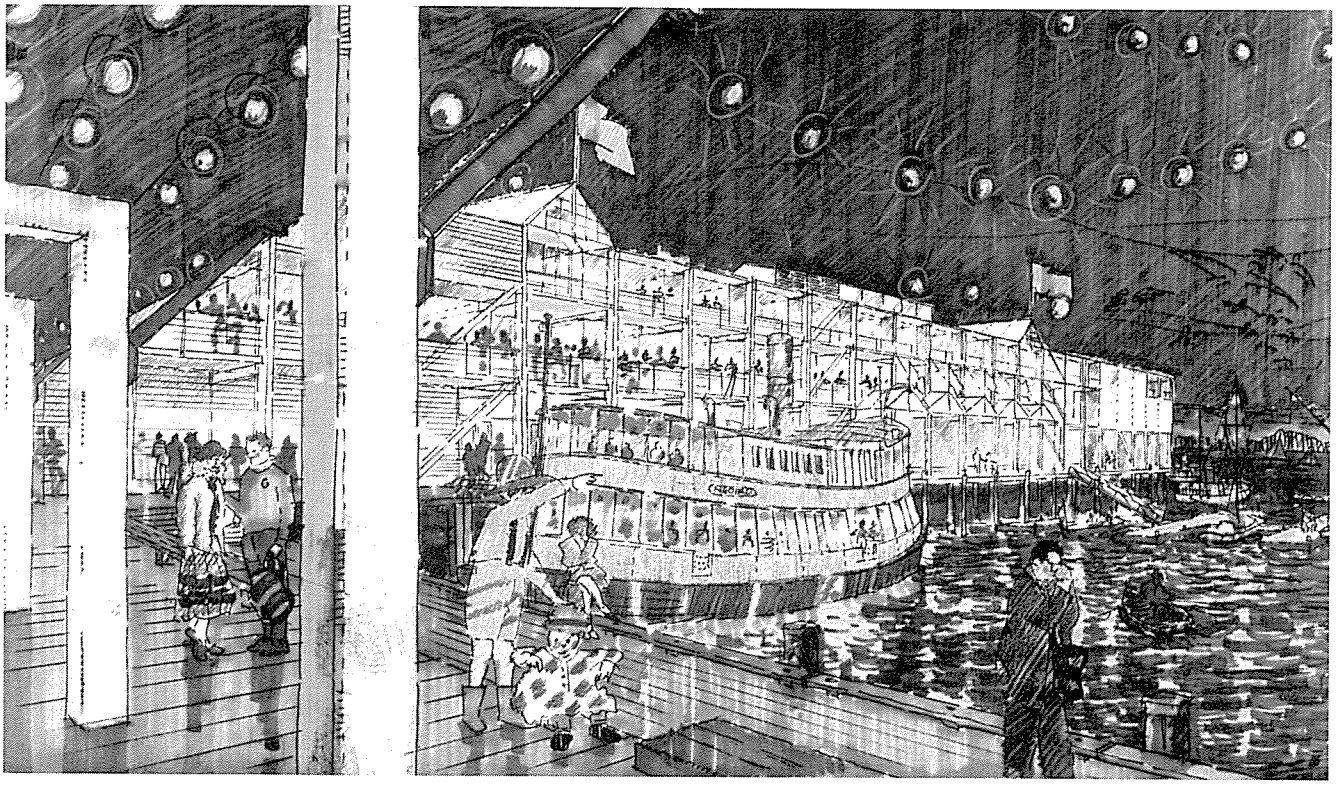

ACCESS TO COLLECTIONS:
NEW PROJECTS

AGMANZ Journal 20.4 1989
Quarterly of the Art Galleries and Museums Association of New Zealand

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Access to Collections: New Projects

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Te Ropu Hanga Kaupapa Taonga.

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Courtesy of Auckland Maritime Museum Trust Board

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In this Issue

Museums worldwide are developing higher public profiles and becoming more accountable to the public through exhibitions, front-of-house developments and improved access to the collections. Many in Aotearoa New Zealand are in the process of building or refurbishing existing buildings. In some areas amalgamation between the museum and the art gallery has occured and they are now administered by a single body.

In this issue people write about "their" projects. Russell Beck, Director of Southland Museum and Art Gallery, writes about the pyramid being built for the institution; Michael Trotter, Director of Canterbury Museum discusses the refurbishing of the present site; John Leuthart discusses progress at the Wellington City Art Gallery; and Patrick Brownsey of the National Museum looks at the project to house the Hector Library.

In a series of shorter reports we learn of developments in museums around the country, and the interview for this issue is with Dr Wayne Orchiston, Director of Gisborne Museum and Arts Centre.

This issue also contains several reports from recent overseas travellers, and Jane Kominik reports on the status of the "Captain Cook Instruction".

Pamela Lovis of the National Museum writes about the successful "Live Insects!" display at the National Museum, and in the section "Focus Aotearoa New Zealand" Luit Beiringa expresses his concerns about "new management" and the Museum of New Zealand.

In the last "Notes from AGMANZ" I noted that, despite changes, AGMANZ was alive and well; events have proved otherwise and this may well be the last in the quarterly issues of *AGMANZ Journal.* Thanks to all those who have contributed to this and other issues with which I have been involved, and best wishes to Geri Thomas, who's editing of *Journals* 19.4 and 20.3 has been so successful. Geri returns to New York later this year.

Cheryl Brown
Editor ■

Notes from AGMANZ

The realities of funding for the administration of the Art Galleries and Museums Association of New Zealand Te Ropu Hanga Kaupapa Taonga and the continued employment of a full-time executive officer and part time office assistant were faced at the last meeting of Council on 8 November 1989.

Council came to the reluctant conclusion that it would be unable to renew the contract of our Executive Officer and office assistant from 31 January 1990.

The reorganisation of the New Zealand Lotteries Grants Board and the change in policy for funding of single projects of a charitable nature, as well as the National Museum's notice that it would not be able to offer free office space to the Association after May 1990, meant that the only funds we could be sure of were the annual membership subscriptions, which this financial year amount to $23,000 and are anticipated to be $25,000 for 1990/91.

Council meets again to review the Corporate Plan and to map out a course for the future of the Association. We shall continue to employ a part-time secretary and continue the publication of the popular Newsletter and reduce the expenditure on the Journal. We shall also look for a way to implement the recommendations of the members put forward at the last AGMANZ Conference, provide a workshop programme which may culminate in a MAANZ Certificate of Practice, for those members who do not wish to enrol in the academic programme based at Massey University.

The Association is the only forum for discussion for those of us who work in museums. We need a strong membership.

At the next Annual General Meeting proposed new rules will be discussed. We must all be strong for the 21st Century. Your continued membership and participation is essential.

Mina McKenzie
President ■

Reports

MUSEUM EDUCATION ASSOCIATION OF AUSTRALIA BIENNIAL CONFERENCE – ADELAIDE 25-29 SEPT. 1989

Philip Tremewan, Director Capital Discovery Place – Te Aho a Maui

Research was a keynote for this conference. Claire Duffy discussed approaches to evaluation, Meg Keen looked at the communication of concepts about the environment, and Gianna Moscardo produced some fascinating figures and observations on the effectiveness of computer exhibits and just what people expect of museums.

Kay Cunningham from Indianapolis Children's Museum spoke about learning theory and museum education, about working with pre-schoolers, and about the new Exploration Centre being developed at Indianapolis.

Copies of Claire Duffy and Kay Cunningham's papers along with summaries of the other two are available from AGMANZ. Plans are afoot for Claire to speak at the MEANZ conference in February at Palmerston North and to run workshops in Auckland and Wellington.

The science centre movement is gathering momentum in Australia. Following Scitech's success in Perth, Adelaide is moving to establish it own science centre, and Victoria Museum is hiving off its science and technology component to a new building close to an industrial estate in Spotswood.

Adelaide is a museum addict's dream fix: museum mile in the town includes the controversial Migration Museum, Old Parliament House, art gallery, museum, zoo and botanic gardens. The award-winning Maritime Museum out at the port show-cases the skills of a top Aussie design team.

As well as lectures, workshops, visits and the like, conference-goers shared in the usual discussion that takes place when two or three museum education officers are gathered together in the name of education – about recognition of their role in their institution and about how they are funded and their service recognised out in the schooling system.

For more information, contact any of us who attended – David Mealing (Petone Settlers Museum), Katrina Stamp (Auckland Museum), Sally Hunter (Dowse Art Museum), Judy Hoyle (Taranaki Museum), Judi Wright (Waikato Art Museum), Verena Watson (Wellington Zoo), Conal McCarthy (National Art Gallery), and myself (Capital Discovery Place – Te Aho a Maui).

THE BATH-HOUSE: ROTORUA'S ART AND HISTORY MUSEUM NEW MANAGEMENT STRUCTURES

Paula Savage, Head of Public Services

Possibly one of the most widely recognized buildings in New Zealand, The Bath-House is a dominating architectural presence in a city of relentlessly ugly buildings. The Elizabethan style building has over its 80 year history undergone a metamorphosis from a Bath-House designed to compete with the famous spa resorts of Europe, to a museum of art and history.

The Bath-House was formally opened in August 1908 by Rear Admiral Sperry, Commander of the American Atlantic Fleet, and Sir Joseph Ward. Designed by Dr Wohlmann, resident Goverment Balneologist, after a tour of European and English spas, the new building combined opulent furnishings, including 13 neo-classical marble sculptures by Charles Francis Summers, with all the latest balneological treatments and equipment then in vogue in Europe.

Over the years the Bath-House became for the Department of Tourist and Health Resorts a costly "white elephant". By the late 1940s the building was in a desperate state. Constructed in an area of intense thermal activity, maintenance and restoration to the interior of the building and electrical equipment was (and still is) a continuing problem. In the early 1950s all the treatments were gradually removed to the nearby Queen Elizabeth II Hospital and the Bath-House was left empty and derelict. There was a suggestion in 1956 that the building be demolished but public oppositon managed to prevent the destruction of this historic landmark.

In 1963 the Bath-House and two and a half acres were transferred to the Rotorua City Council with a Goverment grant of $120,000 to restore and remodel the building for community purposes. Upstairs was leased out as a restaurant cabaret, the interior of the south wing re-modelled for a museum with an annexe to be used by the Rotorua Society of Arts for exhibitions and storage. Rotorua Museum was opened to the public in 1969.

By the early 1970s the Rotorua Society of Arts had built up a fine art collection and mounted a series of

In Memoriam

Murray Lyndon: It is with great regret that we record the death of Murray Lyndon, who from 1968 to 1983 was Education Art Technician, and from 1983 until his death Senior Display Artist at the National Museum. As well as producing numerous educational display cases which were remarkable for their thematic interpretation and attention to detail, Murray played a major display role in the *Te Maori* and *Taonga Maori* exhibitions.
Murray was a well liked and highly respected staff member who will be sadly missed by all who knew him. He was 47 at the time of his death.

Rodney Kennedy: long time supporter of all branches of the arts, including the theatre, died last month in Dunedin at the age of 80. Rodney was a keen supporter of the Hocken Library, an early collector and supporter of some of New Zealand's greatest painters, including McCahon, Field, Woollaston, Lusk and Hamblett. He was an ardent correspondent with many artists and his personal archives are invaluable. Rodney believed in standards of excellence and was able to implant this ideology firmly in the minds of all those with whom he worked.

exhibitions in the Museum annexe. With the support of local rotary clubs, sufficient funds were raised to redevelop the north wing of the Bath-House. Rotorua Art Gallery was opened in October 1977.

In 1987, with the resignation of Museum Director Ian Rockel, the Rotorua District Council commissioned museum consultant, Ken Gorbey to report on the amalgamation of Rotorua Museum and Rotorua Art Gallery. The management structure of the new institution is based to a large extent on the recommendations in Gorbey's report.

Looking back to the historical origins and purpose of the building in which it is housed, the name finally chosen for the new institution was the Bath-House: Rotorua's Art and History Museum. Contained within a single unit are the activities of an art gallery and museum. Three senior positions form the basic management team for the new institution. Under a Director two sectional heads have responsibility for the two major operational tasks - Public Services on the one hand and collections on the other.

The Director has overall responsibility for the effective operation of the institution. As Head of Public Services I have responsibility for public programmes, the exhibition, extension, education and marketing aspects of the art museum. I also have to explore and implement alternative sources of government and corporate funding to achieve the objectives of the Bath-House. An Exhibition Designer is responsible to the Head of Public Services. The development, care, documentation and research of the Bath-House ethnology, fine art and history collections is the responsibility of the Curator of Collections. There is of course constant liaison between these two sections, for example in creating and bringing to fruition exhibitons. With such a small professional staff it is necessary to rely on co-operation rather than rigidly defined roles. The full-time staff is completed with an office manager and receptionist/security attendant. Part-time attendants oversee the galleries in the weekend.

New positions to lift the staffing levels are to be created on a regular schedule. In order of priority there is to be an educator, to maximize the public impact and usage of the institution, a registrar, a photographer and exhibitions assistant.

Gorbey recommended the Rotorua District Council nominate and brief an advisory development team for a period of up to 3 years, to assist Council in defining and launching the new institution. The team would be drawn from Maori, business, educational and community leaders, people who would bring to the whole process ideas and skills that may not be part of the competence of the staff. The Development Team would work in conjunction with the Director and Staff who would prepare the terms of reference. Recommendations would be reported back to the Board of Control - the Rotorua District Council. The Advisory Development Team never eventuated - an opportunity to involve members of the public with specialist skills in the developemt of the new institution was lost. The whole issue of consultation and involvement of the community in the decision making process has not been addressed. It is too easy for staff to become cut off from their public and to make decisions on behalf of that public that subsequently may give cause for regret.

Well there is the theory and the reality. Staff are still experimenting with ways to make the new organisational structure work. The museum has two primary responsibilities - one to its collections, the other to its public for whose benefits the collections are acquired and maintained. The importance of the public service and educational role of the modern museum has been recognized in the management structure. There is equal emphasis on focusing inwards on the collections and outwards towards the community. Traditional museum mangement structures with an overall Director and specialist curators in appropriate disciplines tend to be weighted towards curatorial or collection-related tasks while relegating public education in its broadest sense to a position of lesser consequence. However it must be admitted that collection management has been neglected to a certain extent because of the energy and resources devoured by a demanding exhibition and extension programme. There has obviously also been considerable pressure to promote and market the new institution. It is essential to recognize and balance the competing needs of public service and collection management activities to accomplish overall organizational objectives.

The Bath-House has an organizational structure that promotes greater flexibility in the use of the collections. Rather than being contained within rigid compartments there is more freedom to draw on, explore and recontextualize objects from the ethnology, fine art and natural and social history collections. An example is the recent exhibition "Objects of a 3-Dimensional Nature" which drew on and juxtaposed objects from the combined Bath-House collections and explored relationships between them.

The amalgamation of Rotorua Museum and Rotorua Art Gallery provided the opportunity to reassess the very purpose and function of the new institution. A common policy framework has been drafted by the management team, including a mission statement defining the focus of operation of the art-museum, collection policies for the four collections and goals and objectives that describe the present situation.

In September 1990 the lease expires on the upstairs Tudor towers nightclub and The Bath-House takes over the whole building. Architectural solutions will result in a dramatic reallocation and usage of space within the building.

T.L. Rodney Wilson, Director of the Maritime Museum, Auckland has been appointed as consultant to provide recommendations to the Rotorua District Council on the redevelopment of the entire Bath-House building as an integrated art and history museum. Working in conjuction with the staff his brief includes a study of the museums future objectives, direction and spatial/functional requirements, the operational implication of the enlarged museum and the extent to which a range of activities might be conducted on a cost-recovery basis.

The Rotorua District Council is to be applauded for putting into place a radically new organizational structure at The Bath-House, recognizing the need to plan for and accommodate change. With a full complement of staff I am confident that the organizational structure is appropriate to and supports the overall objectives of the institution and its strategy for achieving them.

CROSSROADS: MUSEUMS IN THE NINETIES, 18-22 JUNE, 1989

Anna Crighton, Registrar, Robert McDougall Art Gallery

The Museums of New Orleans and the State of Louisianna welcomed members of the American Association of Museums (AAM) to its 84th annual meeting held at the Hilton Riverside and towers, New Orleans, 18-22 June, 1989. Nearly 3000 delegates attended from all States and from as far as Russia and Taiwan. I had the distinction of being the only New Zealander, and the delegate to travel the furthest!

Guided by the theme *Crossroads: Museums in the 90s* delegates had a choice of over 100 programme sessions covering all aspects of museum involvement and issues facing the museum community. There were two exhibit halls with over 120 companies displaying the state of the art in services and materials for museum professionals.

Running concurrently with this was a daily programme of videos, advice and counselling services on museum management practice, information centres, placement services, and keynote speakers.

The conference was an opportunity for colleagues from all museum disciplines to meet and confer. Groups as diverse as 'Exhibit Design Committees' and 'Women Museum Directors' met over breakfast or luncheon. Curators, media trustees, public relations personnel, small museum administrators, exhibition committees, education committees, museum studies programme committees, art museum educators, history museum educators, to name a few, all held functions.

Within this programme structure the Registrars Committee, a standing professional group affiliated to the AAM, held its Annual General Meeting and organised and ran several of the sessions. Over 300 registrars and associated personnel attended and I was able to meet many of them. This personal contact was particularly useful because in New Zealand we are distant from our more experienced colleagues and it also provided me with a reinforcement of registration practices in New Zealand.

Professionalism and standards for Registrars in American museums are extremely high. Registrars are expected to carry out the following duties as a matter of course: permanent collection records, supervision of storage facilities, location of objects, loans in and out, packing, shipping, customs, inventory, insurance and risk management, photography rights, automation of collection management systems, legal aspect of collection management, and condition reporting. Their minimum qualification is three years museum experience and a BA in Art History.

I attended all of the sessions organised by the Registrars Committee: condition reporting; borrowing from non-traditional sources; copyright – who needs it?; networking and your collections; moving: the positive approach; and an excellent session – registrars marketplace. Registrars came to the 'marketplace' with copies of their loan agreement and other forms for discussion. We dealt in more detail with these, other contracts, museum ethics, registration policies, reproduction and copyright demands, standardising of certain fees, insurance problems, legal ownership records, and communication with other museum staff. The sessions were all well organised, well attended, and in all cases educational enlightening.

The role of the registrar is not yet fully utilised in New Zealand museums and it is very often the registrars who work together on the logistics of loans and the handling of them – it is in this extremely responsible area that a registrar's reputation is made or marred. I am absolutely certain that the development of museum registration practice is crucial in maintaining high professional standards of collection and exhibition management in the country. The orderly management of priceless cultural property depends upon professional procedures.

There are few fulltime registrars in New Zealand museums. We have a loosely formed group of Registrars and

Photos: Anna Crighton

Reception at the New Orleans Museum of Art for the American Association of Museums 84th annual meeting

Participants at one of the programme sessions

museum staff carrying out registration duties. If this group attained a formal structure and affiliated with AGMANZ it would be more efficient and effective. Following the lines of our American colleagues and armed with a similar Statement of Purpose, we too could "Increase professionalism among museum registrars through educational programmes and publications, establish standards of professional practice, and create an atmosphere of understanding and respect, of communication and cooperation among registrars, between registrars and other museum professionals, and between registrars and individuals in related service fields.".

I wish to thank AGMANZ for their support and financial assistance for this study trip. I have benefited from the experience, acquired further understanding of the registration profession and brought back a considerable amount of valuable information to share with my New Zealand colleagues.

PROTECTING OUR PAST FOR THE FUTURE – THE ANTIQUITIES ACT

Jane Kominik, Director of the Arts and Cultural Heritage Division, Department of Internal Affairs

A letter received for sale by the major auction house, Sotheby's, was the subject of court proceedings in Gisborne in March this year.

The document, known as the "Captain Cook Instruction", is a letter from Cook to Captain Charles Clerke, written on 10 July 1776, containing instructions relating to Cook's third voyage to New Zealand.

Clerke was Cook's appointed second-in-command of the second vessel, the sloop *HMS Discovery*. At the time of writing, Cook was on board the *HMS Resolution* at Plymouth Sound, waiting for a favourable wind. He was anxious about Clerke, who was confined in King's Bench Prison for debts guaranteed for his brother. In the letter, Cook instructs Clerke to "'put to sea... and to follow me to the Cape of God Hope with out a moments loss of time".

In April 1988, the Department of Internal Affairs was alerted that the Poverty Bay Club of Gisborne had exported the document for sale in England.

The Department administers the Antiquities Act 1975, which is designed to protect our cultural heritage by controlling the export of moveable cultural property. The Act aims to ensure that future generations of New Zealanders have continued access to their heritage.

Under the Antiquities Act it is an offence to export an antiquity without the permission of the Secretary of Internal Affairs.

The Department sought expert advice and it was determined that the letter was an antiquity in terms of the Act.

The Department made several approaches to the Poverty Bay Club, asking that it consider returning the document to New Zealand.

