AGMANZ JOURNAL 18.3 & .4

SPRING/SUMMER 1987/88

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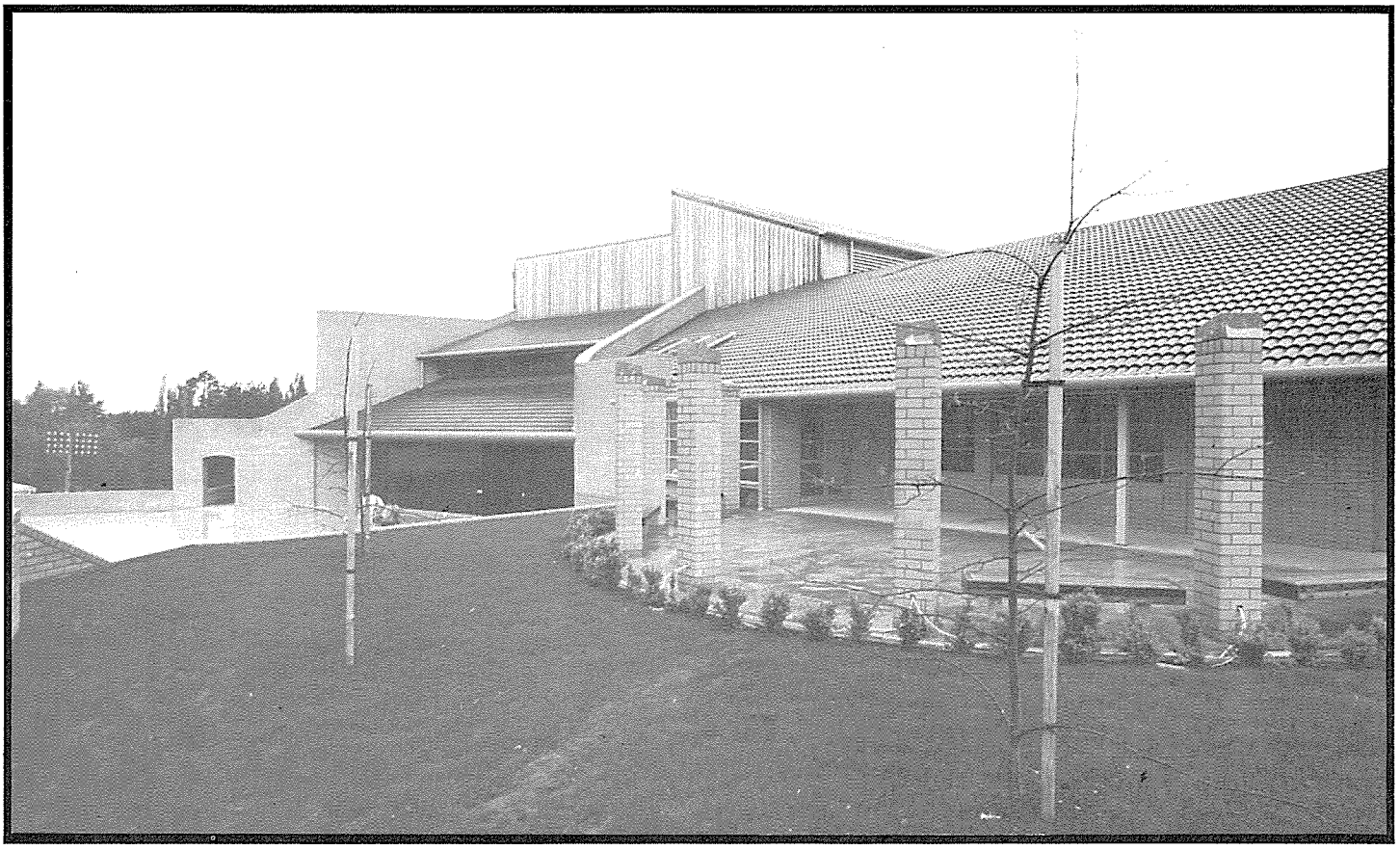


Front Entrance of the New Waikato Museum of Art and History

Photograph by Michael Jeans

At the Waikato Museum of Art and History Opening

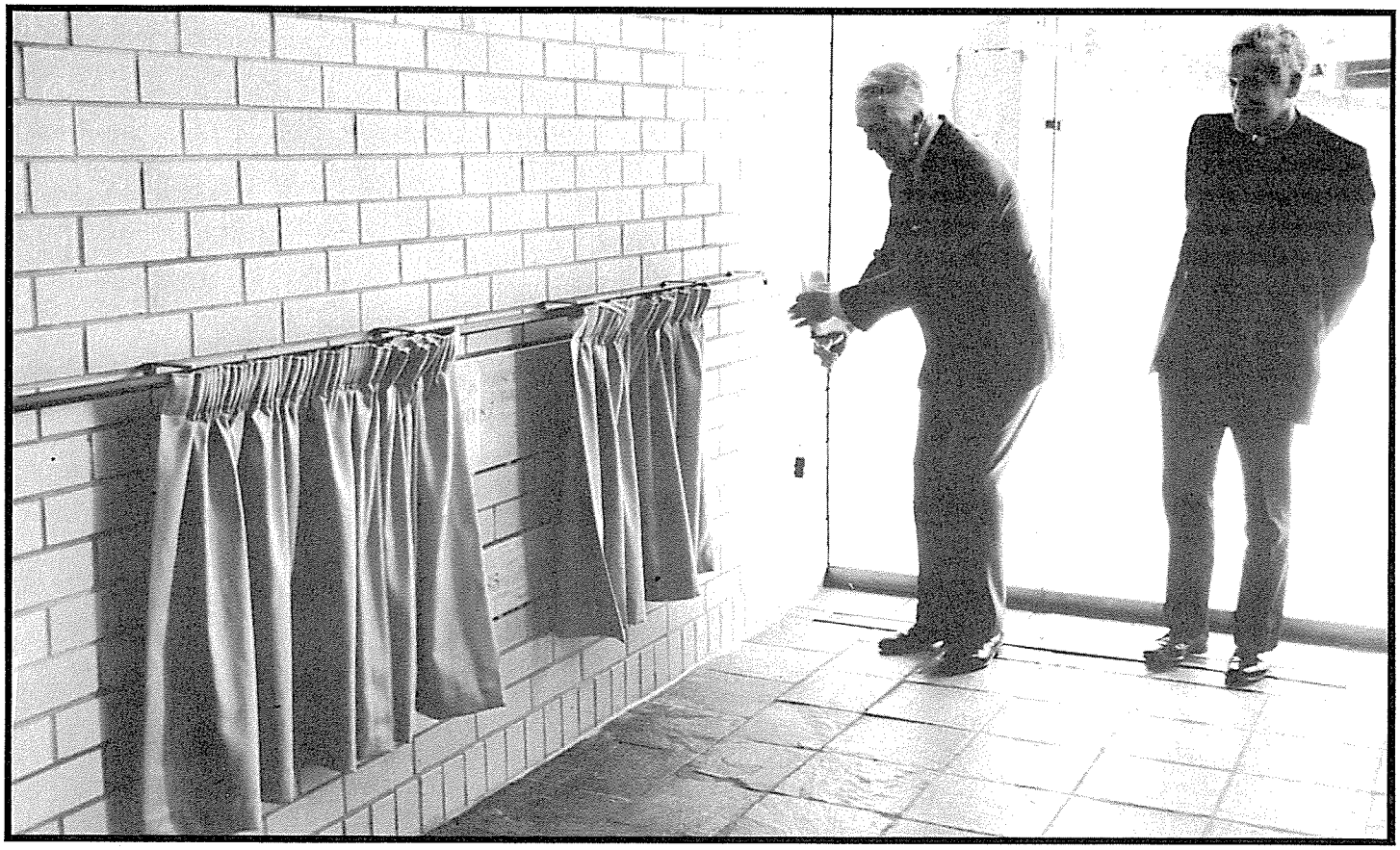
Photograph by Quentin Lukey

Tainui party welcoming the official party

Photograph by Michael Jeans

Te Arikinui Dame T Atairang Kaaha

Photograph by Michael Jeans



The Governor-General unveiling the Opening Stone

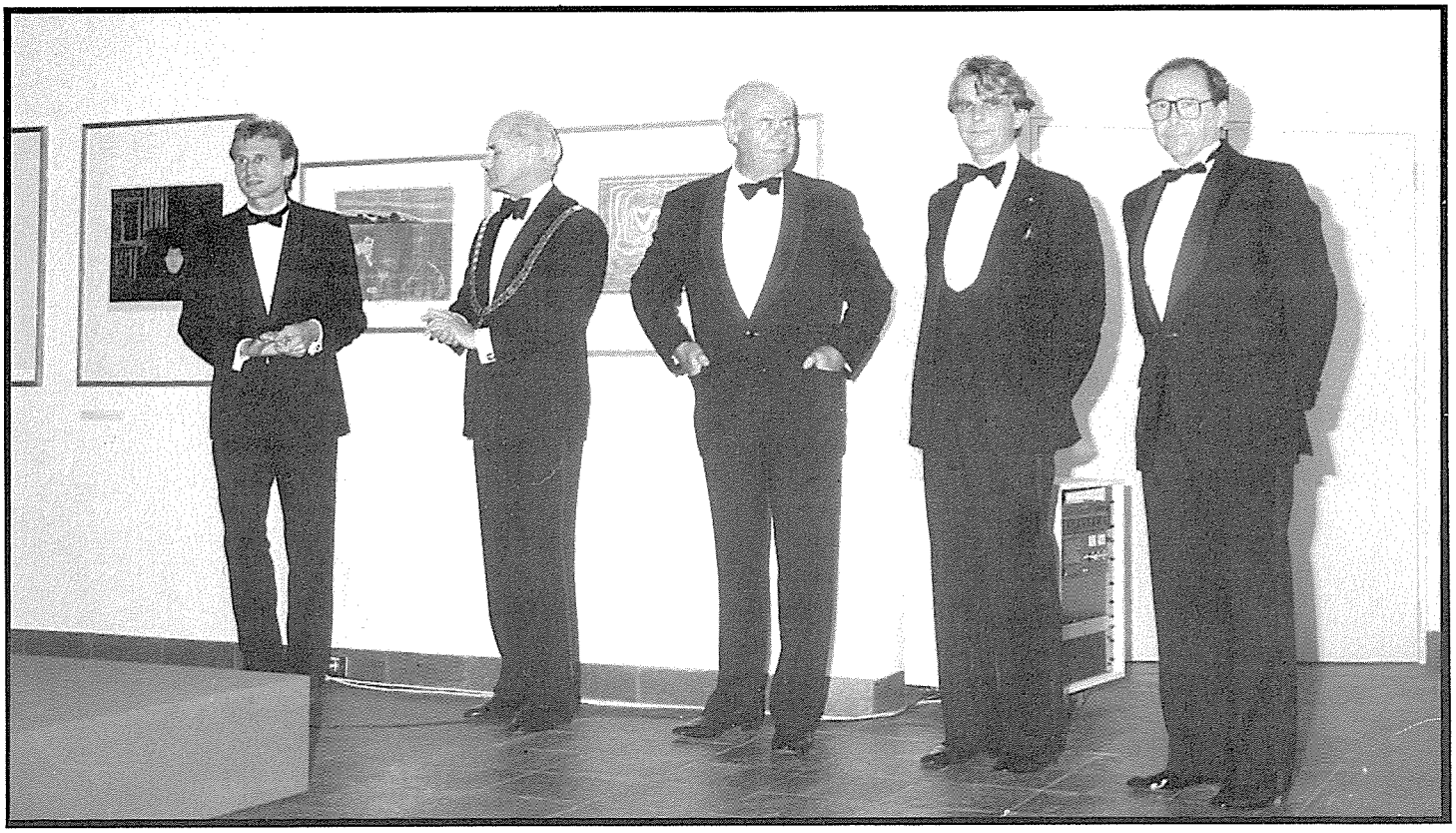
Photograph by Louisa Talbot

Catering for the Opening

Photograph by Michael Jeans

Dawn Opening in the Temporary Exhibition Gallery

Photograph by Michael Jeans



Opening Edvard Munch Show
L to R, Museum Director Bruce Robinson, Mayor of Hamilton His Worship Mr. Ross Jansen, Sir Allan Hellaby, Director Munch Museum Alf Boe, and the Norwegion Ambassador

Photograph by Michael Jeans

OPENING OF THE WAIKATO MUSEUM OF ART AND HISTORY SPEECH BY SIR PAUL REEVES 3 OCTOBER 1987

The opening of this Museum of Art and History is an important and solemn occasion. The building is impressive in its setting but as I look around I want to express a hope. I hope there is the flexibility and humility in the design and the desire among the staff to learn from the art and treasured objects, to reflect and show them properly and to be moulded by them.

Museums speak of where we have come from and the response other people have made to the realities of their time. But they do more than that. If Museums mirror the life force which has flourished in the past they also pose the question, what about now? So never underrate the social and political significance of a Museum, especially if it is backed up by educational programmes and sensitive staff.

The history of the Waikato in the past 130 years has not always been peaceful. People have had to live with war and its lingering aftermath. There have been winners and losers. This experience also shows up in the art and in the treasures.

I look at Te Winika and think of her history. Made for the purpose of war, dismantled and concealed, reconstructed and eventually lent permanently to this Museum as a gesture of harmony and goodwill.

How does a person of one culture relate to the artistry and momentos of another culture? Can we move beyond the response of saying, how quaint? We hear a lot of biculturalism, a term which I don't readily understand. If it means some third culture made up of a little bit of this and a little bit of that then I don't like it. But if biculturalism means a process of inquiry and respect, a realization I am affected by more than one cultural viewpoint, then it is a useful concept. If quite literally someone can see how the other person reacts and is moved by that discovery then this Museum serves a vital function. It may even introduce a further set of questions like where are these same people heading now and how do I relate to that?

A museum cherishes and displays what is significant and invested with meaning. It is not apart from the community. It is the living past, the other of the present, and the cradle for the future. As a building this Museum will contribute to the beauty of the City. As a presence it shelters significant examples of the stream of life which, like the Waikato river, carries us all along.

I now declare this new home for the Waikato Museum of Art and History officially open. I wish it much success as an important link in our nation's hearts.

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Cover: Andrew Drummond installation Sarjeant Gallery Wanganui 7 Nov. 1987 - 31 January 88, Title: Coming and Going.
Photograph: Laurence Aberhart.

EDITORIAL

When I put forward the suggestion of Guest Editors for occasional issues of AGMANZ Journal and indicated - albeit hesitantly - my willingness to be involved - I did not anticipate the full implications of my gesture.

I should confess that I had anticipated when first making the offer that it would have been with Jan guiding me through the process. The editorial standard that she has developed over the last few years has become more and more apparent as deadlines have enveloped me. I wish to place on record my personal appreciation of her editorial achievement, particularly with the more recent thematic issues and the contracted articles by writers such as Nita Barry. I hope that Jan's experience will help shape the editorial structure of future issues of AGMANZ Journal.

As the restructuring of AGMANZ necessitated a more positive move with the editing of this double issue I stepped into the breach in May with a staff of six and a half only to find over the ensuing few months that the number had dwindled to two and a half by October. This chronic shortage of staff has left me with little time to really apply my energies to this important task. While bemoaning the staff crisis at the Sarjeant it is appropriate to observe that we are not alone with this - most North Island galleries and some museums are desperately short of experienced staff and are struggling under enormous odds to maintain standards and expectations set when access to PEP labour accelerated the performance potentials of many such institutions. When speaking with Margaret Taylor the other day about this it reminded me of her frequently expressed desire to see post-graduate internships developed to bring committed new blood into our institutions. As Margaret steps aside from direct involvement with the Manawatu I hope that her wonderful skills and enthusiasm for the development of the profession will be able to be drawn on by AGMANZ.

Now to the shape of this double issue of AGMANZ Journal. After considering a number of possibilities I decided that it was best to give the issue something of a parochial backbone - it is after all an opportunity for Wanganui to have a central focus and I suspect that much of what is topical here is reflected in other communities. I have solicited the support of Chris Jacomb from the Wanganui Regional Museum, to sub-edit a section on museum issues of interest to that institution and other regional museums.

From the Sarjeant Gallery perspective the Philip Clairmont exhibition and the involvement of Andrew Drummond as artist in residence this year in Wanganui provide the principal focuses.

It was my intention to involve Neil Pardington in a section on design of publications, posters and general exhibition design - drawing contributions from designers from both within and outside the profession - however time and energy has only allowed for a brief teaser - a two page spread on two of Neil's publications. His interest and especially his commitment to sub-edit a section in a future issue next year is duly recorded!

