

AGMIANZ

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JOURNAL

18.2

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WINTER

1987

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*New Heart  
for the Arts*

QUARTERLY OF THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

**Cover: The Hon. Dr. Michael Bassett is the new Labour Minister for Arts and Culture, Internal Affairs, Local Government and Civil Defence.**

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## Editorial

**A**gmanz is undergoing restructuring and rationalisation. At present a new executive officer is being sought and Council hopes to fill this position shortly.

As this is my last issue I would like to address some of the points raised at the conference in Christchurch.

As Editor of your magazine I have endeavoured to steer a complementary course to balance the myriad of other publications available. The reason for the more theoretical approach as opposed to a 'newsy' tendency in recent issues was that as editor rather than a full time museologist I perceived the presence of necessary debates in the community which were not necessarily being addressed in the institutions or reflected through their activities. Pre-occupation with resources, politics and protection is not necessarily a breeding ground for self critique and institutional relevance. Most institutions tend to feel more comfortable with the sanctioned rather than the untested and thus avoidance of the burning issues can and sometimes does occur.

I suppose it stems from the belief that like the "all pervading TV notion" ones' responsibility is only to reflect culture as opposed to being an active partner in the analyses or shaping of that culture. I personally would have thought the latter to be more appropriate to the times considering the hugely important and valuable resources each institution holds. To illustrate this point: at the conference when an 'almost' contemporary debate got underway a comment from a scientist was "I suppose I should be showing the AIDS virus then".

I believe we should not only be looking at the AIDS virus and its implications but issues of the day should be included in the programme of every institution. Contemporary issues, after all are built on previous evidence not as denial but as an extension of the basis provided by the past.

I have never regarded all that was published as 'gospel' but rather as a basis for essential debate and thus to promote the practice of enquiry. Theory after all is an integral part of intelligent change.

However tribute is due to those who have organised many exciting events and exhibitions and through these some shifts and changes have occurred.

It will be rewarding in the future if more evidence of these changes is seen in the magazine. Through voluntary contributions from both outside and within the profession, viewpoints and critiques would give the members a gauge with which to evaluate their performance. Perceptions from outside may not always be in accord with the profession but they are your audience. I believe it a privilege to be able to publish these contributions because as you all know reactions are what we all depend on for our future policies and programmes. In a country as small as New Zealand such an analysis may hurt but it is crucial for change. I believe a unity of purpose is essential to this profession and I believe the only way towards that destination is through intelligent, critical evaluation and discussion.

*Jan Bieringa*

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## AGMANZ 19th Biennial Conference Christchurch. 1987.

**T**he stated theme of the 19th Biennial Conference was "into action" and after four very busy days it became apparent that the action the conference most favoured was one of advocacy.

We were exhorted by market gurus to be better advocates for museums by reaching out to the public and letting them know we have unique experiences to offer.

There was a great deal of encouragement for us all to be better advocates for ourselves in the political arena, in the financial world and in the world of communications.

AGMANZ itself seemed to realise that its functional efficiency must be improved rapidly and a powerful voice raised in the interests of museums and art galleries alone.

Had the Minister for Trade and Tourism referred to the speech prepared for him by the Department of Internal Affairs, when he gave his opening address, these issues would have been raised at the outset of the conference. As it was we were treated to a glib, off the cuff, speech which might well be said to reflect current attitudes to the profes-

sion. It is this offhandedness that we must confront by being better advocates in our own cause.

There was a lesson to be learned when the delegates visited the exhibition Te Maori during the first evening of the conference. By insisting that the powhiri be conducted in Maori language exclusively the tangata whenua on the paepae were being effective advocates for taha maori. It was no easy matter to interrupt the proceedings, nor was it easy for the manuhiri, but the message was clear and unequivocal: as kawa



evolves to meet the needs of New Zealanders in a marae situation, however constituted, then Maori is the language to use.

The next day's meeting focused on control of museums, the collections in their care and financial concerns. Papers were delivered from several perspectives by people involved in education, local government, the museum profession and the business world. The conference was asked to look hard and long at what galleries and museums had to offer, whether we were being effective in achieving our purpose and employing the best resources available. Discussion settled on attitudes to the interpretation of contemporary issues and the events of the last 50 years. The topic of whether entrance charges should or should not be levied met with no real conclusion.

From the barely disguised dowdiness of the Canterbury Museum's lecture theatre the conference adjourned for dinner in the spectacular hall of the new RNZAF Museum at Wigram. As at Waiouru, the intention of the museum is to facilitate the induction of

recruits to the service but as an environment, and as an expression of the history of the various units of the RNZAF, the museum works very well in its own right.

The final day of formal sessions was held at Ferrymead Historic park. The temperature that morning felt as if it had fallen twenty degrees since the first day of the conference. The Alps lay supine on the horizon beneath their first blanket of snow. Inside, however, the tempo of presentations continued unabated; audio visual displays, stress management, GST and a delightful, mock cabaret rendition of the docents' lot.

The open sessions of the conference concluded the next day with a field trip. About 50 delegates enjoyed crisp, clear Canterbury skies and visited Kaipohia pa, Hawarden Museum, moa bone and rock art sites and, with a bucolic twist at the end of the day, Havill's Meadery.

A varied, busy and informative four days which gave direction for the next two years.

At the AGM we heard an impassioned plea from the president that members

should lobby ministers and MP's to raise the profile of the Association in the political arena. So please, write to Margaret Shields thanking her for her work handling the problems of GST as it applies to loans and travelling exhibitions, write to Russell Marshall telling him how museums need recognition for the increasing role they play as a formal instrument of education, especially since the curriculum review. Write to Peter Tapsell at the Department of Internal Affairs and Mike Moore at Trade and industry and bring it to their attention, yet again, that museums bear a huge proportion of the cultural responsibility for New Zealand and we need to be paid more than lip service. To write letters in this vein requires application and application is part and parcel of advocacy. It is a habit we must start to indulge if AGMANZ is going to receive the acknowledgement it so obviously deserves.

*Steve Lowndes, Director, Langlois Eteveneaux House, Akaroa.*

## TE MAORI TE HOKINGA MAI: SOME REFLECTIONS:

When the last *karanga* is heard and the last *poroporoaki* is given in the Auckland City Gallery on September 12, it will bring to a close the one of the most remarkable cultural phenomenon this country has ever experienced. All the more remarkable because it was anticipated by neither the public, the art world nor officialdom, and its stunning success in the United States really took New Zealanders by surprise. The pre-tour build-up in the media had been slow, then quite suddenly there was the acclaim, the extraordinary attendance figures (750,000 American visitors in the four venues), and the extension of the tour to include Chicago. The publicity seemed to shatter our complacency because as a nation we had always regarded the carvings more as curios than art. Rehearsing its own version

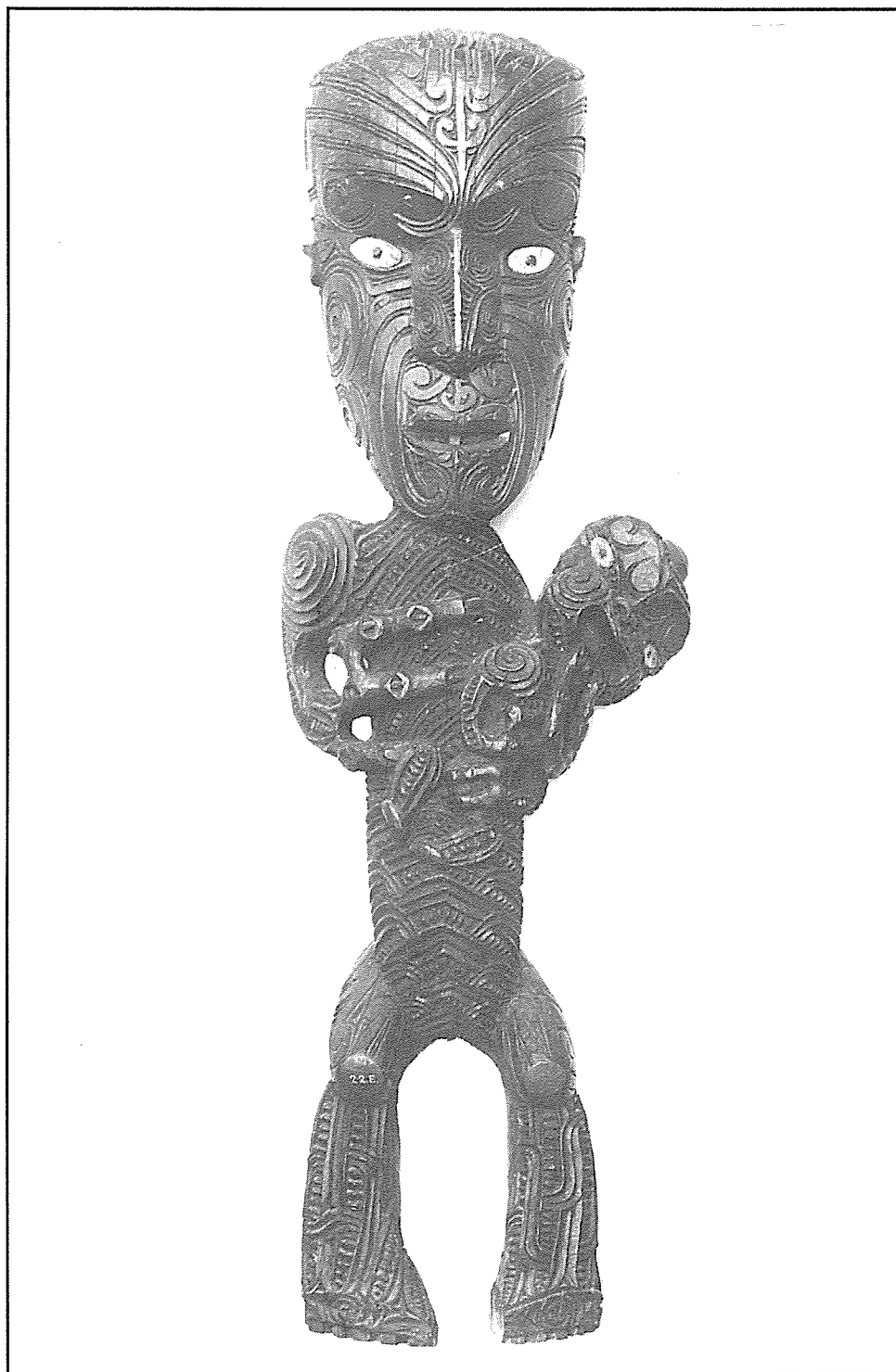
of the Rip van Winkle legend the New Zealand public suddenly woke up to the reality that those old familiar carvings were being acclaimed by the big out-there world as high art.

The new Zealand phase of *Te Maori, Te Hokinga Mai*, has continued with its own special embellishments of what was begun overseas. The response of the local public, as measured in attendance figures, has obviously staggered and delighted the Te Maori Management Committee and the sponsoring institutions. Professor Sid Mead hoped the Wellington season would attract 100,000 people<sup>1</sup>. In fact 184,000 saw *Te Hokinga Mai* at the National Museum, comparing favourably with the 200,000 who attended the New York season, and setting a New Zealand record for an art exhibition.

High attendance figures have also been reported from all the other venues, and it is likely well over 500,000 New Zealanders will have seen the exhibition by the time it finishes on 12 September.

This is a favourable time to review the whole *Te Maori* phenomenon, especially *Te Hokinga Mai* phase, and examine its impact on the cultural life of the country, and the extent to which it has extended our insights and understandings of ourselves and our bi-cultural society.

As exhibitions go *Te Maori* has been something special and unique right from the start. Hamish Keith has described how, at the first meeting of New Zealand and American representatives in December 1979. "it was agreed that regardless of the legal ownership or physical possession, no



Maori artists have shown themselves to be responsive to the world around them. Their art has been a most important vehicle for articulating their world view and their perceptions of reality. The so-called "Madonna and Child" tekoteko illustrated, is believed by Arawa tribal sources to have been carved by a chief called Patoromu (Bartholomew) Tamatea. It is thought to have been carved for the altar of a Catholic chapel built at Maketu, Bay of Plenty, about 1841. This tekoteko is a striking synthesis of traditional Maori and Roman Catholic iconography, as the artist sought to articulate the new religious world view by reference to the old. Another "Madonna and Child" tekoteko is exhibited in the National Museum, and it is thought to date from about 1890. This tekoteko was the inspiration for the painting by Robyn Kahukiwa first exhibited at the Bowen Galleries in 1985. Kahukiwa's feminist themes have led her to Maori mythology (Papa-tua-nuku, the nurturing earth) and to Catholic representations of the Madonna but as translated by a traditional carver. This is a remarkable series of feedback and transformational responses by Maori artists over several generations.

work could be included unless its spiritual owners - the people from whom it came - agreed.<sup>22</sup> In this way important decisions in key areas were taken out of the hands of professionals. With the management in Maori hands further decisions concerning ritual and ceremonial protocols followed. The dawn ceremonies which so captured the American imagination, were not, Sid Mead explained, seen as a publicity gimmick, but were appreciated for their "authenticity and sincerity".

Nevertheless initiative for the exhibition came from the Americans, specifically from Douglas Newton, at a time when the Metropolitan was looking for a new idea. So despite a very significant Maori input the exhibition was an American concept and designed for an American public. Selection of material is therefore a most pertinent consideration, and the selection was ultimately in the hands of Newton which he undertook on his New Zealand visit in the early 1980's. While tribal leaders had a right to veto any material going overseas they do not appear to have had any say in the selection of what was to be included.