The club was not prepared to do this, and was charged with contravening the Antiquities Act. The case was heard on 9 February, 21 and 23 March in the Gisborne District Court.

In defence, the Club argued that the letter did not relate to New Zealand in such as way as to make it an antiquity.

Judge Thomas ruled that there was no reason to depart from the usual meaning of 'relates' in determining what is an antiquity. He noted that "relates"' means "to have a connection with or establish a relationship with".

Judge Thomas stated "there is no doubt that Captain James Cook is the pre-eminent figure in New Zealand history, its development, exploration and discovery". He ruled that the document was an antiquity under the New Zealand Antiquities Act 1975, and the Club was convicted of the charge.

Judge Thomas' written decision has been most helpful to the Department in interpreting the Antiquities Act.

Museums and other public institutions may be the first contact point for enquiries regarding the export of antiquities. It is important that all institutions with responsibilities for cultural property are familiar with the provisions of the Antiquities Act, and that these enquiries are directed on to the Arts and Cultural Heritage Division of the Department of Internal Affairs.

Despite the outcome of the court case, the Cook Instruction was sold at Sotheby's in July 1989. Unfortunately it was not possible to take legal action to have the letter returned to New Zealand as English courts will not uphold the statutes of another country.

However, the UK 1990 Committee has arranged for the Instruction to be purchased and returned to New Zealand, as a gift from the people of London.

The Department of Internal Affairs is currently reviewing the Antiquities Act. The new legislation will enable New Zealand to accede to the 1970 UNESCO Convention on the means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Cultural Property. The Convention prevents material which has been illegally exported from one signatory country from being imported into another signatory country.

In case you are wondering, Clerke set sail from Plymouth on 1 August 1776, arriving at the Cape of Good Hope on 10 November, just 3 weeks after Cook.

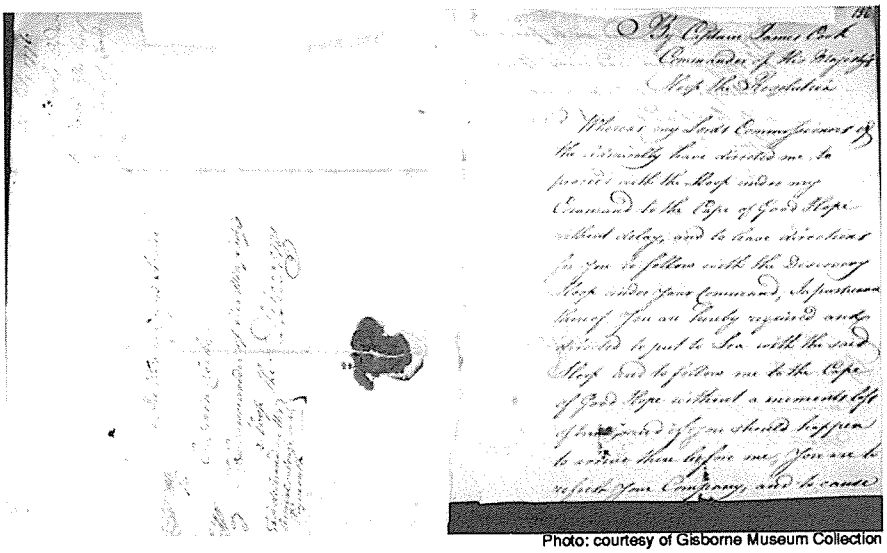


Photo: courtesy of Gisborne Museum Collection

Letter of Instruction from Captain Cook to Captain Clerke

LIVE INSECTS ON DISPLAY AT THE NATIONAL MUSEUM OF NEW ZEALAND

Pamela M Lovis, Science Technician (Entomology), National Museum, Wellington

The summer of 1989 saw the National Museum come alive as large numbers of enthusiastic children arrived to see a special exhibition of living insects. "Insects Live!" ran for seven weeks from 10 February to 2 April 1989 and was the result of careful planning, close teamwork and cooperation between the Department of Entomology, the Display team and the School Services section. The original impetus for a display of live insects came from the senior education officer, John Christie. His enthusiasm and firm belief in the great educational value of such an exhibition helped realise the final result when problems seemed set to overcome the whole project.

Why live insects? To begin with, the fact that the insects were actually alive was a source of interest and fascination in itself and a major drawcard. The public response, heard often during the course of the exhibition, was that it was great to see something living ni the museum – too often associated with static displays of dead, stuffed animals.

But why insects, and what did we hope children would learn from the exhibition? Insects tend to be thought of as "cold, prickly" animals, not "warm, fuzzy" ones. This, and a certain amount of fear, has produced the popular view of insects as yukky creepy-crawlies which should be squashed or dosed with fly spray. In an admittedly ambitious attempt to counteract this view the exhibition set out to show that insects can be beautiful and interesting, and to encourage the public to learn more about insects and grow to like them. More specific educational objectives included learning to recognise some common New Zealand insects, learning what an insect is, and finding out about insect life cycles.

The logistics of keeping live insects, and indeed any live animal or plant, in a museum for any length of time are considerable. Such displays require careful planning and considerable organisations. However "Insects Live!" proved that it could be done, and with great success. The information and insights obtained by the National Museum are passed on here to encourage other museums to hold similar exhibitions.

The choice of insects to be displayed is a major consideration and dependent on a number of factors which include specimen availability, visibility, "display-ability" and durability, and the provision of food. The species chosen for display in "Insect Live!" were katydids, Wellington Tree Weta, New Zealand stick insects, Praying mantids, American cockroaches, green vegetable bugs, Monarch Butterfly caterpillars and adults, Magpie Moth caterpillars and adults and Gum Emperor moth caterpillars.

The availability of insects is partly dependent on the time of year, many insects species being most abundant in the warmer summer months. "Insects Live!" was organised to coincide with the beginning of the new school year in early February and ran for seven weeks. The easiest species for the non-specialist to obtain are those which commonly occur in gardens, for example katydids, stick insects and Monarch caterpillars. While initial supplies were readily available it was more of a problem to maintain the numbers of specimens for the duration of the exhibition.

Specimen losses in live insect displays are inevitable. Our losses were caused by a viral infection in the Gum Emperor caterpillars, by the parasitising of the Magpie Moth caterpillars by a wasp species, and because of the voracious appetite and cannibalistic tendencies of one of the female mantids. Both the Monarch and the Gum Emperor caterpillars needed regular restocking as the caterpillars matured and pupated. By April, Gum Emperor caterpillars were virtually impossible to obtain in the Wellington region, most having already pupated.

Availability of specimens is the principal factor determining the duration of such a live insect display. Seven weeks was probably too long for this exhibition, unless it had been started sooner in the year. As a guide, a month during mid-summer would be manageable for most smaller museums. For permanent displays of live insect species, provided there was access to suitable financial and technical resources, breeding programmes could be established to maintain a year-round steady supply of specimens.

The insects chosen for display also had to be readily visible, particularly by children. For these purposes "big and active" is generally better. Conspicuous insects, able to be seen quickly and easily, usually capture a child's attention more successfully.

Given substantial financial resources and access to sophisticated magnified viewing-techology, such as that employed by the ill-fated Microworld, the range of specimens which could be successfully displayed would be much greater.

Insect habits also affect visibility and display potential. Insects which tend to curl up, hide and do nothing are less successful than "viewer-friendly" active species. As with nocturnal animals generally, problems arise when trying to display nocturnal insects such as weta and stick insects. The Wellington weta display was the particular concern of Ron Ordish, Curator of Insects. Weta are inactive during the day and tend to move away from bright light. The need to have sufficient light on the display to enable the public to see the animals had to be balanced by the light tolerance limits of the insects.

The National Museum "climate" is far from ideal for many insects as it is hot and dry, mainly due to the lighting levels. This affects the resilience and durability of living specimens on display, both animals and plants. In permanent displays, environmental factors such as temperature and humidity can be controlled more satisfactorily with the use of technology. For this temporary, low budget exhibition, temperatures were kept at a reasonable level by keeping the large ceiling fans running. Humidity levels and moisture availability were increased by spraying the cases daily and watering the food plants regularly. Of the species displayed the katydids and cockroaches seemed to be most prone to dehydration.

Environmental conditions in the exhibition gallery were far from ideal for the maintenance and growth of healthy food plants. The main problem was the total absence of daylight in the gallery, which was not compensated for by artificial lightening as this does not provide the correct wavelengths of light for plant photosynthesis. Regularly changing the plants partly overcame this problem but in a permanent display the use of "growlux" tubes might be the solution.

Feeding the insects was a major

consideration. All but one of the species chosen for display were plant eaters and appropriate food plants had to be provided. Some plants were specially grown, others were bought from a local garden centre. In many instances sponsorship from a local garden centre for the exhibition would be well worth considering. Large numbers of plants were needed for "Insects Live!" because of the enormous appetites of the caterpillars, particularly the Monarchs, and the problems described above in growing plants in artificial light. The provision of large stocks of food plants needs careful, forward planning if attempting to display live insects for long periods.

For "Insect Live!" a freshwater aquarium was also established containing a variety of aquatic species. Unfortunately problems occurred with the sealing on the specially made glass tank and persistent leaks forced this popular exhibit to be withdrawn. This experience showed that aquatic insects are potentially good display material but it is important to use a reliable aquarium. The aquarium should rest on a perfectly level surface covered with a layer of insulating foam or polystyrene. This avoids uneven distribution of the weight of the water and reduces the possibility of leaks.

The success of "Insects Live!" was also attributable to the design of the display cases. Considerations in case design included allowing easy access into the case for maintenance, providing an adequate air supply and preventing the insects escaping. The specimens also had to be seen easily and the cases had to be relatively cheap to construct or adapt.

Case dimensions were determined by the size and nature of the food plant. A nylon garden gauze of fine mesh was attached by Velcro to a customwood panel at the rear of the case. This allowed quick and easy access into the case and sufficient air supply. Fears that over-enthusiastic visitors would remove the gauze proved unfounded. For the weta and cockroach cases the nylon gauze was replaced by a fine steel mesh as both species can chew their way through nylon. Access into these cases was then more difficult, as the customwood panel had to be unscrewed and lifted out.

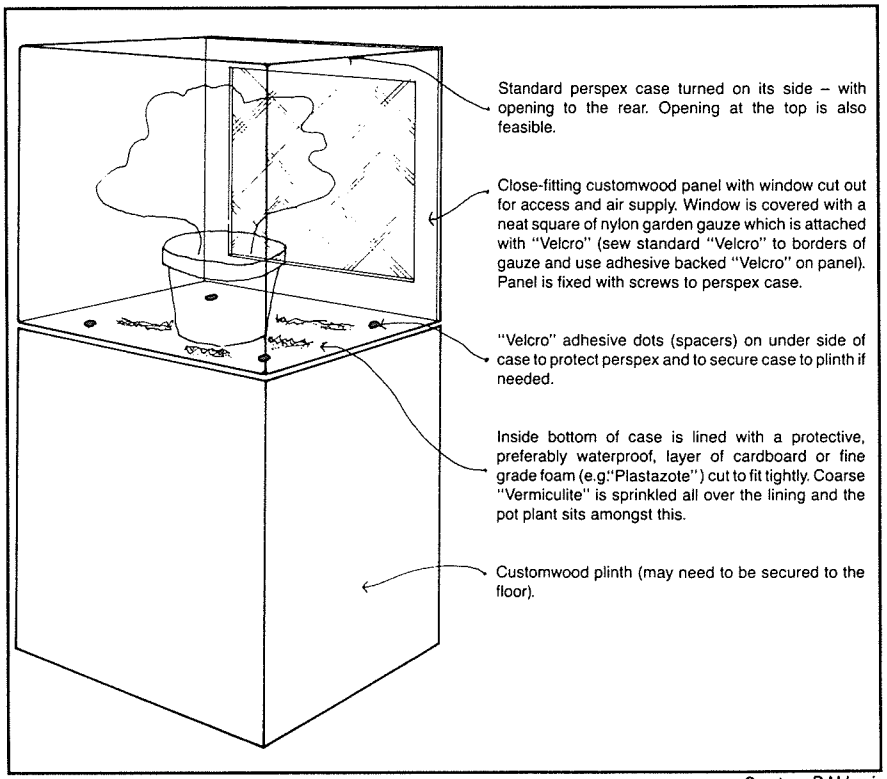
The cases were placed at "child height" or with stepping block up to them. Large customwood plinths were provided as seats to allow comfortable, prolonged viewing for avid insect-watchers. The importance of making an exhibition such as this robust enough to be "child-proof" was rapidly demonstrated. The high number of visitors to the exhibition, including many young children and large school groups, plus the enthusiasms of younger visitors, meant that the exhibits had to withstand considerable visitor and child 'pressure'. Cardboard labels quickly deteriorated and the painted display blocks soon became shabby.

A variety of materials crucial for interpretive purposes was provided to supplement the live specimens display. Label texts were written with the reading levels of a targeted audience of children ages 12 years or less in mind. A large clear typeface was chosen and the labels were positioned at child height. Other interpretive material included a large put-together model of a female Wellington weta ("Wanda"); an audio-visual presentation on the Monarch Butterfly's life-cycle; colour photos; wall charts on insect life stages, and the differences between moths and butterflies; pinned, dried specimens of the species on display mounted between sheets of perspex; a public handout and a series of activity sheets for school children of different ages.

The exhibition attempted to include a Maori perspective. Efforts were made to include the Maori names for insect species in the label texts, where these were know, for example kikipounamu (katydid) and ro or whe for New Zealand stick insects. There are problems associated with providing Maori names for insects species and research is currently being undertaken in this area. (Miller, D. 1952: The Insect People of the Maori" J1 of the Polynesian Society 61, 1 & 2: 1-61). Part way through the exhibition it was suggested that the video presentation of the Monarch butterfly's lifecycle could be translated into Maori and adapted for use in Kohanga Reo. If planned earlier this idea could successfully encouraged children from Kohanga Reo to visit. It is recognised that the exhibition planning process could have incorporated more consultation with Maori people to convey the Maori perspective more thoroughly. Our experience with this exhibition indicates that the incorporation of Maori, and indeed other multicultural perspectives, in exhibits of natural history requires further thought, discussion and attention from museum workers.

The response to "Insects Live!" was very encouraging and extremely

Continued on page 33

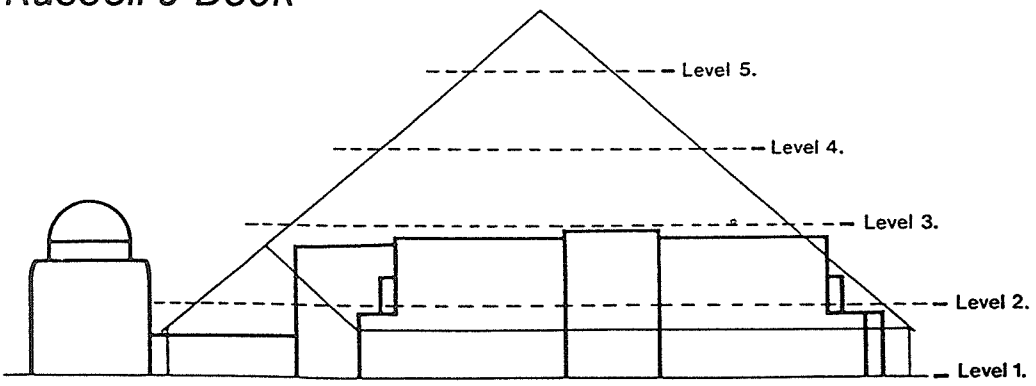


Courtesy P M Lovis

Illustration of a display case used in "Insects Live!"

Southland Museum and Art Gallery redevelopment

Russell J Beck



SOUTH ELEVATION

Specifications
Base size: 52 x 46m
Height: 25m
Construction: reinforced concrete columns and floors, steel roof frames, Rudnev panel roof and exterior walls.
Architect: Lew Simpson (Nelson)
Consulting Structural Engineers: Royds Garden Ltd (Invercargill)
Mechanical & Electrical Engineers: Worley Consultants Ltd (Dunedin)
Quantity Surveyors: Brown & Associates (Invercargill)
Contractor: Amalgamated Builders Ltd (Invercargill)

As I write this article I can't help thinking of the spectacular pyramid soaring 25m above me and reflect on all the planning, the problems, the lobbying, the funding, the noise, the mess, the fun and the satisfaction. I go outside and there it is, gleaming white, like a piece of sculpture growing out of the park – it's real, it's actually there! I still can't believe it. Mind you, it's not finished yet and we have a long way to go, but we will get there.

To give you some background, the Southland Museum and Art Gallery had its inception in 1871 complete with a live tuatara and shared premises with the library. The Museum Trust Board was formed in 1915 but it wasn't until 1942 that a permanent building was built as Southland's memorial to the Centennial of New Zealand.

The art gallery section was added in 1961 and eleven years later we gained another art gallery and an astronomical observatory. Further additions, at five yearly intervals, were a tuatara house, a storeroom and a history gallery. The building was, like most museums, added to piecemeal as funds were available. The total floor area was some 2200 square meters but we had problems.

The result was; a confusing public traffic flow on three different levels, the workshop in the centre of the storage area, no room for expansion of administration and storage spaces, and a complicated building which was difficult to heat and maintain. Furthermore, we were plagued with all he problems of a building in the park, especially water leaks resulting from leaves blocking guttering and drains. The building was designed with the front facing south which meant the entrance bore the brunt of the bad weather and froze up in winter. The tuataras finally began breeding so we had a chronic shortage of space for them, as well as the reference collections and the staff. By 1983 the time had come to redevelop the whole institution.

We received a bequest of $120,000 from the Corbet Estate which acted as a catalyst for a complete re-plan. We invited Museum consultant, Ken Gorbey to look at the situation and he gave us some valuable advice with planning procedures and was also helpful with initial proposal to Local Authorities, funding sources, etc.

Staff morning and afternoon teas became planning sessions with everyone throwing in ideas. It was soon clear that we had to make better use of the spaces we had and achieve an efficient building which was distinctive, with room for expansion.

Board Chairman, Dr Poole, and I visited the Adelaide Festival Centre which impressed us with its polygon shape. Gradually, through a process of elimination, the simple pyramid design was answering all our criteria. The basic concept which evolved was to place a roof over the whole institution, redesign existing spaces and add in new floors.

Russell Beck is Director of Southland Museum and Art Gallery

Design and Features

The pyramid shape is nothing new, in fact for more than 4000 years it has remained a timeless form because of its simplicity. One tends to associate pyramids only with Egypt but many civilisations utilised this form. The early Maori people who lived in Southland over 800 years ago built similar shaped houses. The triangle is a strong Maori design as developed in the taniko pattern and this will feature on the base walls. Overall we have what I consider to be an original piece of architecture that reflects the old and the new New Zealand.

Efficiency was high on the criteria and for this reason we chose to clad the pyramid with Rudnev panel – a light weight product with high insulation properties that was well proven in the freezing industry. Although the floor area has almost doubled, the calculated heating costs should not increase. A full climate control system has been designed and will be implemented as funds are available.

Invercargill has many rainy days and, rather than ignoring it, the design makes a feature of it. The large pyramid roof will have no guttering and a shallow moat will extend around much of the perimeter so that when it rains the whole building will turn into a piece of kinetic water sculpture. The pyramid shape also allows trees close beside without the customary problems associated with buildings in park settings.

The huge pyramidal roof is not just to keep the rain off: it can also serve as a giant screen. Images can be projected in association with other lighting effects such as lasers, coloured flooding etc., and synchronised with live or recorded music to produce a spectacular outdoor light and sound show, six stories high. During the day the inside is alive and at night the outside comes alive.

> we have been inundated with people wanting to sit at the centre

As well as retaining the existing galleries the improvements include:

- a new tuatara house, three times larger with better public viewing and breeding areas for our 18 tuatara (and more on the way),
- a Roaring Forties experience, a gallery showing the human and natural history of the sub-Antarctic islands,
- the children's gallery, a new space where children can show exhibitions, projects and other activities. We would encourage them to actually run this gallery so they learn organising skills as well,
- a large storage area for reference collections and capable of accommodating surplus material owned by the smaller regional museums,
- a new art store with controlled climate for storing Southland's art collections, including Anderson Park Art Gallery,
- a new reference library, workshop, exhibition turnaround area, laboratory, work rooms, and administration area,
- a new foyer gallery to display our important ceramic collection which includes the Corbet collection,
- a new giant foyer with a 10m high ceiling, which includes a reception lounge and museum shop, with new entrances form the south and Queens Park on the north,
- an enlarged Maori gallery that will show the early culture in Southland as well as contemporary Maori arts and crafts plus exhibitions of current issues, etc,
- a redesigned public flow through the building with an elevator to all floors,
- a theatrette for approximately 40 people for meetings, lectures, films, audio visual presentations on the sub-Antarctic and various other aspects of the museum and Southland.

Building was started in April and is due to finish at the end of November. We originally tried to keep the Museum open to the public during construction but the nature of the work made this impossible. The entire collection in storage had to be wrapped, boxed, labelled and re-stored in existing galleries or to a separate store.