I have where possible involved some of the newer faces within the profession and hope that this may encourage others to contribute in the future to the Journal. It is also very appropriate that this issue congratulate the Waikato Museum of Art and History on its new building and show its celebrations.

I am unsure of the editorial future of the Journal but with our newly appointed Executive Officer Cheryll Brown shortly to take up office, its future certainly looks exciting.

I thank my colleagues for the opportunity to be involved with this issue - I am acutely conscious of its inadequacies but am extremely grateful to all contributors and particularly Bronwyn Simes who has gently kept me in touch with the deadlines.

Bill Milbank

PHILIP CLAIRMONT - ONE WHOLE LIFE

Tim Walker, Curator of Art, Waikato Museum of Art and History

This article is taken from a talk presented to the Friends of the Sarjeant Art Gallery on 18 August, 1987. It preceded the screening of a film about Clairmont, made by Bruce Morrison as part of the Profiles series.

Tonight I want to show you a short film about Philip Clairmont, made while he was living and painting in Auckland earlier this decade. It's the closest we can get to letting the artist speak for himself; it's a primary source of information. It is easy enough, at an exhibitiion such as this, to forget that a person, an individual painted and made these works - on their 'good' days and on their 'bad' days; that their life revolved around, grew out of and informed the aesthetic, emotional, physical spiritual qualities of the 'art' we see before us.

In the case of Philip Clairmont, it's not so much that we forget this, it's more that our idea of the man and his life, his attitude to life and art, is grossly misinformed. He has been misunderstood.

A myth has developed around Clairmont. Some would say that he, himself, believed in this myth, that he promoted it, lived it out. We have to be careful here; we have to understand what we mean by 'myth', we have to establish that we are talking about the same thing.

The word 'myth' has come to have a number of different meanings. The myth which surrounds Clairmont - the misinformed notion of him as a wild, feverish romantic - and the mythical aspects of his life as a painter, of his art, are two separate things. To confuse them, to see them as one and the same, would seem to seriously undermine the efficacy or sense of any 'deconstruction' to be undertaken.

This myth which surrounds Clairmont has grown out of a fascinated, sensational misreading of the artist's painterly and iconographical vocabulary - a misreading transformed into a misunderstanding of the artist's personality. And, without questioning the false assumptions on which our perception of the artist is based, the public view of Clairmont has developed into something approaching a (tragi-) comic book caricature.

(It might be true that Clairmont perpetrated certain acts or episodes which led to this 'image' becoming entrenched. But it is important to consider that such behaviour may have grown out of a sense of frustration, rather than a belief, on the artist's part, in the myth of the ruthless expressionist).

This two-fold misreading - of the artist and his intentions - has become the orthodox critical response to Clairmont. When, in the 1970's, Clairmont regularly quoted from the visionary guitarist, Jimi Hendrix, critics used it as a means of further entrenching their image of the wild young man - admittedly with a real painterly talent - exploring a drug-induced, hard-rock consciousness.

The tragedy - if it is, indeed, a tragedy - of the fleeting, mercurial lives of people such as Jimi Hendrix and Philip Clairmont is the threatened, defensive response of the society they live within. Philip Clairmont's's work 'turns us on'. But in our clamour to respond to something we don't immediately understand, we tend to ignore subtleties of meaning. We jump to conclusions.

Clairmont is generally seen as a romantic expressionist, as a tormented visionary who transforms the stuff of everyday life into exploding shards of colour, form and energy. This energy is usually seen as being closer to violence than to any sense of positive exuberance. Clairmont's fascinations are often seen as being obsessions with the darker sides of the human psyche; he is generally accorded a depressive, even negative, attitude to humanity and life. As well, there is often the implication of a self-obsessed painter, a man bedevilled by demons within him; an unhappy soul.

This self-propagated - and self-perpetuating - myth appears to have its roots in some quite extraordinary critical responses to Clairmont's paintings. His work seems to have set off a bewildering flood of emotive, subjective language - as writers, art commentators and critics have, almost without fail, adhered to an 'authorized' view of Clairmont. Their comments, with the benefit of hindsight, can appear somewhat ill-founded today.

Some examples (the italics are mine):

"(referring to *Clothesline in a Canterbury Nor'wester*) ... a clothesline in another picture is struck by a Nor'wester wind of *cyclonic* force which judging from the *red hot* colours, must have come *straight out of hell itself* ..." Michael Dunn; Sunday Herald, 11 November, 1973.

"Clairmont's works have set up their own conventions - the presence of a *demonic* energy, a sense of *chaos* impending if not actual, is entirely characteristic ..." Cheryll Southern; Auckland Star, September 1982.

"Philip Clairmont offers a *ferocious and hectic* chair with teeth, in his extravagant expressionist manner" T.J. McNamara; New Zealand Herald, 20 June, 1979.

It is interesting to compare these comments with those offered by Clairmont as statements of his concerns and intentions.

"These paintings have in common both a *positive and optimistic* (I believe) view of the mundane ... paintings of interiors and related objects of a *personal significance*". Philip Clairmont; Exhibition catalogue, Peter Webb Galleries, 1976.

"I think an object has a life of its own. It has an *essence*. And it's that essence that I'm trying to express by changing and transforming the *shapes*. For instance, a chair suggests a human presence ..." Philip Clairmont, Art New Zealand No. 1.

The differences between the artist's statements of his concerns and the critics' responses are striking. The 'myth' of the 'demonic' painter has become further entrenched by the fact that Clairmont is now dead, that he "took his own life" at age thirty four - a young man.

Clothesline in a Canterbury Nor' Wester. Collection Sarjeant Gallery

For the purpose of this evening's talk, I want to disregard Philip Clairmont's death. It is, I believe, of no real consequence when looking at his paintings. The fact that the works are here, collected together for this exhibition, eclipses - for the moment at least - the fact that the man who painted and made them is now dead. These paintings, prints, collages and drawings represent the workings, the searchings, the understanding of a life. It is the life of the painter which is present in this exhibition.

Those who see in these works evidence that the artist's premature death was somehow inevitable should, perhaps, question the preconceptions which lie behind that perception. If they replace the critical responses with stories told by the artist's family and friends - stories which reveal a thinking, caring, compassionate man - perhaps they will begin to see something of this art's depth and keeness, of this artist's commitment to life and to people.

Here we are again, talking about this man's personality. For some reason we end up talking about his personality but seldom does the conversation/criticism turn to an understanding of Clairmont's will to create, the essential fact that he lived to paint.

During the time I have been preparing for tonight's talk, I have been working on a survey exhibition of the work of a Hamilton artist, Margot Philips. In preparing for that exhibition I have recorded many hours of conversation with the artist; we have talked about her life, her development as a painter, about what it might be that her works embody. At the same time I have been reading about Clairmont, looking at reproductions of his work; reading what he and others have said about his life, his development as an artist, about what it might be that his paintings embody.

The comparison may seem to be rather obtuse, and I imagine that if the two artists met, they would have found little to talk about. Margot Philips is eighty-five years old, she is a woman who only began to paint when she was fifty, she paints small, domestic-scale, tidily executed, rural landscapes. All of which is, of course, in direct contrast to Philip Clairmont.

But, more important than their differences as individuals, more important than the outward dissimilarity in their work's style, I began to realize that the fact that they were both painters, that they both lived painters lives, meant that they shared something. And it's something quite essential to them both.

And so, I thought I would use this connection. By showing Clairmont in this context - rather than in the more usual shared-light of fellow luminaries, Maddox, Harris, Fomison et al - it might be possible to remove some of the less useful, more absurd, layers of this 'expressionist' myth which sticks so doggedly to Clairmont. By side-stepping the myth we might avoid simply replacing it with a new one.

If you are not a painter, writer, sculptor - whatever - you need, first of all, to seek to understand what the will to create might be. It does, after all, lead and shape the artist's growth; it informs the artist as much as she/he informs it. Like many artists, neither Clairmont nor Margot Philips spent any time analyzsing that determination within themselves to paint, to keep painting. Clairmont simply said he never questioned it, that he had just never given up. Margot Philips, after forcing herself to think about something she had never, consciously, thought through, put it like this, "You have the tremendous urge. You want something for motives which you are not aware of".[1]

This is central to the root of much

art, of much creativity. Philips and Clairmont share this inner will with a great many creative people. Why is it, then, that when Clairmont's work is discussed, it seems almost inevitable that his personality - or a caricature thereof - takes on a greater significance than the paintings or drawings themselves.

We can perhaps suggest a reason, and it's one Clairmont would agree with - that the way he lived and the way he painted are inseparable. But surely this is true of a great many artists. The minute brushstrokes Margot Philips uses and her habit of carefully constructing her works accords exactly with our conception of a Germanic sense of order. Similarly, Milan Mrkusich lives in an elegant European-architect designed house and works in an orderly, specially designed studio. People aren't surprised to hear these things, they can easily reconcile them with their perception of each artist's work. But, generally speaking, reviewers and critics don't immediately bring up the point that these artists' lives and art are so strongly interconnected. The relationship is not seen as being charged with meaning and yet, with Clairmont, it is.

It could be that it's because Clairmont often employs the genre of the self-portrait. Even when his work is not a direct self-portrait, there is often an element of the self-portrait. In a statement about his work, he put it like this: "If I paint a chair, my reaction to it and how I feel about it becomes the thing. So, in a way, each painting is a self-portrait".

Again, this is essentially true of a great many artists. It appears that it isn't because the element of the self-portrait occurs that people are fascinated with Clairmont's personality - it's more the perceived nature of that self and the relationship between the artist and the many facets of his consciousness and subconsciousness.

For some reason, Clairmont's attempts - in his work - to explore vast reservoirs of emotion, experience and consciousness arouse a storm in other people. He paints energy emanating from objects and that energy is seen as violent, as demonic. It is a curiously narrow-minded, one-dimensional, Christian response.

The person who denies the 'negative' sides of their personality allows them to suffocate the positive, creative element within them. Similarly, the person who denies the positive, creative element within them allows that element to destroy them. Clairmont simply understands the duality, the need for each side to be confronted, accepted, explored.

Only a person who believes very deeply in the sanctity of human rights will react with real violence in the fact of that sanctity being violated. Only a person absolutely aware of the frailty of the human spirit will be overwhelmed by an awareness of the human frailty which constantly threatens it.

If there is a 'violence' implicit in Clairmont's work, then surely it is a self-affirmative violence, an indignant violence, an assertive violence. It is, perhaps, underlined by a sense of the individual longing to be free of the violence perpetrated by people against people, in a material world.

In a society such as ours, it is essential that we look at Clairmont's 'violence' in a wider context. This is a country, a society, for example, when the so-called 'divine sanctity of the family unit' covers the fact of widespread wife, child and animal abuse, incest and one of the highest youth suicide rates in the world. Yet, we seldom reconcile such statistics with our image of ourselves as a society, as 'New Zealanders'. This is also a country where the passive treachery of inviting a South African rugby team to play in New Zealand is seen as less disturbing than the violence of those protesting against it.

It is interesting that within such a society, paintings such as Clairmont's are described in a reactionary, threatened way. We see in his positive, colourful, expressive painting, images of our demons, our anxieties, our fears. And, as happens, the unwell society finds - or perhaps, makes - the well man sick.

We need to trace Clairmont's development as a painter; the issues and concerns which shaped him. We need to appreciate his astounding commitment to paintings, to a meaningful, vital kind of painting. His earnest, intelligent application.

A young boy growing up in Nelson in the 1950s and 1960s. A young boy interested in nature and world issues and events. A young boy eagerly bringing items read in newspapers, heard on the radio, seen on the television to the attention of family and friends. A young boy who reacted to these stories and images - of increasing injustice - on a very sensate level. The beginnings of a positive, life-affirming anger.

The beginnings too, perhaps, of the Clairmont 'myth'. Human life is essentially mythical, the basis of all myth. Again, we have to be careful how we approach the word; in our attempts to remove the less useful, artificial layers of the myth which has grown around him, we must be careful not to deny the mythical aspects which might help us understand Clairmont.

It is important to focus on Clairmont's early years in a commonsense way. It's from there that the root of the 'myths' develop; and it's from there that our understanding of Clairmont's singular qualities should begin. Singular in that they are the qualities of an individual, before they are the qualities of an 'artist' or an 'expressionist' or whatever else.

A young man growing up in New Zealand, expressing an interest in art, in painting. Being given books about artists and art movements by his mother, being encouraged to proudly nurture a natural enthusiasm for picture-making. Books about 'heroes' if you like, although one imagines texts on Frida Kahlo, Gabrielle Munter et al would have been welcome, were they available.

When you are in that heady, adolescent situation, what attracts you about such books is the absolute nature of art; the mythical way in which artists' lives are discussed. Art, and artists, offer a way through. The authors of these texts typically portray artists as struggling, misunderstood but - in their own terms at least - heroic. The sublime mixture of hardship and triumph.

There is, obviously, a certain romance involved in this. But we should be a little wary of jumping to conclusions about its 'attraction' to a young person like Clairmont. Too often writers will see the attraction of the role revolving around a romantic sense of martyrdom; one 'man' against the world. The attraction of being apart from - and thereby, perhaps, superior to - the rest

of society.

There is, however, another way of looking at it, a way that gets more to the heart of it. To a sensitive young man with a deep sense of a collective conscience and a keen and growing awareness of the power of art to express, to communicate - and perhaps to effect change - these books can be positively heartening stuff. They can give the reader a key, a way to harness their upwelling anger and energies. And, more important than any romantic sense of martyrdom or separateness, they affirm the reader's right to develop as she or he chooses, they provide life-stories the reader can identify with, they identify people with whom the reader shares feelings, attitudes, understandings.

In 1964 Mrs Thelma Clairmont gave her 15 year old son a monograph on the British painter, Francis Bacon. Clairmont's growing interest in the world's art had, by this time, narrowed its focus to so-called "expressionism". People like Bacon, the Germans - Kirchner, Beckmann etc - and the earlier painters, Goya and Rembrandt.

In 1966 Clairmont, then 17, wrote a thesis for his UE art course. It set out, in manifesto-like tone, his belief that Expressionism was the only true art, the only art capable of dealing with contemporary issues; that it was *his* art. His writing at this time displays an extraordinary commitment to his chosen role as an Expressionist Artist. It also displays the sensitivity, the acute intelligence and the compassion of the man who you will see in tonight's film.

The foreword to the 1966 thesis pivots around a quote from Bacon: "Art is a game by which man (sic) distracts himself (sic) and to be any good at it he (sic) must deepen that game". Clairmont puts this forward as a guiding philosophy, drawing from it the implication that painting is valueless if not on a tragic scale.

It was with this point-of-view that Clairmont launched into the Ilam School of Fine Arts in Christchurch and began the career which you see manifest in this exhibition.

There is a sense of freedom - a longed-for freedom - in much of Clairmont's work. If attempting to reach that freedom, attempting to live a free life is dangerous, then it could be said that Clairmont lived a dangerous life. It should not surprise us that he used drugs - they let him 'see' the things he saw in his head, the things he wanted to paint.

It's possible that a great deal of the 'demonic' hysteria which surrounds Clairmont's work comes from people who have never experienced drugs, but who see in his work images they imagine derive from drug-induced states. They should be reminded that this painter was an intelligent, searching painter - a painter with an encyclopedic bank of images, from a multitude of sources, in his head.

In this society, if you seek to lead a 'free' life - in the way Clairmont perhaps did - you attract the attention of the society's agents: the police, the medics, the analysts. The relationship between the artist and the society becomes a very specific relationship. As the artist is forced into directly experiencing the state's ability - or the ability of the powerful - to challenge the individual, his own right to live as he chooses is undermined and weakened.

Clairmont's characteristic splintering of the material form of the objects he painted has often been seen as being destructive, violent, charged with an aggression. One critic of the 1970s likened the effect to shards of coloured glass which seem to cut the viewer's eyes.

By moving beyond the world of material form, of object, you move into a world of energy, of a single life-force, of 'freedom'. Clairmont, perhaps, aspires to that equilibrium throughout his life's work. It is not a running-away, it is a moving toward; it is essentially evidence of a level of religious feeling, a belief in ultimate freedom.

Only by confronting, understanding and addressing the various facets of our psyche - 'good' and 'bad' - can the positive, creative facets flourish. We should look at the society which sees 'evil', 'aggression' and 'violence' in Clairmont's work, we should reflect on its creative poverty and, in 'deconstructing' the myth which surrounds Clairmont, we should seek out the humanly enriching aspects of his work.

Footnote

1. *Margot Philips - Her own world.* Waikato Museum of Art & History, 1987.

THE NEED TO BE SEEN VERSUS THE NEED TO BE CONSERVED

THE PHILIP CLAIRMONT EXHIBITION

Bill Milbank, Director, Sarjeant Gallery

The preparation of the Philip Clairmont Exhibition raised a number of issues that vex the museum profession.