Much of the success of *Te Maori* must be attributed to Newton's selection, but it does leave us with important questions. It would have been helpful to know his agenda and the criteria by which he selected his pieces. Why for example was the cut-off date set at 1860? The exhibition collection is a very historical one, and besides, 1860 seems to have been arbitrarily chosen. Could one surmise that his American public could relate more easily to a romanticised past than a less comfortable present? After all *Te Maori* in the United States must have raised questions for Americans about Indian art traditions.

I have wondered to about what was excluded from the exhibition. There were for instance very few examples of experimental objects. These consisted of a club (Cat. No. 132) and a tomahawk (Cat. No. 105) which had incorporated iron blades, and a model canoe (Cat. No. 113) produced perhaps for a collector or a tourist, or alternatively it may have been a ritual object.<sup>3</sup> By 1860 carving patterns (*whakairo*) had been applied in many novel ways to such objects as trinket boxes, firearms, pipes, furniture and all manner of ritual objects the best known of which is the Madonna and Child sculpture held in the Auckland Museum collection.



Robin Kahukiwa. *Na rangi taua na Tuanuku e takoto nei*. 1985

The *taonga* appear to have been selected primarily for their visual impact and in the nature of things experimental pieces are less likely to be successful. Nevertheless I feel the *Te Maori* collection does less than justice to the creative responses of the *tohunga whakairo* of the 19th century, among them Patoromu Tamatea to whom is attributed the Madonna and Child sculpture.<sup>4</sup>

For the same reason the exhibition also gives a distorted impression of the range of artistic production in the 19th century, the period designated *Te Huringa* (The Turning) in the book/catalogue. The impact of *Te Maori* on the American public was almost entirely visual. In New Zealand a much stronger Maori presence attempted to add

a verbal dimension, but even here *Te Hokinga Mai* projects a very powerful visual image of Maori art, and an image that stresses continuity with its historical antecedents. It powerfully legitimises tradition and in doing so it represses the corpus of experimental and innovative work that was so much a characteristic of the 19th century. In presenting such a traditional view of the art it is worth noting that in recent years several senior Maori students taking the Maori art course at Victoria University have found it difficult to reconcile the painted meeting houses that were built from the 1880's with their own definitions of Maori art.

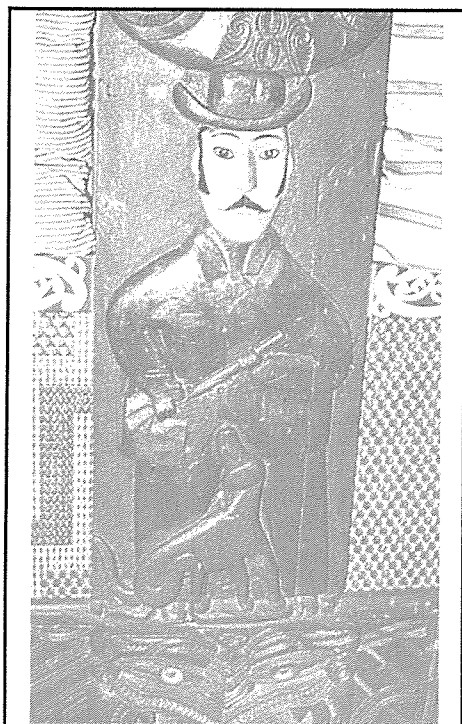
The format devised for *Te Maori* in the United States, with dawn rituals and other cultural features, was followed and ex-

tended in a number of important ways for *Te Hokinga Mai*. In Wellington tribes took turns at manning the speakers bench (*paepae*) from which the elders greeted visitors each morning and afternoon with a formal *powhiri*, frequently preceded by performances of cultural groups. Guides, often quite young people, selected and trained for their role, were on hand to escort visitors through the collection, provide a commentary and answer questions. In this way commentary and explanation was also taken out of the hands of the professionals. This arrangement set the pattern for the rest of the New Zealand tour.

By doing it this way the organiser undoubtedly sought to subvert the powerful processes of contextualisation that goes with museums and art galleries. Mead in particular has bitterly complained of the "primitive contextualisation" of Maori art in New Zealand museums, and one can hardly quibble with his observation that "By taking our art to New York, we altered its status and changed overnight the perception of it by people at home and abroad."<sup>5</sup> The change of status came about by exchanging a New Zealand context with that of the Met. and artifact was transformed into art object.

The Met. has redefined the *taonga* as art within the context of its own ideology, and made of them objects for visual contemplation. Ironically not a single *taonga* had been created solely for purposes of aesthetic contemplation. Every exhibit had been designed to meet some functional purpose, whether technical, architectural or ritual, and in a cultural context far removed from the aesthetic culture of New York. These treasures have been transposed from one cultural context in which their meaning and function was integral to the life of the community, to another in which their function is purely contemplative.

This is not to deny the aesthetic power of the *taonga* but to appreciate the importance of the recontextualisation that occurred with *Te Hokinga Mai*. The rituals, ceremonies, the substitution of the *Koha* system for entry charge and the commentary of the guides provided a new cultural context in which the returning *taonga* could be located and recoded, and which to some extent repressed the art lustre it had acquired in the United States. Ian Wedde commented in his Evening Post review "What they (*taonga*) demand, is that we should see not



The effigy of Agnew Brown in Te Mana O Turanga meeting house, Manutuke, carved in 1883 is another example of experimental art of the 19th century. Artist not recorded.

them but the culture that made them..."<sup>6</sup> The culture that made them has vanished but their descendants have laid claim to their inheritance, and in *Te Hokinga Mai* they have provided a context in which their treasures can be recoded into the symbolic universe of contemporary Maori culture. At the same time these taonga have become important symbols of contemporary culture.

This cultural recontextualisation has drawn Maori people into the museums and galleries in greater numbers than ever before and it has also created a warm and embracing environment that has facilitated spontaneous gestures of identification with the taonga. For the Maori public the galleries have become shrines, and Pakeha visitors have not been able to ignore this context either. For the first time ever they have found themselves to be pupils to the Maori tutor within these institutions.

The koha system was particularly subtle in that the koha sets up relations of reciprocity which establishes the unique identity of the parties in the relationship. One offers a koha to acknowledge the identity and mana of the other party, in this case the taonga, and in return establishes one's own identity.

I wonder if the Pakeha public realised it was neither a free entry (and therefore without establishing an identity) nor by donation, i.e. largesse, and therefore not recognising the mana of the taonga?

Quite obviously *Te Maori: Te Hokinga Mai* has had a very big impact on the institutions. It has raised questions of definition and status of Maori material, their ownership and control, as well as of context. As long ago as 1985 the National Museum Council's annual report<sup>7</sup> commented "The *Te Maori* exhibition has changed forever the perceived reasons for New Zealand museums to hold, study, and display Maori objects." The Maori public will be watching the direction and rate of changes in our museums and galleries with regard to their Maori materials. *Te Maori* has given Maori people the organisational structure and the experience to negotiate with the professionals, and I would expect to see a dialogue that would more nearly reflect the aspirations of a bi-cultural society promised by the Treaty of Waitangi.

*Te Hokinga Mai* is of course making waves outside as well as inside the institutions. The fact that it is essentially a historical collection has not prevented it being promoted in some quarters as representative of all Maori art<sup>8</sup>. This view locates the work outside of history and inevitably generates tensions for Maori artists working in non-traditional fields and who are attempting to articulate the contemporary concerns of Maori people. Darcy Nicholas is no iconoclast when it comes to appreciating the quality of the taonga *tuku iho* (treasures passed down) as represented in *Te Maori*, but he did complain in the *Listener*<sup>9</sup> that despite what was happening in the contemporary world "there is pressure to make Maori artists stick stoically to marae art." Nicholas himself was behind moves to give contemporary Maori artists a presence during the *Te Hokinga Mai* tour, through the *Maori Arts Today* exhibition which was to make a parallel tour with *Te Hokinga Mai*. In Wellington at least it seemed to co-exist uncomfortably with its senior. Possibly because it was mounted late it lacked sufficient works that could stand comparison with what was being exhibited at the National Museum. The same criticism could not be said of Para Matchitt's austere yet compelling construction *Huakina*, exhibited on its own in the National Art Gallery. I

thought that had stature and presence.

The exclusion of the work of the *whare pora*, (weaving house) and therefore of women's arts has been widely criticised by women's groups. Efforts to redress the balance with complementary displays, demonstrations and exhibitions arranged at the various venues, have had, I understand, variable success. A quality display was arranged by the Auckland Museum. A small exhibition which included some notable historical pieces was held in a small gallery in the National Museum, but it suffered by its proximity to the main exhibition. People "ducked in to see what the women did" - if they noticed it at all - on their way to *Te Hokinga Mai*. I was told that in Christchurch a demonstration and display of weaving and plaiting by the Aotearoa Moana-nui-a-Kiwa Weavers at the Museum produced a range of commodities and novelty items for sale which had the effect of emphasising the lower status of women's work already suggested by *Te Hokinga Mai*.

Whatever validity there might have been in the reasons stated for not including fabrics in *Te Maori* in the United States, and they were essentially conservation considerations, they must have been much less convincing for the *Hokinga Mai* aspect of *Te Maori*. The social impact of the exhibition has been very great indeed, perhaps greater than the Management Committee had anticipated, and Maori women have been poorly served by it.

Some Maori at least have contrasted the poor social and economic conditions of many Maori people with the somewhat idealised image of Maoridom as projected by the exhibition. Huirangi Waikerepuru expressed his misgivings as reported by Phillip Whaanga in the *Listener*<sup>10</sup> "Many of our people are unemployed and trying to survive and they don't have time for this level of interaction." It must be an open question to what extent public attention has been diverted from the pressing urgent needs of the people by the glamour of *Te Maori*.

Inevitably Mobil became a target of protest groups, both Maori and Pakeha. Its sponsorship of *Te Maori*, amounting to about \$2.25 million for both the American and the New Zealand phases, and which in fact made the whole project possible, has been contrasted with its continuing unwillingness to recognise the Te Ati Awa tribal



rights to have their seafood reefs left unpolluted. Some Te Ati Awa elders have refused to attend any of the official ceremonies here or overseas. They received support for their position from several community groups, including the Church and Society Commission of the National Council of Churches, HART, CARE, the Home Base Pacific Pilgrimage and the Waitangi Action Committee. While the level of protest and criticism has not been high it has nevertheless ensured that Te Maori has remained anchored in reality.

Its social and cultural impact on the country generally has been enormous. It happened at a most appropriate phase in the social and cultural renaissance now moving Maoridom, and it has become the standard-bearer of the movement. Maori confidence and self esteem has been raised to new heights and not surprisingly, with this confidence many established patterns of Maori/Pakeha interaction are being challenged. Not only has it become an enormously powerful symbol of Maori identity but it gives that identity a particular definition. *Te Maori* proclaims tradition. It has stimulated a revitalisation of tribal identity and a revival of traditional values, and fuelled the expectation that these values and forms will be recognised and accepted by the rest of society. That is one of the important challenges *Te Maori* has set for Pakeha New Zealanders.

The response of the Pakeha public ap-

pears to have been positive. They have been flocking by the hundred thousand to view it perhaps not altogether without tension and emotional strain, as some letters in Wellington's *Evening Post*<sup>1</sup> indicated. They were a series of complaints alleging alternately rudeness by Maori elder and by Pakeha viewers. Only a few fundamentalists of both the scientific and religious kind used the letter columns to reject *Te Maori* outright. By far the greater number of letters were positive. Against that though, I think one must consider the ferocity of the attack on the so-called Maori loan scam as in some measure indicating a Pakeha backlash.

The legacy *Te Maori* leaves with us is both cultural and political. It has stirred debate within the Maori world, just as it has in the Pakeha world. It is both cultural festival and political manifesto. I would hope it will become the point of dialogue for Maori and Pakeha in the new political climate it has helped to bring about. 'Treaty partners' is the new term in the rhetoric of communal relation recently blessed by the Court of Appeal.

B. Kernot, Dept. of Maori Studies, Victoria University.

Note: Mr Kernot has contributed to a number of publications and has a major essay in the *Te Maori* catalogue. He also attended and participated in the hui at Palmerston North in January which was part of the Anzaas conference. The hui, He mihi ki nga

taonga Tawhito was organised by the Social Anthropology and Maori Studies Department at Massey University.

#### FOOTNOTES

1. *Evening Post* 14/7/86.
2. *Listener* correspondence 27/10/84.
3. Small canoes may have been used for funeral rites. This function has been suggested for such an object in the Saffron Walden Museum, England. See Bacon, Louise "The Examination, Analysis and Conservation of a Maori Model Canoe", *The Conservator*, No. 9, 1985, 26-32.
4. Roach S.M., K.J. "La 'Madonna and Child' du Musée d'Auckland", *Société Des Oceanistes* No. 37, 1972, 356-357. For discussion on possible carvers of this another Madonna and Child see Manuka Henare, "Maori Madonna", *NZ Tablet*, 18/12/85.
5. *Te Maori Whakahirahira: Magnificent Te Maori*, p. 11.
6. *Evening Post* 27/8/86.
7. As quoted in *The Dominion* 11/10/85.
8. This argument has been advanced by Mead in *Te Toi Whakairo. The Art of Maori Carving*, Reed Methuen, Auckland, 1986. p. 3.
9. "Te Maori - The Canoe Returns" *Listener* 16/8/86.
10. "Te Maori: A Place in Aotearoa", *Listener* 23/8/86.
11. *Evening Post* 17/9/86, 23/9/86, 29/9/86.