The first two months were the worst with the noise and mess associated with demolition, excavation and concrete casting. It took a bit of getting used to seeing an excavator in the art gallery digging down through a hole in the floor and next day the art gallery roof was gone!

All staff remained on site caring for and shifting the collections and answering public enquiries. Because we were closed there was no income from counter sales or donations so we stocked up with chocolate bars and other confectionery, sold them to the workmen and did a roaring trade.

It has been an interesting and enjoyable eight months living with the construction going on around us and we have documented it on film and video. We have built up a close friendship with the contractor's staff and the consultants, who have taken a special interest in the project – after all it's not every day one builds a pyramid. It has also been a learning experience for us, for example, the "steelies" – workmen who tie all the reinforcing together – produced some great pieces of art, only to be encapsulated in tons of concrete. Likewise the scaffolding riggers produced some interesting works and I'm sure there is an exhibition there somewhere.

Potential

The redevelopment has great potential. Museums have changed much in the last 20 years and are still progressing. The successful ones are those with the ability to change and this has been our main theme – flexibility of the spaces. Large museums are not necessarily good museums, displays must be innovative with lively exhibition programmes. Permanent galleries showing important objects and aspects of local history are necessary but changing theme exhibitions give new

interpretations on the collections. In the new complex we hope to feature museum theme exhibitions as well as expanding the art exhibitions.

In the field of tourism, we hope to establish the tuataras as an international attraction. At present it is the largest public display of live tuatara and is attracting an increasing number of specialist bus tours from all over the world. Likewise, the "Roaring Forties" display will give visitors the unique experience of an important part of New Zealand that is little understood and difficult to visit.

The exciting concept of projecting giant images on the huge roof has already generated great enthusiasm with many people. A major performance for New Zealand is planned on the shortest day in 1990 when it is hoped an internationally renowned artist will give a live light and sound show utilising the museum roof. This will certainly focus New Zealand on this province. We hope to develop this concept so that it can be on-going and become a major tourist attraction.

A bonus effect is the incredible acoustics inside the big pyramidal space on level three. We have several musicians itching to play there, utilising the big bathroom effect, so we envisage holding some unusual concerts there. This space is also interesting in scale and we hope to install a camera obscura at the apex and project the image onto the floor, 15 meters below.

We hadn't realised how big the pyramid cult was. Ever since the word got round that we were building a pyramid, we have been inundated with people wanting to sit at the centre, so we have plans to place our plush barber's chair at the centre. The pyramid will also act as a giant sundial and we would like to place bricks in the car park at the appropriate places to read the date and time. The possibilities for this building are unlimited – we have even looked at bungy jumping.

Cost and funding

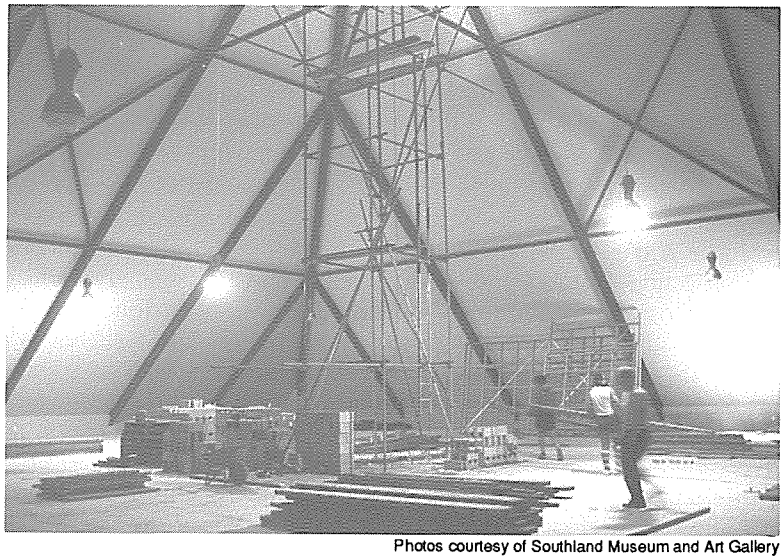
The total cost for the redevelopment is $2.2 million. To build a new complex from scratch would be in excess of $6 million. Therefore using the existing building in the pyramid design was certainly cost effective. Unfortunately, we have not received all our anticipated funding and have had to trim off $400,000 to economise.

The Southland Local Bodies, except Gore and Mataura, have viewed the redevelopment as their 1990 project and have contributed $550,000. Trust Bank Southland has been a major contributor also. The Corbet Estate, Invercargill Licensing Trust, Department of Conservation and the Lottery Board plus many other firms and organisations have supported the project but because we are still short of the final amount fundraising is still a day-to-day task.

The public response to the design has been one of overwhelming approval, from young to old, and has generated considerable civic pride and media attention. I am fortunate to have an enthusiastic staff who have contributed much to the project and suffered incredible working conditions over the past months – mind you, we all wouldn't have missed it for anything. We are lucky in that we have an excellent Trust Board abut more so a chairman with vision and determination to make it all happen.

The main objective to get the pyramid roof on, the new floors, and the museum operational has been achieved, the rest will be done when finances permit.

In essence, the building will have multiple uses and is a unique identifiable landmark for the province as well as providing an efficient facility for the preservation and presentation of the history of Southland, serving the needs of the community well into the next century. ■



Photos courtesy of Southland Museum and Art Gallery

The old building wrapped in concrete beams and columns with steel frames.

Inside the pyramid on level 3 which will partly be used as storeroom

Managing change towards what?

a response to the Museum of New Zealand concept

Luit Bieringa

"the opportunity for wide ranging, unstructured and contentious debate".[1]

The architectural profession and media have primarily been concerned with the possible fabric of a new museum.

The museum profession has focused more on the benefits to be gained from a properly resourced National Services component than the concept of a new museum itself.

The Board of Trustees and Councils are ready to debate the excellent processes outlined for change and consequent structure.

Yet the essential questions as to the nature of the new museum concept and its cultural and museological validity and relevance remain undebated: undebated by the public, undebated by the profession, undebated by the present Trustees, and undebated by the professional advisors to the Trustees.

Now that the Project Development Board have publicly adopted "A Concept for the Museum of New Zealand Te Papa Tongarewa", the opportunity is at hand to enter into the debate as to its substance and validity.

If the creation of a new museum in Wellington, which espouses certain values to the country as a whole and in tune with many expectations, current issues as well as the diverse translations of cultural and social positions, is to have any real meaning and socio-political support at all, now is the time to issue the invitation to public and professional debate.

It is rare for any nation, particularly a small nation like ours, to have an opportunity to participate in and facilitate the creation of a unique institution of which everyone can feel enamoured or proud, whether of parochial or more universal persuasion.

From Treasures of the Nation (1985) to Te Papa Tongarewa (1989)

The 1985 report stresses *diversity* within *unity* of purpose.

It stresses the need to "establish the foundations of a twenty-first century nation in which cultural diversity is able to flourish..."[2]

In stressing the diversity of cultures and identifying their specific origins and parameters, the report encourages and recommends a common framework (whanau) and context ("unity of concept") for specific cultural institutions.

The shift from a whanau of museums, of clearly identifiable (constituency derived and driven institutions) to a single museum structure with departments as outlined in the April 1989 concept statement collapses the "diversity within unity" approach into a homogenised approach. That in itself is a radical departure.

The 1985 report team tried to come to grips with today's realities and tomorrow's possibilities and probabilities in searching for a new museum concept which would assist in the re-definition of collection-based activities (departments) in the existing museums, and unlock the constituent and cultural relativities of these collections by empowering the requisite constituencies.

Luit Bieringa is Director of the National Art Gallery

The 1989 report enshrines and defines, through the implied structures, the *old* in a *new* language without a redefinition and analysis of its contents.

Existing:
- Department of Natural History
- Department of Fine Art (National Art Gallery)
- Department of Ethnology
- Department of History

New:
- Department of the Natural Environment
- Department of Art
- Department of Maori Culture and History
- Department of History (or all the left-overs which no one has had the time or courage to analyse, redefine, or relocate).

Language and form

Since language is the ultimate empowering agent, it is essential that the language prescriptions (and implied structures) be analysed before their power seduces us from the desired or most relevant.[3]

Presently we live in a cultural as well as a socio-political environment (post-colonial, post-industrial, post-modern) which attempts to come to grips with a multitude of aspirations. These aspirations express themselves in a variety of economic, social and cultural strategies or structures, if not necessarily through proportional representation politically.

It seems, therefore, anachronistic to create a homogenous monolith, which, in confusing unity with similarity represents an order reminiscent of 1950s and 1960s assimilation. Not only

does it speak of centralised bureaucracy of the kind being demolished by the present Government, but it is also out of step and shows an insensitivity to the aspirations of cultural and disciplinary communities.

The difference between the 1985 and 1989 concepts can perhaps be best described in *colonial* and *post-colonial* terms.

Colonial:

Within the colonial framework *unity* or *common purpose* implies or equates to similarity, assimilation and generalisation.

Similarity discourages the 'Tall Poppy' and encourages mediocrity.

Generalisation, as a consequence, discourages distinction, avoids confrontation, debate and facilitates the mixing of all colours to achieve an encyclopedia without clear entry points.

The 'dulling' or flattening-out process is assimilationist and disarms the strengths of diverse interest communities (one language – one nation).[3]

Post-colonial:

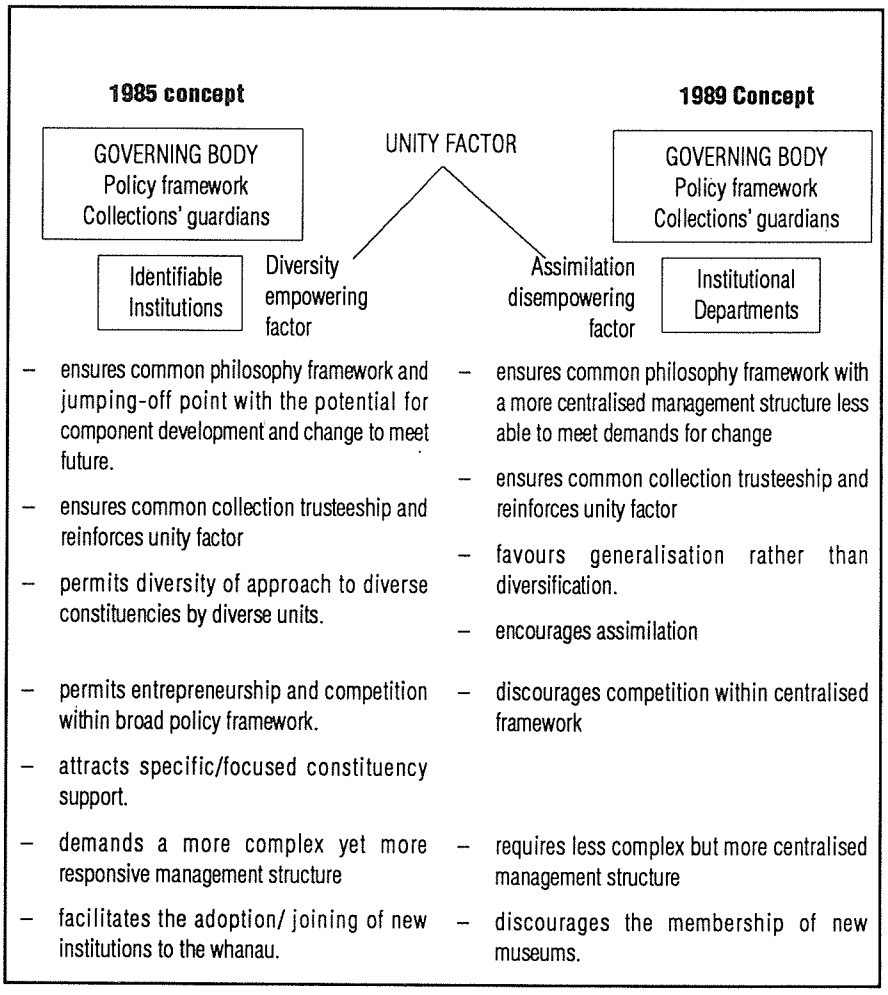
The post-colonial context admits and empowers diversity.

Unity implies or equals a context or framework within which diversities can be articulated; where clearly defined constituencies can develop and respond to their own cultural needs and provide answers to questions which might differ from the generalised, compromised and centralised viewpoint.

Focused debate and meaningful participation only leads to new interpretations and solutions which can meet the challenges of the future.

No doubt from a management planning point of view (the views that have driven the project thus far!), the intended concept seems appealing and tidy; but surely a concept for a new or revitalised national museum must in the first instance respond to, reflect and accommodate the present and surmised future needs and aspirations of the society it is intended to serve.

Only after all that has been assessed *and* debated can we devise the requisite structures and language to realise and implement the concept.



I believe it is encumbent upon the Board and its Councils to:

- analyse and evaluate the proposed concept,
- demand of its staff an opinion as to the present and future validity and relevance of the concept,

in order to:

- establish a framework for their present and future operational activities,
- assess their responsibilities (legal and moral) to the existing collections, and
- assess their responsibilities to the existing staff.

The demise of the professional director or a continuing factor in the operation of a non-profit organisation

There is no question that museums today must adapt to and adopt organisational and management practices which allow the institution to be in a strong organisational position.

The "Museums for a new future" report 4 stresses and elucidates some of the pros and cons as to professional and executive management.

Since some of the arguments on this topic were debated in the 70s vis-a-vis the Auckland City Art Gallery by the profession and have a bearing on the new structures, the following extracts may prove useful

The Museum as Organisation

"Two current ideas about the leadership and management of non-profit institutions are affecting museum organisation. The first is the attempt to measure a museum's success solely by its balance sheet, and the second is the move towards choosing men and women from outside the profession to head museums. Since these ideas, while well-intentioned, are not consistent with the values of museums, we believe they indicate the need for a firmer grasp of the museum as an organisation.

In response to current political and economic trends, there has been discussion about the potential for financial self-sufficiency in non-profit institutions. Income-producing enterprises can be beneficial, and many museums have wisely developed strategies for increasing earned income.

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Small Museums in New Zealand

Whakatane and District Museum

John Coster

The Whakatane and District Museum provides a good example of a small provincial museum funded by a local authority working in close cooperation with an amateur historical society. The need for a museum in Whakatane was suggested nearly forty years before its actual establishment, and much of that period saw steady work within the community towards the museum's realisation. In the seventeen years since it was built the museum and its guiding body – the Whakatane and District Historical Society – have adopted a thoroughly professional approach to their work. The result is an institution of great credit to the local community.

The museum contains an impressive collection of local Maori material, including the Tuho house Te Hauopuanui. An important assemblage of wooden artefacts from the swamp pa at Kohika, excavated between 1975 and 1979 and currently undergoing study at the University of Auckland, is expected to form part of the museum's future collection. A varied colonial collection and a small series of natural history displays are augmented by local history material. The museum's H.D. London Research Library, which incorporates the library of the late Dr Gordon Ellis, houses a major collection of books and periodicals on New Zealand history, a large collection of local archives and 40,000 photographs. Initially of interest to local historians, the library is now increasingly used by the Whakatane Genealogical Society and by young Maori researching whakapapa and tribal history. The museum maintains close links with the Ngati Awa Trust Board and with local cultural organisations.

John Coster is Liaison Officer at the Auckland Museum

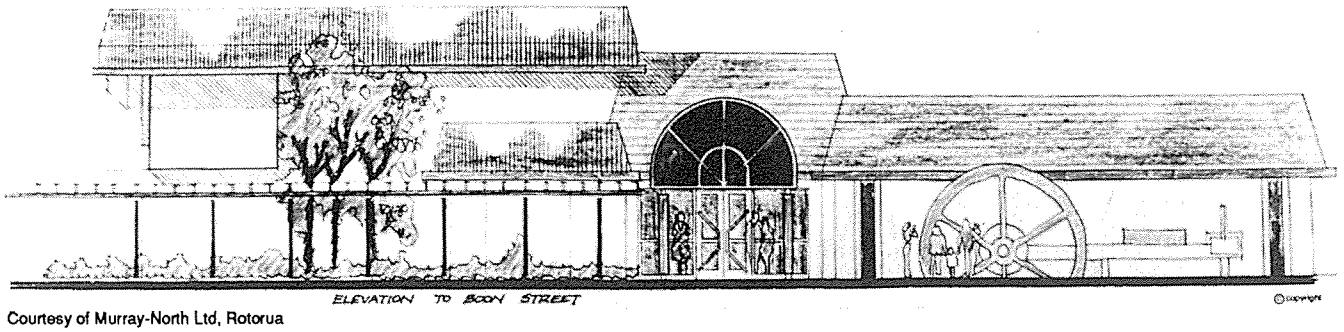
The history of the Whakatane Museum is intimately linked with that of the Whakatane and District Historical Society. The society's predecessor, the "Bay of Plenty Maori Research and Historical Society" was founded in 1933. In 1934, Te Rangi Hiroa (Sir Peter Buck) wrote to the society, urging the setting up of a local museum and archeological research group, but following the death of its main protagonist, Dr J.S. Wadmore, the society went into recess in 1939. It was revived in 1952 at the instigation of H.D. (Jack) London, the society's first secretary and, until his death in 1980, editor of the society's newsletter *Transactions* , which later became the journal *Historical Review*.

The aims of the new society, incorporated in 1953, were generally to identify, record and protect places and items of historical interest, and specifically:

- to establish a museum,
- to establish a library and archive, and
- to publish a journal.

The clear enunciation of a specific set of aims was a major factor in their subsequent achievement. Publication of a record of the society's activities began immediately and continues today as the *Historical Review*. Early issues of the newsletter record a steady flow of items donated to the proposed museum collection and to the library archive. From its beginnings, the society established close links with the Auckland Museum, the New Zealand Historic Places trust and the New Zealand Archaeological Association.

In 1953 the Whakatane Borough Council offered to provide the society with a site for the new museum and the next year a



Courtesy of Murray-North Ltd, Rotorua

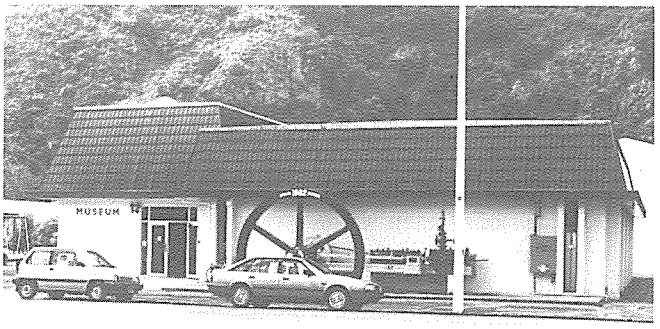
building fund was opened. Among others, was a donation of fifty pounds from J Arthur Rank Productions Ltd., which acknowledged the society's assistance in making the feature film "The Seekers", premiered in New Zealand in 1954.

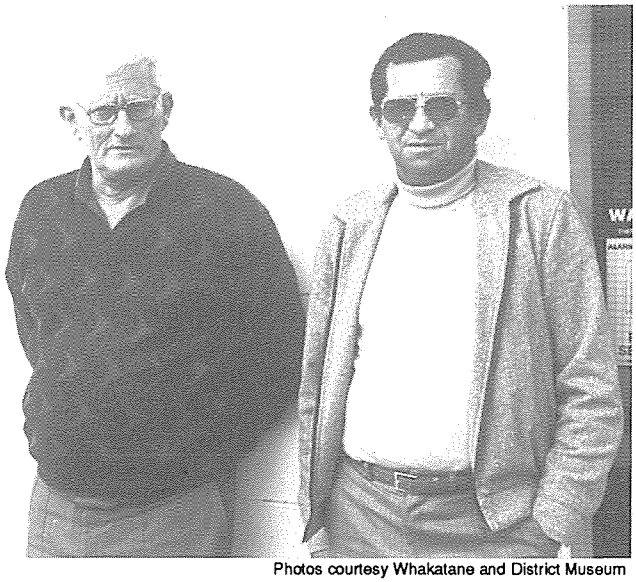
In 1958 the building fund, standing at £250, was donated to the Whakatane District Centennial Museum Committee, which had been set up the same year. Over the next few years, the Committee raised further funds and in 1967, commemorating the centenary of the first survey of Whakatane and the fiftieth anniversary of the Borough, the museum's foundation stone was laid. Lack of funds slowed progress and it was not until late 1971 that the building was completed.

Jack London recorded at the opening of the new museum, in February 1972, that after moving in, the museum "became the special and sole, time-consuming interest of two members of the Society, Messers H.G.D White and A van der Wouden". Dave White, an Opotiki orchardist and amateur archaeologist, has been the society's president since 1971. He is still active in the running of the museum. Anton van der Wouden, who, out of an interest in archeology joined the society in 1969, became the museum's first curator – a position he still holds. The museum was set up with the advice of David Simmons, ethnologist at the Auckland Museum, whose successive directors, Gilbert Archey and Graham Turbott, have both encouraged the project.