I do not pretend to have answers but feel there is value in sharing the dilemmas that we faced with this exhibition. I am going to mainly focus on the ethics around the exhibiting and touring of material that is of a fugitive and vulnerable condition.

Philip Clairmont was an extremely talented painter and from an early point

in his career received considerable critical attention. His death cut short his development toward mature work and generated considerable misreading of the substance of his achievement.

Because the exhibition draws from a finite body of material and the public interest in the artist's work, an exhibition of the strengths of his achievement at this time was seen to be desirable. In fact a survey of the interest of public institutions in the exhibition indicated twelve Galleries wished to show it.

With the decision to prepare the exhibition showing the best works (in the opinion of the curators) and the selections being made we were suddenly confronted with the possibility of five of the 39 works in the exhibition not being available to tour for conservation reasons. All of the works were important to the exhibition. Two however were probably the major works in the exhibition i.e. The Fireplace from the collection of the Robert McDougall Art Gallery and The Scarred Couch from the National Art Gallery collection.

Without these two works the exhibition would be considerably reduced in substance - in fact for anyone picking up the catalogue in future years with those works missing could be excused for perhaps paying less attention to the real substance of Philip's achievement. Philip did not have access to sufficient money (particularly in the early years of his career) and the materials he used were at times ill chosen for their capacity to survive. Frequently old and already deteriorating hessian was used as were pigments that faded and broke down on the materials. The work was energetic and immediate and in fact the temporary and tenuous life of the works in part reflected Philip's attitude and life style.

The Fireplace was such a work. A large scale painting - with the pigments being affected by fading and discoloration from the atmosphere and chemicals in the hessian support. This hessian was probably recycled from a wall and was already in the process of breaking down before he painted on it.

It is totally understandable that the advice of any conservator would be against subjecting such a work, that hangs loosely from the bar it had been stapled to by the artist, to be placed in any public exhibition space - let alone allow it face the rigours of travelling to one or more venues.

And yet the work's relevance and substance was essential to the context of the exhibition, because it so effectively demonstrated the early mastery of the artist.

It was a similar situation with the Scarred Couch - here though the hessian and pigments were of better quality. The material had been attached to a support frame and further painted. Because the support frame was somewhat rickety the risk of paint loss was considerable when the work was being moved.

The first decision based on the advice of the conservators at both institutions was that the works would not be available for the exhibition.

The impact of this decision was substantial not only because of the loss of key works from the exhibition but more importantly because of its implication with regard to the rest of the material that was being loaned for the exhibition.

Here we were being told that two publicly owned works could not be made available for the exhibition and yet we were borrowing works from private collectors and other smaller institutions that may have been equally vulnerable.

The ethical implications of this suddenly became enormous. We indicated our strong desire for the two galleries to re-assess their decisions and clarified our willingness to meet the costs to adequately pack the works to travel. We also contracted a conservator to assess all of the rest of the works in the exhibition and advise us of any action that needed to be undertaken to ensure their safe tour.

The National Gallery was able fi-

Fireplace 1971. Collection Robert McDougal Art Gallery

nally to have their conservator undertake work on the Scarred Couch that strengthened the support frame, reducing the risk of paint loss, and transported it to Wanganui in a custom built crate. This work will now tour with the exhibition but will be closely monitored by conservators.

The Robert McDougall Art Gallery also made the Fireplace painting available for exhibition in Wanganui only and had a custom built crate made for its trip north. Subsequently a further decision has been made to have a recently available support fabric and stretcher made for this work that should allow it to travel to a number of other venues at the discretion of the Robert McDougall Gallery. This decision resulted from the very favourable treatment by John Harper, on our behalf, of a smaller privately owned work that faced similar problems.

This means that the exhibition commences its tour with only two works being withdrawn. One is privately owned and is of special significance to the owner who does not wish to be without it for the period of the tour. The other is a work on paper belonging to the Dunedin Public Art Gallery that had already been touring for a year in the Self Portrait Exhibition and was only available for the Wanganui Opening.

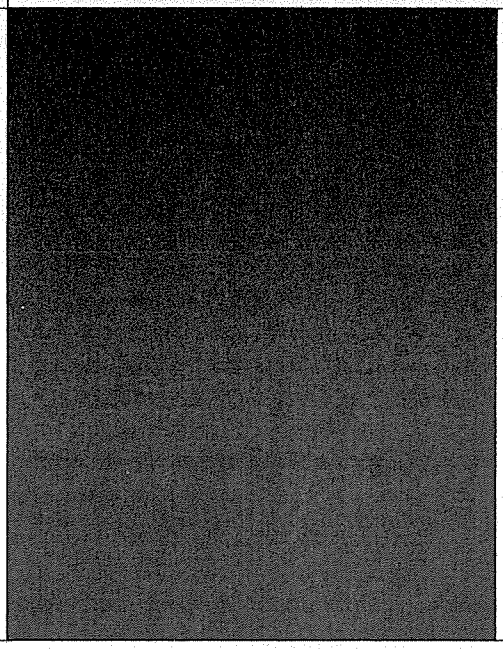
I have raised these points so as to illustrate the complex range of decisions that are involved in what can on the surface appear to be a straight forward exercise - and this is just one set of the many that institutions face in Catch 22 area of Conservation versus access. I feel strongly that the achievement of Philip Clairmont has been more properly expressed by the decisions that have been made. I know that the most effective means possible have been applied to ensure that the works have been made safe to travel.

I wish to thank all who have been involved in the difficult decisions that have resulted in this exhibition's success, making it an appropriate first tribute to Philip Clairmont's achievement.

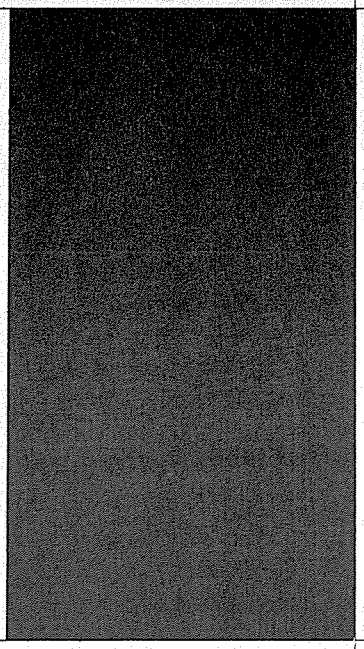
Philip Clairmont

Phil Clairmont, enfant terrible of New Zealand expressionism, lived his life as art and art as his life. For him reality was fragmentary, irrational, and rich with personality; capturing its essence was an all risks activity. But Clairmont's vision was not imaginary, it was the object transforming itself into vision, a sort of exorcism for the gremlins and paranoia of life. His images outstared the world from that uneasy ground somewhere between mirror and frame. Throughout his short life Clairmont held to his view of the artist as a visionary who must follow his path alone. He lived recklessly and with passion as an outsider. Strung out on the edge of the cultural battlefield Clairmont attacked the conventional, the acceptable and the mundane.

The battle ended on the 14th of May 1984.



photograph: John Daley



photograph: Nelson Evening Mail

Such words and photographs are constructions. They present to us three images of Philip Clairmont: the artist as expressionist hero; the child proudly holding up his drawing; the intense artist posed with his work. And there are many ways of interpreting these words and pictures. Meaning is socially made – it is not out there in the world, loose, waiting to be discovered, it is with us, constantly changing. So what do these particular constructions tell us about Philip Clairmont, and what are some of the other possibilities denied by them?

51

Selected design layout page from Philip Clairmont Catalogue - Design Neil Pardington

Note for further information about these two pages please read the editorial page 7.

notice and, after being warned he is trespassing with his two unaccepted pictures by the society's president, removes all four works and leaves.

SEPTEMBER An episode of an American radio serial *Superman* is withdrawn from further broadcast in New Zealand. In it one of the characters is ordered to damage pictures in 'a local art gallery of non-white people'. After being broadcast in Auckland seven Maori portraits in the Lindauer Gallery of the Auckland City Art Gallery are pierced through the eyes and another slashed.

DAMAGE TO PICTURES

'Superman' Censored

AUCKLAND, Today (PA).—One episode of an American "Superman" radio serial has been withdrawn from further broadcast in New Zealand by the Director of Broadcasting (Mr. W. Yates).

The episode, in which one of the characters was ordered to damage pictures in a local art gallery of non-white people, was broadcast in Auck-

lery were mutilated by a vandal piercing the eyes, apparently with a pencil, on August 31. This was done between the attendants' inspection at 4.15pm and 4.30pm. A large number of school children were visiting the

Courtesy of the *Evening Post*

OCTOBER After some delay and with reluctance Tasman Empire Airways Limited (TEAL) display Colin McCahon's commissioned painting *International Air Race* along with preparatory studies to celebrate the finish of the London to Christchurch Air Race. The painting will be displayed in other centres then stored by TEAL, and eventually lost. It will later be admitted that the work was destroyed to make a crate.

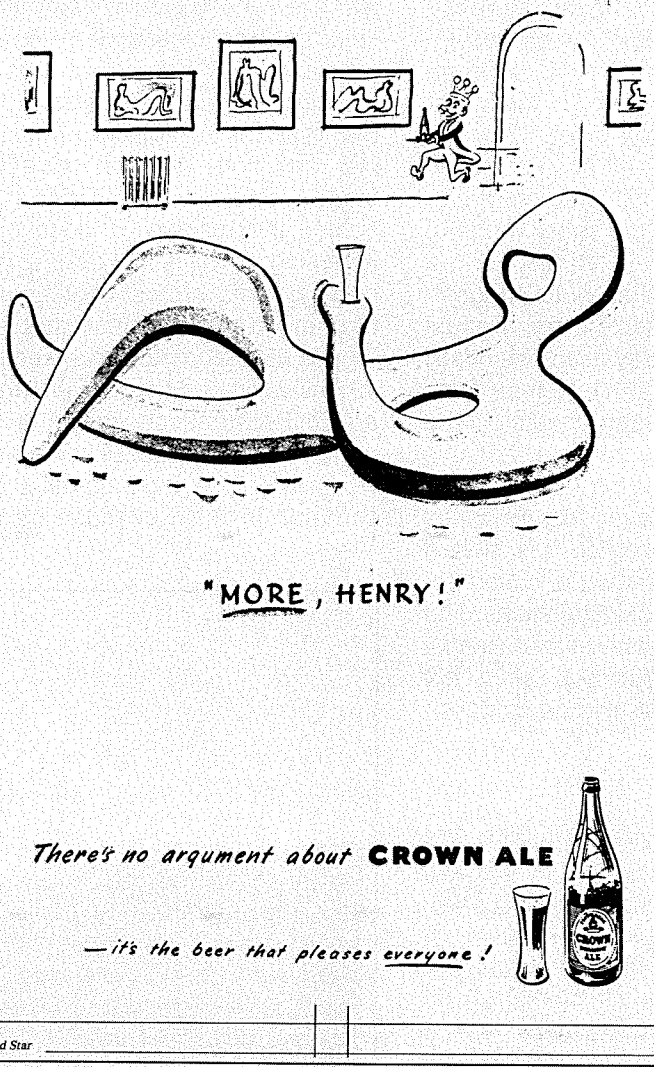
NOVEMBER While preparing for the first 'one-man' exhibition at the Auckland City Gallery since its new director, Eric Westbrook, has taken over, Louise Henderson is visited in her studio by art critic Antony Alpers. He is taken aback by a large cubist nude *The blue bird* which she plans to include in the exhibition. Henderson is alarmed by the possibility of negative publicity creating problems for her husband who works in education, especially as she is regarded as a foreigner and has just returned from a year's study in Europe. Although there is no suggestion from Eric Westbrook that she should do so, she 'clothes' the figure in *The blue bird* with a dress of turps wash. The work meets with no criticism when it is shown. In his review Colin McCahon writes: 'these paintings may surprise you, perhaps even shock you, but given a chance to reveal themselves they do have a lot to tell you.'

1954

NOVEMBER The Stratford Arts and Crafts Society refuses to hang an exhibition of paintings toured by the Regional Council for Adult Education by Toss Woollaston, Colin McCahon and Harry Millar. The society's president, Mr R B Crawford, defends the decision: 'From various reports and letters to the paper, it would seem that considerable misunderstanding has arisen over certain terms. For instance, the word "crude" appears to have been translated in some people's minds as "rude", suggestive of something immoral — this was certainly never intended or implied. The use of the word crude by the committee implied sheer incompetence in handling technique and most certainly framing.'

1956

SEPTEMBER Two days after it opens to large crowds the Henry Moore exhibition at the Auckland City Art Gallery becomes the centre of controversy thanks to comments by Mayor J H Luxford. The Mayor sees the exhibition and announces to the press: 'I saw the display at lunch-time today and when I came out I said I had never seen the art gallery desecrated by such a nauseating sight . . . . These figures, offending against all known anatomy, to me were repulsive.' The controversy fills the local papers for over a week with Moore's sculptures featuring in advertisements, cartoons, letters to the paper, an exchange in Parliament between the Minister of Education and the member for Waitemata, editorials and poems. Mayor Luxford agrees to take a second look in the company of director Peter Tomory and, although he approves of some of the work, he responds to Tomory's assertion that 'In fifty years Moore's work will be reassessed and some things may be rejected' with 'Thank goodness.' By the time the exhibition closes over 36,000 people will have seen it. It will tour to Wellington and Christchurch where it



Auckland Star

Selected design layout page from Chronology of When Art Hits the Headlines Catalogue - Design Neil Pardington

ANDREW DRUMMOND

An Introduction

Gregory Burke Extension Officer,
Sarjeant Gallery (Now Curator of Exhibitions/Assistant Director, Wellington City Art Gallery)

'Floating in this temporal river are the remnants of art history, yet the present cannot support the cultures of Europe or even the archaic or primitive civilizations; it must instead explore the pre- and post-historic mind, it must go into places where remote futures meet remote pasts'. Robert Smithson 1968[1]

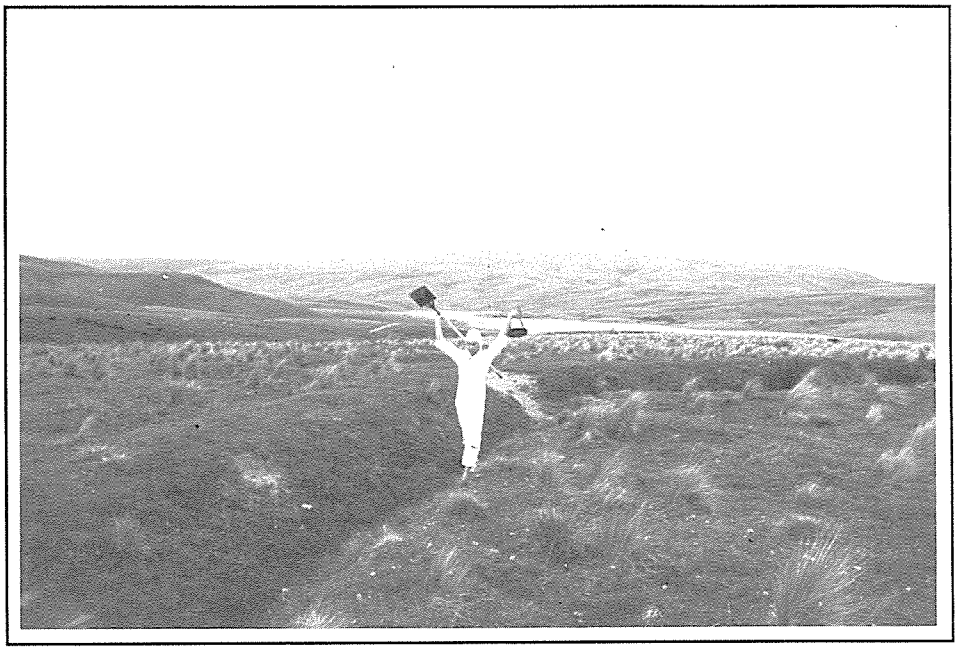
1987 brings to Wanganui as Artist-in-Residence in Tylee Cottage, sculptor Andrew Drummond. Andrew Drummond is a challenging (in the wider sense) contemporary artist. Over the last 10-15 years his art has eschewed a convenient or traditional interpretation, due in part to the sheer range of concerns that issue from his work, a range of concerns that, while suggesting numerous points of entry, are juxtaposed in such a way as to potentially place the viewer in the less than comfortable locus between spectator and participant. It must be said that this quality contained within his work has shifted emphasis over the years as Drummond's art practice has shifted from primarily performance-based activity to the making of installations. The notion of energy has been an essential preoccupation throughout, seen not only as process but also as content.