## TE MAORI: ANOTHER VIEW

Henare te Ua  
Ngati Porou

The facade of the Metropolitan Museum of Art on New York's Fifth Avenue, is imposing. The building PROCLAIMS itself. It looks down its broad, sweeping steps to the puny on the pavement. It must have yawned many times during its more than a century-long history as the world's art, in one form or another, trundled through its doors. And now Tay Maree - ho hum, ho hum.

But the old matriarch must have tightened

her stays on that mild September morning three years ago. The eerie, piercing karanga floats along the Avenue's 'museum mile'. Regal, upstanding kaumatua approach. Karakia begin. Warriors prance.

What happened as two cultures interacted, has been well documented. Each impeccably observed their protocols. The only jarring note was the Minister of Maori Affairs' gaffe in mentioning trade links during his opening speech. The breakfast setting - the massive colonnaded ballroom, typified American panache. But the panache was already evident in Te Maori's design.

The Metropolitan's design team opted

away from the usual fusty-dusty, dimly lit displays which were so common in New Zealand institutions. Instead, there was LIGHT! Some New Zealand designers say too much. But think! Isn't this what Te Maori's about? The closet door has been opened. Rangi and Papa have separated. Dawn's arrived.... so let there be LIGHT!

The patina of the taonga take on an added sheen. The taonga retain individuality despite the collectiveness in the gallery's huge open space. Pallisading effectively separates the area between the gallery and the monolithic Temples of Dendur, a floor below.

## TE MAORI: ANOTHER VIEW

A discordant note is the presence of armed security guards. But this is New York, not good old New Zealand.

The designers at Chicago's Field Museum of Natural History, took a different tack from their New York colleagues but embraced some of the elan. Spot, rather than floodlighting was extensively used. There was gentle darkness, then pools of light. To enhance Te Maori, the designers enlarged to wall-size, many Turnbull Library-type pictures of 'the ancient Maori.' The giant sized graphics were added in as background to various sections of Te Maori. Sea scenes for instance complemented the prows and stern posts. The idea was admirable, but didn't quite succeed. The panels created clutter. They distracted.

Field Museum added another dimension, an 'add-on'. The museum has a magnificent collection of Maori cloaks. Many of these, dare I say about fifty, were fixed to a wall with no gaps between them. The effect was gaspingly electric. Not for the Field Museum, the usual display method of placing cloaks over headless mannequins.

I spent almost three days with Te Maori's curators and packing team as they prepared for the long road and air journey home. It was a pleasure being among so many professional people. Their meticulous, painstaking care and regard for their work, their deftness and preciseness was a dimension of Te Maori of which I was proud. I wondered if the taonga received comparable attention at their home institutions. I was the only 'outsider' present. There were no politicians or kaumatua.

As Te Maori's home tour grew closer, euphoria of tsunami proportions surged through Maori tribes. There was awareness for the need of kaumatua to warm the paepae at each venue. Guides needed training. Each flight carrying Te Maori home would be met at Auckland's airport. Kaumatua would follow the road transporters from venue to venue. There were innumerable hui, hours of discussion. Everyone contributes their penny's worth.

I was in the convoy accompanying Te Maori from Auckland to Wellington. Certain historic places en route would be stopping points where everyone would disembark as the tohunga carried out their rituals. The route south was prescribed according to indemnities and security. But the most well intentioned plans sometimes go awry.

The convoy pauses in Hamilton. Heated debate takes place. The route direction says follow State Highway One. The Maori group want to go via Te Awamutu and stop near the roto or lagoon where Uenuku was found. The Police contingent's adamant. State Highway 1. The Maori contingent's adamant. Te Awamutu. Uenuku is too close to home. The American Federation of Art's courier opts for Te Awamutu. We detour. As we near the roto, torrential rain falls. My vehicle is the last in the convoy. I stop. Ahead, through the rain, are masses of tail lights. Of the fifty people in the convoy, only four of us brave the rain. Rain dampens euphoria. We look at a roto we cannot see. We listen to the kaumatua's karakia. And the same four face the biting northerly when we stop near Porirua's Police College as the kaumatua pays greetings to the Ngati Toa people across the estuary. I suppose even Maori flesh is sometimes weak.

So what would the National Museum come up with? Would she rival her matriarchal colleague in New York? In a word, no.

There was an appalling lack of signs to indicate Te Maori's showing. But worse was to confront the visitor entering the Museum. Disinterested security guards - there were exceptions - made one feel unwelcome. And I wonder how many people wandered through the Museum's Maori Hall thinking they had seen Te Maori. From the American panache, Te Maori was back into an institutionalised setting. The design team did its best in the Te Maori gallery.

I was affronted to find on passing through Te Maori, a shop selling Te Maori tee shirts and pricey bric-a-brac. The shop's profile, to be sure, was low, but this was to grow monstrously by the time Auckland was reached. Where is the line drawn between gross commercialisation and good taste?

The acoustics in front of Te Hau Ki Turanga meeting house are made for oratory. Kaumatua orated with splendour, with the final speaker delivering his oration in English. The protocols were explained to the non-Maori speaking visitors. Cultural sensitivity in reverse not appreciated by certain tribes in Auckland who have left thousands of visitors mystified by the quaint customs accorded them. No English would be spoken, was the edict of these tribes whose spokesmen happily chatted in English between protocol sessions.

Overall, I think the National Museum

could have done better. She's our doyen. If only she'd hitched her skirts up a little.

Otago Museum's Pacific Hall was completely refurbished and repainted. The Museum has a lovely folksy, laid back atmosphere. It's a place which radiates people. It's Director is as at ease putting loo paper in the toilets as he is with his administrative duties. Apart from a week long visit by a guard from the National Museum, security is nil. But I did detect within the institution, a forced bonhomie, a reflection of the public relations' hype. Professional staff tolerated Te Maori. I suspect they yearned to get back to their normal study and research. The Mataatua meeting house accorded a superb entry point to Te Maori. But one issue rankles. Who of the local Maori committee closed out the media from the closing ceremonies? Here was another instance of double standards. On the one hand, media representatives are encouraged to widely publicise Te Maori. On the other, they are treated as nincompoops when areas of 'tapu' are concerned. Maori broadcasters are well aware of the implications of tapu. By shutting us out of ceremonies which I believe were considered 'too tapu' to allow the presence of microphone and camera, is blatant short sightedness. I have seen 'tapu' used too many times to cover up incompetence and shortage of knowledge. The concept is abused. How many times have you heard the statement 'I cannot talk about that because it's too tapu'. Study the person who says that and you'll probably find someone who is an 'instant expert' without depth.

In Christchurch, I became aware of conflict between local Te Maori committees and the Te Maori Management Committee quaintly dubbed, 'the Manadarins in Wellington.' The locals wanted to do things their way, according to their customs. It was difficult to conceal my joy when during the late afternoon before Te Maori's opening, the decision was made to hold the bulk of the ceremonies outside to allow all of the expected one thousand people to take part. Rise up free thinkers! What other coup would Christchurch offer?

In a phrase, the Robert McDougall Art Gallery. It's Director was ecstatic. For the first time in seven venues, Te Maori at last would be displayed in an art gallery setting. His enthusiasm matched that of the design team.

I look back on Te Maori in Christchurch as a time when the taonga really lived. No longer did they rob each other of attention. The gateway figures complemented the columns in the gallery's forecourt. Uenuku commanded. Light spilled over the stern posts. And so to Auckland.

The Auckland City Art Gallery is no stranger to mounting international displays. Professionalism and sponsor support are part of its ethos. But I don't think it has had much to do with Maoris. Or the Maori ethos. There are tussles as can be expected from a three-tier organisational concept. Some Maori show unbridled arrogance. There is a pakeha put-down, a joy at putting pakehas on the back burner, as it were. They are unaware of cultural sensitivity. There is no bridge building and this saddens me. I see conflict between the gallery's organised planners and the Maori meanderings to set up their involvement with Te Maori. Local tribes want the biggest slice of the cake. Te Maori's unifying powers become a myth.

The design team by now has become adept at setting up Te Maori. Certain taonga, Uenuku, Pukaki, Pukeora lend themselves to dominate, and they are effectively displayed. But at one point, it is necessary to back-track through the displays to take them all in, and this causes congestion.

During Te Maori's opening week, I was at times disappointed with some of the kaumatua on the paepae, and with some of the kuia. There was a lack of presence and homework. Kuia padded barefooted about the paepae gallery. Modern hymns replaced old waiata as complements to the whaikorero. Younger 'kaumatua' wore jeans. And who was the kaumatua who, in welcoming the hierarchy of the Lion Corporation, referred to them as 'the people from Watties'? And again, there was the arrogant insistence not to use English. A visitor remarked, 'Didn't the elders use English in New York?'

The idea to involve te rangatahi, the young people as docents was well meaning. But I have shuddered in all four New Zealand venues as I've listened to the glib, parrot-like recitals learnt from the Te Maori catalogue. The young guides could not be faulted for enthusiasm but they lack overview, experience and maturity.

I've heard the phrase 'lifting the tapu' used on many occasions referring to the opening ceremonies of Te Maori. But the point is that

once something is tapu, it remains tapu.

There has also been the euphoric cry from some tribes to take back their taonga from institutions to their home marae. I hope these tribes will pause in this clamour. Maori people at this time do not have the expertise to preserve tribal taonga. Decrepit meeting houses around the country bears testimony to this. On the other hand, there should be imaginative displays mounted by institutions of taonga which are not usually shown. Mini Te Maori's could be devised together with Maori peoples' involvement. Institutions should raise their profiles and explain during marae live-ins, what they do. The professional must use lay language to explain the areas of trusteeship, conservation, research and design. And the Maori people must explain their true, and not

euphoric feelings about taonga.

Has Te Maori been the winged dove of artistic liberation, or has it been an albatross? No doubt you have your views. Te Maori's shaken attitudes. Institutions must become at ease with Maori peoples input just as Maoris must learn about the work of institutions. There must be a comfortable rapport.

Many people have viewed and experienced Te Maori unaware of the warts I've mentioned. For them, I feel glad.

NOTE:

Henare te Ua is Senior Programmes Producer with Radio NZ's Te Reo O Aotearoa and covered the opening of Te Maori in New York, the closing in Chicago and the four openings in New Zealand.

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# USER PAYS?

When I first came to consider the notion of what's become known as "user pays" and its application to recreation, I have to admit that I was baffled. I couldn't quite see how the two things fitted together. And although I tried it every which way, I kept coming back to my original conclusion. There's no such thing as the principle of user-pays. But that then led me on to something else because if there's nothing there but everyone says there is then they must be hiding something else behind it. This is one of the great truths of politics - first enunciated I believe by Lewis Carroll, but expressed most finely by the anonymous song writer who said: watch the doughnut not the hole. I'll come back to the doughnut in a minute. First the hole. Why doesn't user-pays exist?

Well in the first place of course it's based on an entirely false premise. That's to say a theory of human nature and culture in which we all can go down to the notional market place and help ourselves to whatever we want and pay the man at the door on the way out. However true that may be in respect of economic activities strictly speaking (and I must say I have serious doubts about its applicability even in that restricted context), the thought that this might apply in the cultural sphere is simply absurd.

We *don't* live in a world of individual daily cultural choice. You can't get up in the morning and say: I think I'll have some culture today and go down to the pick-your-own-parts cultural supermarket to mix and match according to what you can afford. Culture is not a bag of boiled lollies from

Woollies no matter how hard the bright young things down at the Treasury might try and theorise it into one.

Culture is there constantly as an integral part of our daily lives. We live in it and through it and it determines the patterns and the greater the diversity of awareness and consciousness, both group and individual, the richer and more satisfying our lives are going to be. No-one I think is going to argue with that. But the whole of human history tells us two things. Firstly, that always there are people trying to restrict that richness and impose a dominant consciousness on the rest of us for all sorts of reasons. And secondly, that it's only on the basis of broad-based community controlled public spending on culturally diverse activities that ensures that avenues of expression are kept open and broadened. If we don't do that user-pays stops being user pays: that's to say, you have what you can and pay for what you get. It becomes instead: payer-uses. That's to say only those who can afford to pay get to use the means by which patterns of meaning are expressed. This process follows as naturally as night follows day and everyone knows it. And that's the thing that's hiding behind "user-pays".

So I suggest we stop talking a lot of crap about "user-pays" and talk instead about what is *really* going on here. That government is trying to wriggle out of underwriting the arts and wants somebody else to do it. That means the corporate sector because they're the only ones with any money. Please don't misunderstand me. I don't see why those with cash shouldn't put some of

it into the arts just as I think they ought to put some of it into the welfare system. But there is a proviso. Corporate sponsorship on its own is dangerous. Corporations are not benevolent societies. They have their own agendas. In particular they have a clear idea of what the community's consciousness ought to be confined to. I want corporate sponsorship to be an adjunct to not a substitute for public sponsorship of the arts and culture. Otherwise we'll end up living in a society in which the corporate sponsor is the only user. You only have to look at the Wellington International Festival of Arts to see what that means. National cultures aren't even in the hunt.