It is unlikely that the Whakatane Museum would have been established without the support of the Whakatane Borough and County Council (now the Whakatane District Council). This involvement, and that of the Historical Society, is reflected in the Deed setting up the museum, under which a Board of Control, comprising representatives of local organisations, including the District Council, is responsible for financial and policy control, but leaves most of the day-to-day running of the museum to an Executive Committee which consists of the Council of the Historical Society. The District Council provides most of the running costs of the museum, which currently employs one full-time Curator, Anton van der Wouden, and part-time librarian-archivist, Tiena Jordan.

Extensions to the museum took place in 1978, with the addition of a two-storey office and library, but by 1985 the need for further extensions was felt and a new wing, more than doubling the present floor area, is now planned. The extension will include a large gallery area, allowing art exhibitions, together with improved and extended library, storage and study space. Fundraising is at present in progress, with generous donations already received from bequests, the Tourist and Publicity Department, the 1990 Commission, the Historical Society and the District Council. It is hopes that the new extensions will begin in 1990. ■





Photos courtesy Whakatane and District Museum

The museum, Boon Street, Whakatane

Anton van der Wouden, Museum Curator, and Dave White, President of the Whakatane Historical Society

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Sources:

– *Transactions of the Whakatane and District Historical Society* 1952-8

– *Historical Review*, journal of the Whakatane and District Historical Society, 1958-88

– "Whakatane Regional Museum and Gallery Extensions Appeal", 1989, Whakatane and District Museum Board of Control.

Refurbishing Canterbury Museum

Michael Trotter

Just two days after I took office as Director of the Canterbury Museum in 1983, a large lump of stone broke off the front of the building and fell onto a car parked below. Luckily no-one was hurt – we received a claim for damage to the car – but it did emphasise a fact that some of us had been aware of for some time: the Museum was in dire need of strengthening and maintenance. And besides problems with crumbling walls, leaking roofs and rotten floors, the nineteenth century wings of the building did not comply with modern earthquake resistance standards.

The first part of the present Canterbury Museum building was opened in 1870, and additional wings were added in 1872, 1876 and 1882. All of these were built of unreinforced stone masonry, a form of construction that had proved quite effective for centuries in Great Britain. In New Zealand, however, where there is considerably greater tectonic activity, this form of construction tends to be unduly prone to earthquake damage. Together with the effects of weather and time, this had resulted in a number of large cracks appearing in the stonework, and stone from the walls and slates from the roof actually falling to the ground.

We asked the architects and engineers of the Christchurch City Council to inspect the building and tell us what should be done about it. Their recommendation was a shock. To strengthen and secure the building, not just to comply with present regulations but to increase its life expectancy for another century or so, would cost a staggering $4.2 million. This estimate included the cost of replacing displays after the work was done.

In effect this meant that it would cost us $4.2 million to stand still – plans for another two floors on the 1977 wing to provide much needed storage, work and display space would have to be postponed until well into the next century. Another, and more positive way of looking at it, however, was that here was a heaven-sent opportunity to carry out a whole range of improvements – weather and vermin proofing, temperature and humidity control, avoidance of excessive daylight, better provisions for storage, new displays and improved facilities for visitors.

I would like to be able to say that once the necessity to go ahead with the project had been accepted we set up a design team, made plans and implemented them; but this is not what happened. The big stumbling block was of course finance; not only that it was hard to come by, but also some we had could be used only for certain purposes.

Subsequently the project has been tackled in a series of stages. In a preliminary stage, financed by a bequest, a large public gallery was converted into work and storage areas for the Canterbury History Department by putting in a mezzanine floor and a lot of Lundia mobile storage units. This not only greatly improved conditions for Canterbury History but also freed up a prime part of the Museum for public use.

Next came Stage One: the two storey 1876 wing which faces Rolleston Avenue. All displays, internal partitions and floors were stripped out leaving a masonry shell. This was strengthened by pouring 150mm thick reinforced concrete against the insides of the walls and installing concrete floors with pyrotyenax heating. A start was also made on repairing the exterior stone work. The Museum's entrance foyer was enlarged (internally) to three times its former size and a new public gallery added in the space formally occupied by the Canterbury History department. Above this area the floor of the overhead gallery was raised one and a half metres to align it with those adjacent (which had been built at different times) this allowing access for people with disabilities to all of the first floor.

The construction work of Stage One was completed early in 1989 and in part reopened to the public.

In the refurbished foyer the 1950s decor has gone, replaced with furnishings and fittings more in keeping with the 1870s architecture – where possible original brass and ceramic window fasteners and elaborate brass door handles have been used, some of them for the first time in decades. Where it has been necessary to comply with modern building regulations, such as providing a fire screen on the stairway, this has been built in a pseudo-gothic design. The counter of the much enlarged shop, which for all practical purposes is an extension of the foyer, is a modern rimu copy of one of appropriate age that we have in the collections.

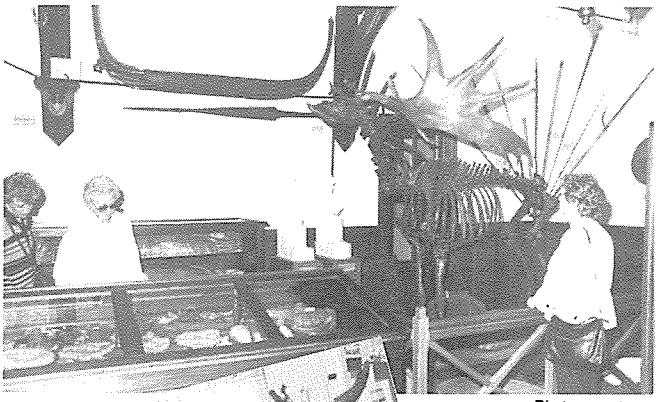
Michael Trotter is Director of Canterbury Museum

The "new" gallery space which has become available is now an extension of our historical Christchurch Street and features a Victorian Museum, based on records and photographs or Canterbury Museum as it was last century. It mostly contains items that were displayed then, in original or rebuilt cases and using the display techniques of the time. An office in the corner houses the original director, Julius von Haast, in replica.

The Victorian Museum proved an ideal opportunity to resurrect some crowd-pleasing items which had been in storage for most of this century as not appropriate for our modern displays. A spectacular Irish Elk skeleton towers on a plinth above a replica of the Rosetta stone and a 'vegetable sheep', while cabinets of curiosities and antiquities display such Victorian treasurers as "a lock of hair from the Duke of Wellington" and "a piece of the flag thrown over Lord Nelson when he fell aboard *Victory*." And in a corner, the ever popular Egyptian mummy, too, has found an appropriate home.

The gallery above this, although completed, is at present being used for temporary exhibitions.

Two galleries in Stage One remain closed. One is the Edgar Stead Bird Hall which will be reassembled to contain most of the displays it had before the reconstruction – particularly the very fine dioramas made by the late Ray Jacobs. Saving these proved one of the more difficult tasks we have had to undertake but it was felt that their standard was such that it would be virtually impossible to replace them. The vulnerable plaster domes have had to be shifted several times but will ultimately be reinstated together with other new or modernised displays. Once again visitors will be able to bang their heads on the sloping glass as they peer into the depths of the shag diorama.



Photos courtesy of Canterbury Museum

Viewers in the Victorian Museum, Canterbury Museum

Display staff made full sized replicas of moas (Euryapteryx) for a moa hunting diorama

The other gallery was our mammal hall but this is to be replaced by new displays on the theme of the original natural history and early human settlement of Canterbury, featuring moas and moa hunters, the study of which has been of very great importance in the history and development of Canterbury Museum. From a case of skeletons of the largest and smallest moas of the region, the visitor will be able to enter a 'limestone' cave which has acted as a natural moa trap. A view upwards through a sinkhole will show a forested area and the silhouette of the giant eagle peering down. further through will be a full size rock shelter with an early Maori family preparing a butchered moa for their evening meal. While the woman and child work at this task, the man draws on the smooth limestone walls. The principal display in this hall will be a moa hunting scene with full size replica moas, one of them nesting, a kuri and kiore (as well as people); opposite it will be a beach scene. These dioramas will depict a variety of aspects of prehistoric life and will, as well, be complemented by selected artifacts displayed in wall and island cases.

Stage Two of the reconstruction project covers only a single gallery, one that dealt with the European settlement of Canterbury. It was closed to the public about the middle of 1989 and will not be reopened until 1991 or 1992. These displays will maintain the same theme but in an entirely different way, incorporating European contact at one end to the development of industries at the other. The stud height here is sufficient for us to add another floor without raising the roof and this new display area is going to be devoted to zoology, replacing the mammal hall (the one that is being taken over by Maori settlement).

Through all this organised chaos, our historic elephant has moved in decaying majesty (it is supposed to be a domestic casualty of the Franco-Prussian war). Retained by public demand – but too big to be removed in one piece from the reconstruction zone (and yes, there have been mutterings about chain saws!) he spent the first year in a large box, cunningly concealed in the Canterbury Village. Now he is 'walled up' in a corner of the Pacific Hall, from where he will eventually be moved, hoisted, and hung from the roof of the Stage Two area while a mezzanine floor, the new mammal hall, is built beneath him. And here he will ultimately be

Continued on page 30

An interview with Wayne Orchiston

Cheryl Brown

Dr Wayne Orchiston, Director Gisborne Museum and Art Gallery

CAN YOU TELL ME HOW LONG YOU'VE BEEN DIRECTOR AT GISBORNE MUSEUM AND ARTS CENTRE, AND YOUR PRIOR WORK HISTORY?

I began at the Gisborne Museum in March 1988. Prior to that I was Head of the Department of Museum Studies, Victoria College, Melbourne.

WHY DID YOU RETURN TO NEW ZEALAND?

When my wife Sietske and I decided to leave Melbourne, it was with the intention of moving to a smaller city with a more congenial lifestyle, where I would have the opportunity of practising some of those things I had been preaching in the Melbourne Graduate Diploma in Museum Studies course for so many years. The Gisborne position happened to come up at the time, hence our move to "Bolaland" – we literally arrived during the cyclone!

DO YOU SEE ANY MAJOR DIFFERENCES BETWEEN MUSEUMS HERE AND IN AUSTRALIA?

While New Zealand museums focus on biculturalism and the Treaty of Waitangi, Australian museums tend to be more concerned with multiculturalism. But this is not to say that museums there are ignoring the views and aspirations of Aboriginal peoples.

In comparison to New Zealand, Australian museums tend to employ far more museologically-trained staff (which is not surprising given the relative abundance of graduate museology courses there), and proportionally far more money has been pumped into the museum profession over there in recent years. This was partly because of the Australian Bicentennial and a number of state sesquicentennials, which had a far greater cumulative impact than our Sesquicentennial is likely to have.

Australian museums are also experimenting successfully with what for this part of the world are new styles of museums, such as Aboriginal tribal museums (some are called "keeping places"), children's museums, ecomuseums and science centres.

Finally, because different Australian states have placed different sorts of emphasis on museum developments, there is no national pattern (other than a plethora of major new buildings throughout the continent). Queensland, Western Australia, South Australia and the Northern Territory have tended to focus on major institutions in their state capitals; Victoria has built up a magnificent regional gallery and museum network, and the next range of heritage parks in the nation; while New South Wales has found the funds and enthusiasms to develop all of the above strategies. And despite major developments in the national capital and most of the state capitals, there has been little problem in finding properly trained staff for regional museums, given the abundance of graduates from the various museum studies courses.

Cheryl Brown is Executive Officer of AGMANZ

WHAT DO YOU SEE AS THE IMPORTANT ISSUES IN MUSEUMS IN AUSTRALIA AND NEW ZEALAND?

Whether we like it or not, in both countries museums (including art museums – or "galleries") are now part of the information industry and should also be as much about recreation and leisure as about education. Coming to terms with these priorities and trying to service the needs of our users are our greatest challenges, and for many museums this involves new approaches to interpretation, public relations, marketing, and financial management. Nor must we forget that this is the era of public accountability.

For New Zealand museums an equally important challenge is coming to terms with the Treaty of Waitangi

GISBORNE IS A DIFFICULT AREA TO GET TO EASILY – ARE THERE PROBLEMS WITH THIS? ARE THERE ADVANTAGES?

We feel the geographical isolation most when it comes to maintaining contacts with museum colleagues, and Government officials in Wellington, hence the Museum's relatively high telephone, fax and postage bills.

To partly compensate for our geographical seclusion (we prefer this

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Preventive textile conservation

by Valerie Carson
Textile Conservator, National Museum

Introduction

Because textiles are part of our everday life they have been taken for granted for a long time, but now the public has become aware that they are an important part of social history and as such have become very collectable. Textiles are amongst the most vulnerable of museum objects. Our job as conservators is to slow down their deterioration so that these beautiful objects can provide information and pleasure.

Light, fluctuating relative humidity, inconstant temperature, pollution, dust, pests, microbiological attack and poor handling provide the greatest threat to textiles. Most environmental damage to textiles is irreversible, so it is vital to provide the best conditions possible to store and display them.

Conservation is labour intensive, and therefore costly, so it makes sense to upgrade storage and ensure as near perfect display conditions.

Light

Light is the single greatest enemy of textiles; it is cumulative and irreversible. *All light is damaging, not just ultra violet light.* Light causes embrittlement, fading, bleaching and degradation of fibres. You may not notice deterioration at all until it is too late.

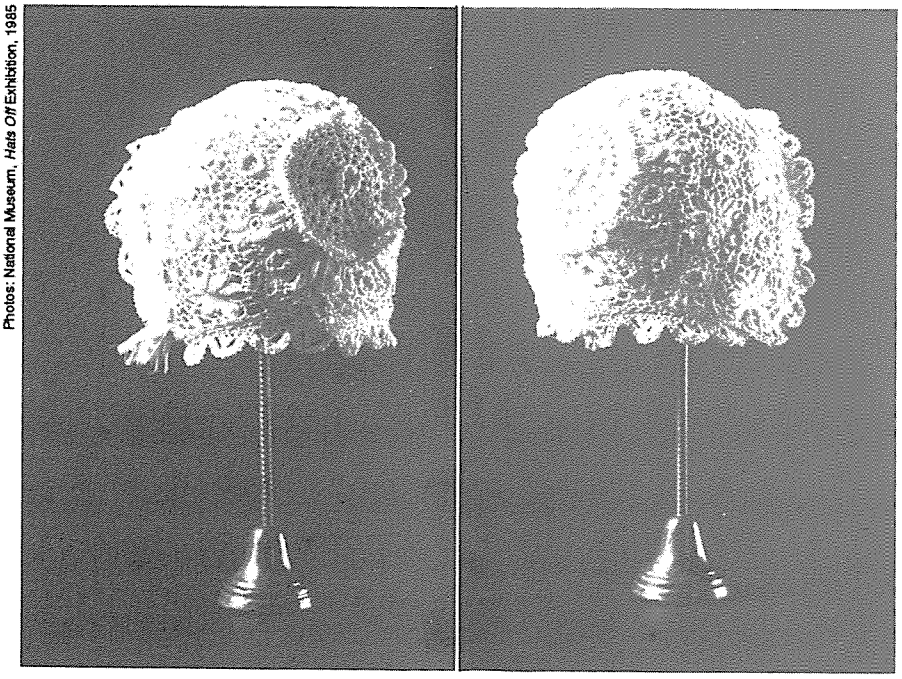
Ultra violet light is just one part of the light spectrum and while filtering the UV out will help alleviate problems it is not the end of the story. Light is measured in *lux* and the recommended level for textiles and watercolours is 50 lux. This is a low light level but if the public is led through a museum building with gradually lowering light levels, the eyes will have become adjusted to 50 lux. Going straight from bright daylight to 50 lux is a visual disaster!

Spotlights can cause problems by creating localised hotspots and drying out the textiles. Lighting should always be outside a display case thus lowering heat buildup.

The method of lighting which is activated by the approach of persons and turns off when they have moved on is worth considering. This means the textiles are not subjected to any unnecessary light. This method of lighting can also be used in the textile store as textiles should always be stored in total darkness.

Ultraviolet light may be filtered out by screening applied to the window glass and to fluorescent tubes *but remember it cuts out almost all the UV but does not lower light levels.*

In the museum, windows should be blocked up or screened off but in an historic house roller blinds if in a plain fine cotton fabric can be pulled down acting as a light filter and diffusing direct light thus lowering light levels during opening hours. When the house is closed all windows should be covered by curtains or blinds to prevent light from entering.



Photos: National Museum, *Hats Off* Exhibition, 1985

Temperature and relative humidity

Temperature and relative humidity are always spoken about together as one effects the other. They should be balanced to provide a constant atmosphere which will avoid fluctuations and extremes. In response to these fluctuations in temperature and relative humidity, natural fibres such as cotton, linen, wool, silk and plant fibres absorb moisture and also release moisture. Changes in the relative humidity can cause changes in the dimensions and weight of the textiles. Where these fluctuations occur too often fibres rub and abrade each other, eventually breaking.

Microbiological attack in the form of mould and mildew can take place if the atmosphere becomes very damp and the

relative humidity rises above 65%. Some bleeding of dyes can be expected at this level. The opposite will occur if the atmosphere is too dry and fibres dry out becoming stiff and brittle.

Ideal conditions for the display of textiles are a constant temperature of 18-20°C and 55% relative humidity, and for storage 12-17°C, 55% relative humidity. In many museums heating is switched off during the night – this causes environmental extremes for the textiles thus hastening their deterioration. Surely museums have been established to house and protect collections, not to just be a comfortable place for museum staff!

Dust

The presence of dust and grit can physically damage fibres, causing cuts and abrasions, and also obscuring the appearance of a textile. Textiles on open display often act as a filter and can retain dirt and dust. (To keep dust at bay make sure all windows and doors fit well, Iitems on display should be in display cases or in glazed frames.) To make a display case airtight is inviting problems with humidity. Filtered air should be able to move in and out. A fine mesh filter over a small opening in the top of the case or even velvet ribbon around the display case door is often an effective filter.

Insects, pests and microbiological attack

Textiles are vulnerable to these "nasties". Spores of mould and mildew are always present in the air and will activate and grow given favourable conditions. A controlled relative humidity will prevent this problem.

Moths favour wool and fur but can also attack other fibres, even synthetics. Mice, rats, borer and carpet beetles are pests that museums can do without.

Conservation is labour intensive and therefore costly so it makes sense to upgrade storage and ensure as near perfect display conditions

Clean storage and display areas are very important. *"Good housekeeping" is the key phrase to good preventive conservation.* A high standard of general housekeeping along with a regular programme of inspection, vacuuming and dusting of display and storage areas is essential. Most pests like dark undisturbed places to feed and reproduce. Clean, well stored textiles are less vulnerable.

Moth balls (napthalene), Vapona strips (dichlorovos) and paradichlorobenzene were used for years as repellants, driving insects away but not killing them. However, the vapour produced from these can cause unpleasant symptoms in humans such as headaches and nausea and there is clear evidence that colour changes in textiles can also occur. Paradichlorobenzene is a proven carcinogen (cancer-producing substance) and Napthalene is now a banned pesticide in the U.K – to sell, supply, store or use warrants a maximum fine of £2000!

You may wish to explore using herbs as insect deterrents. Their use in small textile collections is proven, providing the dried material is replaced each year.

Insect infestation in large collections can be controlled with 'Permigas', a permethrin based compound, or Pestigas, a pyrethrim based compound. Treatment should be every three months.

Prevention is better than cure so make sure storage, display and work areas are clean, tidy and dust free and that food is never eaten or kept in these areas.

Handling

Textiles should be handled as little as possible as this itself can cause damage. Therefore, endeavour to have good detailed documentation on file which would indicate fabric type, colour, age, provenance, dimensions and condition. This should include, where possible, photos and drawings. This enables curators or researchers to retrieve only the items necessary and

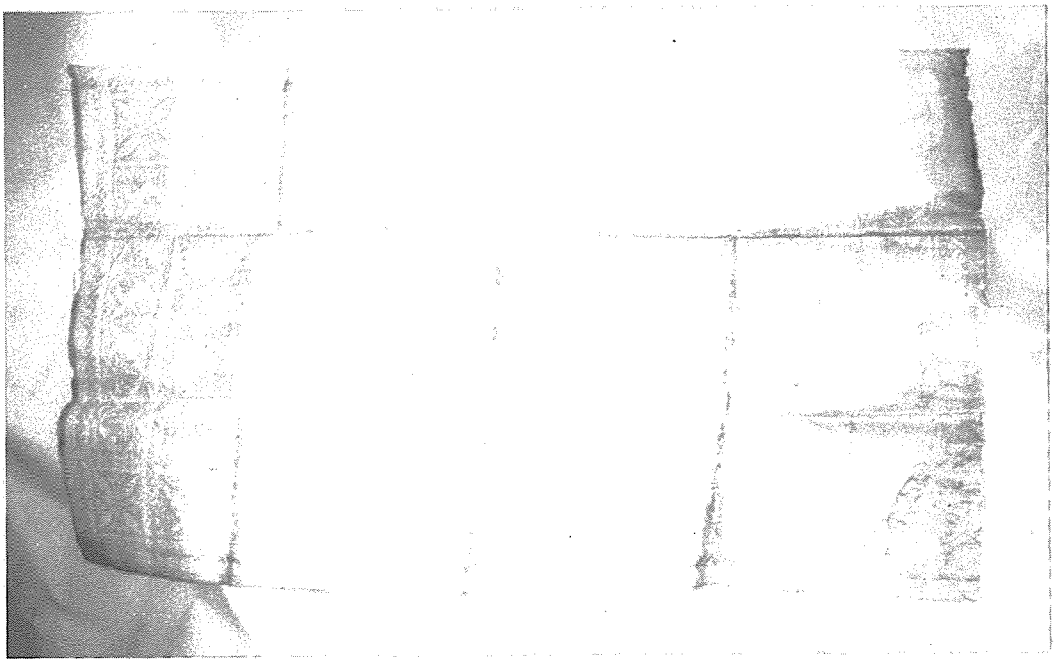


Photo: Valerie Carson

This linen towel is a result of poor storage – folded, stored in a hot water cupboard on an unsealed wooden shelf

not have to take out whole sections of a collection.