BEGINNINGS

In 1975 while studying for a Fine Arts degree at the University of Ontario, Canada, Drummond travelled to Edinburgh to take part in a course organized by the University of Edinburgh and Richard De Marco, an Edinburgh art dealer. Here he made contact with a group of artists who had been associated with the FLUXUS movement in the 1960s, foremost amongst them being the German artist Joseph Beuys. Although there were probably as many variants of FLUXUS ideology as there were members, the broad thrust of the movement established the political relationship between the art object and capitalist economics, and thereby shifted attention from the object to the activity and construct of making, in so doing establishing as an ideal a breaking down of the barriers between art and life. An outgrowth of the interest in the relationship between art and life was a reinvestigation by many artists of cultures and societies where life and art were integral. Whereas previous artists this century were interested in the formal qualities of objects produced by pre- and non- Western societies the focus was now on attitudes that lay behind the making of these objects, revealing attitudes to matter and life in general. This interest continues to inform much contemporary art practice.

On his return to New Zealand in 1976 Drummond began working in the area of Performance producing numerous performance works in the ensuing four years. A central material and motif common to most of these early performances was that of skin, his own and that of other animals. Skin was used for all its potential association; skin as the primary sense organ, skin as container and body as vessel, the threshold between inner and outer suggestive of the threshold between material and spiritual realities, and the linking of the human animal to other species and thereby into a primordial past. These are but a few. The use of body and skin by Drummond demonstrated a radical shift in attitude to what could be used as material for sculpture, and revealed attitudes to matter inherent in Western culture.

Typical of these early performances were the Ngarunga Set. A group of four performances performed at the Artists' Co-op, formerly a woolstore, in Wellington in 1978. The use of the title 'Ngarunga' referred to an abandoned meatworks due for demolition and was indicative of the wider associations Drummond brought to his work. The



Action for two Entries, Earth Vein, Lake Mahinerangi, Otago

last of these performances Like a Bull at a Gate involved Drummond in frustrated actions where he attempted to break through a construction made of animal skin. This frustrated attempt to transcend the physical plane was given further significance with the attachment of animal livers to the skin construction, organs used to neutralize toxic substances in the body.

JOURNEYS

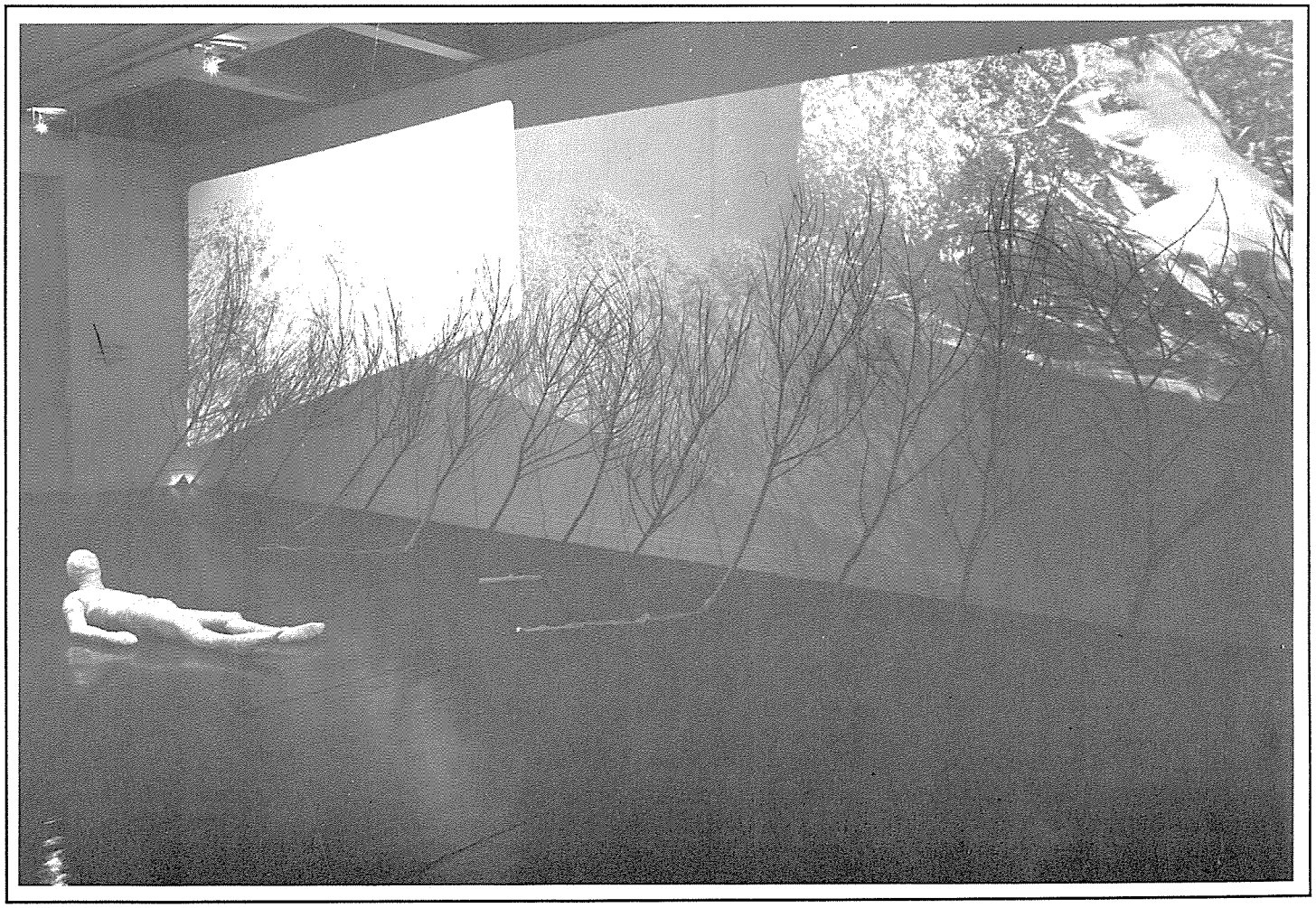
1980 saw Drummond move to Dunedin as Frances Hodgkins Fellow of the year, where he continued to work with the notion of body and specific body parts, both physically and as a metaphysical construct. If on the one hand the works became more place specific as in Filter Action 1980, performed at the Aramoana Estuary, Dunedin; and Earth Vein 1980, cited and performed at Lake Mahinerangi, Otago; on the other hand they pushed out further into human consciousness with their investigation into cultural interaction with the environment.

In Earth Vein the fragility between earth body and animal body was underpinned by the use of the title. Dominant ideological perception of the land was shown to be tenuous by conceptually interweaving energy systems; by evoking associations of the mythic through the use of (ritualized) action as a healing agent.

Allusions to ritual had always been present in Drummond's works. In the early performances he performed in a white boiler suit, primarily used as a means of deflecting attention away from the persona of the artist onto the actions that were taking place. In works such as Earth Vein, he crafted additions to his costume that were pivotal to the action of the performance aspect of the work. The acute choice of materials and the careful consideration of their relationship to the costume gave the costume a power of its own.

The artist Joseph Beuys has spoken of his own ritualized evocation of the shaman in his performance actions:

> 'I take this form of ancient behaviour as the idea of transformation through concrete processes of life, nature and history. My intention is obviously not to return to such earlier cultures but to stress the idea of transformation and substance. That is precisely what the shaman does in order to bring about change and development: his nature is therapeutic... when people say the shamanistic practice is atavistic and irrational, one might answer that the attitude of contemporary scientists is equally old fashioned and atavistic, because we should by now be at another stage of development in our relationship to material.... So when I appear as a kind of shamanistic figure, or allude to it, I do it to stress my belief in other priorities and the



Cycles and Stages - installation at National Art Gallery in 1981

need to come up with a completely different plan for working with substances.'[2]

The implicit suggestion of the inflexible and recidivous nature of contemporary scientific principles contained in Beuys' statement can serve to throw light onto City Vein 1980-83. Produced as a necessary counterpart to Earth Vein, the City Vein also manifested a shift in Drummond's art practice from performance as such to the making of installation works. The City Vein was sited in an art gallery and was made from a narrow unbending glass tube directly penetrating a glass case enclosure and punctuated by nine stoppages made from copper, echoing the nine stoppages in Earth Vein. The case was to be viewed through a pair of binoculars whilst sitting at an old school desk. The left side of the desk held a compass while a walking stick penetrated the ink well at right and rested on an outline of a target on the floor. This vantage point and the case itself were both placed on runners suggesting temporality and displacement, a thoroughfare mirroring reference to roads within the glass case.

The interweaving and mediation of vital energies in City Vein appear to suggest a potential stagnation. What is offered is as much a convolution as an evolution. The glass case used in our culture to encapsulate cultural and natural matter, setting matter up for study but rendering it inert, is a potent signification. The nine stoppages made from copper, an element noted for its conductive and active nature lead to a dead end. The shapes of these copper stoppages were derived from a series of 'pre conscious' drawings. By drawing automatically Drummond produced a number of repeating shapes. After arrangement nine distinct groupings of similar shapes appeared. These became the forms for the copper stoppages.

The process and the names given to the copper forms summon up the memories of other artists, most notably the French artist Marcel Duchamp and his work Standard Stoppages 1914. In this work Duchamp challenged the rigidity of scientific laws and standards by subjecting the unit of measurement, the meter, to the process of chance, dropping meter-long threads onto a canvas and sealing the resultant random shapes. The manifestation of the intuitive power of the unconscious within the copper shapes along with the many other associations City Vein put at its disposal revealed a desire by Drummond 'to get a bigger language working.'[3]

The Starter and Stoppages from the Journey of the Sensitive Cripple 1982, was shown at the F1 Project in Wellington. Nine copper stoppages rest on slate within a glass case, a copper walking stick hovers serpent-like above, a cartridge shell suspends some distance away. The journey referred to in the title appears elusive and poetic. Is this life's journey, and what be the destiny? It could also refer to the journey Drummond made along the contour of the Earth Vein after its completion. He made a video of this walk, recording his bare feet touching and gripping the earth with every step. Drummond was not happy with the video, it had not the transcendent and meditative power that he wanted, being more a formal record of the process of walking. Drummond has said of performance in general:

'In performance the intent does not come out because you ask it to come out, through exertion of energy going into a preconscious state, the intent then comes out integral to itself.'[4]

It is against this intensity of experience that Drummond's later installations need to be read. The problem then is how to involve the viewer in that transcendence of intention, process, and realization into states of 'being' and 'becoming' F1. Drummond placed his installation in the gabled ceiling area of the exhibiting space. To get to the glass case and walking stick the viewer had to negotiate a narrow plank as a walkway from which there was a two storey drop. For the viewer there was a very real threat of falling into the abyss.

FRAGILE VESSELS

How then are we to unravel the meanings that lie behind the most recent installations; collections of disparate constructions and large scale drawings with object projections. Drummond's move away from performance as an end in itself mirrors similar shifts by performance artists internationally. For Drummond the reasons for the shift are many and varied. Originally conceived of as an interdisciplinary activity, over the years performance has been categorized as a medium distinct from other categorizations such as painting and sculpture, thus reducing its ability to intervene in current art practices and attitudes. Drummond was also becoming increasingly frustrated with the energy he was putting in for little tangible result, but perhaps more importantly he felt an increasing need to 'see' the performance - to be both inside and outside the work.

In the installations Landed (ANZART 1981) and Cycles and Stages (National Art Gallery 1982) he used residual imagery of himself, a projected slide in Landed and a body cast in Cycles and Stages. To some extent this residual image continues in recent drawing installations where the shadow forms could be and often are the shadow of the artist. However to see these shapes simply as the shadows of the artist would be overly reductive, through their featureless pictographic purity of form, they are given a signification that is inclusive of, but extends well beyond, the personal

The new works though, do not necessarily represent a radical departure from earlier concerns. Certainly Drummond's use of materials remains relatively consistent. Copper, willow, beeswax, slate, are still the primary materials used, with the use of graphite in the drawings having a similar transformative quality to that of slate. The essential concerns continue; the mediation of latent and active energies, the notion of transformation, interactions of peoples and landscape, all of these concerns course through the recent work. The most important change has been the presentation and representation of those concerns.

The notion of performance still resides in the work, most specifically in the large drawings. These large pieces of paper can be seen as a venue for performance, an arena in which to perform and record experience, to overlay and build on. As a result a number of actions, realities, depictions, are montaged together contrasting depth with flatness, light with dark. Movement of a figure can be recorded by overlaying

outlines of the figure in a number of positions as in the Triptych for Fragile Vessels 1985 contrasting with more illusionistic methods of depiction. Three dimensional constructions protrude from and 'through' the surface, adding to a perceived absence of ground in the drawings and to the confusion of realities. These projections are not simply interruptions to the surface but manifestations of accumulated meaning.

Despite allusions to past practices and processes what we have in these recent installations is an image, an image though that is given a new designation by complex intersections and cross references between the physical and the cognitive. We are left in the space between.

NOTES

1. Lucy R. Lippard, Overlay (1983) Pantheon Books. p77.
2. Caroline Tisdall. Joseph Beuys (1979) The Solomon R. Guggenheim Museum. p23.
3. Andrew Drummond interviewed by the author. March 1987.
4. From an interview with the author. March 1987.

THE ARTIST AND THE PUBLIC

Andrew Drummond responds to questions from Bill Milbank

Andrew you have experienced being the Frances Hodgkins Fellow and you are currently Artist-in-Residence here in Wanganui. This obviously provides you with an improved financial basis to undertake your work but has it given you access to a wider public or have you found this direct support restrictive, compromising or isolating?

Well the financial support has been very useful, in terms of having a larger cash flow and making 3D work requires that. Also I have been able to buy some electric tools which makes many jobs much easier. The negative on the financial support is that it suddenly gives me an increased amount of fantasy - next year the harsh realities again - oily rags. One gets used to limits of marginal existence and so a sudden increase in funds is a bit daunting. In regards the increased financial basis giving me access to a wider public I cannot say that it has done that; except enabling me to produce more work which may in the future widen things. So it has not been restrictive at all to receive extra income, rather its helped to expand things.

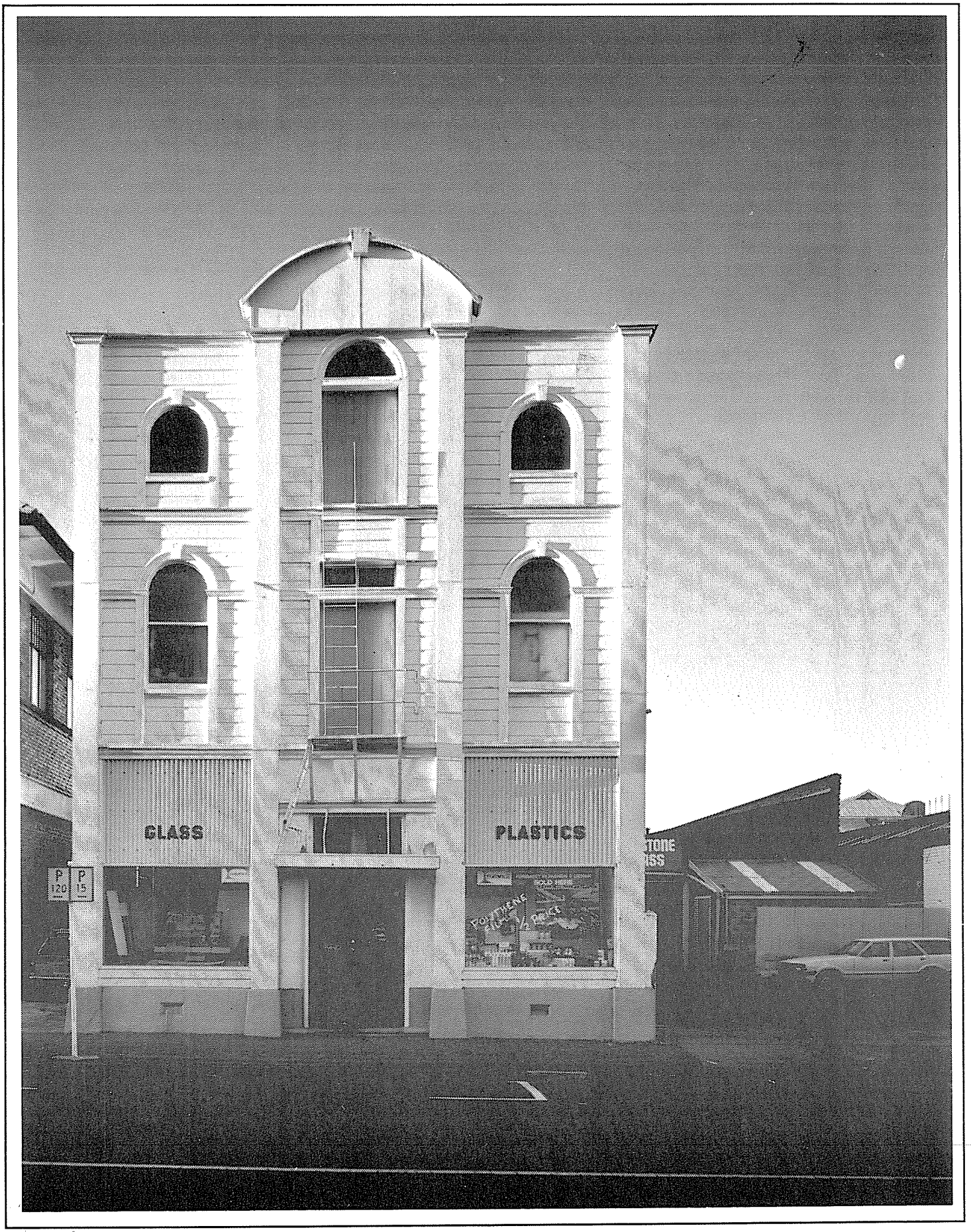
More specifically to the Wanganui residency are there aspects of it that you feel should be modified to bring about the best relationship between the artist and the community?