And there is a footnote. Payer uses didn't used to be a policy associated with the Labour party. Many people in the cultural community have come to that party in the past with high expectations of public support of the arts. They've been entitled to have those expectations. For forty years the Labour Party has been the party of the arts. But this time those who've come to pray, when they haven't walked away in outrage and disgust have stayed only to sneer. Because by exposing this nasty principle of payer uses the Labour government has succeeded in three short years in forfeiting any rights to its previous proud title. That's an astonishing accomplishment. And I'm not sure that I'd want it as *my* memorial.

*Tony Simpson*

Note: Tony Simpson is a well known freelance writer based in Wellington.

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# SOME THOUGHTS ON MUSEUMS

These days museums seem to be under more threat than ever and yet at the same time more and more are being established. Those associated with, or funded by, Government seem to be having the hardest time. Shortages of money are not the only problem. In Australia hucksters, magicians, numbers men and philistines seem to be having a heyday. Educators are being taken out of the museums to which they have been seconded as the easy way of reducing staff numbers. (Museum people seem to be very quiet and seldom speak to politicians.) Then there is the traditional approach to cost-cutting in government. Rather than examine the programs of departments and agencies, with some notable exceptions reductions in funding are applied across the board: at least everyone hates the government equally then.

## MARKETING AND PLANNING FOR MUSEUMS

When it comes to audience size, numbers of patrons, museums are doing very well - better than sport, or most sporting events, anyway. Not so long ago, Australia was described (in a London newspaper admittedly) as a 'Nation of sport loving felons with a passion for Royalty': it's not easy to convince media journalists and editors that the inside of a museum is often more lively - and a great deal more interesting - than a cricket match!

But not all of the problems of museums stem from outside pressure or bad economic conditions. An enormous amount of time in museums is spent on uncreative conflict, often over issues that seem to derive from professional positions, what a good professional would do and wouldn't do.

Generally museums seem to be spending very little time working out some kind of statement of mission or business which positions them uniquely in the market; such as doing something that no-one else is doing already for someone that no-one else is looking after. The well known definition of museums are not statements of business really and don't help in deciding whether an individual museum should or shouldn't do

some particular thing or other. Interestingly, many museums in North America have well developed corporate and strategic plans. Governments and even some museum administrators find it easier to tinker with the organizational structure or introduce new procedures.

## MUSEUMS AS ORGANIZATIONS

A small number of recent articles emphasise the fact that museums are first and foremost organizations and that they must be managed properly by people well trained in management: being a good scientist or a good art historian is not enough.

Singleton<sup>1</sup> pointed out that since museums reflect the world around them, they should be reflecting a changing view of that changing world: they should themselves be prepared to change. He went on to stress the importance of being clear about the function of the museum. Whilst curators should continue to strive for quality in their own field Singleton said they should also be clear about their quality as a museum person.

Brooking<sup>2</sup> observed that it is only recently that museums have discovered that they are organizations needing effective governance to deal with a plethora of modern problems. They need to plan for change. He emphasized that those in leadership positions must employ effective communication skills. In Brooking's view the sought after [museum] manager of the future will consider concern for people as important as concern for task. Fopp<sup>3</sup> observed that the museum (and gallery) profession has ignored the problem of museum managers not being qualified as managers. He described the managing function as alien to the kinds of things scholars learn during their training and observed that when museums advertise for new Directors they put together a list of skills which really couldn't be found in any one person. Conflict in museums is the subject even of entries in encyclopedias. Conflict is both an outcome of poor communication and a response to concerns about territory and status. Few museums have good procedures in place for conflict resolution, even where industrial relations and unionization

of the staff are prominent. There are special features about the conflict in museums which derive from the fact that museums employ many professional people.

## THE PROFESSIONAL BUREAUCRACY

A recent paper by Mintzberg<sup>4</sup> elaborates what he calls the professional bureaucracy. These are found in all organizations which rely on the skills and knowledge of professionals to function. Examples are hospitals, libraries and scientific institutions and the like. Professionals, who are brought into the organization rather than trained in it, tend to be given considerable control over their own work, which is appropriate because of the complex nature of the work. However, professionals also seek to determine in detail how people - especially clerical people but also librarians, designers and educators (many of whom are professionals themselves) - in other parts of the organization work. The central professional core is democratic bottom up - very decentralised - whilst the remainder of the organization is machine top down - highly controlled. Even though there is almost no way to effectively control the work of the professional, because it is not understood by the administrator, the latter attempts to do so by standardising work processes and outputs. Since decision making ends up being discretionary much of the time there is no way to correct deficiencies unless the professional identifies them. The needs of the organization itself tend to be ignored in such an environment. The consequences of letting this situation become the norm in the organization can be very serious indeed.

Museum professionals, then, attempt to gain and maintain control but tend to ignore some of the usual requirements for the exercise of power. They tend not to trade favours, except with peers who are often outside the organization, and where the benefits are to themselves. They try to establish credibility by highlighting the importance of their work in highly technical terms which are often not understood by administrators. They tend to believe that if they

withold the contribution of knowledge they will lose in the eyes of their peers who are often considered to lack influence in organizational decision making or should not be involved in exerting influence. Use of knowledge as a commodity may not be an issue as it is in arguments about art. They do not highlight any other hostages and therefore seldom are in a good position to bargain. Requests will be dealt with, and agreed to or not, without considering whether there are goods or services which one could ask for in return. (I am not advocating asking for returns every time a request is made by a museum manager or a curator.)

## POWER AND INFLUENCE

Studies of power and influence show that<sup>5</sup> power distribution changes with the nature of the environment. Power centres around scarce and critical resources and in times of uncertainty those with established credibility tend to be favoured as the enlightened. Those in power tend to define problems in ways which institutionalise their power. Unfortunately, the more institutionalised the power is the more likely it is that the organization will be out of phase with its environment. There are important questions here, not the least of which is whether those in museums who are currently treated as having the power, do in fact have control of scarce and critical resources.

In conflict situations, such as in the exhibition process, it is often forgotten that it is better to focus on leadership and high quality communication, rather than on rigidly defined rules and roles. Nevertheless, some attention must be paid to the roles of the participants and the process. Several museums in North America and elsewhere are spending more time in developing these rather than continue to face what Roger Miles of the Natural History Museum in London<sup>6</sup> has referred to as a disabling system where the system fails because that was in fact the way it was set up in the first place. It must seem strange to some that in as much as museums are increasingly recognised as educational organizations, or even as being in the entertainment business, so little has been done to ensure that the communication with the public is of the highest quality and that the museum visiting experience is enjoyed by those whom we always say we want to benefit.

## MUSEUM PROFESSIONALS

Even with the successes that have been achieved by museums it is even more strange that resources are not going to museums in a manner which recognises the large audience they are serving. Some museums are still depending for achievement of their education aims on teachers seconded at the whim of education departments who, as Trampusch has observed recently in *AGMANZ Journal*<sup>7</sup>, tend to assign a very low priority to such activities and don't even send representatives to meetings on museum education. Perhaps, we are just poor communicators. But to improve the situation we will have to accept that it is our responsibility! The same is true within museums: establishing good communication is never solely the responsibility of others, even if they are administrators. Maintaining the courage to achieve success is greatly helped by support and co-operation. Accomplishing the goals of museums requires a great deal more than being a good scholar or educator or designer. One has to be a good museum professional.

*Dr Desmond Griffin, Director  
Australian Museum.*

## NOTES:

- 1 Singleton, Ray (1979). Museums in a changing world. *Museums Journal* 79(1), pp11-12.
- 2 Brooking, Dolo (1980). The Shape of Change. *Museum News July-August 1980*, pp5-9.
- 3 Fopp, Michael (1986). The Science of Management. *Museums Journal* 1985 (4), pp187-189.
- 4 Mintzberg, H. (1983). The professional bureaucracy. In *Structure in Fives*. New York: Prentice Hall.
- 5 Salancik, Gerald R. and Pfeffer, Jeffrey (1977). Who gets power - and how they hold on to it: a strategic contingency model of power. *Organizational Dynamics* 5, pp3-21.
- 6 Miles, Roger S. (1985). Museums, management for a change. In N. Cossons (ed.) *The Management of Change in Museums*. Greenwich: National Maritime Museum, pp31-33.
- 7 *Agmanz Journal* 17.4 (1986). pp26-27.

## EDUCATION OFFICERS

### Seven New Appointments

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The educational roles of five art galleries, the Carter Observatory and the National Library got a well-deserved boost in this year's Budget. Each of those institutions can now take on a half-time education officer, paid for by the education Department.

At present the Education Department provides 15 full-time and four part-time education officers in such institutions. Many other institutions have educational services provided either by other Government departments or by local authorities.

I, like many others, have become increasingly aware that our art galleries, museums, zoological and botanical gardens, and other similar institutions, provide an invaluable education resource which is currently under used.

The department's involvement in the Te Maori exhibition also reflects our awareness of the educational value of such exhibitions. Teachers were seconded to two of the art galleries hosting the exhibition and money was given to pay for educational resources.

The educational value of such institutions has been recognised for some years, with attempts to tap it made as early as 1929, when the Carnegie Corporation of New York offered financial support to museums and art galleries in this country.

The four metropolitan museums (Auckland, Wellington, Christchurch and Dunedin) opted for an education officer each while the metropolitan art galleries decided to increase their collections with the money provided by the Corporation.

Education services for schools were formally set up in the late 1930s, with responsibility passed over to the Education Department in 1941.

The seven new half-time appointments should be made soon, with officers ready to start in February 1988. Many other institutions have at times requested education officers. I hope, that as and when the necessary funds are available, to make further appointments.

*Russell Marshall  
Minister for Education*

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# PLASTIC IS FANTASTIC!

The use of "Perspex" in exhibitions is nothing new in New Zealand museums, although it is, we believe, under utilised considering its advantages over other materials. One reason it is not used to a greater degree, especially in smaller museums, is probably the cost of having display furniture fabricated to order by outside contractors. Here at Manawatu Museum, after having one batch of "cubes" made to order several years ago and finding the quality not up to scratch considering the price paid, staff decided to experiment with in-house fabrication of Perspex display furniture.

After a reasonable degree of trial and error experimentation, exhibition staff have now largely perfected the process and we now produce all our own cases, cubes, plinths, etc. The cost of making furniture in-house, exclusive of staff salaries, roughly works out at a third of that of contracting out. This is a substantial saving and enables this museum to use Perspex in much greater quantities than would otherwise be possible.

Perspex (a brand name only) has both advantages and disadvantages, but we feel the advantages outweigh the negative aspects considerably:

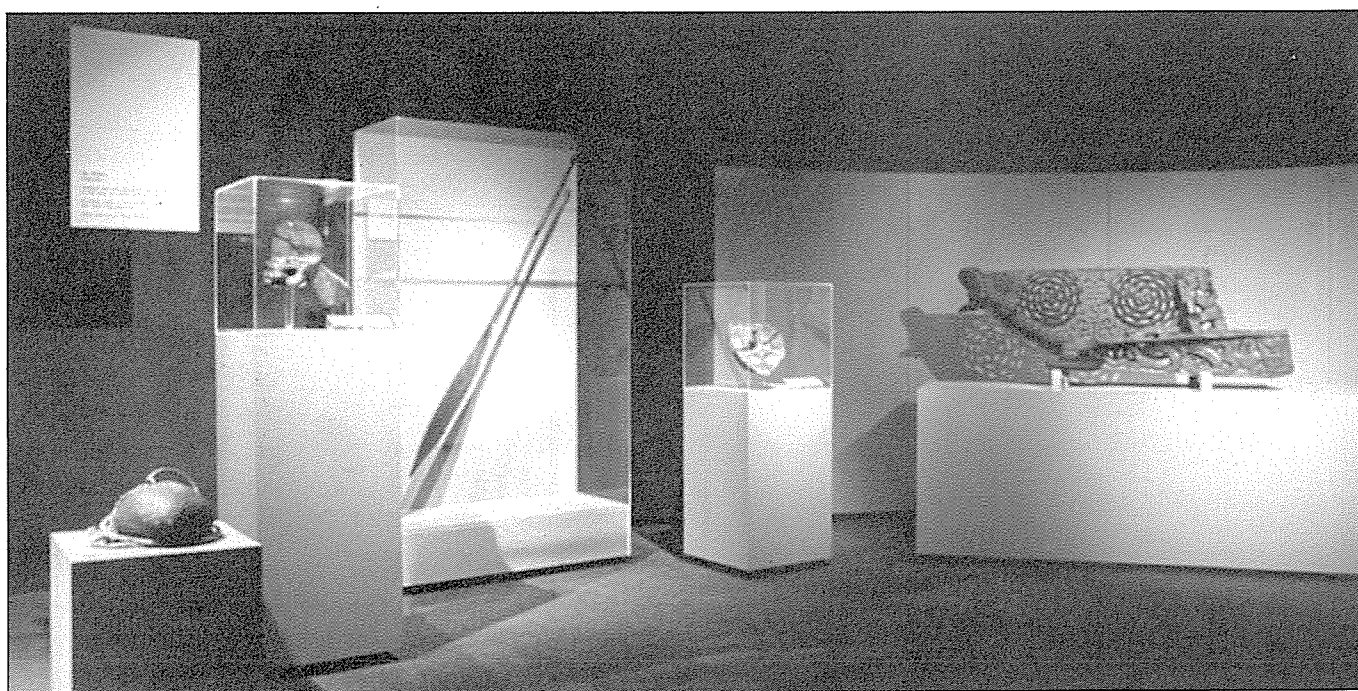
## *Advantages*

- (1) Appearance - it has an attractive, neutral appearance which does not intrude upon a visitor's relationship with a display.
- (2) Optically Correct - Perspex is crystal clear (in its common form) as opposed to most glass which has a green tint.