When handling textiles clean cotton gloves should be worn to prevent grease, dirt, perspiration and acid transferring to the textiles.

Think through where the textile is going and where it is to be deposited so that the appropriate shelf or table is ready to receive it. If a textile is larger than can be safely lifted or carried by one person always enlist more help. This is very important if doors are to be opened.

A table on wheels, trolley, tray or box should be available to safely transport articles around the museum.

Always handle textiles in a gentle supportive way.

Storage

Textile storage areas should be clean, well ventilated and dark.

Textiles for storage purposes can be divided into flat textiles and three dimensional textiles.

Flat Textiles include wall hangings, carpets, household linen, bedcovers, curtains, flags, banners, tapa, cloaks, embroidery, lace, and some costume. Ideally, these should be stored flat, but restriction on size of storage units does not allow all of this type of textile to be stored in this manner. In this case it should be rolled over a covered tube which is then suspended. Where a textile is too large to roll it can be folded but this is the *last* option that should be chosen.

To store textiles flat, they should either be in acid free boxes, or on acid free paper in drawer units where the wood has been sealed with two coats of moisture cured polyurethane. Acid free card or tissue should be used to line and interleave the textiles.

NB: Maori cloaks are not strictly 'flat textiles' as they have 'poko' or darts woven into them to allow the cloaks to conform to shoulder and buttock shaping. Therefore, these cloaks should have padding of bunched up acid free tissue or dacron wadding supporting from underneath.

A high standard of general housekeeping along with a regular programme of inspection, vacuuming and dusting of display and storage areas is essential

Make sure the box or drawer is accurately labelled indicating contents, to eliminate unnecessary handling.

Rolled textiles

Acid free tubes are very expensive, so cardboard tubes covered with barrier paper or acid free tissue will do. Obviously the greater the diameter of the tube the fewer number of times the textile needs to go around it. A large textile like a carpet, wall hanging or large tapa should go onto a tube of large diameter. Small long textiles like lace or ribbons can also be rolled on tubes from lunch paper. The tube should be longer than the item being rolled. Usually help will be needed when rolling large textiles as they tend to roll crookedly unless they are carefully controlled. They should always be rolled along the warp or the straight of the grain. Sandwich the textile face down between two layers of acid free tissue and roll up carefully, keeping smooth and straight. When this is completed roll again in a cover of well washed unbleached calico or old sheeting. Tie in a bow firmly but not tightly with wide cotton tape in at least three places. The rolled textile should then be suspended so it is not resting on itself.

NB: It is very important to roll a textile face down as any embellishment, decoration, be it woven, embroidered or painted, can fracture when concave. An outer or convex curve is more gentle and less damaging.

Some textiles that have very textured or two dimensional decoration of a fitted lining, may not roll well and that method should bot be used. They need to be stored flat of if space precludes and they are strong enough, vertical hanging may be the only solution.

Folded textiles

Careful folding is to be only used where space restrictions preclude flat

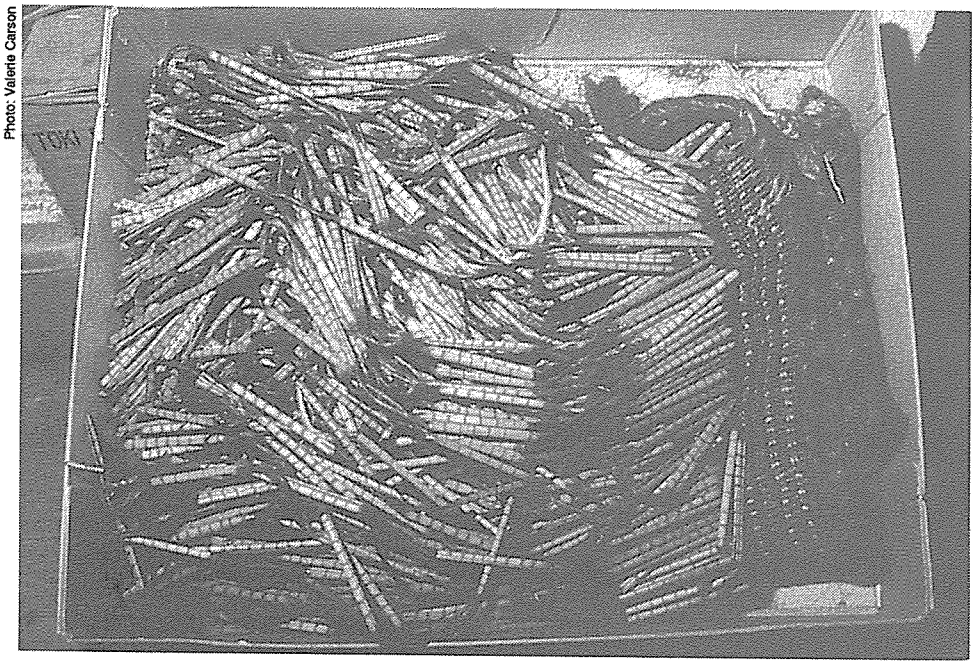


Photo: Valerie Carson

Example of a poorly stored piu piu

or rolled storage. Pad each fold generously with crumpled acid free tissue (never use smoothly folded tissue which gives no support) or 'sausage' shapes of dacron wadding covered in acid free tissue. This support prevents sharp creases forming which in time wear and fracture. Refolding should take place at least once a year.

Three Dimensional Textiles include most costume accessories, dolls, upholstered furniture and basketry. It is very important to make sure there are no hard creases or too many folds, and that there is full padding out and support.

Hats, shoes, bags, and basketry should all be loosely packed with tissue to hold their original shape. Fans should be kept closed and wrapped in acid free tissue. Umbrellas and parasols should be kept partially open with a roll of tissue around the handle just inside the top of the cover. Small pieces of bunched up tissue should be placed up the skirts of dolls, wrapped in tissue and in the case of dolls with moving eyes, the doll should be placed *face down* on a padded surface. This is very important as the counter weight for the moving eyes is in the chin area. Upholstered furniture needs cotton dust covers in storage.

Costumes (with buttons, hooks and eyes, and zips done up) can be either hung on a hanger or laid flat on a shelf, in a drawer or box. With dresses, when stored in acid free tissue line box, make sure the skirt goes in first front down, folds well padded out and the bodice brought over to lie on top of the skirt. The bodice and sleeves should also be well padded. Please don't put more than one dress in a box. Only hang costume which is strong enough; damaged, delicate, bias cut, knitted, and beaded garments should be laid flat as their own weight can cause stress and damage.

It is very important to roll a textile face down as any embellishment, decoration, be it woven, embroidered or painted, can fracture when concave

It is essential to use padded hangers, preferably of wood with long hooks to allow for high collars, well padded on the shoulder with three layers of dacron wadding stitched on and a removeable cotton cover over top. Unpadded wire or wooden hangers can cause a great deal of damage to the neck and shoulder of garments. Dresses, either one or two piece, require at least four pairs of cotton tape carefully hand stitched to the waist band or darts, tied in a bow on the shoulder of the hanger or dummy when on display. These bows should be tied a little shorter than the length of waist to shoulder measurement so as to take the strain off the skirt. Ideally the garments should have individual dust covers of well washed unbleached calico over them. Do not use plastic for storage of textiles. If the plastic bag is sealed shut, it can create an adverse microenvironment within, and errant insects could be trapped inside. The static quality of plastics attracts dust which leads to disintegration and pitting allowing dust particles to be matted in.

In the event of fire, a plastic cover will melt in the intense heat generated and fuse into the textile "writing off" the article.

Labelling textiles is very important for the reasons as set out under the **Handling** section. Make sure shelves, boxes and dustcovers, are clearly marked on the outside indicating contents. Each item should have labels with an accession number attached. These should be placed in a consistent position on each category of textile so the number can be found quickly. The number should be embroidered on to cotton tape or written onto an acid free card swing label with permanent ink. Obviously the embroidery or writing on the label should be done before it is attached to the garment! Use cotton

Photo: Valerie Carson

Packing display items for transport, *Taonga Maori* 1989

thread and a medium or fine needle to stitch the label carefully on with a minimum of stitches. Do not take stitches through to the "upper or outer" surface of the textile. Think carefully about the placement of the label. Will it show when on display? This is not a good idea, so find a better place before stitching it on. *Never use pins,* or cellotape and *never write the number directly onto the textile!*

Documentation

Refering again to **Handling** section, good detailed documentation is vital for all the reasons listed there. But in addition, records should be kept of where the item is stored; dates of when it is on and off display; loans and condition on return; dates housekeeping is carried out such as refolding large textiles, regular inspection of condition, looking for changes or pest infestation etc; and any conservation treatments carried out with the conservation report number and the actual report attached if they are filed together.

NB: Never use a ballpoint or ink pen in close vicinity of a textile. Only pencils should be in use.

Do not use plastic for storage ... it can create an adverse microenvironment within, and errant insects could be trapped inside

Cleaning

One of the most often asked questions about textiles is how to clean them?

Cleaning is an irreversible action so it is not to be undertaken lightly or by an untrained person. Always consult a professional conservator before contemplating cleaning. The only exception is careful and gentle vacuumming with a low power cleaner over a piece of monfilament screening or nylon net tied onto the short end of vacuum cleaner. This will prevent the "sucking up" of textile and any possible damage. Obviously a textile which is very frail or fractured into may pieces should not be vacuumed even through screening.

Treatment

Any treatment of a textile should not be undertaken without consulting a conservator. The technique of darning and using lots of little stitches to hold holes and fractures together is not used by a textile conservator, indeed, a minimum of stitching is used and only when necessary. Today textile conservation is about stabilising and supporting with minimum intervention. No reweaving or re-embroidery is carried out. A frail textile is supported by mounting over a specially dyed similar fabric so that the worn or holed areas are not obvious at initial glance.

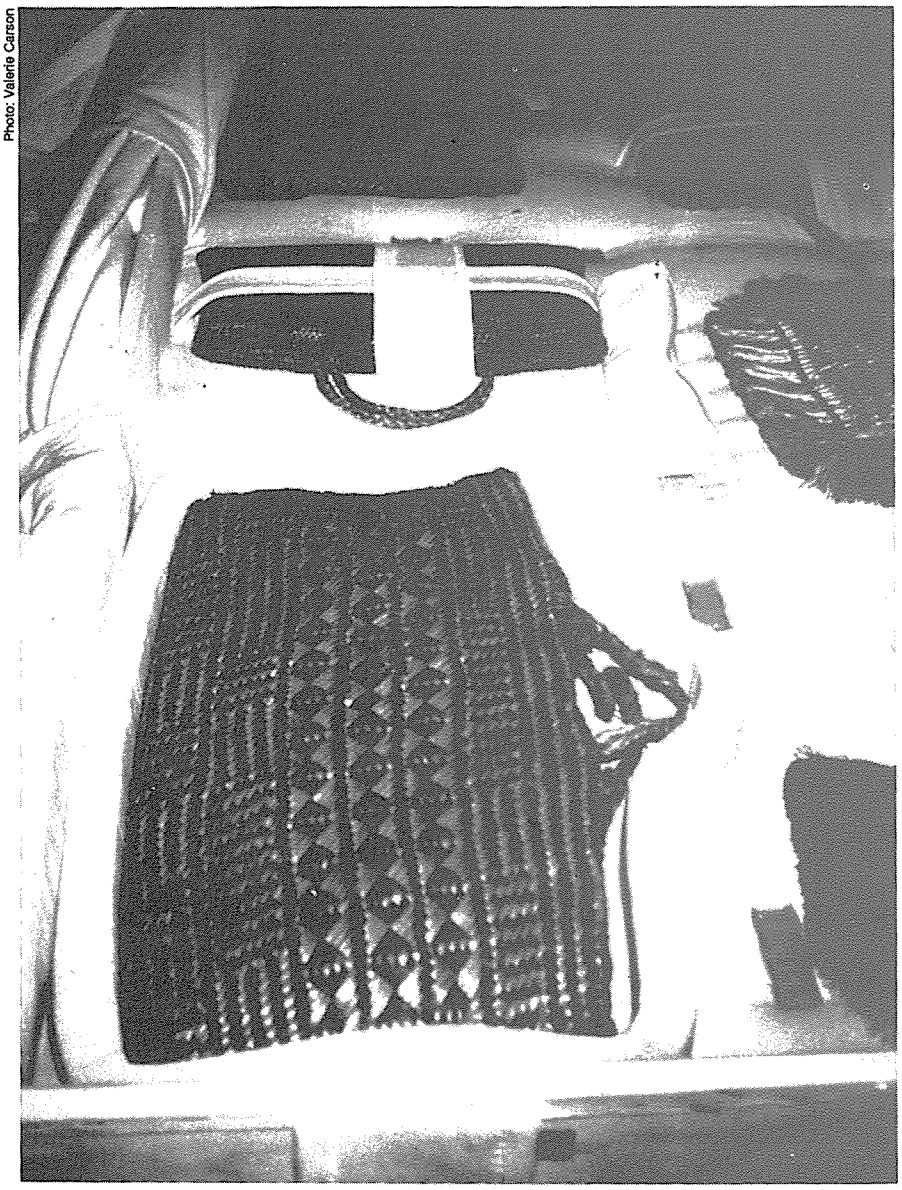


Photo: Valerie Carson

Packing display items for transport, *Taonga Maori* 1989

We say that six feet away the supported area should not obvious but six inches up it can be seen, thus not deceiving the historian or interested person.

Never use glues, blue tack, adhesive tapes, pins or staples to repair textiles – even temporarily.

Display

Only textiles in good condition should go on display, preferably in cases or glazed frames as appropriate to protect them from enviromental hazards.

Where textiles are on display in the long term, such as large wall hangings or furniture outside of a display case, they should be carefully examined regularly for deterioration, and insect damage. In addition they will need to be thoroughly vacuumed through screening to remove accumulated dust.

Mounting fabrics and colour

Choose the mounting fabric carefully. Make sure the fabric is sympathetic to the type of textile to be displayed. A Maori cloak is not enchanced by mounting on a rich looking velvet but looks more comfortable on a handwoven Indian cotton fabric and the natural slub of this fabric is an additional support aid.

Lace and white embroidery is often mounted on dark fabrics but in fact the dark mounting competes with the delicacy of the whitework and one tends to look at the dark areas before seeing the lace. Far more sympathetic is a natural colour such as unbleached linen or pale brown/biscuit colour.

NB: Make sure the colour and weave of the mounting fabric enchances the textile.

Care must be taken in presenting all categories of textiles and it is recommended that a workshop in preventive textile conservation be attended to learn the following techniques accurately: mounting onto board; glazing and framing; and mounting onto a strainer or stretcher.

Only textiles in good condition should go on display, preferable in cases or glazed frames as appropriate to protect them from enviromental hazards.

Velcro method of hanging textiles

Wall hangings and large textiles that are to be hung vertically should be hung by the Velcro method. The textile should have a loose lining to protect it from the wall and also to prevent dust settling on the textile's back. Machine stitch both long edges of the velvet side of the velcro to the lining. Then handstitch carefully the lining to the reverse top edge of the textile. The handstitching goes through the lining and the textile on either side of the long edges of the Velcro. (It is very difficult to hand sew through Velcro!)

NB: It is very important to use correct stitching tension as too tight a stitch may cut fibres and too loose an tension will cause textile to move and be ineffective support.

The hook side of the Velcro is attached to a batten using stainless steel staples and the batten is fixed to the wall. The textile is hung by pressing the velvet strip against the hook counterpart.

This method of mounting has several important advantages:

- The weight of the textile is fully distributed along its upper edge.
- Many textiles do not have perfectly straight perimeters so it is easy to adjust the hang of the article.
- It is an easy method of installing and demounting.
- In the event of an emergency the textile can be quickly removed from the wall by firmly and carefully pulling away.

It is also possible to attach the batten to a pulley system for further ease of hoisting and lowering. This method is particularly useful for a large hanging that has to be hung high up beyond easy reach, and needs to be lowered for its regular examination and vacuuming.

Photo: Valerie Carson

Taonga Maori 1989. The Australian Museum, Sydney

Trapeze or rod method of hanging

Textiles which are too long to display by Velcro method and those which are made of fibrous leaf material or tapa can either have one end rolled around a tube and the required amount of textile hanging down or hung over a padded roller in a trapeze fashion, counter balanced by their own weight. This method is useful if stitching into the textile is inadvisable (i.e. tapa). Obviously textiles that are not lightweight should only be displayed int his manner in the short term.

Three dimensional textiles

These textiles have special requirements. Small items like hats and shoes should be displayed with their acid free tissue padding still in place.

Costume such as dresses, jackets, uniforms etc., require some type of dummy. Remember always that the dummy's purpose is to fully support without imposing strain on any part of the garment. Ideally, each garment would have its own custom made dummy for storage and display. It is difficult to adapt a 20th century shop dummy to fit and aesthetically look correct for an 18th or 19th century garment. There is a growing move internationally away from a 'painted' face dummy to a 'faceless' dummy – meaning that features are painted out in usually one colour. This means the viewer concentrates on the garment and not the face. If using a headless dressmaker type dummy be careful to *not* have added hands and feet!!

Dummies are usually expensive to have manufactured by a simple and relatively easy to make version can be seen in Janet Arnold's *A Handbook of Costume* and *AGMANZ Journal* Vol.8 November 1978 article by Jennifer Quéréé, Canterbury Museum.

It is difficult to adapt a 20th century shop dummy to fit and aesthetically look correct for an 18th or 19th century garment.

Simple shaped forms can be made to display wrap around garments and cloaks. These are not made as imitation figures but rather as forms, fully supporting the garments but stating that this is the way the cloak is worn.

Packing and transport

The textile should arrive at its destination in the same condition as it was on departure. To ensure this, packing must be carefully thought through. Frail and difficult shaped pieces should be prepared in such a way that they come out of the packing case and go straight into the display case, thus limiting or actually deleting the need for handling the textile. Make sure that the textile is comfortable and well supported with fittings and mounts provided and in doing so making the job of the exhibition team easier.

For transporting away from your institution a custom-made wooden crate should be used which is well made and insulated against weather and possible poor handling. The interior should be well fitted out with padded supports for the textiles. All the principles and techniques for storage, using lots of bunched-up acid free tissue or 'sausages' of dacron wadding should be applied to packing for transport.

To reiterate important points in preventive conservation of textiles:

1) Prevention is better than cure
2) Apply good housekeeping principles
3) Keep accurate documentation
4) Alteration is unethical
5) Do not use ball point or other pens near textiles
6) Do not use staples, cellotape, masking tape, quick-stick labels, adhesives or blue tack on textiles
7) Never leave pins in textiles
8) Do not allow furniture polish to touch upholstery fabric

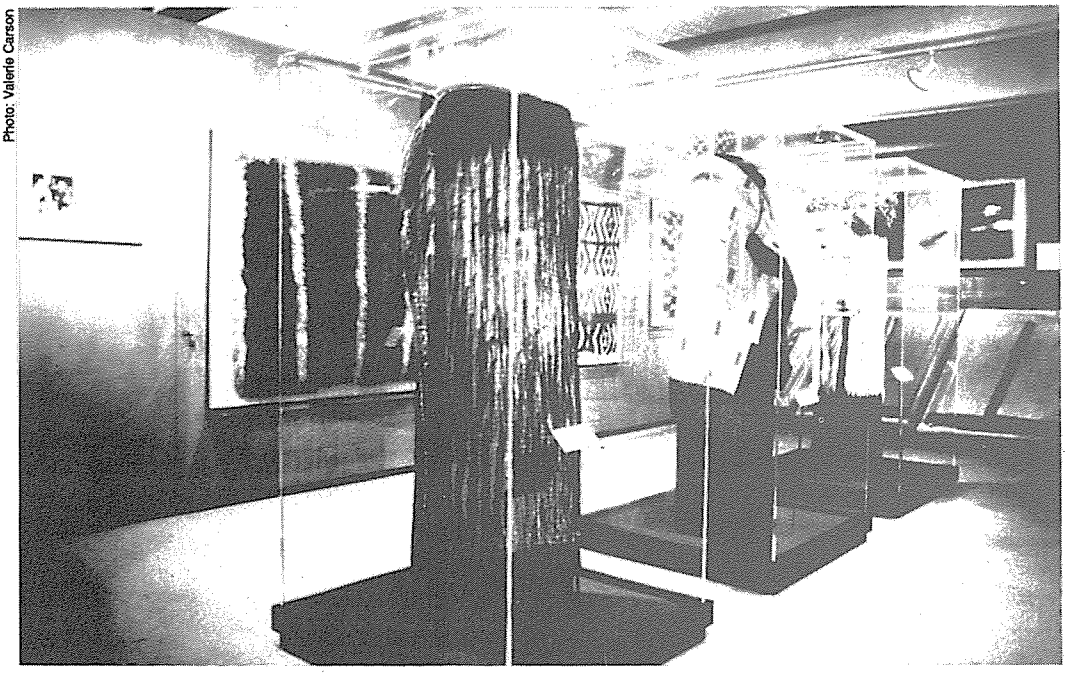


Photo: Valerie Carson

Taonga Maori
1989
The Australian Museum, Sydney

9) Do not have food, drink or smoke near textiles
10) Do not stack textiles on top of each other
11) Do not display flat textiles with other objects sitting on top
12) Wear clean white gloves or have well washed hands when handling textiles
13) Well wash all support and lining fabric to remove dressing before using
14) Textiles should never be on permanent display (unless in an enviromentally controlled case)
15) Supervise tradesmen, as accidents do happen.