Well I am not sure what the best relationship between the artist and community is, maybe it is the Gallery being the mediator. In that case it is fine by me as it stands now. Living in Tylee Cottage is very public and I am of the opinion that the public nature of the cottage makes things very difficult. Maybe lots of hedges would solve the problem.

Also, and I think this relates to your question, there is the problem about the lack of a permanent studio space. If there was one along the road I am sure the public would feel more positive towards the notion of an artist-in-residence as they would see where you worked and therefore the package would be made much more complete in their minds eye. It would also solve the problem for each new resident and if a historic building, like the one I have now, was used, then another step towards protecting the scarce resource of historic buildings made. To me that's probably the only real issue in improving the residency.

The moving of the 'wrestlers' from the centre dome space involving Billy Apple in 1980 has made it possible to involve artists in producing installations that respond to that space. We have more recently developed a fee and materials grant that assists with the production of such installations - leaving the decision of purchase or otherwise of the work to be made independent of its production. Now that you have just installed a work in this space how do you feel about the opportunity to work with such a specific space - the response to the work and to the appropriateness of the contract structure to meet the project?

For me the opportunity of making such a site specific work is just great. Firstly the size of the space is a real challenge - it's a cubic volume of 14m x 9m x 9m, the height about 14m. Then there is the loaded context - besides being an art space, its got a dome and niches. With my interest in medieval spaces it's been a huge amount of fun to get on with making a work that succeeds in using the total space and somehow deals with the historical readings of the dome. I cannot think of a comparable situation within New Zealand and in that sense it's unique. Then the Gallery's very positive attitude towards making the work possible is also encouraging. For a start this is the only such on-going site specific programme in New Zealand. It is a great opportunity for the Gallery to inform the public on how a group of artists deal with a given situation and gives artists an opportunity to deal with an extra-



Wooden Building (St Hill St.) Wanganui 1986 (Currently Andrew Drummond's Studio) Photogragh: Laurence Aberhart

ordinary working situation, where the costs of putting together a work are covered and you have got a guaranteed venue. It is a fairly liberating situation for everyone, particularly at this time when the corporate structure is trying to deal with the idea of public art and just what it is. In a sense this programme is expanding the image bank in an exceedingly interesting way and the Gallery's idea of documenting the series in a publication will cement it in well.

The notion of the Gallery possibly purchasing the works upon completion is also a really positive situation. It leaves all parties free to bargain at a distance from the initial approaches if that is appropriate and leaves the work outcomes relatively free of the constraints of whether or not it is to be even considered on a permanent basis. Obviously for the artist the work being purchased is a financial boost as well as relieving the problem of storage and or recycling. On the Gallery side I guess its about continuing to look at possibilities for a specific site purchase and all that means for its collections and the effects in the longer term about working symbolically with the artists.

The Sarjeant is built in a park close to the city centre and it lends itself to being developed as a sculpture park. I know you have been giving a lot of thought to sculpture parks generally. It would be interesting to know how you would see such a park being developed and more specifically your thoughts on Queens Park in Wanganui as a site?

This is an interesting proposal. Obviously if a sculpture park was to be put together then it would mean a commitment to totally relandscape the area of Queens Park. There would need to be a fairly dynamic approach to the environmental needs - in terms of screening works from each other with foliage and the useful locating of works etc. It would need a really major commitment by the City if it were to succeed and not be another wasted opportunity where the sculptures end up as litter gatherers. Actually in South London you see sculptures in parks and playgrounds and they are really appreciated by the local people who maintain their art works as people do who hold things as important to their lives. As for Queens Park though, the idea is to expand the cultural centre of the city and provide an empty space with some life. This would certainly provide a major focus for the city and if it were set up carefully, provide a basis for expanding the cash flow of the city.

No-one in New Zealand has actually grappled with this notion of art and business operating together yet, in terms of art parks. Considering the growth of tourism and the increasingly sophisticated market demands it should be feasible to set up such a project. I guess the crucial aspect is its location and the commitment of the administration to see it through. You would probably have to appoint a director to manage the development of the project and use existing sculpture parks as models for improvements, for example in the area of the numbers of permanent works to those of a semi permanent nature. The art parks developed in the United States of America in the 1970's took the nature of the works produced in that era, mostly ephemeral and developed the park around that concept. Eventually it failed due to funding problems, but when it was up and going with new works always happening it was an amazing place. The park produced catalogues, calendars and cards and this coupled with a small entrance fee helped to maintain the project. Possibly the particular project flaws were the continual changing of the site and the problems and costs involved with that, but also the site was on private land and needed to pay rentals. However it is an important model to look at, alongside say the Kroller Meuller in Holland which has a completely different basis for its operations.

So there are many possibilities for just how one could do such a project in New Zealand - even Wanganui.

Moving to more general areas of concern for you as an artist who is actively involved with sculpture - what are your thoughts about the recent development in Wellington where the City Council has a planning policy that favours developers who commission public space works of art on their sites. This is providing fresh opportunities for artists to be involved in larger scale work. I am sure you have some thoughts on the systems that appear to be developing and if the resources that are being committed in this direction are being effectively used?

This is a really contentious issue in my mind. Firstly there is a position taken by the City Council to give developers whatever they want and appease public opinion by forcing the developers to tack on a bit of corporate style art. There's a windage there of easily led fellows, with the artist being caught in the middle. Obviously it does not need to be as bad as that but given the present conditions I cannot see the programme as being of any real long term benefit. The developers do not seem to want to give up valuable ground space so one ends up with pieces of minor scale tacked onto the building or shoehorned into some corner. Probably the only successful example so far is Neil Dawson's Rock at the Bank of New Zealand where he utilized vacant airspace.

The situation seems to me to be an example of too little too late and if any significant outside works are to be located it will have to be on council ground - so the developers win out and people are forced to take their art in a park.

I am quite interested in the possibilities, which have not yet been really explored, of making large indoor works where there can be some dialogue between the developers and artists so that the works become something of a signature for the building. Also this can open up a huge number of possibilities as to the type of materials used in works. It does not have to be bronze or steel if it is to last and therefore the range of work can be increased.

I recall you mentioned the Japanese have an incentive system that encourage developers to build galleries into their developments and fund their operation. Perhaps you could expand on this.

Yes this is the case in a number of large Japanese developments. Obviously it is a totally different cultural situation and has a significant difference in terms of just how people live there. But the situation is that a developer builds in a gallery and then funds its work, allowing visitors to the building an opportunity to relax and take in an art experience. To me it speaks about how the Japanese see the value of art and how closely it relates to their every-

dayness. At this point it is important to look at our situation and see if there are any parallels. It seems to me we are really having to force ourselves to deal with the very question of why we are putting up these objects. Is it to show ourselves that we are sophisticated? If so then those reasons may be more about pretension than reality.

With the increase in opportunity for publicly located art being now happening it raises the question of its value to the community in terms extending their experience of art generally and more specifically creating its own cultural identity. Is this best achieved by encouraging work by New Zealand artists or as we have seen recently in Wellington the decision to acquire at very considerable cost a work by late Henry Moore?

Well I am thinking about my response to the developers art is a little cynical. If one is to stand back a little further and take the notion that the more public art there is the better for all of us then we are talking about people having images to feed off. At this stage I would like to support fully that concept. I will go back to the illustration I used of a programme operating in South London where art works have been erected in small parks within housing estates and how in most situations the works have been taken on by the local people, in terms of maintenance. That speaks to me about a very positive situation where people do feel enriched by having in their immediate environment art works to relate to. It is not a case though of just dumping a huge work on them and leaving. This programme was about the artists coming in and working on site, or locally producing the work. This method really helped break down the cynicism and opened up dialogue between people, so that there was a degree of understanding and therefore tolerance. This could easily be translated into the New Zealand context, given the already existing communal methods practiced by the Maori communities.

Your point about whether or not New Zealand or foreign works is interesting. I think it really important to utilize the small resource of New Zealand artists and to then import artists from elsewhere to make works for us. That way we gain from working alongside others. Bringing in works in a crate is a rather meaningless exercise. We have to pay huge prices for works produced in other countries, therefore divesting the economy of production dollars and we have a rather detached dialogue with the work. But the point is we need to have foreign work here - but bring the artist to make his work here. That way we really gain. The fact that artists generate five dollars off each one invested has never been really explored. The last time New Zealand has had artists coming here making permanent works was the sculpture project in Auckland. They still work and serve as references to the work of New Zealand artists.

I think the point about acquiring a Henry Moore is about the companies desire to have its self image relating to an international context; not about having a good sculpture. If that had been the reason then a more significant example of his work would have been acquired.

A MUSEUM WORKER TAKES A FULBRIGHT

Bill Tramposch, Colonial Williamsburg Museum

For two reasons, it is timely and appropriate that there be an article on the Fulbright scholarship program in AGMANZ Journal. First, the program itself is celebrating its 40th anniversary this year; and secondly, the program coordinators are striving to attract those who work in a greater variety of educational settings. Last year, in fact, several Fulbright scholarships went to museum professionals. Our field of museum work is strengthened by a fairly rich array of mid-career training opportunities. But, often it helps to look outside of the field for enrichment. This article will discuss the Fulbright program as a form of professional enrichment and it will also discuss the specific opportunity it offered me last year as I wrote and taught in New Zealand for six months.

In the years immediately following World War II, Senator William Fulbright began to promote the concept of an international exchange program which, ideally, would help prevent such worldwide calamities from recurring. Now, fully 40 years later, the program has sent more than 20,000 Americans abroad to teach and/or write. This year's catalogue includes 1,000 Fulbright awards in approximately 100 countries. These catalogues, by the way, are available through local colleges, an international studies coordinator, or simply by writing to the Council for the International Exchange of Scholars, #11 Dupont Circle, N.W., Washington, D.C. 20036-1258.

But, more important than the impressive numbers of awards or participating countries are the reasons behind the Fulbright scholar program. Its founder says that 'The program is based upon the assumption that human beings are capable of reason, not that they are always going to use it, but they are capable of it. And, let's try to get them to use it.' The senator adds that the program's intent is not to make the world American, but rather to 'bring some wisdom to America about the way the world operates'. In short, the program aims to infuse concerns of

international import into conversations which all too often have remained provincial, whether they be in government offices, academies, or even museums. While it is difficult to assess the overall contribution of the program towards world understanding, it is easy to be impressed by the fact that 40 years of its funding has cost Americans less than one submarine.

Today the program actively seeks participants from a variety of meetings. The New Zealand board, for example, is strongly interested in proposals involving non-traditional forms and forums of learning. In addition, the program administrators search worldwide for ways to attract the more experienced and respected members of professions. Too often, they feel, the program attracts the less 'tenured' members of an institution. They believe that often the more advanced professionals feel that such a hiatus from work would interrupt their individual growth and/or career path. Just the opposite is true, however.

Fortunately, when I approached my supervisor at Colonial Williamsburg, his response was, 'by all means, apply to this program. You'll learn more about Colonial Williamsburg being in New Zealand than you will by staying here'. Such attitudes should prevail among those who support applications to the Fulbright program because a greater sense of perspective is truly what's gained in the experience.

Daniel Boostin, one of America's most gifted historians claims that he really didn't understand America until he went to the Orient. Similarly, and more personally, my graduate work in American studies seems somewhat provincial now the Fulbright program afforded me greater opportunity to observe and study this country from afar. And not all one sees is good, by the way. From the perspective of New Zealand (two season and 15,000 kilometers away) this country appears huge, crime-ridden, fast-paced, and very arrogant in its dealings — specifically with the New Zealand stance on nuclear freedom (the so-called ANZUS treaty). But, at the same time, the infinite variety of America and its extensive freedoms, also became more apparent than ever before from my south seas perch. The entire program incessantly challenges one's preconceptions and kicks one's prejudices in the butt. It's intense and extremely stimulating and surely worth a look if you are interested in professional growth.

My involvement in the program began about two years ago when I saw a brief description of a Fulbright in New Zealand listed in AVISO. It called for a person in the field of museum education to teach and write for six months. I applied, and approximately a year later received a deceptively concise mailgram which said simply, 'Offer of six month Fulbright mailed from Wellington, New Zealand November 1.' After so much effort and waiting (and before such an incredible experience) this ten word response was amazingly short. But, it really didn't need to say anything else. It made its point. This message was the literal beginning of an astonishing experience.

New Zealand consists primarily of two major islands and is very geologically unsettled. The back pages of phone books advise citizens on what to do in the event of a tsunami, an earthquake, a violent storm, or an eruption. The country is also deceptively large. Its length is comparable to that of the entire east coast of the United States. The south is cold and the north is warm (therefore, birds fly north for the winter!). But, regardless of its size, its population still only approximates that of the colonies during the American Revolution: about three million. The country is remote and ocean bound with no one place more than 60 miles from the sea.

Although Auckland (on the North Is-

land) was my base, an automobile was my companion for about 18,000 kilometers. And, in it I travelled to many different venues where I lectured on education and interpretation in museums. My students consisted of peers, colleagues who shared very similar challenges and who were extremely attentive and knowledgeable. To this day, I contend that I learned a lot more from them than they have from me.

New Zealand contains about 200 museums and it is therefore possible to meet most of those who direct or hold senior management positions in these museums during the course of a weekend conference. This was quite a change from the average AAM annual meeting! These museums are chiefly funded by government and/or local authority sources — with the lion's share of funding seeming to go to the art galleries. Consequently, the historic sites and preservation efforts seem to be in constant need of more funding. There is, for example, a national arts council (the Queen Elizabeth II Arts Council) but there is no humanities counterpart as we have in this country which funds historical efforts.

I attribute this omission chiefly to the fact that New Zealand has such a brief history compared to other countries in the world. It is, after all, one of the latest settled areas of our globe. Maoris, the original inhabitants, landed there only over a thousand years ago; while European whites (called Pakehas) only began seriously affecting demographics around the 1830s and 40s. Yet, today the Pakehas outnumber Maoris 10 to 1. Fortunately, however, there is also an extremely assuring renaissance of interest in Maori culture and heritage which is beginning to affect all quarters of this chiefly bi-cultural country.

Because New Zealand is comparatively young, it is easy for an American museum worker to notice the lack of historic sites and outdoor history museums. Yet, one soon realizes that, partially because of the country's remoteness, it is a kind of outdoor history museum in its own right — especially in the more remote and less-populated South Island.

A Kiwi colleague of mine once described his country as a place where 'old Austins (cars) and Morrises go to die'. The roads are cluttered with antique cars which have been kept in pristine condition by their owners. For here, the reward for neglect is an exorbitant cost of a new import.

Indeed, the entire country has many towns which progress seems to have overlooked. A part of Oamaru on the South Island seems more like a Hollywood set than a real historic mining district. And not far up the road are more towns which could easily become outdoor history museums overnight. But, what seems to be missing is that intense interest in preserving them. So, in the meantime, many such places just decay. The historic town of Cromwell on the South Island is currently being submerged by a reservoir for a gigantic hydroelectric project. Despite the good efforts of the meager staff of the Historic Places Trust, New Zealand is overlooking almost daily its rich architectural heritage. The city of Wellington is a monument to this neglect. In fact, the Wellington headquarters of the Historic Places Trust is now in the shadows of new high rises and the ominous and huge and massive counterweights of the vertical cranes swing methodically and ceaselessly over this magnificent 19th-century building.