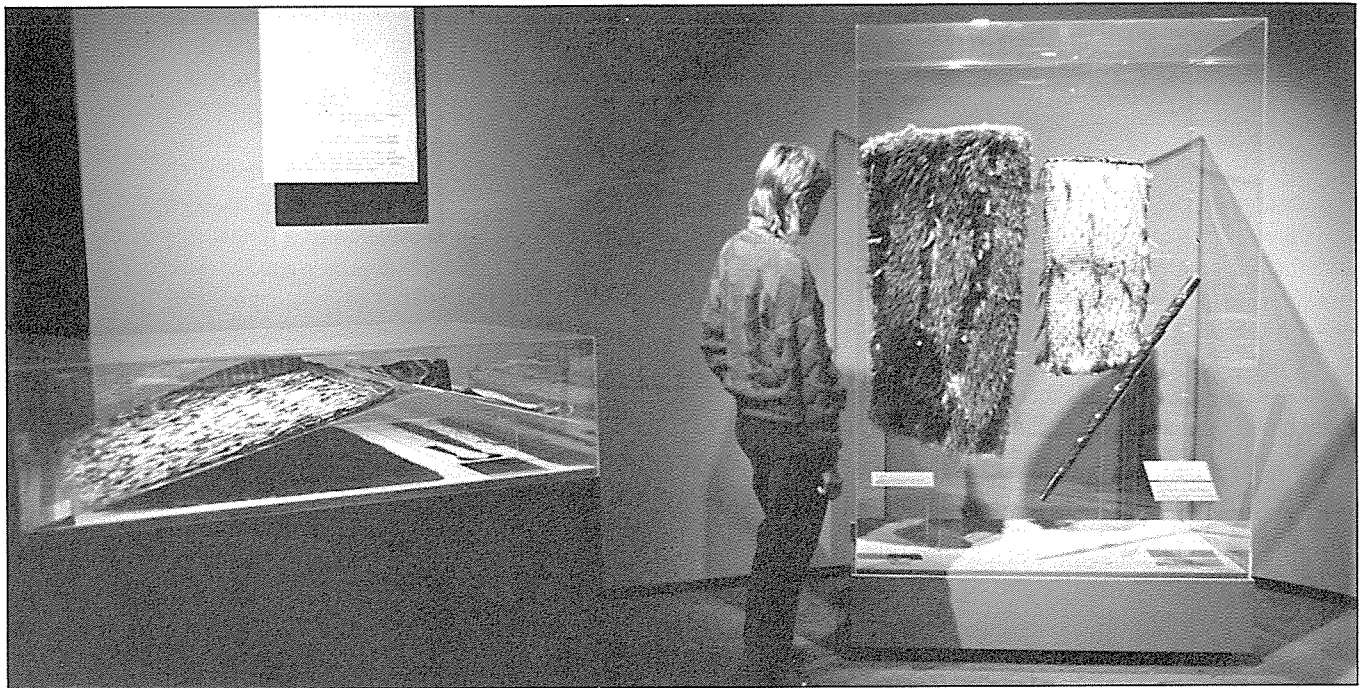


*Top: Students from Tu Tangata Whanau arts and crafts centre, Palmerston North, learn about plaiting and weaving using part of the exhibition housed under a large flat-topped Perspex case.*

*Bottom: A view of one corner of the "Nga Parehau o te Wa" exhibition showing some of the uses Perspex is put to. The fragile paddle is totally protected but very accessible to the visitor's inspection in a large upstanding case.*







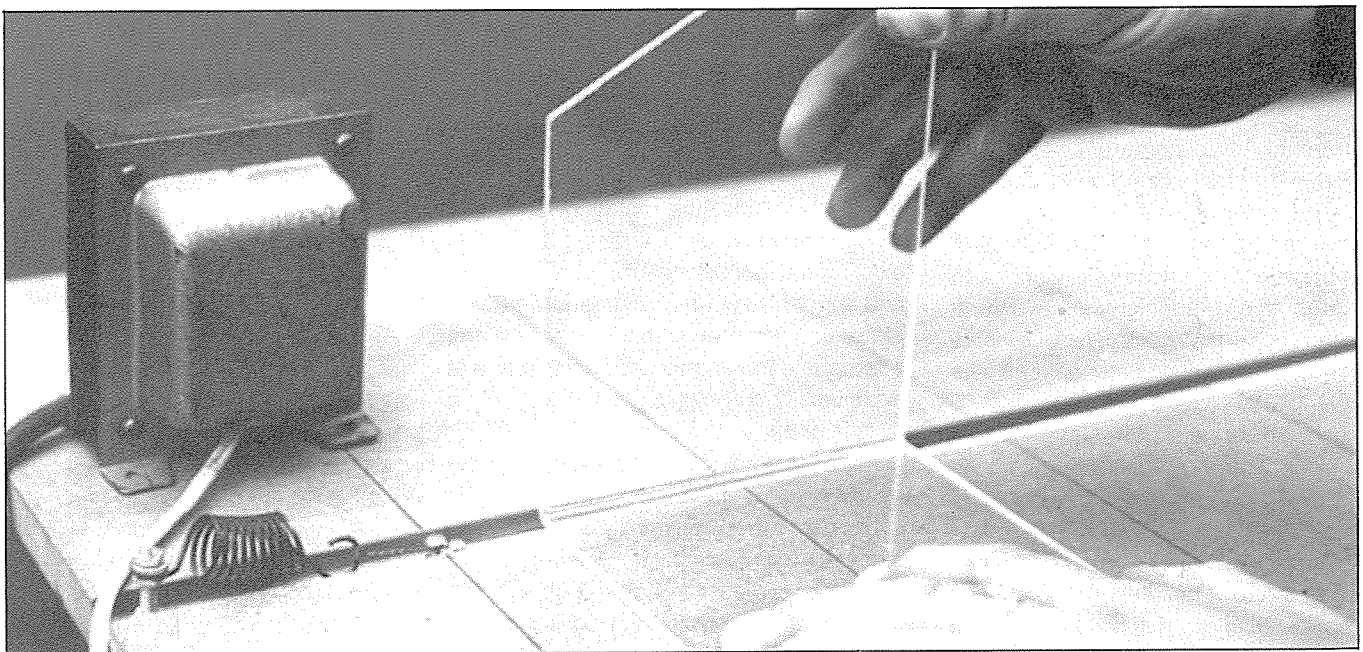
*The major success of our Perspex programme so far: a large free-standing case with no other reinforcing needed. It provides the visitor with a complete view of the exhibits from all sides and is totally secure.*

(3) Strong but Light - although it is very light compared to glass, Perspex is very strong and will resist heavy force which would shatter glass. Thus it is possible to use 5-6 mm Perspex with total security, whereas if glass were to be used a much greater thickness would be necessary. Perspex furniture is easily transportable.

(4) Versatile - it is possible to make cases of all sizes and shapes (see photo), as well as supporting plinths and stands. It is relatively

easy to work and can be safely drilled, cut, bent and fabricated with an ordinary toolkit as found in any museum.

(5) Safe - because Perspex will not shatter in the same way as glass, and will not chip at the edges and corners, it is very safe for the visitor, even when very large sheets are used (see photo). Also, there is no need for edge protection or the use of structural frames to support even large sheets.



*Bending Perspex using our home-made bending jig. The Ni-chrome wire element heats the Perspex along the intended bend. It is capable of bending very large sheets of material.*

*Disadvantages:*

(1) Softness - because it is relatively soft, Perspex is subject to scratching. This is able to be rectified however, using fine sandpaper and Brasso to repolish a surface.

(2) Degradation - a piece of Perspex furniture has a limited life, perhaps five years is a reasonable expectation. The major problem areas are the joins between pieces. The solvent used in bonding slowly reacts with the Perspex, setting up stress points which become increasingly noticeable as time goes on.

(3) Dust - Perspex attracts dust due to static electricity build-up. The use of damp cloth in cleaning furniture seems to minimise this build-up.

The disadvantages are thus minimal (although there may be more hidden problems yet to surface), and if a museum is prepared to accept the limited life-span of Perspex furniture, there seems no better alternative available at present.

The other question is whether or not museum staff are prepared to attempt in-house fabrication or not. The financial advantages are self-evident, but the time involved may be a factor, especially in museums with a small staff. This needs to be weighed up against other factors before embarking on a fabrication project.

The raw Perspex (acrylic sheet) is readily available from most glass suppliers such as ACI Glass, Winstone Glass, and Cadillac Plastics. It comes in large stock sheets (1200 x 2400 mm) which are the most economical way to purchase it. Prices vary enormously from outlet to outlet, usually due to exchange rate fluctuations (all acrylic sheet is imported), so it is essential to shop around. For example, we have recently priced identical products at \$115 a sheet at one supplier, and \$218 a sheet at another. At present, prices are

low due to the high level of the New Zealand dollar.

The best thickness for exhibition cases, including large free-standing ones, is between 5-6 mm from experience at this museum, but others may wish to use thicker material. Optical quality is not lost with thicker Perspex.

The actual process of fabrication is not complicated but we do not intend to go into detail here. Suffice it to say that the only piece of equipment needed in addition to a museum's ordinary toolkit is a bending jig which can easily be manufactured in-house also. This uses a Ni-chrome wire element to heat the Perspex along the intended bend and has proved to be very effective.

To summarize, Manawatu Museum has found Perspex exhibition furniture to have great advantages over other materials and systems. We have also found that by fabricating furniture in-house there are great savings to be made financially, and probably in quality also. We feel that for smaller museums, and museums with rapid turnaround of temporary exhibitions, Perspex is a most economical and convenient alternative to glass, especially when fabricated in-house.

The major disadvantage with Perspex display furniture is its limited life, although none of our modules have yet shown any major problems, being only up to five years old.

To conclude, if any museums need more information about in-house Perspex furniture fabrication, including plans for making bending jigs and step-by-step instructions for the whole process, please contact: Exhibitions Department, Manawatu Museum, PO Box 1867, Palmerston North.

*Harvey Taylor (Exhibitions Officer)*  
*Greg McManus (Curator)*  
*Manawatu Museum*

# DISPARITY IN THE RANKS

At the A.G.M.A.N.Z. conference in Christchurch this year there flared up yet another round of discussion about the A.G.M.A.N.Z. Diploma and the matter of the distinction drawn between the award of a diploma to those graduating students who have completed the academic (tertiary) requirements and the award of a certificate to those who haven't.

My general impression was that the certificate people and their supporters - who maintain that more consideration should be given to practical experience and that academic qualifications aren't necessarily relevant to all areas of museological practice - felt that drawing the distinction made the certificate look like a definitely down-market diploma and so lowered their status as

museum professionals.

I agree with them and like lots of other people I feel that the matter of acquiring recognised qualifications for would-be and existing museum people is yet unresolved and won't be until the appropriate tertiary affiliations are set in place; that is, the appropriate training courses established at a University or Polytechnic - preferably a Polytechnic.

Anyway. Coming as it did in a year where half of my time has been spent working in institutions other than my own as a member of the *Te Maori Installation Team*, and after a number of years in earnest attendance and eager conferring with colleagues at A.G.M.A.N.Z. Conferences, this relatively minor issue, which happened to be posed

by a person who had worked in the display department of a large museum, served to encapsulate and focus the concern I have over the status of display staff and technicians in our institutions.

There were exhibitions people at the conference, as there are every year, but the sessions were dominated as is the Association itself, by Directors, Curators and education people.

It has been my experience that communication between curatorial and exhibitions staffs in our larger institutions is not what it should be. Curators, who are generally not practical people - and there's no reason why they should be - tend to have unrealistic expectations of technical staff as they are unaware of the time it can take to safely

move an object, make the fittings for it and place it, along with all the other objects, in an exhibition. It is easy to fail to consult the exhibitions department at the early stages of planning, to delay over the supply of a complete list of works for a show, or to let them know how all sorts of other curatorial commitments are going to require their time. Exhibitions staffs are, I suspect, museological lesser beings. If there are these sorts of problems then the professional relationship between these two groups can degenerate to one of mutual misunderstanding and mistrust and this is hardly conducive to the production of good exhibitions.

And it was the generation of more good exhibitions which was a much discussed topic at the '87 Conference. The marketeers urged the conferees to wake up to the 80s and market themselves into their slice of the competitive entertainment business and warned that the public perception of museums was still one of musty, dusty places in which the displays never changed.

These exhortations seemed to be received as great stuff, and thanks to, Roger-nomics, and *Te Maori*, most museums are already taking the line that more temporary and travelling exhibitions are one way a heightened level of public interest and so, attendance, can be achieved. But rotating or touring coherent temporary shows from permanent collections means a lot of extra pressure on curatorial and exhibitions staffs - and conservators - and registrars - if the institution has them. It is also very expensive. And, it is bound to place additional strain on poor working relationships, at whatever level.

"Encouraging helpful relations among Museums, their governing bodies and staffs..." and "to provide the means for

improving the status and qualifications of the staff..." are among the stated aims of A.G.M.A.N.Z. and the introduction of the Diploma course has gone some of the way to addressing the later - in terms of qualifications, anyway. I'm not so sure about status.

Museums make the distinction between curatorial and non-curatorial staff and this is a measure of relative status as curatorial staff are generally better paid. They have the qualifications.