Do not carry out any treatment of a textile without consulting a conservator.

Liaison officers are there to help you. If you have any queries or conservation problems contact the liaison officer in your region, or telephone Valerie Carson, (04) 846 019.

Your liaison officer or AGMANZ will know of any conservation workshops being held. These workshops are vital for good preventive conservation practice.

PREVENTIVE CONSERVATION IS YOUR RESPONSIBILITY TOO!

SUPPLIERS

Jack Fry
Conservation Supplies
P O Box 54204
PORIRUA
Ph. (04) 399-426
Small quantities but bulk in some items

Ransons Packaging & Display
P O Box 8745
AUCKLAND 3
Ph (09) 892-817
Large quantities of acid free tissue, card, etc

URE Pacific Traders Ltd
P O Box 20210
Glen Eden
AUCKLAND
Ph (09) 882-182
Polyester screening and conservation supplies in large quantities.

Kirkaldie and Stains Ltd
PO Box 1494
WELLINGTON
Ph (04) 725-899
White gloves- type sold as lining for rubber gloves (for women's size hands)

K.B. Safety
P O Box 38-469
PETONE
Ph (04) 643-814
White knitted cotton gloves
(for larger hands)

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A New Building for the Hector Library

at the National Museum

Dr P. J. Brownsey

In May this year Dr Michael Volkerling, Executive Director of the National Art Gallery and Museum Board of Trustees, announced that a new building would be constructed on vacant land behind the National Museum, Buckle Street, to house the newly formed Hector Library. Just six months later, this building is nearing completion and will become operational in 1990.

Just over half of the building has been designed to accommodate the library holdings of the National Museum and Royal Society of New Zealand which will be combined to form the Hector Library. The merger will create New Zealand's most comprehensive resource for students of systematic biology, ethnology and early European exploration of the region. Its establishment will be central to the research and interpretation functions of both the existing National Museum and the proposed Museum of New Zealand Te Papa Tongarewa, providing tangible evidence of the improved public accessibility central to the concept of that new institution.

The amalgamation is, in effect, a recombination of the libraries which were first established by Sir James Hector in the 1860s and jointly housed in the Colonial Museum (later the Dominion Museum) until 1922 when the Royal Society holdings were moved to Victoria University. In 1981 they were moved again to the Royal Society Science centre in Thorndon.

Completion of the Buckle Street building will bring to an end several years of searching for an appropriate solution to the library problems of both the Royal Society and National Museum. In 1976 the then Dominion Museum closed its Botony and Geology Gallery in order to accommodate its rapidly expanding library. Whilst that resolved the immediate housing problem, and enabled the burgeoning scientific staff of the Museum to be properly accommodated, it resulted in a serious loss of space and flexibility within the public display areas. By mid-1980, with increasing demand for more special exhibitions, the need to re-vitalise both the Maori Hall and Gallery of New Zealand Wildlife, and the pressures for suitable 1990 displays, it became imperative to re-house the library.

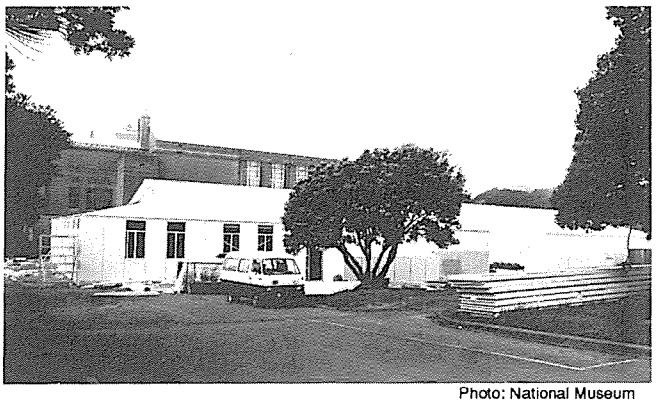


Photo: National Museum

The new building, behind the National Museum in Wellington, to house the Hector Library

Meanwhile the Royal Society had problems of its own with a rapidly expanding library that, within just a few years of occupying the Thorndon Science Centre, had taken over all the available space. A crisis point was reached when serials overflowed into the President's office, and the Society resolved to look for another institution that might be prepared to house their library. The National Museum was an obvious choice because of the historical associations and because the holdings of the two libraries are essentially complimentary. The Royal Society Library is of a general scientific nature with strength in natural history, whilst the National Museum holdings have been tailored over the years to service the systematic, ethnological and historical research of the Museum staff. It has been strengthened by the immensely valuable Carter collection of works on early New Zealand exploration, and by the incorporation of the library of the Wellington Branch of the Royal Society. Bringing all these collections together would provide a single, centralised library of excellence, comprising well over 100,000 volumes relating to the natural and cultural heritage of New Zealand. Located in association with the reference collections and taonga of the National Museum it would provide a prime national scientific and cultural asset for the whole country, accessible both by personal visit and by interloan.

In December 1985 the Museum

continued on page 31

Patrick Brownsey is Head of Natural History Division, National Museum

City Gallery on the Move

a temporary location at Chews Lane

John Leuthart

On 19 July 1989 Wellington City Art Gallery moved from its founding location at 65 Victoria Street to a new temporary venue across the road in Chews Lane. The temporary relocation, estimated to be for three years, was driven by the redevelopment and formation of a new civic centre for Wellington.

Wellington City Art Gallery is expected to relocate within the former Public Library building following completion of the new Public Library at the end of 1992. The Gallery in its permanent location will directly face onto a redesigned square surrounded by the Michael Fowler Centre – the city's venue for the performing arts, Town Hall, administration complex and a new children's museum, Capital Discovery Place – Te Aho a-Maui. For the Gallery, this final move will bring to realisation 20 years of vision, discussion and negotiation by Council and visual arts protagonists over the suitable size, status and location of this city's venue for the visual arts.

The provision of a public gallery is a responsibility that is carried by most reasonably sized cities in the world. It is a further extension of a city's social functions – to foster, develop, present and preserve the culture of its people, and offer its community a focus and forum for the viewing, discussion and evaluation of visual arts practice and the issues surrounding such practice.

At the official opening of the Gallery in September 1980 the current Mayor, Michael Fowler stated:

"The opening of this galley and inaugural exhibition will assure the city of a place in any future description of the state of art galleries in this country.

"The Council has long recognised the need for a public gallery in the centre of the city, a facility which would be readily accessible to all of its citizens and, in particular, accessible to the casual viewer – the shoppers, and the visitors to the city..."

The opening of this gallery marked the beginning of Wellington City Council's direct commitment to contemporary visual arts. In the current financial year, direct funding or grants to the development, commissioning and presentation of visual arts activity will exceed $1 million. As part of its cultural policy, the Council allocates a small, yet significant amount annually to the National Art Gallery and National Museum Board (currently $50,000 – a figure which has remained static for some years), the Festival of the Arts, Wellington Community Arts Centre and a number of other city-based institutions, organisations and groups.

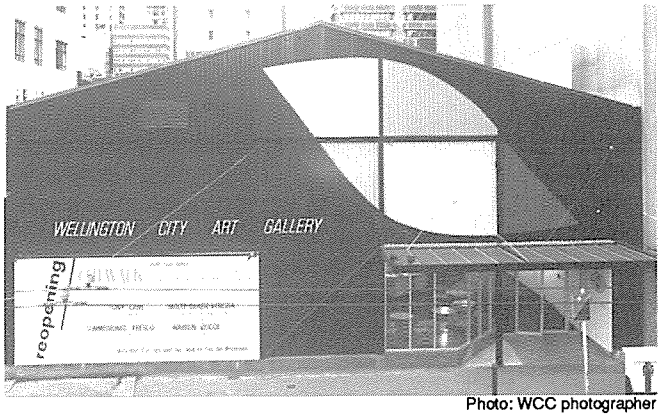


Photo: WCC photographer

Exterior facade of the Wellington City Art Gallery

In addition, an art incentive bonus through the Town Planning Department is designed to actively engage artists and architects in collaboration for the development and placement of major art works in the central city. The Arts Bonus Scheme offers property developers plot ration incentives in exchange for commissioning and maintaining works of art which are intended to enrich the environment for central city users and dwellers.

The Gallery's temporary move into the redesigned former Post Office shed at Chews Lane was necessitated not only by a need for a larger and more functional viewer orientated facility but also by the consolidation of this gallery's position and profile within the city and nationally.

There is now a realisation by the major funding body and art institutions within the city that the gallery has served its apprenticeship, proved its validity and plays an increasingly significant role in the cultural life of this city as well as making a considered contribution nationally. As the gallery approaches the celebration of it's first decade during 1990, it has clearly outgrown the limited vision held by some city decision makers and colleagues to become much more than a two floor exhibiting venue in the central city.

The gallery continues to occupy a unique position on the New Zealand Art Gallery circuit – it remains the only public gallery without a permanent collection. Since the National Art Gallery currently, and it's future amalgamation with the Museum of New

John Leuthart is Director of Wellington City Art Gallery

Zealand Te Papa Tongarewa, carries the primary role of conserving New Zealand's visual art heritage, the City Art Gallery, not encumbered by historical considerations and collection practice, can freely address issues of contemporary cultural practice relevant to our community in a manner which is complimentary and not in competition with, the National and other institutions in the city.

The Gallery's temporary move to the Chews Lane site has culminated in a year marked by a significant increase in council funding, sponsorship investment and increased attendance to exhibitions and participation in events and activities. Increased funding through incentive grants from Council has attracted wider business sector involvement, and has enabled the Gallery to extend its profile, broaden its programmes and increase the services offered to viewers.

This year's exhibition programme budget of $150,000 (exclusive of allocations for interpretative programmes, publications and marketing) was matched with $100,000 from the business sector and central government. Staffing levels have also been increased to 15 permanent staff members. The results of this increase can be seen in the broader programme base, the quality of interpretative material and extension of services. Through the work and commitment of three directors and staff, an average annual attendance of 30,000 in the 1980s has risen to almost 100,000 visitors during the last financial year.

Following the call for local government reorganisation and the current climate of corporate planning the gallery embarked on a year-long process of reassessment in consultation with Council and people representing the key art's funding bodies, institutions and organisations in the community. The process was assisted by outside consultants working with staff and former board members.

In Wellington, a city with an exaggerated level of institutions, collections and arts administrators per capita, there is a recurring need for each institution and organisation to clearly define it's role in the city and it's relationship to and with each other. This also needs to be coupled with the promotion of policy and roles to the pubic through each institutions programming and use of appropriate marketing strategies.

For Wellington City Art Gallery, this process has resulted in a single, appropriate and embracing mission; to present and actively communicate a programme of contemporary visuals for the people in Wellington.

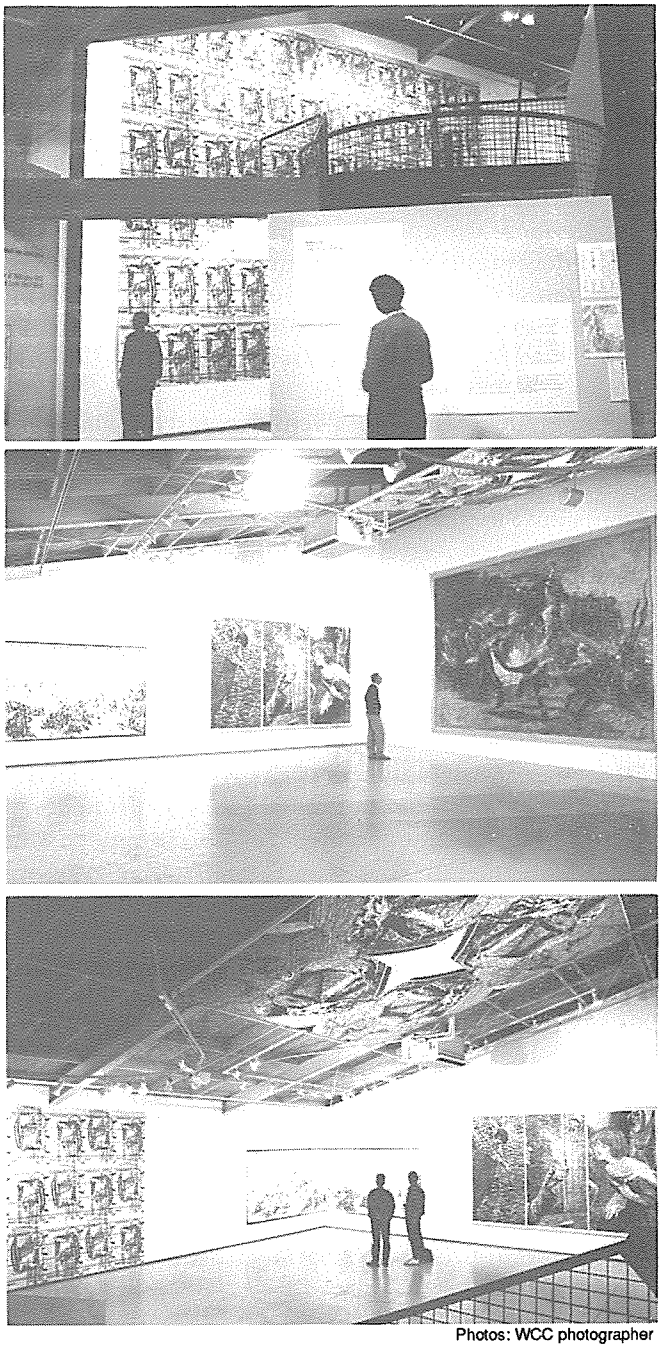
In breaking down this statement, to present, rather than to collect and preserve acknowledges the uniqueness and the currently appropriate, non-acquisitive direction for the gallery in this city.

To actively communicate acknowledges the gallery's strong interpretative and educational thrust coupled with the need to adopt innovative marketing strategies to compete in the increasingly competitive recreational, entertainment and education markets.

Contemporary visual arts, with a strong Wellington focus, clearly separates their gallery's direction from the major role and function of the national institution in the city and others of national orientation.

The finalisation of the temporary relocation for the gallery in Chews Lane ended three years of research, feasibility studies and the negotiation of a number of possible locations for the temporary move within the city centre.

The former City Council were reluctant to grant an excessive amount for the relocation of the gallery for a temporary period. We flirted with a suggestion of 'floating' the gallery – establishing a central city office base for staff deployed in programmes utilising disused and used spaces in the inner city and suburban region.



Photos: WCC photographer

View of upstairs gallery from first floor
The open space of the first floor gallery
Looking down from upstairs into the first floor gallery

Although I liked the muselogical challenge of such an option, the attitudes of many councillors at the time, indicated that exercising such an option would have been political suicide.

We negotiated instead the current site and venue, a former one-storey Post Office. The site afforded excellent visibility and user accessibility with a frontage on Victoria Street and Chews Lane connecting the main pedestrian thoroughfare of Willis Street. The location was geographically close to the former venue (and future venue) maintaining a politically and physically close proximity with necessary reference to the Civic Centre during the reconstruction period.

A conservative sum of $420,000 was allocated by Council to fully lift, convert, refit and orientate a physically enclosed building functioning as a Post Office to one which would, through a range of visual devices entice actual and potential viewers into the newly redefined space. We explored numerous concepts and design strategies in close collaboration with the City Architect's office. We were constrained by the physical ground floor size of the shell and the limited budget for such a major conversion. We finalised a design which would have the building raised 6 meters with a second floor at two levels connected by an open stairway accessed directly from entrance and foyer.

The driving concept for the design and orientation of spaces was for the venue to visually attract and be really accessible to viewers. Secondly, for the exhibition spaces (by the creation of a large open cube and smaller project space accessed from the stairwell) to be much more effective for the commissioning of large works and presentation of exhibition material. We were also keen to realise a major interaction between the use of natural and artificial light.

The aesthetic which we were wanting to achieve was one of 'industrial contemporary' – the deliberate exposing of structural beams and fixtures. In keeping with this concept we sought to highlight a functional stairwell by using open steel reinforcing mesh and industrial foot plating. The semi circular viewing platform created at the intersection of the two stairs enables viewer's panoramic overview of the ground floor gallery exhibition space whilst moving to and from the first floor area.

We sought a clearly functional space removed from a rarefied aesthetic common to a large percentage of gallery spaces. The spaces had to be flexible to allow a number of uses, from conventional exhibition presentation to installation and performance work to hui, events and functions.

The deliberate painting of floor surfaces in the exhibition area's allows for a greater flexibility in presenting exhibitions. The surfaces, its colour and form become an integral design component of each exhibition.

From the exterior we worked on offering a number of visual cues through the clear glass entrance facade and physically, by ramp to a central axis point in the reception area. The position of the exhibition proclamation wall at the end of the foyer area was placed to obscure a direct view of any exhibition at first glance.

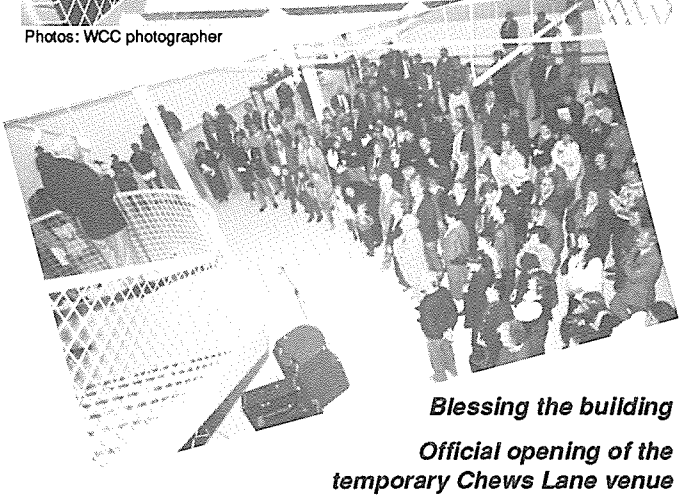
Immediately to the left of the entrance ramp was placed a semi-circular information and publication sales counter leading through to a similarly designed bar which offers coffee, light foods and an opportunity to buy and read current magazines and publications.The determination to provide a beverage bar with the publication sales and refreshment area was essentially one of providing an additional service to users and a means of enticing potential audience, particularly those who may need the lure of refreshments before taking a step into the gallery.

In addition to the Gallery on Chew Lane, an artist's studio as base for the Artist-in-Residency programme has been relocated in existing buildings fronting Willis Street. For the gallery this was a major marketing coup. Not only does the studio provide the gallery with visibility on Willis Street, it places artists in the public domain enabling interaction with public in prime central city real estate.

Achieving a gallery of comparable size to the former, on a small budget, while maintaining the scale and momentum of it's programme has required a number of professional and personal compromises. Finally, it was ourselves as staff who have compromised most by being willing to accept working, preparation and

Continued on page 30

Photos: WCC photographer



Blessing the building

Official opening of the temporary Chews Lane venue

Projects in Brief

Looking at Ourselves

Judy Williams, Secretary, Interim Committee
New Zealand Portrait Gallery

It isn't easy to assess our own national character. Even when we travel outside these islands it is difficult to measure the strengths and gentlenesses that we share and that make us slightly different from the inhabitants of other places; places with perhaps less wind to battle against, or less space – for personal expansion or escape.

We all inherit characteristics from a blend of adventurous people, and are moulded by our remoteness from large centres of population. These and many other factors have results that can be seen in the lines on our faces and the shape of our figures.

Alexander Pope told us that "the proper study of mankind is man". Not only is it right and proper, it is also natural for us to want to look at other men and women, to watch the things they are doing and to discover why they are doing them. Why else do we read biographies, watch the news on television or just gossip?