New Zealand seems to be at a point in its artistic and cultural development which is roughly comparable to where the United States was during its so-called American Renaissance, when we were developing our own national identity, and when there seemed to be a balance among man, nature, and the machine. For example, the tourism department has among its official issuance of slides a photograph of Mt. Taranaki, one of New Zealand's most exquisite volcanic cones. Yet, in the foreground of this photograph sits a huge petrochemical plant which, to our eyes, would seem to clash with the natural and symmetrical background. But, such juxtapositions of natural and industrial scenes are common throughout New Zealand art and the media.

Museums in New Zealand vary in size from the 100 member staff of the Auckland Institute and Museum to the myriad of volunteer efforts throughout the country. The Auckland Museum is visited by more than a million visitors annually, while the smaller sites often times do not even have staff on hand to count or even watch those people who come. One such site in the Northland has a sign on the door which says, 'If the door is locked, ask anyone in town. We all have the key.' And, once inside, the visitor is confronted with numerous signs which eagerly ask you to 'Feel free to dust'.

Trust is universal in New Zealand. Newspapers, for example, are sold in open 'trust boxes'. You simply leave money in a box in exchange. Also, there are hardly any metal detectors in active use in New Zealand airports. New Zealanders, consequently, can afford to lower their guard with their collections, especially in the more remote regions.

Interpretation in New Zealand museums is still a fairly underdeveloped art. Often museum cases are stuffed with artifacts and little, if any, thematic attempt is made to assist the visitor. My favourite was the label below an exquisite Maori carving which said: 'An extremely ancient carving of great interest.' Most interpretive labels are good, though, and I am convinced that visitors in New Zealand are more apt to read labels than they are in America. Perhaps this is why there haven't been any aggressive attempts to actively interpret collections to the public. Some smaller and more modern museums do exemplary work in interpretation and education. The Waitomo Caves, for example, on the North Island, has a cave crawl (among many other exhibits) which offers visitors an opportunity to experience first-hand the sensation of caving, without the risk of extensive effort usually involved in that endeavour.

The best example of active interpretation in the entire country is not in a museum at all, but is to be found in the great New Zealand Agridome experience. There are several such places. Here, sheep respond to the commands of a Kiwi shearer and the audience learns of the various breeds, as well as of the importance of the sheep industry to this economy.

It is probably not coincidental that the Agridome would excel in interpretive programs while many of the nation's larger museums don't actively interpret their collections. The reasons for this irony are the result of years of di-

minishing government resources for education and museums.

The government's department of education has traditionally provided education officers to museums. While in its beginning, this program must have been a paradigm to the rest of the world, museums have grown and the sophistication of audiences has grown also. Today, all that remains is a highly understaffed education service in New Zealand. In reaction, art galleries in particular have begun to incorporate education officers into their own staffs, rather than wait any longer for the government to contribute them. The government's continual lack of concern for more education in museums surely (and unfortunately) will color future impressions international visitors have of this splendid country. Tourism is rapidly on the increase; yet, surprisingly, a concern for education in museums seems to remain at a standstill. Clearly, central government needs to pay much more attention to education in museums than it is currently doing. This was one of the two topics about which I wrote when I was in New Zealand. The other was the Museum Studies Diploma Programme offered by the Art Galleries and Museums Association of New Zealand (AGMANZ).

On the more positive side, however, the country's growing sense of its own identity is creating an impressive general awareness of the need to improve museums. For example, a national cultural center is currently proposed in Wellington. This $17 million (NZ) facility will house an interdisciplinary collection of artifacts which recognize the country's rich bicultural heritage. Certainly the Maori's extensive legacy will be recognized in this center. Recently, the Te Maori exhibition returned from America and is now on show in various New Zealand venues. It has been the subject of greatly increased attention. In fact, today people wait in line at New Zealand museums to see this collection of artifacts (taonga), a collection which seemed forlorn before it left for its American tour.

The entire experience of visiting New Zealand was reinvigorating and mind-expanding. And, the New Zealand museum professionals I met are an extremely capable, industrious, and ingenious lot; attentive to the impressions of a foreigner, yet quietly proud of their own significant contributions to museums. My general impressions of my Kiwi colleagues are best combined in a character I met along a remote road on the South Island. His name doesn't particularly matter, but he had been in the Air Force for 40 years. On this day, he was spending his retirement collecting money for the new Royal New Zealand Air Force Museum in Christchurch. Daily, and through all kinds of weather, he has walked his solar-powered vehicle over high mountain passes, expecting at best to garner a mere $15 in contributions each day. Before he began the project, he knew he wanted to contribute to the museum, but he didn't quite know how. This was his unique way of volunteering his efforts for museums. Similarly, everyone I met in the country had their own particular way of actively contributing. Perhaps it wasn't as ingenious as this fellow's, but it was certainly as impressive to watch. All of these efforts together reaffirmed my belief in the importance of the personal contribution one can make to museums. Wherever the country, I'd recommend the Fulbright program to all readers. I trust this article has illustrated why.

PEERS AND COLLEAGUES WORKING PARTY / AGMANZ COUNCIL

At the annual general meeting of AGMANZ in March 1983 it was agreed that a procedure should exist to enable members to approach AGMANZ for advice on matters of professional ethics and that the Executive could create a subcommittee to deal with such matters.

The Peers and Colleagues Working Party are concerned that members are aware that they have recourse to this facility. We are also interested in gathering information on the avenues that are available within institutions and beyond for expressing grievances and in the type of support available in times of crisis. We are interested in hearing from you.

Peter Ireland
Cheryll Sotheran
Peers and Colleagues Working Party AGMANZ Council

RECATALOGUING AND RESTORAGE OF PIUPIU

A PROJECT AT THE OTAGO MUSEUM

Kate Roberts - Conservator, Otago Museum
Jennifer Evans - Research Assistant, Anthropology Dept, Otago University

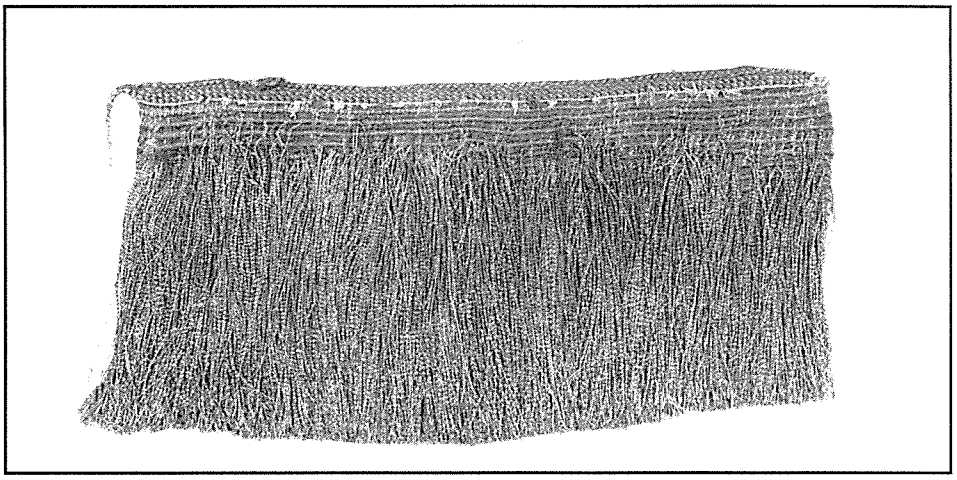
Over the past few years a programme of reorganizing the storerooms housing the Otago Museum's Maori collections has been undertaken. As a part of this, the collection of piupiu has recently been recatalogued and restored.

New catalogue (index) cards have been written for each piupiu. These provide more comprehensive descriptions than previously. Included are details of style, size, manufacturing techniques, materials and dyes and condition. Attached to each card is a 35mm black and white contact print of the piupiu. This allows ready identification. A simple inexpensive solution was found to be the problem of limited storage space and the need for support for these fragile garments.

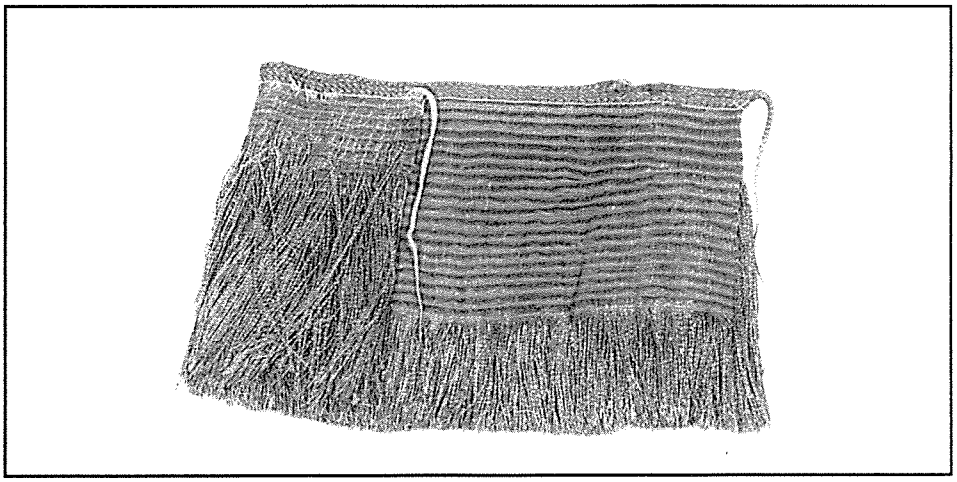
THE COLLECTION

The piupiu collection at the Otago Museum consists of 65 items, which vary in age, construction and condition. The latest addition to the collection was made in 1983, while the earliest example was acquired in 1924. The documentation of the piupiu is, in general, poor. The date of manufacture and collection is unknown for the majority of them and neither the year of acquisition nor the donor is recorded for almost a third of the collection. Only five have secure provenances. These are Moeraki (1), Maungapouhata (2), Taranaki (1) and East Coast (1). A further three are known to have been collected in the North Island.

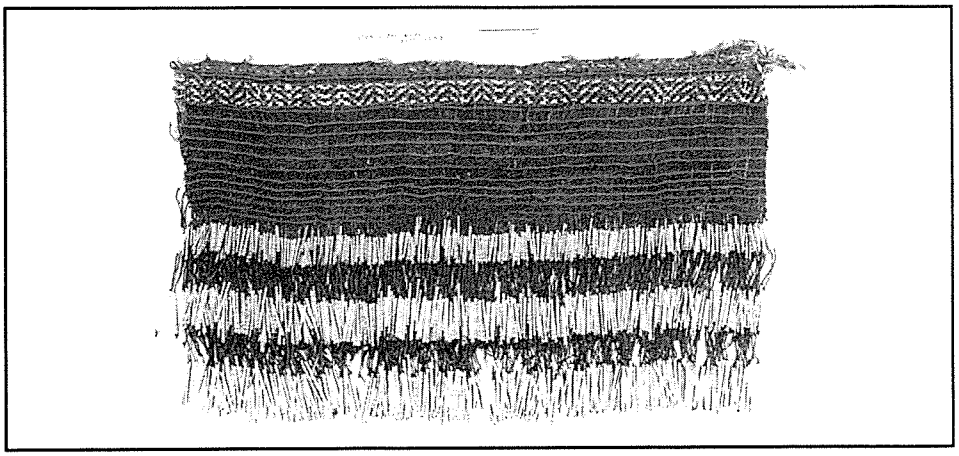
The majority of the piupiu are made from flax. Two are made from the inner bark of the Ribbonwood tree. One of these was made at Moeraki before 1929; the other is unlocalized and undated. Materials other than flax are sometimes incorporated into the piupiu, often as decoration on the front of the waistband. These materials include wool and features (the most



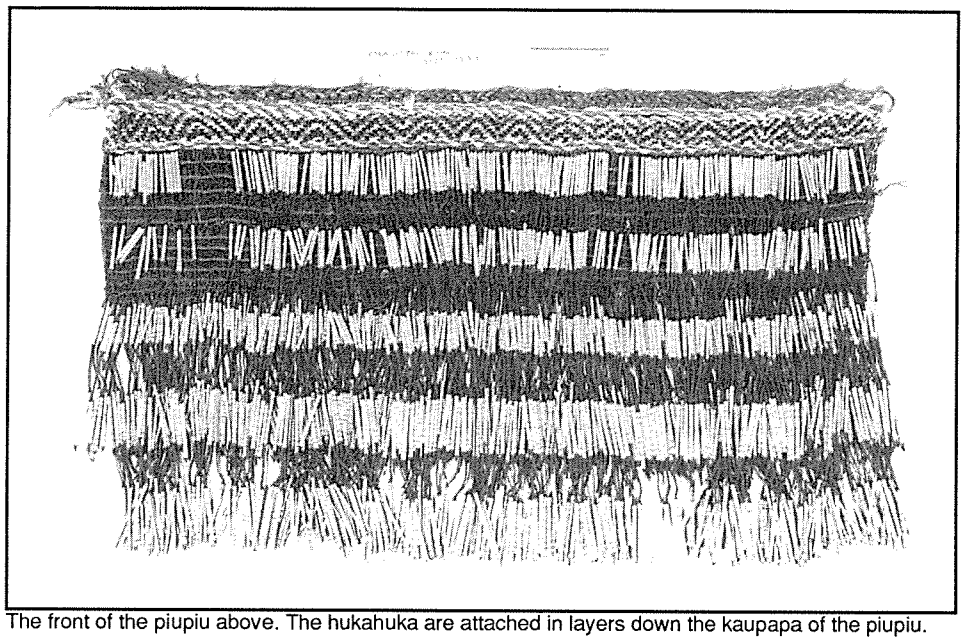
A pihepihe or shoulder cape; the garment type from which piupiu are thought to have developed.



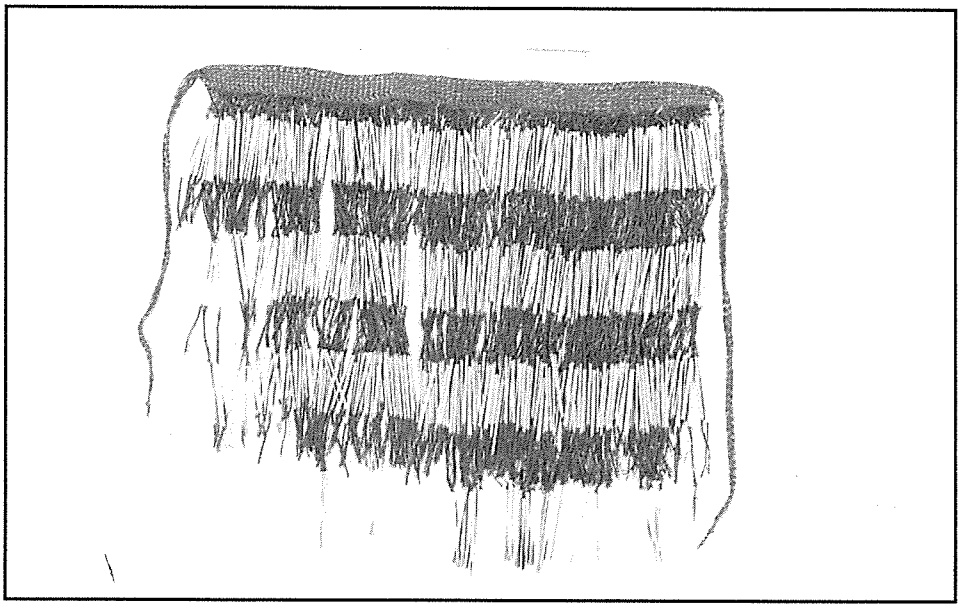
The pihepihe folded and photographed from the back to show the length of kaupapa (body). Note the finess of the hukahuka (tags) and the shaping in the kaupapa of the pihepihe.



A piupiu with a narrow kaupapa;possibly a transitional form between the pihepihe and the modern piupiu (shown from the reverse).



The front of the piupiu above. The hukahuka are attached in layers down the kaupapa of the piupiu.



A piupiu without any kaupapa; the hukahuka all falling from the waistband. This piupiu was chosen to show typical deterioration of the hukahuka with breakage of the weaker black dyed sections.

common), string, cotton thread, cotton tape, embroidery cotton and even green electrical tape. Two piupiu have taaniko waistbands, the remainder are plaited and twined.

THE DEVELOPMENT OF THE PIUPIU

The piupiu in its present form, is thought to have developed from an earlier style of garment, classified by Mead (1969) as a pihepihe. This is a type of shoulder cape, which could also be worn around the waist. It differs from the piupiu in that it has a very long kaupapa (twined solid backing), almost as long as the garment itself in many cases. This kaupapa is usually given shaping by the inclusion of extra weft rows (see Figures 1 and 2). Mead (1969) documents some of the stages of development from the older to the modern styles of piupiu. These are, firstly, a shortening of the kaupapa, leading eventually to no kaupapa at all, secondly a reduction in the number of hukahuka (rolled flax strips making up the body of the garment), thirdly a shortening in the length of the piupiu, and finally the use of an underskirt and bodice by women and shorts by men.