By contrast, no such readily recognisable set of credentials yet exist for museum technical staff. Neither the existing trade qualifications nor the design qualifications are precisely appropriate for personnel of this sort. Consequently they tend to get paid according to scales made up at the whim of the director, or, at worst, according to the basement award of an unskilled labourer. This situation will not improve until the right kind of credentials are established with the necessary degree of recognition.

So in the museums it is the curators who hold positions of authority - and therefore they have political power within the institution. Their voice is heard. It is also the case that in some institutions the term non-curatorial staff is interchangeable with non-professional staff and so it may be no easy matter for these staff members (who may have clocked up years of on-the-job experience) to bring their concerns and frustrations - that is, those things which they regard as constituting "unhelpful" relations" to the attention of their director or to the attention of the Association itself, as A.G.M.A.N.Z. Council consists largely of directors and curators. This is assuming of course that these persons are already members of the Association. Many people who work in museums are not because as non-curato-

rial or so-called non-professional staff, they do they not regard the professional Association as being particularly relevant to them. This to my mind is a lamentable state of affairs and a matter which should be of considerable concern to the Association and to the directors of institutions. It is, however, a concern which they could readily address by setting up a committee of the relevant personnel for that purpose.

My job at the Dunedin Public Art Gallery is to run smoothly a good exhibitions programme. The last three people to handle the materials the public actually sees are me, my assistant and the technician. As such, we represent the front line as the Gallery presents itself to the public. It is our fault if a label has a misprint, the pictures are wonky, display stands grubby or one of the worst things, if a show fails to open on time. It is our fault if a picture falls off the wall. Our jobs are not unimportant.

As more and more museums are now concerning themselves with generating relatively rapid-turnaround changing exhibitions, now is the time to assess what it will take to expedite an exhibitions programme and the place to start is with the technical expertise and experience which already exists in the institutions. Now is also the time to take a look at the administrative structure and the lines of communication between the curators with the stories to tell (or the briefs to write) and the exhibitions staff whose job it is to design the show and put the objects into place so that the public gets the message. If they don't, then the politicians will very quickly ensure that we do.

Helen Telford  
Exhibitions Officer  
Dunedin Public Art Gallery

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# MUSEUM STUDIES AT A NEW ZEALAND UNIVERSITY

Education and training in various branches of museology is offered in many countries using a wide range of methods. These extend from courses of differing degrees of difficulty offered by professional associations, through special courses offered by very large museums e.g. the Smithsonian and two to three year graduate courses like those given at the Reinwardt Academy in Leyden to university undergraduate and post-graduate programmes of the type prescribed at Leicester, Zagreb, Baroda, Townsville, Victoria, B.C., Sydney and many other tertiary institutions. Such courses are regularly reported to and considered by the ICOM International Committee on the Training of Personnel. Progress in New Zealand has also been reported to this Committee.

Because of the size of the population of this country and, until recently, the small number of staff employed in its museums professional training was obtained until 1980 only by correspondence with, and occasionally attendance at overseas institutions. The Art Gallery and Museums Association, noting the increasing difficulties associated with courses devised for quite different social environments and aware of the rapid growth in the nation's museums and their staffs decided in 1980 to initiate its own Diploma-Certificate training programme. Tutors for the four papers offered by correspondence were all to be volunteers who had had appropriate museological training while those for the required workshops were to be specialists in particular skills whose employing institutions were prepared to release them to help their fellows improve their professional expertise. In the 6½ years the programme has been running twelve students have, through passing the four theory papers, earning the required number of workshop credits, serv-

ing in an approved museum long enough and giving evidence of a minimum level of tertiary education, earned a Diploma or Certificate in Museum Studies. Twenty four students enrolled in 1981. Today there are 100 working at various stages of the programme.

The above would suggest that the Association's efforts are remarkably successful. To some extent this has been true, thanks to the generous contribution of time and effort on the part of tutors and administrators, all of whom have other demanding full-time positions but eventually the continuing pressures of their work have forced even the most enthusiastic volunteers to realise that the tasks involved in researching, designing and teaching courses, or of ensuring that the aspirations of students are catered for and their achievements recorded are too onerous. The situation has been compounded by the turnover in appointments to the one paid position in AGMANZ, that of the secretary. Most of the tutors have had to face the fact that they are, in addition to being very 'part-time' in their commitment to the programme, NOT trained educators. Nor are their museums geared to supporting training courses designed to benefit staff from other institutions.

The net result has been a growing strain placed on all concerned, a strain not only on themselves personally, but on their belief that the most appropriate service was now being provided for the profession. In 1984, then, the author of this article suggested that the training programme would be better catered for if it were transferred to an educational institution, one which is geared to serving a national constituency through its extra-mural teaching system. Preliminary discussions were held with Massey university authorities that year and diploma stu-

dents and tutors attending the AGMANZ meetings in Palmerston North held a seminar in the Centre for Extramural Studies. Further debate continued at the Napier Conference in 1985 but major decisions were deferred until late the following year.

In 1986 Dr William Trampusch, of Colonial Williamsburg Foundation came to New Zealand as a Fulbright Fellow, examined our Diploma Programme and strongly recommended that it should be transformed into a university-based one taught primarily, but not exclusively extramurally, by staff appointed to Massey University. The Association responded by setting up a committee to shape the proposed courses more precisely and to seek resources to finance the salary of a senior lecturer, and library and maintenance costs, for an initial period of five years. The committee has with the aid of senior academics at Massey and its Director of Extramural Studies, Dr Prebble now reached certain conclusions. The proposals to be put forward to the authorities envisage two levels of study. Because most of our current students are already graduates the most popular course, at least to start with is likely to be that for the post-graduate Diploma in Social Sciences (Museum Studies). In common with other Massey Diplomas of this nature it is probable that six papers will be required, four approximating to those currently on offer, one a research paper and the final one an optional paper drawn from any approved area currently available extramurally from the University, or an approved advanced level paper from another university accessible to the individual student.

It is proposed, too, that an undergraduate programme would be launched at the University, all components of which could be taken extramurally if desired. The normal undergraduate diploma consists of 14 pa-



pers drawn from approved disciplines. The Museum papers would include one 100 level paper, Introduction to Museum Studies and modified versions of the four papers mentioned above. Again students would be encouraged to take some papers as internal students either at Massey (or any other New Zealand university) in approved areas, e.g. Maori Studies, Management, Education, History, Biology, etc. Students who do not wish to take out the undergraduate diploma may opt to complete a B.A. and may do so, but with a major, at this stage, in a subject other than museum studies. The degree would then be in, say, Maori and Museum Studies.

For all students, including extramurals, workshops will be required. Museums in the southern half of the North Island will be used as laboratories. Extramural students will participate in such workshops when they attend the compulsory vacation courses for the four advanced papers.

It is hoped that the new programme will be introduced in 1989. As a trial run for certain aspects of the scheme will be the compulsory vacation course in February, 1988 to be held at Massey University for those students enrolled for the theory papers under the present system. No new students are to be registered for the current Diploma, but those who wish to complete under its regulations will be permitted to substitute the new Massey papers for those still to be taken.

It is to be hoped that a full-time staff, teaching with all the facilities of a university will provide a qualification in museum studies which will meet the expanding demand for trained staff for the nation's museums, particularly the proposed new National Museum of New Zealand and earn the appropriate recognition such qualifications deserve. It is a logical development of the progress described in Paula Savage's paper (1986) and of Tramosch's report.

*Keith W. Thomson  
Massey University*

#### Bibliography:

- Savage, Paula: 1986 AGMANZ Diploma of Museum Studies, *AGMANZ Journal* 17.2, 20.  
Tramosch, William: 1986, A Review of the Museums Studies Diploma programme in New Zealand and Recommendations for its Enhancement.

# CONSERVATION

## CULTURAL CONSERVATION ADVISORY COUNCIL

Government has established the Cultural Conservation Advisory Council which will replace the Interim Committee for the Conservation of Cultural Property. The Council is to be funded by the Department of Internal Affairs and by way of a grant from the New Zealand Lottery Board. The terms of reference are:

- (a) to advise the Minister of Internal Affairs on future developments of cultural conservation requirements;
- (b) to identify, promote and set national priorities for the conservation of our material cultural property;
- (c) to decide allocations of funding made available for conservation purposes;
- (d) to identify and arrange employment and training opportunities for people to carry out conservation work;
- (e) to promote the future establishment of a New Zealand Council for the Conservation of Cultural Property.

The Council will have seven members appointed by the Minister of Internal Affairs. The Art Galleries and Museums Association of New Zealand and the Archives and Records Association of New Zealand have nominated one member each. The Maori and South Pacific Arts Council and the New Zealand Historic Places Trust together nominated one person. The Secretary for Internal Affairs or his representative is an ex-officio.

It is expected that the Council will have its first meeting in August.

## COUNCIL'S SUPPORT PERSONNEL

David Butts formerly curator at Hawkes Bay Art Gallery and Museum, was appointed Advisory Officer (Conservation of Cultural Property). He will work alongside the Cultural Conservation Advisory Council, implementing its conservation policy and advising the Council on cultural property conservation matters. Areas of primary concern include:

- (1) facilitating communication between the Council and those institutions caring for our cultural heritage;
- (2) encouraging institutions holding cultural property to examine the priority they give to the conservation of their collections both in terms of facilities, general staff training and the employment of specialist conservation staff;
- (3) identifying professional conservation training priorities;
- (4) establishing effective communication networks between conservators and other professionals who have responsibility for the care and use of collections of cultural property; and
- (5) Examining the viability of a national system of regional conservation services.

Mark Lindsay, Assistant Advisory Officer (Art) is Secretary to the Cultural Conservation Advisory Council.

In the time since David has taken up his appointment he has visited a wide range of institutions in an attempt to assess progress since Nathan Stollow produced his report in 1980, and to assess the expectations people have of the new Council.

There are some issues that have proven to be of general concern throughout the country. These include the need for the comprehensive assessment of archives' conservation priorities; problems associated with the development of regional conservation services on a self-funding basis; the integration of private and public conservation services; the need for centralised information services.

*(Continued on Page 21)*

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The Council will be dependant on such information to establish priorities. A preliminary questionnaire to gather information about institution's resource allocations to conservation has recently been conducted. The first issue of the Conservation Newsletter has been circulated. If you are not on the mailing list please let us know.

If you have any observations or suggestions that you would like the Council to consider in the formulation of its policy do not hesitate to write. All correspondence should be directed to: *The Secretary, Cultural Conservation Advisory Council, Department of Internal Affairs, Private Bag, Wellington, Phone (04) 738-699.*

*A summary of selected papers presented to the New Zealand Professional Conservators Annual Conference 24 April 1987.*

## CARE AND PRESERVATION OF ETHNOLOGICAL MATERIALS, SYMPOSIUM 86 OTTAWA

Last year the Historic Places Trust granted me 3 weeks leave to attend a conference organised by the Canadian Conservation Institute and to look at some of the historic places of significance to the indigenous peoples of Canada.

This was a week long conference with sessions on Feathers; Skin and Leather; Conservation in the Cultural Context; Ceramics and Glass; Pigment Analysis; Bark and Fibrous Materials; Wood. It was the first conference in that part of the world where both Anthropologists and Conservators attended the same conference. Participants were from the USA, Canada and Africa with 1 indigenous Canadian Indian. The majority of people attending were museum people. Some papers I found particularly interesting. These were:

'A Discussion on the Use of Museum Artifacts by their original Owners' A group presentation from the university of British Columbia, Vancouver.

'Conservation of the Maori Meeting House in Field Museum' by C. Sease of the Field Museum of Natural History, Chicago. This dealt with the restoration planning and

mentioned the different perspective brought by the visit of **Te Maori** to Chicago.

'The Native Materials Project at the Canadian Conservation Institute' by J Miller which looked at pigments and binding media used from pre-contact to early 20th Century.

'Conservation of a Maori Kite' by G Barton of the Auckland Museum, New Zealand. Gerry explained how the conservator also undertook the ethnographic research into the object.

'The Wakas Pole: History and Context' by A Laforet of the Canadian Museum of Civilization, Ottawa. This was a very detailed study of the Kwakiutl pole which is to be an important feature in the new museum of Civilization (formerly the Museum of Man).

## UNIVERSITY OF BRITISH COLUMBIA (UBC) Illustrated by Slides

This university features in the grounds of the Anthropological Museum, a number of new carvings which illustrate various carving traditions. The museum has a large central hall in which all totems and other indigenous wooden carved pieces are displayed. Beside each is an accession number. A computer screen gives ready information on each item. All of the pieces in the museum have been stabilised to prevent further deterioration. They have not been restored and are displayed as they were brought into the museum, with areas of decay showing, with paint missing, with grass attached to them.

Another feature of this museum is the use of the museum artifacts by their original owners. The museums has brought new dance masks made by carvers of today. These may be borrowed for use in ceremonies and their use is documented and becomes the history of the object. This policy preserves the life of older masks which have come to the museum in a fragile state.

## TOTEM POLES Illustrated by Slides

The following slides show the variety of totems as they can still be found in various settlements in British Columbia. There are also slides of band (tribal) buildings showing the elaborate painting on the front wall.

Other monuments, probably relating to burials, are of wood. One slide shows an attempt at stabilising a totem by bracing with a plain pole. There is an example of a new pole being carved as a replica to one which has fallen down.