Two year ago I went for the first time to the Twentieth Century section of the National Portrait Gallery in London. I found a series of small carpeted rooms and British personalities shown on video, in photographs, paintings, sculpture, cartoons, on tape, in short printed descriptions and with artifacts, imaginatively lit an beautifully displayed. I was entranced. I felt I knew those people. I was also convinced that here was one way of showing a nation to itself – and that we needed one like it.

Photo: National Portrait Gallery

Amy Johnson in close-up: National Portrait Gallery

I came home to find that many people thought as I did, that we should have a portrait gallery to explore our characters and characteristics. I remember the Amy Johnson display in London and imagined how Jean Batten would look in her place. I thought of our thousand years of history and how representations of ancestors in carved wood could be displayed.

It seemed an appropriate activity for 1990 and a group of interested people sent a submission to Dr Bassett, Chairman of the 1990 Commission, suggesting that a portrait gallery of this kind be established. However, nothing happened. Like God, the 1990 Commission only helped those who show that in some way they were helping themselves. So we organised a meeting. Sir John Marshall became our chairman and an interim committee, consisting of librarians, historians, painters and a journalist and some businessmen, was formed. Other enthusiasts, scattered about the country contributed their comments. We drafted a list of aims, and decided that as this was to be a national gallery some of the shows must be capable of touring. The Department of Internal Affairs offered to fund a feasibility study.

A year later, after the sad death of our first chairman, and with the study report published, we are reassessing our position. We know now how much money we need to establish a small gallery, having used the historical Missions to Seamen building as a sample site. We know how a gallery could look housed in central Wellington, showing changing exhibitions, each with a distinctive theme and using (with luck) borrowed works and photographs. We saw many people in the course of gathering this information – all of them helpful, even if they feel, as several do, that there are already too many galleries in New Zealand. Using records provided by artists, we have started to make a list of New Zealand portraits of all kinds. Several capable portrait painters in various parts of the country have offered to paint one each of the expatriate New Zealanders invited here by the 1990 Commission, free of charge. If enough ex-patriates come we will include their recorded characters in a demonstration show in 1991.

We have discussed the possibility of being part of a larger gallery or museum with other organisations, and have met with little response. Could it be that the words "Portrait Gallery" conjure up images of rows of dreary oil paintings with heavy frames, hung just too high for the brushwork or any subtle characteristics to be seen? Should we consider a name more suggestive of the inventive, sturdy, humourous, honest, reservedly

compassionate (but at this time, economically purged) people that we are?

Whatever a gallery depicting New Zealand personalities is called, we feel that it is a project whose time has come. This is supported by those who write the Museum of New Zealand paper which says "emphasis will be placed of the development of collections, displays and activities in the area of New Zealand's social and material history" – suggesting that cooperation is possible.

However it is achieved, I feel a portrait gallery of this sort would help us to grow as a nation. ■

Court Reconvened

Steve Lowndes is Curator Director of the Akaroa Museum

When the Court House in Akaroa closed its doors in 1978 the Justice Department offered the premises to the local authority. With conspicuous lack of forsight they declined the offer and the building was taken up by the Department of Lands and Survey, which for a while did great things. Then the new economic reality descended upon us and the Department transmogrified into the penniless Department of Conservation.

For years the building was sadly underutilised until the Museum next door looked over the fence and saw some useful space to fill. Stage One of the takeover was to get the fence between the two properties removed. After a period of inactivity from the Department the skills of our local Member of Parliament were recruited. The fence was demolished in a week. Further lengthy negotiations were then put in train which have resulted in the Museum leasing the Court House for a period of ten years.

The building which was opened in 1878 is of weather-board, tongue and groove construction with an iron roof. It is structurally sound. To use it effectively as an exhibition space at minimum cost to the beleaguered ratepayer (most of whom know each other) was Stage Two.

Obviously the interior environment could only be properly controlled at considerable expense, so the decision was made at the outset to display only robust material. UV filters were fitted to the six huge sash windows, two night storage heaters were installed and fans were put in the roof to circulate warm air in winter and cool air in summer Lighting track replaced 100 years of random light fittings which hung from the ceiling like the remnants of some giant cobweb. The Court was carpeted for practical and aesthetic reasons but also to integrate the space visually with that of the existing Museum. Finally, and not without irony, cost limitations dictated that admission should be free.

Stage Three, like everything else in a resort town, s to be completed by Christmas. This is the plan: much of the furniture remains – the bench, dock, witness stand, and recorder's table. So the Court will be set up as it was before closure.

The Department of Justice offered enthusiastic support. Models of a magistrate, witness and accused are to be made and a sound track of a hearing will emanate from these various locations. (Sadly, we'll have to resist the temptation to animate the lips with strobe lighting.)

There are many cases to choose from but this one might suffice. A young couple was looking for somewhere to stay for the night and let themselves into a motel room where they were later apprehended "flagrente delicto". They were charged with trespass but acquitted by a sentimental district court judge as theirs was the last case to be heard by the Court.

The public part of the Court (approximately three-fifths of the whole) is to be made over to Papatuanuku. Displays will focus on the environment, conservation, flora, fauna, reserves and land use on the Peninsula. But, being mindful of the concept of the planet as a single living organism, it is proposed to include displays which explain the greenhouse effect and ozone depletion.

Security will take the form of camera surveillance with a monitor in the office of the museum but as with the limitations of environmental control it is hoped to avoid the worst problems by choosing display methods with care.

The project will add considerably to the Museum's scope and alleviate, temporarily, some of the pressures of space which exists in the main building.

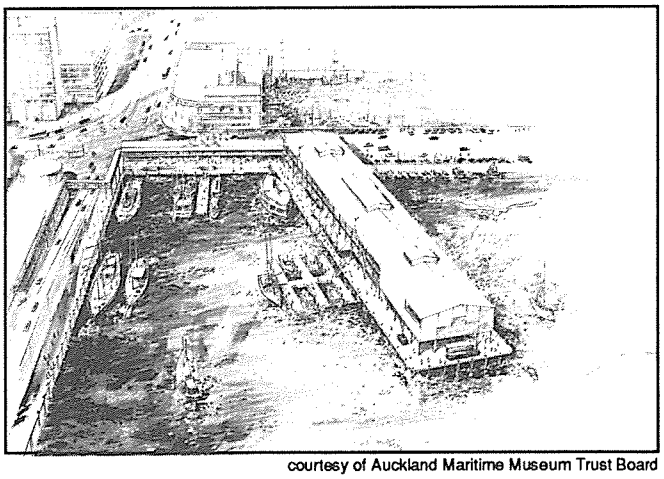
The whole project will completed for about $25,000 with considerable voluntary input from the Friends of the Museum. ■

Auckland Maritime Museum

(adapted from an Auckland Maritime Museum Trust media kit)

The Auckland Maritime Museum Trust established in 1981 has been refining the concept of the Auckland Maritime Museum to be established as part of the development on the Auckland Harbour.

Dr Rodney Wilson, Director since February 1989, sees



courtesy of Auckland Maritime Museum Trust Board

Architect's impression of the proposed Auckland Maritime Museum

that the museum will be partly commercial" but some funding will come from a mix of central and local government grants and corporate sponsorship.

In addition to a wide range of dynamic and often participatory displays (such as a Penny Arcade, Genealogy computers, navigation equipment etc) the Museum will contain:

- actual rigged vessels within the museum buildings,
- active waterborne vessels,
- small hire craft for public use,
- an active boat building workshop and a sail lift
- a model makers workshop,
- a book and souvenir shop,
- a traditional chandlery and nautical fashion wear shop,
- a restaurant, family restaurant, bar and lounge,
- takeaway food and an outdoor cafe,
- a functions lounge and kitchens,
- an auditorium with lecture programmes, film theatre and music programmes,
- and active temporary exhibitions programme,
- regular "events" programme on the water within the Museum basin.

Some historic vessels will be housed alongside the wharf, and tall ships such as the *Spirit of Adventure* and *Spirit of New Zealand* will operate from the museum basin. The Museum will cater for a wide range of cultural and social appetites, and will be a living, active Maritime centre.

The Museum will be three stories, based on a collection of buildings reminiscent of Maritime buildings found in New Zealand ports early this century, and clustered around a central basin with decks, and verandahs overlooking the water.

It is being designed by Auckland architects Boone, Smythe and Goldsmith, and construction will start next year, with a completion time in 1992. ■

"Hard, easy, boring, exciting"

(being the true story of Video 90)

Paul Thompson, Capital Discovery Place – Te Aho a Mau

A 'hands-on' description of the recent project carried out by Wellington's new children's museum, Capital Discovery Place/Te Aho a Maui, during the August school holidays.

Video 90 bought together a team of nine young people aged between eleven and seventeen to record their views for 1990. Their selection was based on submissions they made in whatever form they chose relating to their views of themselves and what's happening around them. We received stories, cartoons, scripts, videos, rap tapes, banners, drawings, family histories etc., and ended up with a group that was a mixture of gender, races, and ages from a wide geographical spread within the greater Wellington region.

Understandably with such diverse team the group dynamics were very interesting.

"Sometimes you want to throw a brick at people but at other times you really need them for something."

"It's a love/hate relationship. Towards the end, I was working really well with people that I wasn't working well with in the beginning... it was just we simply didn't know each other all that well at first."

"I felt alone, I was the only kid from my school and I had to build up my confidence. But at the end I felt more in control than I was at the beginning."

The group was to sort out its own working methods as well as its programme. To help with this and to provide guidance, support and organization, Graeme Tetley, a scriptwriter and ex-head of English at Naenae College, acted as full-time facilitator. For the first couple of days the children were given 'point and shoot' video 8 equipment simply to familiarise themselves with the technology and to pick up basic production techniques. Then it was a progression onto more sophisticated VHS format gear and sorting out of what exactly they were going to make their video about.

Workshop sessions followed in which discussions centred around the past, the present, the future, music, movies and serious current concerns. These alternated with small teams taking the camera out and filming. The Tainui land claim, fashion stores, animals and "hanging-out" downtown were all thought worthy of recording.

All decisions were made by the teams and for some this was a very unfamiliar way of working after the more structured experiences of school.

"Graeme (the facilitator/supervisor/guide)*was letting us do everyting. I think he should have put his ideas in and then let us decide. He was letting us put the idea in and then letting us decide... we need, you know, a slight bit of help."*

"You needed to have heaps of patience. There were a few arguments but we learnt to compromise and break down all our ideas into just a few things."

While some felt that they could have done with more overall direction others wanted to be left to get on with the job but would have appreciated more formal instruction on the basic 'nuts and bolts'

"We could have had more time to polish our ideas if we had more instruction on the equipment."

"It was frustrating when you saw what you wanted but by the time you had set everyting up - it was gone."

There will always be a debate as to how much you guide and how much you let people discover for themselves, and different situations will obviously require different parameters. However, this discovery method of working (and learning) had some results that were achieved precisely because of it.

"There were some things that I wouldn't get in the classroom. ...I learnt to express myself."

"It built up my confidence."

*"It was great being able to **express our ideas** and getting paid"* (the children got an allowance of $15 per day to cover food and transport).

It was, of course, hard work mastering new equipment and techniques at the same time as deciding

as a group what the important things were that would make the video 'a young people's statement'. Many in the group gained very impressive production skills in a very short time.

"I found out that I'm good at filming and that I might consider this as a job."

Others, while still not totally familiar with the mechanics of film-making, learnt other things.

"I found out my weaknesses, thing I wasn't so good at. Some things like the camera I wasn't too good with but at the same time I discovered that there's other things - you know! It's a beginning."

"I found out I prefer being in front of the camera, not behind."

Others were appreciative of unexpected areas.

"It was good to use the equipment, meet people, work at the museum, and we got good food." (The Museum Coffee Shop)

"Meeting new people, the group, and the public."

"Getting paid".

Another benefit was that the group moved from being passive consumers of television and film to be more critically aware.

"I never knew how they got their shots perfect before but now I know they edit it."

"Too much",(laughs, now I know too much) "and now I know it's team work, all team work."

"I can tell if they are trying to cut some things out and if it's badly filmed."

"I know now that only certain views are portrayed on T.V. – the news especially".

The team worked for the three weeks of the holidays and are now in the process of final editing and scripwriting. The finished tape (probably of about 10 minutes duration) will be showcased at the National Museum, made available to schools, and perhaps included in the 1990 Commission's roadshow. It was the first interim project for Capital Discovery Place working in partnership with the National Museum and funded by the 1990 Commission.

Evaluation of the project is especially important for us at Capital Discovery Place, firstly as part of our working process and secondly, as an indication of how successful our first interim project was. The learning involved was a two-way process and we now know to do some things differently next time. Others worked extremely well and we would definitely leave them as they stand.

The kids attitude is probably summed up in the comment by one of the members, *"hard, easy, boring, exciting".* ■

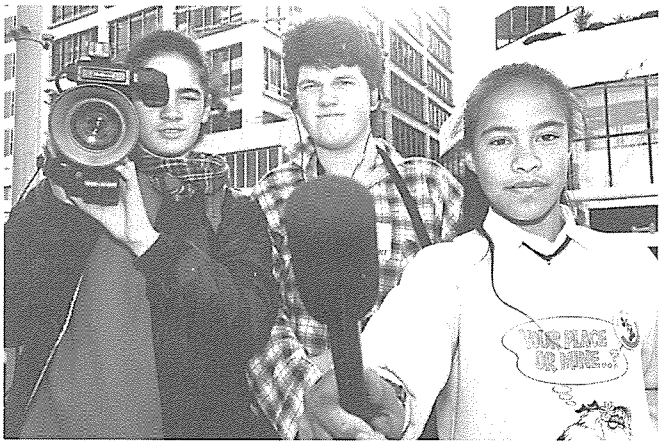


Photo: courtesy of the *Evening Post*

Some members of the Video 90 team

Photo: National Museum

Museum Shop, Wellington

Museum Shop Expansion

Tony Carr, Manager Museum Shop

Earlier this year finance was approved for creating a bigger, more efficient shop space in the National Art Gallery and Museum complex. The existing shop is L-shaped which creates a number of security and ergonomic problems – what is currently the best counter location as far as sight lines are concerned also causes a bottle neck restricting visitor movement and access to stock.

A bigger space, a new layout and a cohesive design solution will improve the working environment, allow better display of stock and, the primary mission of museum shops, enhance the visitor perception of the parent institution(s).

After receiving submissions from a number of interested designers/architects we chose the Wellington based Structons, the designers of the Kiribati Cultural Centre, who demonstrated a Pacific awareness lacking in most other presentations. As museums are becoming increasingly aware of their responsibilities towards fostering a bi-cultural environment it is important that all "front-of-house" activities also reflect this growing commitment.

We hope, with this re-design, to create a visitor-friendly enviroment enabling us to better display the large range of stock we carry. Each stock category has different display and storage needs which are not currently being met e.g., we haven't, to date, found a design solution which enables us to safely display and store prints and posters, this along with other problem

areas will be solved by the final result. We are fairly confident that with limited "down-time" we can have a new shop operating by 25 November, within our limited budget, barely five weeks after the selection of a design consultant. ■

Of Carp and Culture

Kathy La Rooy, Deputy Director, Hawkes Bay Exhibition Centre

The Hawkes Bay Cultural Trust is soon to start upgrading the Hawkes Bay Exhibition Centre to a standard suitable for taking international exhibitions.

The Exhibition Centre was originally called the Hastings City Cultural Centre and its role was not clearly defined. The change of name has focused its key function: that of being the main venue for touring exhibitions to Hawkes Bay.

The interior of the main gallery will be clad in 12mm customboard and the ceilings lowered. All natural light will be excluded and a fully monitored air conditioning system will be installed. The adjoining Holt Room, which is the smaller of the two exhibition spaces, will receive similar treatment. The existing floor heating will be adapted and neutral tone carpet will complete the transformation.

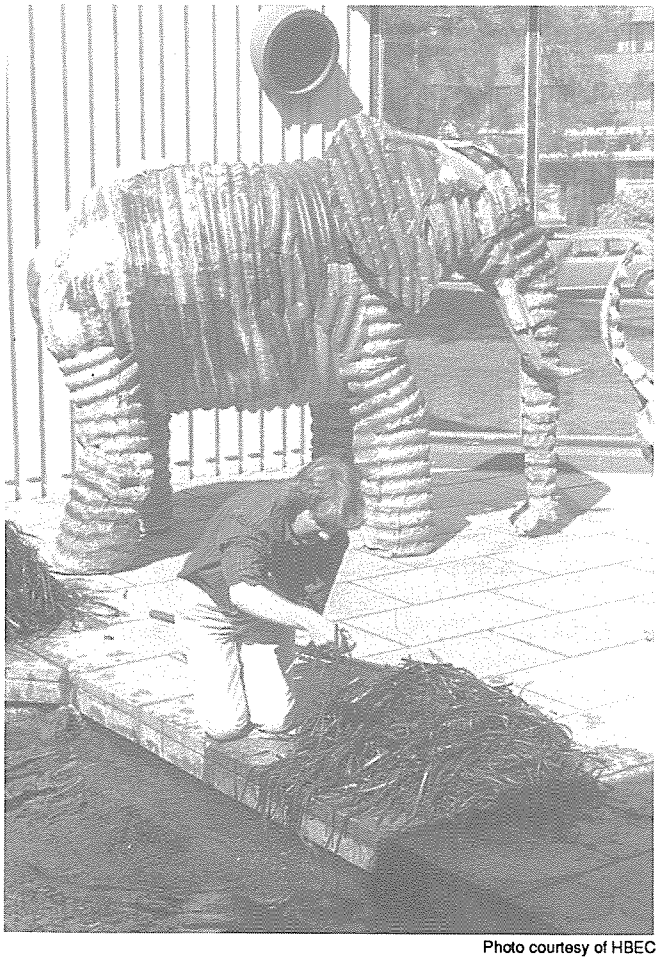


Photo courtesy of HBEC

Kathy La Rooy, Deputy Director HB ExhibitionCentre-conducting the annual "weed raking" in what will be the coffee bar area. Behind – Elephant by Jeff Thomson

A new light track system is part of the redevelopment and will be welcomed by staff who at present have to wrestle with fixed fittings of temperamental nature! The entrance foyer will include a new recreation area with the existing reception office becoming a storage area and security office. The existing entranceway is being redesigned to include wheel chair access and a more inviting porch area.

The Hawkes Bay Exhibition Centre is one of the few institutions in the country to have fish food on its annual budget – a selection of goldfish and frogs placidly patrol the enclosed pond in an outside area which is enhanced by two Jeff Thomson sculptures. However, this space is essentially neglected and because an interior kitchen is separated by a single wall from the pond we have decided to locate the centre's food facility in the pond area. Local architect Morgan Flynn has designed a space frame structure for the roofing.

Two surveys are being conducted at present to develop a marketing plan for the Trust and its institutions. The first will establish a non visitor profile and the second in-house survey focuses on visitor perception and facility usage. The results of these surveys will have a direct bearing on the type of food facility provided at the Exhibition Centre.

As part of what is known as the "campus area", the Exhibition Centre will greatly benefit from the proposed new Library/Public Relations Office complex to be built next door. It is hoped that the old library which joins the Exhibition Centre will become an education room and craft studio space.

Over the next five years our goal is to greatly improve patronage and to establish a vibrant complex which will show the best in national exhibitions, and be able to take international touring exhibitions of an appropriate scale. ■

Suter Art Gallery Theatrette

Austin Davies, Director, Bishop Suter Art Gallery

The original Suter Art Gallery was built in 1898. Between 1976 and 1979 a major modernisation and extensions programme was carried out. This was followed by upgrading the rear of the gallery in 1987, and in 1988 by building a new theatre on the front elevation.

The new theatre, the final stage in the Suter modernisation, has been the most challenging and exacting part of the renovations. Initial research showed that there was not a great deal that could be relied on to guide us in arriving at what kind of building we should expect. Particularly since it was to be multi-functional – as effective for the presentation of dance, drama and recital, as it was for film and for lectures.

The National Library Service came up with three

interesting publications, *A Survey of Multifunctionalism in Theatre Design in New South Wales, A study of Small Theatre Design and Layout* published by the Arts Council of Great Britain and an American publication *Design Checklist for Theatre Proposals*.

A number of existing smaller theatres were looked at including two in London known for their economic use of space; the Mermaid Theatre, a converted warehouse building adjacent to Tower Bridge; and Hampstead Theatre Club, an austere construction considered to be particularly successful. We also talked with dancers, actors, directors, drama teachers, set designers, lighting technicians and musicians.

Frequently we found that the preferences of one group were, apparently, not compatible with the requirements of another. An apron stage solution might allow for more versatile theatre productions but the semi-circular seating involved was inappropriate for film viewing. Similarly with acoustics – solo instruments require good resonance whereas film presentation requires maximum absorbency. Again, whereas the ideal seating requirement in a small community might be 200 for film, it could well be as low as 50 for lectures or drama.