The Otago Museum's collection includes examples of piupiu which belong to many of Mead's types or stages of development. One style of piupiu in the collection does have a large number of hukahuka and long kaupapa. On these examples (Figures 3 and 4), the hukahuka are inserted along the weft rows of the kaupapa and thus hang in layers. Each hukahuka has alternating sections of scraped (dyed) and unscraped (undyed) flax. Together they produce a variegated effect rather than an ordered pattern. Natural dyes ranging in colour from black to light brown have been used to colour the fibre on these garments.

Another style of piupiu in the collection has a waistband rather than a kaupapa. The hukahuka on these are usually attached to the bottom of the waistband in one layer only. The scraped and unscraped sections of flax in the hukahuka form horizontal lines on some of the piupiu, while on others geometric patterns are formed (Figure 5). Waistbands are often elaborate; two are taaniko. Materials such as wool and embroidery cotton are incorporated into many of this type if piupiu and the fibre is frequently coloured by synthetic dyes.

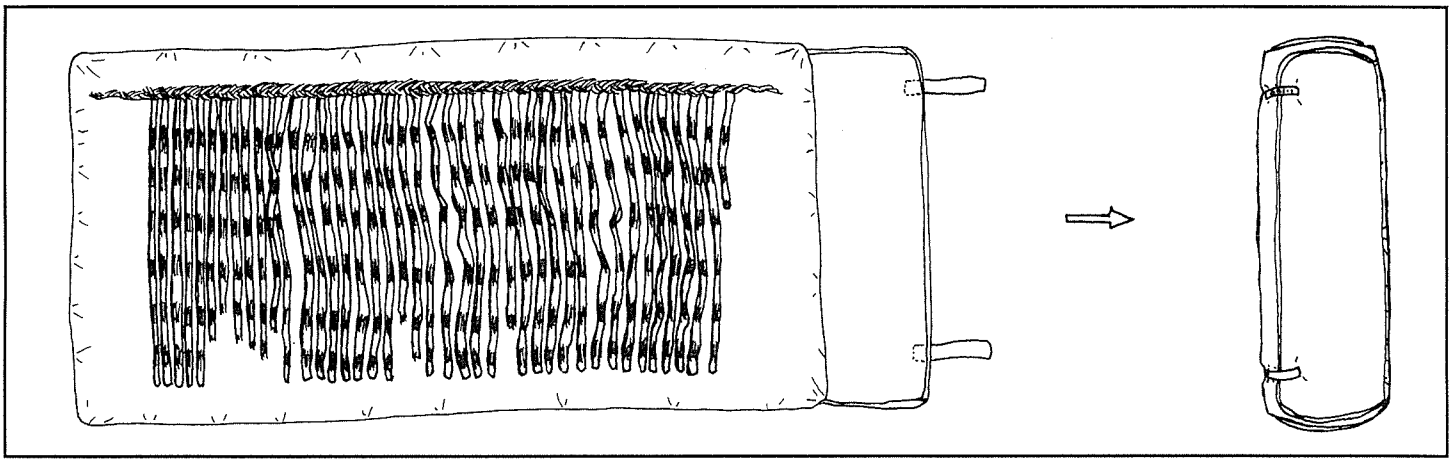
PREVIOUS STORAGE METHOD

The piupiu and pihepihe had been previously rolled, placed in clear polythene sheet tubing and stored in large cardboard boxes. This meant that they were separated from each other and given some support for handling, but it did not prevent tangling or flexing of the hukahuka. The hukahuka of old piupiu are very easily broken, particularly at the interface of their scraped and unscraped sections. Every movement can cause damage.

PADDED CALICO COVERS

A system was needed to provide support for the piupiu both in storage and during handling. Ideally they should be stored flat but present space restrictions preclude this. They also need support while being carried.

A solution to this problem was to make a padded fabric cover for each piupiu - this provides a cushioned surface for the piupiu when it is laid out and stiffening for support when the piupiu is rolled up, preventing flexing of the fragile hukahuka. In fact the piupiu can be taken out of storage, unrolled and ex-



Piupiu in padded cover

amined without being handled at all (see Figure 6).

A different design was used for the pihepihe. These are bulkier than the piupiu, having a solid twined fibre kaupapa. Instead of having a padded cover, each pihepihe was placed between two sheets of calico and wrapped around a 'bolster' of calico covered 'Dacron' polyester wadding.

MATERIALS

The fabric used was unbleached calico, washed in warm water and pure soap (Lux flakes), and well rinsed to remove sizing and any dirt that might be present. The body of the cover was padded with Dacron. The grade of Dacron used (10.5 oz/m) comes in three layers - these were split up and used singly. Tags of 'Velcro' nylon hook and loop tape were attached for fastening the cover when rolled up. Registration numbers and provenance were written on the tags in fabric marking pen. The rolled piupiu are stored in shallow cardboard boxes, avoiding stacking within the box, which causes damaging pressure.

This storage method is relatively cheap. The calico is not expensive and the Dacron can be used economically by splitting into the three layers. The major advantages of the method are that it provides support and protection for the piupiu both in storage and in handling, and that it improves access to the collection.

REFERENCE

S.M. Mead 1969 Traditional Maori Clothing: a study of technological and functional change. A.H. and A.W. Reed, Wellington.

INTRODUCTION TO MUSEUM SECTION

This part of the journal deals with some regional museum approaches to grappling with problems currently at issue in many museums in New Zealand. An important issue is that of determining what the public wants in a museum. But closely allied with this is the problem of educating the public about what to expect from a museum.

The first article looks at marketing museums and the way they serve their community. It is argued that only by educating the public about what museums do that museums can get public support for their activities.

The second article discusses the possible application of the management planning approach, as used for national parks, in museum administration and policy formulation. This, in conjunction with the marketing suggested in the first article, should result in an institution that reflects community desires, with levels of funding that would allow this to be achieved.

The third article in this section describes an application of the principles described above to a particular service - the education officer's department. The education officer at the Wanganui Regional Museum has looked at what he sees as the traditional role of the museum education officer which is:

(a) telling his target audience (teachers and parents) what other sorts of things he can provide in his service, and -

(b) asking them whether the current type and level of servicing is adequate, and for any suggestions they may have.

Chris Jacomb
Wanganui Regional Museum

MARKETING MUSEUMS

Chris Jacomb, Wanganui Regional Museum

Many museums in New Zealand are having trouble obtaining adequate levels of support from their funding authorities. Some are in serious financial difficulties. This article reviews some of the reasons why this situation has arisen and suggests a possible future direction to help overcome it.

Two of the principal causes are related. The first arises from increasing professional awareness of collection management responsibilities. Our aging (and growing) collections need increasingly sophisticated conservation techniques and materials. Higher standards of documentation and storage places a great strain on staff time and museum resources. In addition, competition with alternative leisure, entertainment and educational activities has shown the necessity for higher quality permanent displays as well as programmes of special temporary exhibits. Better care of collections and their interpretation to the public all require professional staff and facilities. The consequent higher costs are proving difficult to meet, especially in the current economic climate.

While museums are generally responding well to the demands of increased professionalism, this will not be easy to sustain unless a second problem is addressed. This is the rather limited public perception of what is involved in providing a modern museum. Most local and regional museums have a history of enthusiastic amateur involvement and have become established with an attitude of do-it-yourself on a shoestring. The principal aim was usually to collect and display interesting things, with little regard for questions of documentation, conservation and research. Although things have changed in recent years, how many of our city councillors, or the ratepayers who imply them, really have any idea of what museums do, beyond putting up the occasional display? How many understand the significance of environmental monitoring and control; UV light; pH levels; stress points; corrosion etc? We cannot afford to assume that the people who get elected to our funding authorities know about these concerns, or the costs of carrying them out. We must also accept that it is not their fault and take responsibility for improving public knowledge of museums ourselves. There are two aspects to this. On one hand is the need to convince them of the real costs of museum activities, on the other is the equally important need to show that the activities are justified.

People are more likely to agree to pay for something they see presented as a community service than for something that cannot be seen to serve the community in some way. I believe that almost every activity carried out in a public museum can be argued to be a public service, from detailed cataloguing to scientific research. This is because each activity (service) contributes to the collecting, preserving and interpreting of the cultural and natural heritage of the region.

A list of museum services is given below. An effective regional museum must provide pretty well all of these as well as many other, less important, services.

1. Collection and documentation of items appropriate to the museum collection policy, and:
2. Their conservation and storage in appropriate environmental conditions.
3. Research on areas relevant to museum collection, e.g. history, natural history, archaeology, Maori culture and provision of public research facilities, research library etc.
4. Preparation and presentation of displays, special exhibitions, public talks and workshops, and publications.
5. Expert advice on areas of museum expertise (eg. local history, archaeology, natural history etc.), identification of specimens....
6. Archives repository and research facility, involving collection, storage etc. and help with enquiries, photograph reproduction and xeroxing service etc.
7. Education service and provision of staff and facilities for visits by groups of primary, secondary and tertiary students, as well as ACCESS groups etc.
8. Extension services, including guided tours of museums and of local sites of historic, archaeological and natural history interest. Provision of venue for cultural exhibitions, demonstrations by local groups etc.
9. Liaison with local and national interested groups (eg. Nga Puna Waihanga; NZAA; NZHPT; ARANZ; AGMANZ; Forest and Bird Protection Society; local historical societies etc.)
10. Lecture theatre/conference facilities.
11. Advocacy role in the protection of natural and historic sites and features, site recording, participation in town and country planning procedure, local administration of Historic Places Act, Antiquities Act, and Wildlife Act (any others?).
12. Provision of shop/cafeteria/public toilets.

A quick glance will show that only a relatively small proportion of these are what might be called visitor services, the majority taking place behind the scenes. In the past, most museums have concentrated their promotional efforts on the visitor services, with brochures describing museum attractions, publicity for temporary displays, lectures and so on. These are, of course, extremely worthwhile, but they leave the public in the dark about a large proportion of museum work. Admittedly, funding bodies, too, think in terms of visitor attractions and tourism revenue, but the value of a museum cannot be measured by the numbers of people through the door. Museums are charged with the task of looking after the items in their collections *forever*. As noted above, this role is becoming increasingly complex and expensive to

implement. Nevertheless, it is of vital importance that it is carried out as efficiently as possible and public awareness of this service is necessary to gain the support required.

Competition for the ratepayer's dollar forces us to look at how well we are "marketing" our services. It needs a comprehensive approach, detailing the aims and functions of our museums, drawing up marketing plans, selecting appropriate means of persuasion and carefully targeting the relevant groups. This can be shown in outline form as:

Promotion of	- aims
	- policies
	- facilities
	- services
	- attractions etc.
Through	- news media
	- public talks, slide shows
	- high standards of visitor services
	- advertising
	- inviting public participation
	- pamphlets, brochures...
	- museum displays could mention behind-the-scenes work
To	- local community
	- visiting public
	- philanthropic trusts
	- Lottery Board
	- overseas tourists
	- local authorities
	- central government
	- schools....

The time may be approaching when all funding sources require marketing plans to be presented as a condition of the granting of funds. This is already the case with Tourism and Publicity Department grants. Ultimately if our marketing efforts result in a broad base of public support for the full range of museum services the battle for sufficient funding would be won! In the meantime, however, it may be prudent to put greater emphasis on directly targeting our funding authorities, providing them with the depth of information they need to make informed decisions about annual funding levels to museum facilities.

Perhaps this all sounds a bit familiar. The ideas presented here are not new, but the message bears repeating. While we all know what the problems are, we probably cannot all say that we have done our best to alleviate them. Of course the biggest catch is how to find the time and resources to spend on yet another branch of museum activity, when museum staff are already stretched to the limit. There is no easy solution, but if a "user pays" philosophy gains political ground in years to come, then survival of museums in their present form will depend on their ability to market themselves.

GUIDELINES FOR POLICY AND MANAGEMENT PLANNING

Roger Fyfe, Taranaki Museum

(To be read to the tune "Lucy in the Sky with Diamonds")

INTRODUCTION

Since 1980, I have been a member of a national park planning team preparing management plans for national parks and reserves (Department of Lands and Survey 1986). During the preparation of a draft inventory of policies for Taranaki Museum in 1985, some very real similarities in circumstance between the two procedures became obvious. However, because the Taranaki Museum policy document, as eventually adopted, includes little planning analysis it, by default, tends to resemble a "rule book" rather than a guide to management procedure (Taranaki Museum Board 1985). Therefore the document falls somewhat short of what could have been achieved.

I have subsequently given thought to adopting the specifications utilized for management planning for natural resources to the needs of museums. Unfortunately, unlike national parks, there is no legislative requirement for museums to operate according to prescribed guidelines. While most institutions have a founding charter, deed or empowering agreement, these are almost universally aimed at establishment rather than effective management.

Most institutions now recognize there is urgent need for remedy and that the formulation, review and monitoring of museum management policy should be an administrative priority. Unfortunately, few institutions operate with any sort of management document. Indeed, many are yet to clarify their particular "mission" or the aims, objectives and activities required to achieve this conceptual ideal.

Nor has it been widely accepted that, because of the "public" nature of most institutions, policy documents should be regarded as "public" and of having wider political, managerial and legal significance. It is easily argued, therefore, that the form and content, processes of preparation and review, and use of policy documents must be sufficiently comprehensive to meet the demands and role they are expected to fulfill. Poorly drafted policy documents could easily become a constraint on

management if they fail to provide adequately for managerial proposals, either specifically or by way of comprehensive policy statements.

Like other public documents, it must be accepted that they should be subject to some form of public scrutiny, not only during preparation or review, but also in promoting support or opposition to management or development proposals by interested parties.

OPERATION OF POLICY DOCUMENTS

Because all museum administration and management should be required to be in accord with adopted policy, all staff need to be familiar with the provisions. It becomes necessary to develop the habit of assessing each proposed action or decision against the requirements of specific management policies. The policy document, therefore, becomes the first point of reference in consideration or discussion of management or development proposals. Equally, proposals which are not in conformity with policy need to be referred to the administrative body responsible for policy formulation for decision as to whether review or amendment of the document is necessary.

UNIFORMITY

Although policy documents must necessarily differ, reflecting particular "missions" of individual institutions, it is obviously highly desirable that some consideration be given to uniformity of format, content, terminology and presentation. This would facilitate comparison between plans by members of the profession and public, and also help emphasize to all that Museums are elements of a loosely integrated entity with advocacy for common interests. The adoption of a consistent approach also facilitates plan preparation by setting working specifications and avoiding unnecessary work. A suggested sample format with explanatory comments follows for consideration:

SAMPLE SPECIFICATION POLICY DOCUMENT - INSTITUTION X

PREFACE

Should include an outline of the function or purpose of the document, an outline of procedure for public involvement and for the operation of policy. For clarity, a summary of the process of management and administration of the institution should be presented. This section should establish the delegation of management responsibility.

INTRODUCTION

Should include a brief description of the location, nature, size and history of the particular institution.

I. **Resources**: Resource information is a valuable feature of policy documents; policies should be founded and justified on available resource information. However, policy documents do not require a total resource compendium, rather the information included and its method of presentation must be designed to illuminate the reasoning behind policy provisions.
Museums should, however, as an adjunct to management planning and administration, assemble a comprehensive and ongoing data base of resource and other relevant information about the nature and operation of the institution itself. Indeed, policy documents should make provision for such collection and storage of resource information as an ongoing aid to management. Such information is commonly social and economic data and may include visitor use and demands, economic issues relevant to policy, recreational and economic significance of the institution within the community, relationship with district and regional planning objectives, tourism, educational usage and negative influences such as planning constraints. The latter may possibly include the plans of other institutions, political decisions or developments which may influence or limit an institution's policy.

II. **Planning Analysis**: Policy documents should include a section which provides a reasoned planning analysis of the issues identified in the preceding descriptive sections. The intention of the analysis should be to establish the management philosophy and concepts for the institution.
Planning analysis should identify significant matters of controversy or conflict and explain the management attitude being taken towards resolving these. This section of the policy document thus provides, in an integrated manner, the basic logic and philosophy for the more specific provisions of the plan.

III. **Management Objectives**: Objectives should be established in order of priority for the particular institution. Management objectives should describe the basic purpose or aims of the institution, not the actions or means to achieve those aims. For instance, it should attempt to establish the philosophy to be adopted by a particular institution towards balancing the compromise between preservation and "use" of the collections whose integrity is entrusted to their care.