## KSAN VILLAGE Illustrated by Slides

Ksan is a reconstructed village in Northern British Columbia. It is the initiative of the local band (tribe). The village consists of a number of buildings amongst them a museum; a shop where modern art works are sold; a workshop; other buildings and a number of totems. During the summer season, guides take you round the village and you may also be able to see one of the traditional dances being performed.

## CODE OF ETHICS AND GUIDANCE FOR PRACTICE

This booklet is widely used in Canada by museums, other institutions and by private conservators. It would be useful if NZPCG were to produce something similar, especially the Guidance for Practice which is of great assistance to an organisation such as the NZ Historic Places Trust as a user of conservation services.

*Anne Geelen de Kabath  
Advisory Officer  
New Zealand Historic Places Trust*

## SALVAGE OF COOK ISLAND GOVERNMENT RECORDS, RAROTONGA, 1987

On New Year's Eve 1986, Cyclone Sally passed through a number of the lower islands in the Cook Group, including Rarotonga, the location of the Cook Islands Government and Departments.

Floods waist-deep were created in the main township of Avarua, as the sea pushed through breaks in the surrounding reef.

The Government Departments, and in particular Justice, were severely affected by these floods with files and registers

## CONSERVATION

sustaining heavy salt-water damage and soiling.

The New Zealand Government was approached by the Cooks for assistance, and a salvage team was formed from the National Archives: myself, conservation technician; Ken Scadden, Archivist; Robert Kerr-Hislop, student conservator.

We arrived on 5 February 1987, and by this time found that mould had already taken a good hold on the records.

Cook Islands Archivist, George Paniani, and Ken Scadden liaised with Government officials and generally cut through any red tape necessary to ensure the smooth operation of the salvage.

The Court House was procured as our working building and Robert and I began the hands-on conservation work, by attacking the mould with a spray of thymol/alcohol solution. We then set up a number of thymol vapourising light bulbs in a large room that we had firstly sealed with plastic sheets and tape. This we then left overnight and when unsealed, the large dehumidifier hired from the SCC was placed in the room.

Throughout the week the humidity was lowered from 70% RH down to around 49% RH, ensuring that the documents dried quickly and thoroughly.

A team of 8-9 workers from various departments were trained in the fundamental salvage techniques such as the brushing, numbering, washing and drying of documents.

By the time of leaving on 12 February the National Archives Salvage Team had worked through almost all of the high priority material and the trained teams were confident to carry on with a minimum of supervision.

Working to a tight schedule in 35°C heat saw some tired workers by the end of the week, but a very rewarding experience it was, with overwhelming hospitality bestowed on us by the friendly Cook Islanders

*Rosanna M Orange*  
CONSERVATION TECHNICIAN

## NEW ZEALAND FILM ARCHIVE AN APPROACH TO MAORI MATERIAL NOT UNDER THE CARE OF THE NEW ZEALAND FILM ARCHIVE

The New Zealand Film Archive (Nga Kaitiaki o nga Taonga Whitiwhia) was established in 1981 to preserve New Zealand's film past, present and future. Recently it has begun discussions with Te Manu Aute, a grouping of Maori people working in all aspects of the media from the performance to film direction. Te Manu Aute are concerned that Maori films (ie film directed and made by Maori, not films which merely feature Maori and are in fact Pakeha film expressions) have no way at present of being preserved and handled archivally in a Maori way which would give film their due mana and proper, freer access to Maori people.

In fact many Maori film makers regard the New Zealand Film Archive with a good deal of mistrust. To them it appears yet another Pakeha institution ready to absorb whatever film comes its way but in all probability lacking true cultural sensitivity as to the appropriate and proper handling of Maori film. We may describe ourselves as "guardians of the treasures of projected light" but it is not sufficient to have merely a Maori name. We have yet to prove to some that we have the knowledge and resources that should go with such a claim.

Hence the appointment of Cushla Parekowhai, as the cataloguer of Maori material, is, we hope, a significant step in this direction. And we hope that here practical work with present-day Maori filmmakers and their films and our continuing discussions with Te Manu Aute will help us define and understand our role in respect of Maori film much more clearly. We cannot claim to have gone very far down this road, in fact the process is a slow and difficult one for us. The New Zealand Film Archive is only six years old, our staff are few and our financial position is continually shaky. Preserving Maori film which meets the needs of Maori filmmakers and Maori audiences both now and in the future is one real step we can make towards a bicultural Aotearoa.

*Anne Manchester*  
Film Restorer  
NZ Film Archive

## THE CONSERVATION LABORATORY AT THE OTAGO MUSEUM Progress to Date:

Establishment of a conservation department and laboratory in the Otago Museum began when I was appointed conservator in October 1985. When I arrived a large sunny (!) room in the Northeast corner of the building had been chosen for the laboratory and a grant had been given by the Department of Internal Affairs, on the advice of the Interim Committee for the Conservation of Cultural Property, to assist with the purchase and installation of furniture and equipment.

The museum has a large and very varied collection. To accommodate specialised treatments for all of the artifact types represented would require a huge range of equipment and materials. It seemed sensible to aim at providing a laboratory which could immediately handle all routine minor treatments but which would allow for the development of more sophisticated treatments, when necessary, at a later date. This seemed a particularly sound approach given that a large proportion of the Museum's collections are poorly stored and displayed and a programme of upgrading storage and display areas was a high priority and would require a great deal of bulk treatment of artifacts for minor problems - particularly accumulated dust and poor support.

A list of basic laboratory furniture and equipment was drawn up. The estimated cost of purchase and installment came to twice the \$15,000 the Department of Internal Affairs had initially granted. Another \$15,000 was sought and duly granted. The major components that I felt were essential for a laboratory were:

- A maximum of bench and table space
- A sink and water supply
- Safety provisions for the use of toxic chemicals
- Safe storage of valuable equipment and artifacts
- A photographic bay

Finally, the laboratory includes a small office area. A system has been established for condition and treatment reporting and forms have been designed and printed. Environmental Monitoring - A proportion of the grant from Internal Affairs was used to

purchase a thermohygrograph and an aspirating psychrometer for monitoring the relative humidity and temperature in storage and display areas in the Museum.

At this stage only the wiring of the laboratory remains to be installed for it to become fully operational. I am hopeful that it will prove a good work space for the routine minor treatments of artifacts within the Museum's collection. Eventually the Museum has plans to extend the function of the conservation department to provide a regional object conservation service for the South Island, at which point the laboratory may well need to be expanded to provide work space and equipment for more than one conservator.

*Kate Roberts  
Conservator  
Otago Museum*

## ICCM CONFERENCE ADELAIDE 10-15 AUGUST 1986

'Conserving Our Past for the Future'

This conference was held at the newly opened State Conservation Centre. This centre is, I think, of particular relevance to NZ where we are in the process of setting up a system of regional centres and planning (perhaps) a national conservation facility.

The centre is a purpose built building in

the grounds of Adelaide University very close to the five cultural institutions which it services

- Art Gallery of South Australia
- South Australian Museum
- State Library
- History Trust
- Public Record Office

It is also intended that the Centre provide a regional service. The SCC functions as a division of the South Australian Governments Department of the Arts. Therefore the Director is responsible to the Chief Executive Officer of this Ministry and is on the same hierarchical/bureaucratic level as the Directors of the 5 institutions so is not competing within one of the institutions for funds and facilities - this is seen as an important advantage.

The immediate objectives of the Centre can be summarized as

- to address the conservation needs of the state collections through conservation and restoration programmes
- to establish programs for preventative conservation
- to develop expertise amongst all persons involved with the application of conservation principles and techniques
- to carry out programs of research and development of conservation and restoration methods and to disseminate the knowledge thus obtained by appropriate methods.

A paper was given at the conference on

the Centre by the Director, Ian Cook, also Robert Wilmot gave one entitled 'Proposal for a Cultural Material Transfer System' this was very carefully thought out system for getting material from the institutions to the Centre and back without further damaging it.

Other Papers presented were:

TIM PADFIELD - a conservation scientist at the Smithsonian Institution, he gave a very interesting and highly amusing paper on 'The Role of Water in the Deterioration of Materials and how to Control It'.

FRANK PREUSSER - a scientist who is director of the scientific/research part of the Getty Conservation Institute spoke on 'Science in Conservation a Global Perspective'. ROBERT FUTERNICK - a paper conservator from the Fine Art Museum of San Francisco - he came with a large bag of tricks which caused some problems with Customs - he was full of very practical and innovative suggestions to solve everyday problems.

BENT HACKE - a paintings conservator from Denmark who was to speak on low pressure tables.

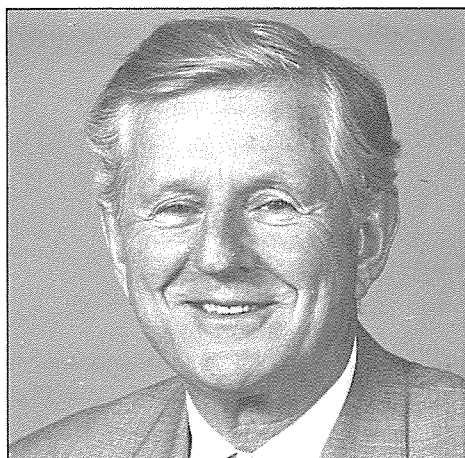
For a fuller report on workshops included and other papers covered please contact Lyndsay Knowles.

*Lyndsay Knowles*

**Note: For more information on any of these papers please make contact directly with the individual authors.ED.**

# FOR YOUR INFORMATION

## BIRTHDAY HONOURS



*Professor Keith Thomson.*

Agmanz is pleased to congratulate one of its long serving members on being awarded the CMG in the recent birthday honours list awarded for services to Art Galleries and Museums in New Zealand.

## AWARDS

Agmanz Diploma in Museum Studies  
1987 Graduates

**BRONWYN SIMES  
JULIAN BOWRON  
GARY CLAYTON  
ROBIN SUTTON**

Congratulations!!

## MAORI CURATORS FUND

AGMANZ have resolved that it is important to continue this Fund. To that end Institutions and individual members of AGMANZ are asked to consider making donations to this specific Fund which will be used to assist young maori curators with achieving their intention to pursue a Museum career. Please send donations to the AGMANZ Executive Officer at Private Bag, Wellington.



## STOLEN STOLEN STOLEN STOLEN

DESCRIPTION OF THE ARCHAEOLOGICAL OBJECTS STOLEN FROM THE MUSEUMS OF HUASTEC CULTURE IN CIUDAD MADERO, TAMAULIPAS STATE, MEXICO:

1. Small Huastec III head, with remnants of asphalt paint.
2. Fragment of figure with scarf on head, from Nacata.
3. Figure of man with loincloth.
4. Sitting figure with yoke at waist and Teo tihuacan traits.
5. Figure of woman with high headdress, from Chinton de las Flores.
6. Figure of woman with fat legs and punched decoration, from Chinton de las Flores.
7. Figure of pregnant woman, painted black and red.
8. Figure of woman with a kind of hat on her head.
9. Ten different types of obsidian projectile tips.

## LETTER

8th June, 1987

Dear Editor,

Tainui Tours' logo was one of several logos which illustrate my article on Pakeha appropriation of Maori motifs in the last issue of AGMANZ Journal. And it was a bad choice. Tainui Tours is, I'm told, a Maori-owned company. Apologies to Tainui Tours for this lapse in my researches.

*Robert Leonard*

10. Two shell necklaces measuring 3.5 to 6 cm. in length.
11. Two small prismatic blades made of obsidian.
12. Small shell necklace with large shell in the middle.

Note: Photos of these objects will be available at a later stage and will be circulated. For further information please contact Internal Affairs.

## INDEX OF NEW ZEALAND CRAFTWORKERS

Craftspeople are invited to apply for selection for inclusion in the Index of new Zealand Craftworkers.

The aims of the Index are:

- to promote the highest quality craft nationally and internationally.
- to provide a resource for gallery directors, craft shop managers, exhibition organisers, government departments, architects, educators.

Entries close 11 September 1987.

Selection (1)

24 and 25 September 1987.

Entries close 19 February 1988.

Selection (2)

3 and 4 March 1988.

Guidelines for application and application forms are available from:

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

## NUFFIELD FELLOWSHIP

1. The Commonwealth Institute, London has been designated to administer and host a Nuffield Foundation Fellowship Award scheme starting in March 1988. Four Fellowships will be awarded which will include three months residence in the U.K.
2. The value of each Award will be approximately £4,000 (sterling) which is intended to cover Fellows air travel to and from Britain; accommodation and travel within the U.K.; an allowance for daily expenses, and a grant for books.
3. These Awards are part of the Nuffield Foundation's international programme which involves other agencies and organisations. The programmes administered by the Commonwealth Institute include provision for further career development at the Institute; visits to other agencies and organisations, opportunities for study and research, discussion with other specialists and experts in chosen fields, and practical work.

4. Successful applicants will be expected to contribute towards the Commonwealth Institute's own programmes and activities. The Institute has already embarked on the replanning of its Exhibition Galleries which will emphasize the important role and activities of the commonwealth as an educational resource in the future. The purpose of these four Awards in 1988 is to bring together a team of Award Fellows from various areas of the Commonwealth who will work together, and with the Commonwealth Institute's own staff members on this project.
5. It will be an advantage if applicants have already embarked on a career, or are employed, in Exhibition/Graphic design, Museum education, educational programmes related to their own country or to the Commonwealth community; Communication or Information fields, cultural arts and crafts, or other allied activities and disciplines. Applications from those who have

initiated original projects will be especially welcome.

