses of Collections** covers aspects of information retrieval, and the use of catalogues and indexes; the ways in which collections are used scientifically, including a section on

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types and status specimens; and how an exhibition might be planned.

Available from:

The Publications Officer,
The Geological Society,
Burlington House,
Piccadilly,
London W1V 0JU. U.K.

LAW and the CULTURAL HERITAGE

A SERIES IN FIVE VOLUMES

by

P.J. O'KEEFE & L.V. PROTT

This is the first major study of all aspects of the legal protection of the cultural heritage. The authors, both senior academics in the Faculty of Law of the University of Sydney, have made a detailed study of the emerging area of cultural heritage law represented by international conventions and recommendations, national laws and court decisions. They have collected, translated and analysed the laws on cultural heritage (antiquities, artworks, folklore, monuments and sites) of almost 400 jurisdictions. Their groundbreaking study will serve as a basic reference text for all professionals concerned with this topic: archaeologists, museum curators, collectors, lawyers and government officials concerned with preservation of the cultural patrimony. Written in a simple style, even the most complex legal issues have been made accessible to the non-lawyer, and lawyers wishing to familiarise themselves with this special area will find much detailed information on the practical aspects of the subject.

To: **Professional Books**

46 Milton Trading Estate
Abingdon
Oxfordshire OX14 4SY

Natural History Specimen Conservation

A new issue of the newsletter of the Natural History Group of the ICOM Committee for Conservation has just been published in both French and English. This is the only periodical dealing specifically with this neglected topic. The newsletter will therefore be of interest to all individuals and museums who have the care of botanical, geological and zoological material. It will also be of interest to workers in allied fields, e.g. taxidermy, ethnology, and archaeology, who must deal with similar materials.

The newsletter can be obtained (stating which language) from:

C.V. Horie
The Manchester Museum
The University
Manchester
M13 9PL
U.K.

ART METROPOLE

INFORMATION ON CONTEMPORARY ART
CATALOGUE NO. 11

Established in 1974, Art Metropole documents, collects, publishes and distributes information on and by contemporary artists, especially those working in multiple media formats. In addition to the selection of material available through this catalogue, Art Metropole maintains a small retail bookshop, with public hours from 1:00 to 5:00 pm., Tuesday to Saturday. We would be glad to have you visit.

As well, there is an extensive archive on the premises available to the public by appointment: in particular it houses an excellent collection of artists' bookworks. For information regarding Art Metropole video distribution, ask for our catalogue of video by artists.

With regard to this catalogue, an outline of our terms of sale follows below. It is drawn from our experience and is designed to provide an efficient response. Please read it and you can help us give you good service.

Art Metropole
217 Richmond Street West
Toronto
Canada M5V 1W2

Parish Archives Handbook

Guidelines for the Care and Preservation of Parochial Records

Produced by the Provincial Archives Committee of the Anglican Church of New Zealand, this handbook gives clear and systematic guidelines on the keeping, preservation and use of parish records. It will be an invaluable manual for those who are wanting to know how to preserve their story through their records.

to order — send \$3.50 plus postage to:

Provincial Secretary,
Anglican Church,
P.O. Box 146
ROTORUA.

The Journal of Occupational Health and Safety

Australia and New Zealand

The Journal issues six times per year and is an invaluable guide for:

- Occupational Health & Safety Specialists
- Safety Officers
- Management in general terms
- Health Professionals
- Ergonomists/Hygienists

As the first issue is free contact Commerce Clearing House, PO Box 2378, Auckland if you are interested.

Occupation Health and Safety in the Arts

Dr Ken Bartlett (Australia)

Essentially this report is the product of the contributions made by many people. Artists, particularly, had many ideas which have been incorporated into this report. I am grateful to them for their time and enthusiasm.

Some have already begun the process of achieving a safe and healthy workplace, by investigating the hazards themselves, and stimulating interest and debate amongst others.

It is, of course, the artists (including those who work creating the illusion of theatre) about whom this report is written. These are the people who risk injury and disease in the process of creation.

I trust this investigation will assist the process of achieving a safe and healthy workplace for arts workers.

Note: This is a substantial report in draft form still and will be available by contacting the Editor.

American Association for State and Local History present

The Thirteenth Edition of the Director of Historical Agencies in North America.

Basic Guide to Museum Planning
How to Photograph Works of Art

For further information please write to

ASSLH Order Department, 172 Second Avenue North, Suite 102, Nashville, TN 37201

Art Galleries and Museums Association of New Zealand (Inc.)

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Dowse Art Museum
PO Box 30-396
Lower Hutt

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