IV. **Management Policies**: "Policy" statements should be established for all relevant management issues. The logic on which the policy is based should also be set out concisely under a separate heading of "Explanation"; where possible specific "Criteria" should be included under a separate section to ensure consistent application of the intent of the policy statement. Wherever possible, it is desirable that policy statements are couched in a positive manner, rather than as prohibitory constraints. If available or required, specific actions which are intended to be taken to implement the policy should be described under a heading of "Implementation". As individual policy statements are seldom mutually exclusive, a separate diagrammatic plan can even be prepared for implementation with cross-references to the policies.

V. **Implementation Programme and Priorities**: It is reasonable to expect that the preparation of the policy document will raise a number of issues where further resource information, investigation or analysis needs to be taken before the intent of some policies can

be fully and wisely actioned. This section of the policy document should establish an inventory of such issues and a programme of additional or subsidiary actions required. Included in this section will be many of the implementations previously identified as necessary.

POLICY TEST CASE

Following the suggestion made previously in the article that the policy document should make provision for the collection and storage of resource information as an ongoing aid to management this area has been selected as an illustration of format. It is not intended to be comprehensive or universal, rather it is only an hypothetical first draft.

RESOURCE RESEARCH

Policy

Research which would be beneficial to management and use of the museum will be encouraged, in some cases, with financial or other assistance. Other basic research which cannot be readily undertaken outside the museum may be allowed.

Explanation

As complete an inventory as possible of social, economic, recreational and other resources and their impacts and an understanding of the interactions between the Museum and its users and potential users is an important prerequisite for good decision-making and development of the Museum facility.

This inventory of resource research may also be of benefit to the wider community and other organizations and institutions with like ideals.

"Other" research, while it may not appear to be of immediate application to museum management, is often beneficial in expanding man's fund of general knowledge.

It is recognized that because of the intrinsic nature of museums, they offer scope for avenues of research that cannot readily be undertaken elsewhere (i.e. "object-based learning" studies).

Resource research may involve the use of monitoring equipment or survey techniques. To facilitate this requirement and at the same time ensure minimum impact on the Museum and its users, some control must be exercised.

To avoid duplication of work, to ensure adequate feedback of results and to maintain control over research activities in relation to other museum values, each proposal should be treated individually and considered on its merits.

The museum itself should initiate research where the results may facilitate actioning an implementation priority.

Criteria

Applications to undertake research will be considered from any person or agency with like ideals; credentials may be required.

Applications will normally be written in the first instance to the Director. Written approval from the Director may be required.

Any research requiring survey of visitors, use of monitoring equipment or other facilities, or involving contact with museum users or support of the museum, will require written justification and approval.

Where a project is deemed of direct value, financial assistance may be considered appropriate and the Director may recommend accordingly.

A report on results of research may be required with an agreed time limit, especially when financial assistance has been given by the Museum.

Research which could have detrimental effects on the Museum or impinge on public enjoyment will be discouraged.

Implementation

A high priority is research on present and likely future visitor use and activities. Continued funding, development and community support for the Museum may become increasingly dependent on such data.

CONCLUSIONS

It is hoped that some of the points raised and some of the suggested format may be of value for those institutions contemplating drafting a policy document.

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SOME THOUGHTS ON MUSEUM EDUCATION

Chris Gullery, Education Officer, Wanganui Regional Museum

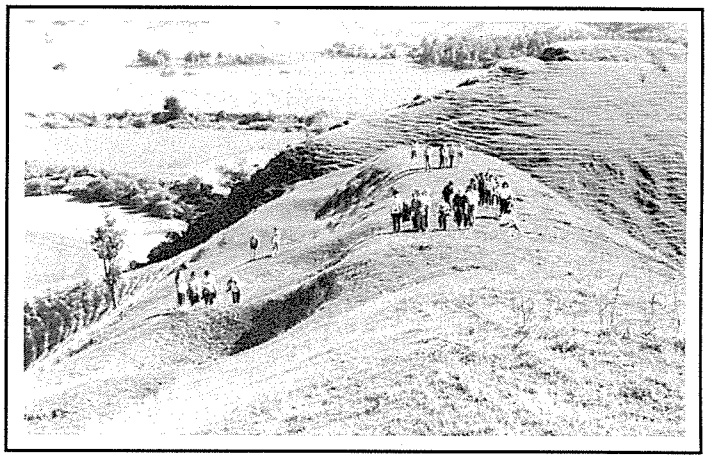
An increasingly popular type of Museum Education with great potential for inter-active discovery, involves the pupils relating museum collections back to their contributing environment.

The standard approach to the class Museum visit follows the lines of 'phone booking, brief exploratory discussions in which the teacher 'sounds out' the potential of the collection for education purposes and the Museum Education Officer probes the teacher for pertinent data about the class and their proposed visit.' This forms only a segment of the continuum in which museum education could occur. Indeed, museums in the past, taken hostage by the Education numbers game with visiting classes, were only able to provide this section of the Museum service.

To maximize the learning potential from a museum collection, class field trips to gather supportive and comparative data with which to cross reference our exhibits, present an holistic response to requirements of school Science/Social Studies and Art syllabi.

As an example of the outreach initiatives our Museum is undertaking, the following model is used with classes visiting the Geological/Fossil collections. We encourage the teachers, prior to the Museum visit, to involve their classes in site activities on our local fossil beds. With assistance from the Museum Education Officer, such data gathering tasks as measurement, graphing of species counts, reconstruction of cliff monoliths, surveys, collections of present day beach community material and replication through castings, give new insights into our collection.

With an increasing demand for such approaches from teachers using the education services, we have involved classes in data collection from such diverse sites as lakes, estuaries, fossil beds, pas, maraes and historic buildings of architectural significance.



'Class visit to local archaeological site, Wanganui Regional Museum'

To make museum visits more relevant to teacher expectations, this Museum is carrying out some 'market research'. This involved....

(a) Promoting the facilities, options and services available to parents and teachers, and
(b) asking for their input into future directions for the Museum's Education Service to pursue.

A survey questionnaire is being circulated and I hope to report on the results in a future article.

THE LOTTERY BOARD SCIENTIFIC RESEARCH FUND

Chris Jacomb, Wanganui Regional Museum

This is just a note to bring a source of funding to the notice of those who aren't already aware of its existence.

The Scientific Research Distribution Committee of the N.Z. Lottery Board (now 'Lottery Science') annually makes funds available for research on the New Zealand environment. In recent years this has included research on the preservation and management of N.Z. flora and fauna, and archaeological studies relating to the N.Z. environment.

This is not a subsidy, but a true 100% grant, usually payable on a re-

imbursement basis.

In 1986, the Wanganui Regional Museum applied for, and received, a grant to enable the purchase of photographic and survey equipment for a study of a prehistoric Maori settlement in the lower Wanganui region. The equipment purchased includes two 35 mm SLR cameras and appropriate lenses, a black and white enlarger, and a plane table, staff and alidade.

In 1987 a further sum was applied for and granted, this time for wages and expenses for two field workers to carry out an archaeological survey during the 1987-88 summer and for the purchase of further equipment.

The total amount granted was $23,000. I was told at one of the 'interviews' that museums are looked on very favourably by the committee as they have few alternative sources of such funding.

For further details, contact the Secretary, Lottery Science, c/- Dept. of Internal Affairs, Wellington.

THE CONSERVATION OF CULTURAL PROPERTY - THE NEW ZEALAND POSITION

An edited address given at ICOM Committee for Conservation meeting Sydney 6-11 September 1987 by Mina McKenzie: Chairperson Cultural Conservation Advisory Council to the Minister of Internal Affairs.

Mr Chairman, Thank you for inviting me to present this address. As is customary in New Zealand, I greet the Aboriginal people and the people of Australia first and say that as a New Zealander, and a Maori, I am honoured to be here with you. To all of you present, while our mutual membership of ICOM seems to have taken second place in this greeting, it is no less important. I bring you all greetings from ICOM New Zealand and from the Art Galleries and Museums Association of New Zealand.

I wish to reinforce something Brian Arthur said about membership in the International Council of Museums. I am heartened to see so many young people attending this meeting. I hope through your attendance at such meetings you will build a strong network of colleagues and friends that will sustain you all your professional lives. You might assume that meetings such as this must be boring. That is not the case. You will get from such gatherings as much as you are prepared to put in. It is important that you invest something of yourself, your time, and your energy to enhance your own professionalism as well as your profession. I hope that membership of ICOM will grow measurably and that you will see the importance of participating in the affairs and activities of an international organization whose members come from more than 100 nations. Before we examine the nature and scope of the material cultural heritage of New Zealand it will be necessary to understand a little of New Zealand itself. New Zealand is in the South Pacific Ocean, 2,400 kilometres (1,500 miles) east of Australia across the Tasman Sea. It has a population of 3.3 million people and a land mass about the size of Great Britain. Of the 3.3 million people, some 10-12% are Maori, the indigenous inhabitants of New Zealand. Our country has a little more than one thousand years of human habitation. Our first settlers were those intrepid seafaring explorers, the Polynesian ancestors of the Maori, who sailed through the Pacific Ocean and, over a period of some two thousand years, settled East Polynesia of which New Zealand is the southern-most land.

About 180 years ago, new paths from the other side of the world were opened for immigration. People joined us from Great Britain, Scandinavia, Europe with small numbers from China and India. In the 20th century the Polynesian peoples from the Pacific reopened the Pacific route and more people joined us, particularly from 1945 onwards, from Great Britain and Europe. During the last 10-15 years our society has been enriched by groups of people from South East Asia. By understanding a little of the origins and cultural background of New Zealanders we can form some idea of the nature and scope of our material cultural heritage and thus an understanding of the problems inherent in its preservation and conservation.

Our heritage includes many treasurers from the natural world which are important for the study of both ethnobotany and ethrobiology. For example, New Zealand had only one native mammal, a fruit-eating bat, and many of the ecological niches on land were occupied by birds of great beauty, curiosity and interest, of which many alas, are now extinct. The oldest of our material cultural treasurers are those of the Maori. They include objects fashioned from wood, stone, bone, feath-

ers, fibre, grass, shell, reeds and vines, which have been sculptured, carved, plaited, woven, polychromed and fashioned into a great variety of objects of great beauty, many of which have a spiritual and cultural significance which, along with the objects themselves, must not be lost to us. Our treasures also include those introduced by our European ancestors who added metals, glass, paper, ceramics, easel paintings together with all the modern materials from which our material cultural property is fashioned today.

Our treasures are mostly housed in public institutions administered by central or local government, or by Trust Boards or Incorporated Societies. Many large Corporations have made collections of fine art. Much Maori material is still held in tribal ownership, the most unique being the traditional carved Maori tribal house which stands on sacred ground in a living community. The houses are fashioned from wood, reeds, grasses and decorated with painted surfaces. The carvings usually depict ancestors and the house embodies the history of the tribe.

Conservation as a scientific discipline in New Zealand is just coming of age. In 1972, fifteen years ago, there were three professional conservators working in New Zealand institutions. It was in that year, under the auspices of the Queen Elizabeth Arts Council, that a meeting of interested people was called to discuss the problem of the obvious deterioration of our material cultural property. During the following six years a great deal of individual effort was expended for better conditions for the objects and for the employment of more trained convservators. In 1978, Tony Werner was invited to New Zealand. His visit provided the impetus to call another large scale meeting which was held on a traditional Maori setting to which were invited just about everyone who had shown an interest in the preservation and conservation of material cultural property. Those attending the meeting were unanimous that the situation was critical. The New Zealand Government responded by establishing the Interim Committee for the Conservation of Cultural Property in 1979. The first act of that Committee was to invite Dr Nathan Stolow to make a report on the state of New Zealand's cultural property. The recommendations in his report became the basis for the Committee's work. One priority in his report became the basis for the Committee's work. One priority he identified was the urgent necessity to train New Zealand conservators for New Zealand conditions and a second was the provision of conservation facilities.

By 1986, at the end of the term of the Interim Committee, there were 28 professional conservators working in New Zealand of whom 12 had been sponsored for training by the Interim Committee. Regional Laboratories had been set up in Auckland and Dunedin and at the National Museum and some institutions had been encouraged to establish conservation facilities and engage staff to meet their own responsibilities.

This year, 1987, there are eight students in training sponsored by the Council, seven of whom are in Australia and one in Great Britain. Of those in Australia, six are studying at the Canberra College of Advanced Education and one, a graduate from Canberra, is working in a post graduate internship. In New Zealand, four students are working in pre-training internships. Initiatives are being taken by the Maori people to play a larger part in the conservation of their own material cultural property, both in the traditional setting and in institutions.

Three significant events have helped our efforts for more resources for conservation. The first was the 'Te Maori' exhibition consiting of 1974 Maori artefacts from 13 New Zealand museum collections which toured the United States of America during 1985-86 and New Zealand in 1986-87; the second is the initiative taken by the Government of New Zealand to redevelop the National Museum(s) of New Zealand; and the third is the recognition by the New Zealand Government of the great importance of the conservation of our material cultural property by the establishment of the Cultural Conservation Advisory Council to the Minister of Internal Affairs, of which I am Chairperson.

In all of these undertakings the bicultural nature of New Zealand society has received full recognition.

The Council consists of seven people. It is serviced by two officers of the Department of Internal Affairs; a half-time Secretary and a full-time Conservation Advisory Officer. We are responsible to advise the Ministry on all matters concerning the conservation of our material cultural property. Our Terms of Reference are as follows:

(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 allocation 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.

Because of the work of the Interim Committee we already have a network of trained Conservators and some regional services in place. Our task now is to carry out an audit of existing resources, undertake research into national priorities for conservation, and determine the ability of institutions to meet their own responsibilities so that the recommendations we make and the facilities we put in place are based on sound research, implemented in the true spirit of co-operation between the two peoples which make up New Zealand society.

Note
The other members of the Council are:

Mrs Te Aue Davis
Dr Ngahuia Teawekotuku
Mr Jeavons Baillie
Mr Bob Cater
Mr Bill Milbank
Mr Stuart Strachan

JOB VACANCIES

ROYAL ONTARIO MUSEUM - TORONTO - CANADA

Assistant Curator, Canadian Decorative Arts Department

QUALIFICATIONS: - Ph.D. from a recognized university, or equivalent professional qualification, preferably in History, Art History, or a related academic discipline, and with art or history museum experience.

RESPONSIBILITIES: An Assistant Curator will be expected to offer initiative and have the ability, with the aid of support staff and facilities, to carry initiatives through to successful results. Candidates must also have a continuing record of publication, both scholarly and popular, and capacity to conduct research and produce monograph or book-length publications. Canadian Decorative Arts is also engaged in teaching (University of Toronto), and receives numerous requests for public lectures and media appearances. (Short-listed candidates will be invited to deliver a lecture at the ROM).

Beyond requisite and routine functions of collections management, Canadian Decorative Arts prepares internal exhibitions, and loans to other institutions. Candidates should preferably have experience in initiating and, with support staff, producing special exhibitions.

Canadian Decorative Arts has, as well, substantial heavy public contact, and non-academic demand pressures, both related to museum programs and activities, and from public and organizational queries and requests. The successful candidate will be expected to share these functions.

STARTING DATE: July 1, 1988, or earlier

SALARY: $29,250 Cdn, or upward depending on experience.

Please direct applications (with complete CV and names/addresses of three or more referees) or queries to Donald B. Webster, Canadian Decorative Arts, Royal Ontario Museum, 100 Queens Park, Toronto, Ontario M5S 2C6, CANADA. (416-586-5536). Applications must be received no later than January 31, 1988.

NATIONAL ART GALLERY, MUSEUM AND WAR MEMORIAL

Manager - Museum Shop, Buckle Street, Wellington

The position of Manager Museum Shop will become vacant early February 1988. A keen and enthusiastic person is wanted to fill this interesting, challenging and varied position. The salary range is up to $21,966, depending on qualifications and experience.

Experience in the book trade is essential as well as knowledge of New Zealand art, history, theatre and related interests. The Manager will be required to liaise with directors and staff of the National Art Gallery and the National Museum as well as the public at large.

The Museum Shop is one of the foremost museum shops in New Zealand. We are looking for someone to further extend the Museum Shop's activities and maintain its reputation and good standing in the community.

Applications close on 15 January 1988. Enclose a detailed Curriculum Vitae as well as copies of references. Applications should be directed to:

Secretary,
National Art Gallery,
Museum and War Memorial Board of Trustees,
Private Bag,
WELLINGTON.

SPECIAL NOTICE

CONTRIBUTIONS TO AGMANZ CONFERENCE 1988

Members are urged to offer papers for this conference either on a specialist topic or on a topic of more general museological interest.

Please contact Bronwyn Simes at the National Museum in writing before 31 January 1988.,

Your Support is Needed.

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