6. Applicants applying for one of these Awards should complete the application form and return it together with their c.v's and a brief statement (no more than 500 words) describing how they would use the opportunities provided by the Award in their own country or field of work.

7. The closing date for all application forms to be received is **30 November 1987**, and the successful applicants will be notified by **31 January 1988**.

8. Application forms are available from -

*Michael Conway,  
Education Department,  
Commonwealth Institute  
Kensington High Street,  
London W8 6NQ*

## JOB SEARCH

### **Conservator**

Correspondence from a Mrs Sophie Knapen wishes to persue work in New Zealand. She is a *conservator* who has been working on 16th-19th century painting in Belgium.

If you are interested in making contact with her please contact her at *Hemelrÿk 9, 9630 ZWALM, Belgium*.

### **Restorer of Fine Porcelain**

Mrs Jane McIntosh, English trained, now resident in Christchurch would like to offer her services. Pickup of material can be arranged from Wellington on a regular basis.

For further information contact Mrs McIntosh at *The Willows, Culverden Rd, North Canterbury, 0515-8379*.

## TRACTOR CENTENNIAL RALLY

John Charter built what is accepted as the world's first petrol engined tractor. The year was 1889, and Northland Regional Museum is holding a three day rally to celebrate this centennial on February 4, 5, and 6, 1989.

Many events are planned, but a major promotion will be the tractor drive from Wellington to Heritage Park, the Northland Regional Museum property in Whangarei.

Camping facilities will be available. If you wish to be put on the distribution list for further information please contact:

*Tractor Rally, Northland Regional Museum, PO Box 1359, Whangarei. Ph 489630.*

## MANAWATU ART GALLERY SITUATIONS VACANT - DIRECTOR

The Director is to assume overall responsibility for the running of the Manawatu Art Gallery and the supervision of a team of six full time and one part time members of staff.

A particular interest and knowledge of New Zealand art history is essential, as applicants will be expected to maintain a strong exhibition programme and to preserve and expand the permanent collection of New Zealand works.

Applicants should possess appropriate qualifications and have had practical experience in the initiating and mounting of exhibitions.

Experience in the training and supervision of staff and in the care and preservation of works of art would be an advantage.

Applications close on **30th September**. For Schedule of Duties and Conditions of Appointment please apply to:

*The Chairman of the Trust Board  
Manawatu Art Gallery  
P.O. Box 565  
Palmerston North*

## REGISTRARS

THE REGISTRARS COMMITTEE is a standing professional committee of the American Association of Museums. It stands at the helm of the regional Registrars Committees, and along with these Committees, promotes and shapes the profession and acts as a networking agent of information. Developing ideas are exchanged through conferences, workshops, seminars, publications, newsletters and even legislation. The national Registrars Committee desires to create a courtesy of understanding, interaction and communication between other museum professionals and registrars, as well as between those individuals in related fields.

### **ADVANTAGES OF JOINING**

The newsletter, *REGISTRAR*, has a national scope as it informs members of events and happenings in the museum field

and related areas. Included in the newsletter are advanced notices of seminars and workshops, summaries of regional and national meetings, articles and other items of interest. You are encouraged to submit articles for publication in the newsletter. For further information write to:

*Deborah Cooper  
Secretary-Treasurer  
Registrars Committee  
The Oakland Museum  
1000 Oak St.  
Oakland, CA 94607*

## OBITUARY

### **ANTHONY AUDREY ST CLAIR MURRAY-OLIVER**

Tony Murray-Oliver died in November after a short illness. Tony had devoted a

large part of his life to things cultural including museums. He served as a member on AGMANZ Council from March 1974 to March 1981. For most of his life Tony worked for the Alexander Turnbull Library where he commenced duty in 1938 aged 22. His interest in New Zealand history developed quickly and he was soon the library's expert on the work of our colonial artists. Over the years his interest in our cultural heritage spread. He founded the Wellington Wine and Food Society and was at various times the Secretary-Treasurer of the Wellington Regional Committee of the New Zealand Historic Places Trust, the Vice-Chairman of the Scenery Preservation Society, Wellington, the Chairman of the Friends of Old St Paul's and a member of the Advisory Committee for Old St Paul's, a member of the New Zealand Litter Control Council and a council member of the New Zealand Historic Places Trust. Tony will be missed by many who made up the large network of friends and colleagues who shared his interests and concerns.

# PUBLICATION INFORMATION

## NEW MUSEUMS

### A Start-Up Guide

In recent years there has been a remarkable growth of interest in developing new museums. Museums are fun - but they bring with them financial, legal and moral responsibilities. This guide examines the points which must be considered when starting up and running a successful independent museum, and answers some of the common questions raised by those involved in museum developments.

Although designed to be read straight through to give an overview, it can also be used as a basic guide and checklist when the reader is confronted by particular problems. The Guide:

- \* poses some general questions of feasibility for the would-be museum organiser and describes some of the help available to answer them.
- \* outlines the management requirements for all such new ventures.
- \* details ways in which museums form and care for their collections.
- \* discusses the range of services provided for the museum's users and how these comprise part of the marketing operation.

Covering aspects from training of staff to insurance, from heat, light and humidity to teas and toilet facilities, *New Museums - A Start-Up Guide* gives a realistic preview of the challenges to be faced in a new museum project.

*New Museums - A Start-Up Guide* is published by HMSO for the Scottish Museums Council.

ISBN 0 11 493120 8, 64 pages, paperback, £5.50. Write to:

Marion Amos, Publicity,  
HMSO Books,  
St Crispins,  
Duke Street,  
Norwich NR3 1PD.

Note: One copy available from Agmanz Library.

## PERGAMON JOURNALS

### LEONARDO

Journal of the International Society for the Arts, Sciences and Technology.

*Leonardo*, the international journal of art and technology is celebrating its' 20th year of publication. Two exciting special issues will be published titled "Visual Art and Sound, Music and Technology" and "Art of the Future; the Future of Art".

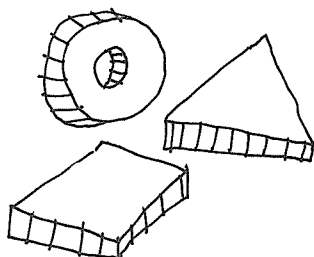
*Leonardo*, is a professional journal for artists as well as arts scholars. It also addresses issues of vital interest to scientists and engineers.

I hope you will join us in celebrating *Leonardo's* 20th anniversary by becoming a subscriber. A free sample copy is available on request. Write to:

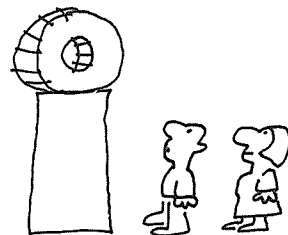
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## MAKE YOUR OWN ART MUSEUM

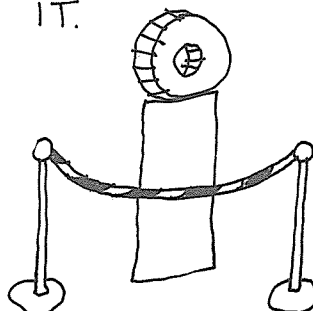
1. GET A BIT OF ART



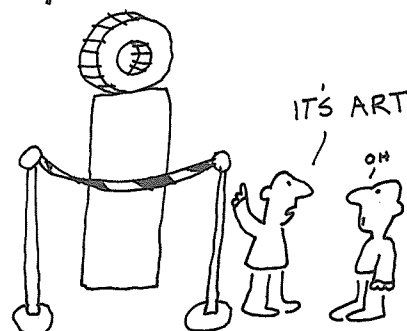
2. PLACE IT ON SOMETHING HIGHER THAN THE AUDIENCE



3. PUT A ROPE IN FRONT OF IT.



4. EXPLAIN IT.





## MUSEUM SHOP, NATIONAL MUSEUM AND ART GALLERY BOOKSHOP

Recent arrivals in the *Museum Shop* are:-

**ENDGAME: REFERENCE AND SIMULATION IN RECENT PAINTING AND SCULPTURE:** Catalogue of the 1986 exhibition at the Institute of Contemporary Art, Boston, featuring Peter Helley, Sherrie Levine, General Idea, Jeff Koons. Essays by Hal Foster et al. \$36.00

**ART AFTER MODERNISM: RETHINKING REPRESENTATION** \$46.95 Nett Price. Only 3 left!!!

**WRITING DEGREE ZERO: BARTHES' ELEMENTS OF SEMIOLOGY** \$43.95

**ICA LONDON** have reissued

Post Modernism	\$19.50
Ideas From France	\$12.95
Desire	\$12.95

**PICTURE/READING** Barbara Kruger \$17.35

**RIO DE JANEIRO:** Bruce Weber's photographic view of the city - \$175.00

**INDIVIDUALS** - Catalogue of fabulous show at Museum and Contemporary Art, Los Angeles. \$165.00

- A selection of catalogues from Museum of Contemporary Art, San Francisco including Brett Weston, Joel-Peter Witkin - \$36.95.
- A selection of catalogues from Walker Art Centre, Minneapolis including Robots - \$19.95 and Robert Motherwell - \$21.45.

**ON DISPLAY** Margaret Hall: A design grammar for Museum Exhibitions \$195.00

**ON ORDER ARE:-**

*The Avant - Garde and other Modernist*

*Myths.* Rosalind Krauss

*Blasted Allegories* - N.M.C.A.

*Twenty-eight Days in Kiribati* - Robin White and Claudia Pond-Eyley.

We also have recently compiled a list of

our books relating to post modernist theories - please write if you'd like to be on our mailing list.

New books dealing with the taha Maori include:

*Nga Morehu:* Binney and Chaplin's fascinating survey of nga wahine kaha - \$38.50.

*Nga Tau Tohetohe:* Ranganui Walker's Lis tener articles in book form. Vital reading \$24.99.

*The Art of Feather work of Old Hawaii* \$94.00.

*The Coming of the Maori* - a reprint of Te Rangi Hiroa's classic. Due soon.

Don't forget we have a comprehensive collection of Maori books.

We offer a 10% discount to AGMANZ members and associated institutions.

Dykshire - conservation materials are available from The Museum Shop (see advertisement on page 20.

Note: A full stock list is available from the museum shop on request.

## REACHING BACK - DISCOVERING AND CARING FOR OUR PAST.

### A Primary School Resource Kit.

A resource kit aimed at deepening children's understanding of the significance of cultural objects from the past has been sent out to primary schools throughout the country. 'Reaching Back - Discovering and Caring for our Past', a joint venture by the Department of Internal Affairs and the Education Department, was officially launched in Wellington by the Governor General, Sir Paul Reeves, on June 19. Internal Affairs, which administers the Antiquities Act and initiated the kit, hopes that it will help children learn respect, value and care for the material evidence of the past.

'Reaching Back' contains material which will help teachers plan learning activities. It suggests a variety of approaches that they can take to the study of cultural objects and opportunities to extend the focus of study into the community. It contains lists of rele-

vant institutions; a list of fiction and non-fiction dealing with the New Zealand past and suited to primary school children; three stories specially written by Yvonne du Fresne; and case studies of pilot projects run by a number of primary schools in various parts of the country.

The kit specifically suggests extending children's knowledge of the history of their own locality; giving children opportunities to talk with people "who bring antiquities to life"; and examining and social significance of the past. It also stresses the importance of finding out which members of a community are familiar with a district's history and finding people who could guide children on historic sites and pathways.

Waihao Downs School, Waimate, set up a history discovery trail as part of its unit of work and reported that on the discovery trail

children were encouraged to talk about, feel, smell, think about and record what they saw and were stimulated to further inquiry. Morven School took children on a tour of the town's main street with a resident of 30 years, sent a letter to the community requesting antiquities, then followed that up with local residents. Riverview School, Waiuku, focused on an old scow, the 'Jane Gifford', which was being restored by Waiuku Historical Society.

The Department of Internal Affairs has spare copies of the resource kit which are available, price \$19.95, from the Information Services unit. For further information please write to:

Information Services,  
Department of Internal Affairs,  
Private bag,  
Wellington.

# COLIN McCAHON

## 1919-1987

*The Angel of the Annunciation, oil on board, 1947.*



New Zealand's media is seldom given to substantial, considered or munificent accolades at the passing of significant visual artists, as opposed to sporting greats. However, the death of Colin in May of this year generated an unprecedented outpouring of sentiments and appreciations of the person and the works he created over a period of fifty years.

While the journal is not specifically directed at evaluations of individual artists' work in the way an art journal might be, the presence of someone of Colin's stature within the cultural domain has inevitably raised essential questions about the museum itself and its place in addressing or responding to the issues he raised through his work. In the sense that institutions, sometimes more or sometimes less, reflect the status quo, Colin has not always had the support he should have had when it was most needed.

While unbridled adulation of the man and his work only fuelled the corresponding vituperation of small town politicians, it would be true to say that somewhere between the two extremes has always lain the essence which Colin has striven to reveal - a commitment to humanity, a commitment to this land. As we thank him for his contribution, the least we can do after so many years of hardship by him and his family, is to recognise that a real measure of humility and self analysis on our part would receive his blessing.

*Luit Bieringa*

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

## **PRESIDENT:**

Mr J. Mack  
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PO Box 30-396  
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### **ART GALLERIES AND MUSEUM SCHEME NOMINEES 1987/88**

James Mack  
Michael Trotter  
Cheryll Sotheran

**This number is published with the assistance of a grant from the Todd Foundation**