It was three years before we felt able finally to draft the architects' brief. This outlined the conflicting requirements and suggested ways in which they could be reconciled. It also addressed in some detail the size and position of the cine-screen, the viability of Dolby sound, the height of the stage, the construction of the stage foot, the positioning of curtains and lighting, the stage depth from front row, back stage storage and changing rooms, audience rake and sight lines.

The brief sought to define guidelines in general terms only, to allow the architects to arrive at a creative solution. Externally it should, we thought, form a cohesive entity with the existing buildings. Internally it should make no attempt to disguise its function. Essentially we felt it should present the character of an intimate and efficient work space having more, possibly, of the style of a TV studio where no attempt is made to conceal functional elements such as lighting grid, ductwork or curtain runners. The seating however had to be the most comfortable available on the market.

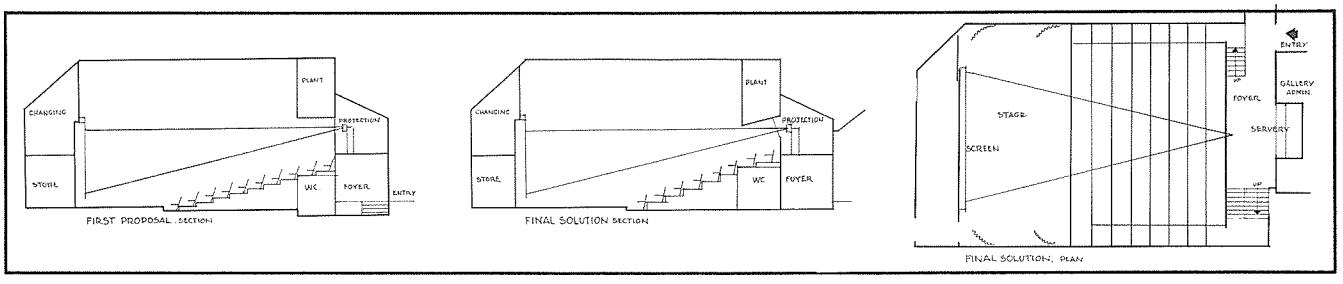
Following submission of the brief to the architects and subsequent discussions we received a set of preliminary drawings. These proposed a fairly conventional shoe-box shaped building in which a raked audience of 200 faced a very low stage. There was a smallish entrance foyer with a projection room above at one end, and at the other a storage area with changing rooms over.

It was now necessary to consult again with the actors, directors, dancers – all those who would be users. It soon became apparent that the stage had to be deepened considerably, both to better accommodate performances in particular theatre and dance, and also to allow the appropriate ratio of cine-screen height to distance from the front row. To do this presented a problem. The building size overall could not be extended, we were already building to the boundaries. On the other hand we were determined to maintain the generous spacing between the seating rows. The only solution available was to reduce the seating by two rows (40 seats). Rather surprisingly this now produced a building where the audience occupied only half the available length of the auditorium.

In reducing the audience by two rows we now had a complication of insufficient head room under the rear two rows for the toilets to be located here. The level of the main sewer under the road did not allow toilets to be located any lower than ground level;. If we were to use this area the only solution was to increase the audience take considerably to create the necessary head room underneath. When his was done and the projection room behind the rear seating was drawn in we could see that if the people occupying the centre seats in the rear two rows decided to stand up during a film screening they would intercept part of the beam from the projector. To minimise this the rise in the level of the last row was reduced and, to maintain good vision from the back row, the number of seats was dropped from 20 to 19 to allow this row to be staggered, each seat being placed behind the gap between the seats in front.

In considering the problems of projector beam clearance we decided that the chances that two specific people, out of 159, would stand up during a screening, was fairly remote. This has proven to be the case. Our observations are that people with a tendency to incontinence do not normally occupy central positions!

Consultations continued, and the dialogue with the architect extended for many months covering a raft of issues – how the stairs should be lit to assist those arriving after the house lights were cut, what was the ideal knee room between rows of seats, should we have padded arms on the seats, how to prevent vibrations from the projector being transferred to the rear wall of the auditorium, how to ensure stairs would not creak, how to provide variable acoustics, whether there should be a coffee servery in the foyer, how big the cine-screen should be and how big above stage floor, should the stage floor be sprung and what wood to use, where the



curtains should run, how many outlets there should be in the lighting grid and how should the lighting grid be constructed, what focal length should the projector lens have to provide the image size that had been agreed on, how to get access to the lighting grid, how the sound and lighting controls should be laid out in the projection room, where to store the piano, whether the projection box window should incline outward from the top and how big it should be and should it be openable in part – the list seemed endless. There were few precedents that we knew of that we could refer to in resolving many of these problems. Clearly we were proposing a type of building that was either unknown or at least rare.

On may if not most of these issues, we had to refer back for advice from specific areas of expertise – we were fortunate in every case this advice was given free. An organisation which was particularly helpful was the NZ Association of Theatre Technicians (NZATT). Additionally we consulted Stewart Deveney, Assistant Director Circa Theatre; Phillip Mann, Director of Drama School Downstage Theatre and Head of Drama Department Victoria University; J.B. Collins, stage engineer Auckland; Peter Goodbehere of Century Theatre Hawkes Bay whose advice was extensive; Bruce Appleton, lighting technician and Mark Christensen of the St James Theatre Westport, film sound and projection expert whose assistance with the installation for surround (Dolby type) sound was invaluable).

Ten months after opening and how do things look? There were teething problems particularly with lighting and air conditioning. At the time they were traumatic. Dimmers malfunctioned, seating came loose from the floor, the heat pumps failed. No doubt fairly normal problems when commissioning a new building. They were all eventually resolved satisfactorily.

Having used the theatre for ballet, drama, musical comedy, recital, slide lecture and film the general consensus is, for a small theatre it is unusually adaptable. To resolve the variable acoustic requirement the auditorium is heavily curtained. These curtains can either cover the walls totally for maximum sound absorbency for films, or can be drawn back to provide maximum resonance for recitals. The walls are the same dark maroon as the curtains so that drawn or open the walls present a homogeneous appearance.

The seats were designed by our architect and specially made for us by a Christchurch firm. They are heavily upholstered and exceptionally comfortable and generally considered to be an important factor in the popularity of the space. Each seat was sponsored by a member of the community and each has the sponsor's name attached.

The projection room is located over the entry foyer. The projector itself is mounted on a concrete platform set on a metal frame designed to transfer the vibrations down into the foundations rather than into the walls of the theatre.

The cine-screen has an image size of 3.4 x 4.7m (cinemascope extends to 8 m wide). This screen is mounted one metre from the rear wall of the stage and motor operated up into the roof pitch when not required.

One speaker plugs in at centre stage behind the cine-screen (which is the perforated type) two at either side at the rear of the stage and eight are distributed between side and rear walls to give full Dolby style surround sound for films.

The lighting grid over the stage, the side bars and the front of house lights offer 60 spot outlet sockets to take theatre spot lights. These are all connected to a Showmaster dimmer switch board in the projection room which has 36 double channels and an extensive programme storage capacity.

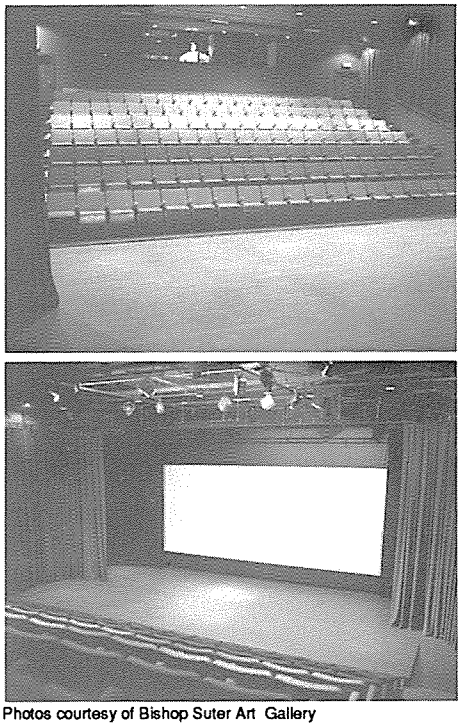
The stage floor is constructed from Australian hard-wood set on joists which are themselves set on rubber pads. The pads are to both muffle impact noise and to provide resilience for dancers.

The coffee bar in the foyer opens on to the foyer but occupies space which was previously office space in the existing building. This bar enables events in the theatre to be entirely self-contained.

The architects were Warren & Mahoney of Christchurch who were selected because of their superb solution for the design of the original gallery modernisation. That the project was able to be completed for as little as approximately $800,000 is to the credit of the architects and to all those whose input was given freely.

Our institutions need to recognise that there have to be many enticements if we are to promote ourselves effectively and a comfortable theatre space is essential.

At a recent series of 9 lunch time slide lectures in the new theatre no single lecture had less than one hundred in the audience. This level of attendance is due in great part to the intimate style of the building and to the extreme comfort of the seats. ■



Photos courtesy of Bishop Suter Art Gallery

Views of the seating and screen in the Bishop Suter Art Gallery's new theaterette

Refurbishing Canterbury Museum
continued from page 17

lowered to undergo restoration and display. Newspaper reports of his temporary suspension in the Museum resulted in the cartoon reproduced here by kind permission of the *Press*.

The final stage of the Museum's strengthening, Stage Three, which is the 1870 wing currently holding the Christchurch Street and the Costume Gallery, remains for the future. We may well halt the programme for a couple of years for two reasons – one, to give us time to raise another $2 million, and to to enable us to completely replace the Antarctic displays. The very popularity of the Antarctic gallery tends to make us view the displays in it more critically than we might otherwise do, and although it is comparatively recent (1977), there is room for considerable improvement to more clearly reflect the sights and scenes of Antarctica, one area of the world which is, at least for most museum visitors, still *Terra Australis Incognita.* ■

Courtesy: Al Nisbet

Christchurch Press *comment on the Museum's elephant*

City Art Gallery on the move
continued from page 22

storage spaces of limited size, scale and fixture. Every effort and expense was put into the public spaces, the design and orientation of which are a visual and physical relief from the former spaces and site. The size, scale, flow and flexibility of the public spaces will enable us to maintain and extend the programme and services offered to viewers during the next three years of this temporary location.

Finally we believe there was a need to look at a new visual image and identity for the Gallery more reflective and reinforcing of it's policy, position and direction in the next five years. A stylised 'viewing' eye rendered through primary colours was designed and enlarged on the exterior shell of the gallery building. It's shape and colour form the basis of both the exterior and interior design and drive the identity stationery and marketing logo for the Wednesday Night Programme.

We opened the temporary shell and it's unadorned spaces with tangata whenua, City Council officials and 400 guests representing various institutions and organisations in the city.

Two weeks later on 13 July we opened the facility to the public with three projects, two interior, one exterior, purposely reflecting the major aspects of gallery policy and position. Since this date, 20,000 people have visited and participated in the programme. The increased visibility and access, the easier and more effective spaces for the presentation of artists works have enhanced the Gallery's profile and increased the number of viewers and users to it. Planning has now begun for the design and fit out of the central library building and with it negotiation for the gallery's utilisation of 5,000 square meters of available space.

When completed in 1993 it will be the final component in a unique civic centre complex in this county, proclaiming a square bordered by and interactive with the visual and performing arts, the Capital Discovery Place Te Aho-a-Maui and Public Library with associated services. The connecting Plaza access across the Quay will offer citizens and visitors immediate access to the redeveloped harbour front and to the new Museum of New Zealand Te Papa Tongarewa. This will bring the civic centre with its unique range of facilities into focus as the cultural heart of Wellington. An area which Wellington City Council can feel justly proud of as a very focused area for the administration and promotion of these facilities and services to its citizen's and visitors to the city.

As we approach 1990, Wellington City Art Gallery – the city's centre for contemporary visual arts – is just beginning to realise its potential. Unencumbered by historical precedents and collection preoccupation practice, the Centre has the advantage of utilising the institutions, organsations, individuals and resources in this community, to present an enriching, innovative and broadly based programme engaging the community and increasing the audience for visual arts. ■

A new building for the Hector Library

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Council agreed in principle to accept the Royal Society Library. At that time, the overcrowding problems in the Museum had been relieved considerably by moving most of the natural history department into a separate building in Taranaki Street. It was believed that the Royal Society Library could be accommodated in the existing Museum library by re-locating a number of offices and historical collections away from that area. Unfortunately the plan was short-lived for totally unexpected reasons. As Ministry of Works investigation revealed that the 1930s Museum building had not been constructed to the specification shown in the original drawings and that the real floor of the library was barely able to support the existing holdings, let alone another 30,000 volumes!!

There followed a long series of frustrating attempts to find alternative accommodation, bedeviled by the Museum's habitual lack of capital and autonomy. The Department of Internal Affairs refused to contemplate any new construction outside the "footprint" of the existing building. Instead it organised a "space utilisation study" of all the accommodation needs of the Art Gallery and Museum. Ultimately a multi-storey block filling an existing light well was proposed to serve the dual purposes of strengthening the outer wall of the Maori Hall and providing additional operational space for both the Museum and Art Gallery. At an estimated cost of $12 million it proved impractical.

Attempts to lease space elsewhere in the city were equally unfruitful. Despite the availability of several suitable buildings within easy walking distance, the Department of Internal Affairs was unable to provide the required rent.

The breakthrough came with the Government restructuring of the Public Service, one consequence of which has been greater autonomy for the Board of Trustees of the National Museum and Art Gallery. With new authority to make independent decisions within the limits of its budget, the Board quickly came to an arrangement with the Ministry of Works to construct a temporary building on the Buckle Street site funded from the capital Works budget. Utilising some new developments in building technology, over 2,000 square meters of floor space are being constructed for under $2 million. The building comprises a concrete floor and steel framework supporting pre-fabricated wall and ceiling units composed of polystyrene encased in aluminium sheets. Although strictly functional in appearance, the material is reputed to have good insulation properties and cuts down on construction time dramatically. Internally the building will be fully air-conditioned.

A joint Committee of the Royal Society and National Museum has been set up to finalise the terms of the amalgamation and to organise the necessary logistical support to ensure the orderly transfer of the books to their new quarters. It is hoped to obtain Lottery Board support for the process of establishment.

Emptying the existing Museum library will once again free up a much needed pubic display gallery. In the immediate future it will become an integral part of the 1990 display programme, both for actual exhibitions and as a preparation and storage area for the front-of-house activities. In the longer term, the National Museum Council has indicated in its Annual Report for 1988/89 that the area will be used for redevelopment of the Galley of New Zealand Wildlife. ■

Interview

continued from page18

term to "isolation") we encourage staff to attend non-local seminars and national conferences. Consequently, among New Zealand museums, on a percentage basis our conference budget would have to be one of the highest in the country.

The other side of the coin – the advantages of seclusion – is the friendliness of our local people, and the widespread support for the Museum shown by the general public and the business community.

A SMALL GROUP OF DIRECTORS FROM YOUR REGION IS MEETING REGULARLY. CAN YOU TALK ABOUT THAT.

John Perry (Bath-House, Rotorua), Roger Smith (Hawkes Bay Cultural Trust) and I have been meeting in each centre on a rotating basis. Our initial aim was to get to know one another better, and the four institutions involved, but we are now investigating staff exchanges, publication exchanges, compatible computerised collections managements systems, and the regional travelling exhibitions (we are all working on one titled "Fifty Treasures" at the moment), among other things.

THE MUSEUM IS BOTH AN ART GALLERY AND A MUSEUM. IS THIS AN ADVANTAGE OR A DISADVANTAGE?

Basically, this is a distinct advantage, in that it centralises all district art and non-art museum functions within the one institution, In terms of staff, plant and other facilities, this represents an economy of scale. It also provides us with special opportunities to develop interpretive packages (education programmes, cultural activities, publications and exhibitions and displays) that cut across the traditional museum and "gallery" boundaries.

For me personally it is a special challenge having to come to terms with being an art museum director. For instance, early in November I found myself in Nelson sharing the selection of works for the 1990 Goodman Suter Biennale with Austin Davies, and buying works of art from that exhibition for our Museum. Such was my luck as the winner of the contest to decide on the art museum that would share in the selection and purchase of works (with funds allotted by Goodman Fielder Wattie Ltd). It was a wonderful but at the same time strange situation for me to find myself in.

HOW DO YOU SEE THE MUSEUM DEVELOPING? WILL YOU ADD TO THE COLLECTIONS?

Extensions to the main building are

planned for 1990-91 which will allow us to diversify our changing exhibition programme, expand our historical/ archives facilities, and develop a children's centre. We will strive to make the Museum increasingly more relevant to the information, recreation and leisure needs of local people, but particularly children and families, and a more successful regional orientation centre for domestic and overseas tourists.

Meanwhile, we will continue to network with local government departments and specialist interest groups (and enjoy their input to displays, education programmes, publications, and collections management), and to develop the existing collections. One major growth area will be the marine collections, and already our Honorary Curator of Natural History is researching new species of deep-sea crab provided by local fishermen. As a spin-off from this, we are investigating the potential of fish-farming locally, and the development of a commercial crab industry, thereby relating the Museum directly to the economic strategy of the Gisborne District.

I should mention that I often draw inspiration from many of the exacting and innovative developments taking place in overseas children's museums and science centres. I also believe that there are certain elements of the neighbourhood museum and ecomuseum movements worthy of attention.

WHAT DIRECTIONS DO YOU SEE FOR THE FUTURE?

I feel that I have already covered some aspects of this question above. In addition, the development of the Massey Museum Studies courses and the Museum of New Zealand will become major factors in the evolution of New Zealand museums. Because of the relative abundance of regional museums and the cost of travel to national conferences, I feel there will be increasing emphasis on regional networks.

One of the challenges for the nation's museums is to develop compatible computerised collections management systems, and if the Australian and other overseas experiences are any guide, this will be a long and tortuous process. It is, however, a very necessary one if we wish to optimise the use of our collections.

And finally there is the Treaty and the ways in which its widespread adoption will influence the direction of museum development in this country. ■

Focus Aotearoa continued from page 13

Fiscal competence, aggressive pursuit of adequate resources and wise allocation of these resources should characterise every museum. But the assumption that a balanced budget or a net surplus is the only measure of a museums' quality, or that profit is the measure of a programme's success, obscures the important differences between profit and non-profit organisations and blurs the distinction between good leadership and good management. As public relations executive William Ruder reminded a group of museum trustees, "Our function is not to be like a corporation that worships at the altar of 15 percent compound growth. Our business is to help people enrich their lives."

If the costs of providing a public service were fully passed along to the consumer, a non-profit organisation's service function would be obviated. In the case of museums, the cost of the stewardship of irreplaceable resources cannot be measured; nor can the resources themselves be assigned a price. The notion of service is an unalterable operating principle for museums, and for other non-profit organisations as well. As Thomas M Messar, ex director of the Solomon R Guggenheim Museum, has pointed out: Institutions like museums, universities and libraries have a different role to play in society, a non-economic role. If fund-raising priorities in any of the spiritual realms take precedence over their raison d'être, the long-range result may be a flattening of that purpose.

The second indicator that the museum as organisation needs clarification is the view that museums are better headed by people outside the profession than by those trained and experienced in the scholarly and educational pursuits of the institution. In some museums the top position is shared. When trustees of the Metropolitan Museum of Art decided in 1977 to appoint both a paid president and a director, the former to serve as administrative head of the museum and the latter responsible for its scholarly and education functions, many large museums followed suit.

While these models may have advantages, the underlying assumption is that men and women trained and experienced in the museums profession do not have the managerial skills to be effective chief executive officers. This contrived dichotomy causes an organisation to miss the opportunity professionals can offer it. The motivation to be a good manager is stronger when personal, professional and institutional values correspond.

Today's museum director has a formidable array of responsibilities, but the trends towards separating administrative functions and programmatic functions and toward looking outside the profession for leadership can be a misapplication of the business perspective. There is no question that techniques adopted from business can put a museum in a strong organisational position to strive for excellence and accommodate change. But these techniques cannot alone make a museum fulfill its mission successfully. The pragmatic decisions must be made in direct relation to aesthetic, educational and scientific ends. An effective museum leader – whether scholar or MBA or both – must first understand, believe in and speak for the values of the institution.

Fortunately, there is a growing body of knowledge about non-profit leadership and management that is encouraging the museum profession to examine the organisational qualities of museums. Recognition of the unique nature of non-profit institutions moves them out of the for-profit realm of management theory, where they have never been comfortably situated." ■

1. Michael Volkerling *Managing Change: Towards the Museum of New Zealand.* p.7. (236/14/1)
2. See *Nga Taonga o Te Motu/ Treasures of the Nation*, p.7.
3. "If you want to take over a territory, any territory, if you want to colonise it, or better still convert it, all you really need to do is eliminate the language, erase it, eradicate it. Replace it with your own. After a while the people will begin to forget what they ever knew, what they believed in. And soon they will begin to think like you do. Or at least act as if they do."
   Linda Burnham quoting Jackie Apple, *Artforum*, December 1985:95.
4. See *Museums for a New Century*, A Report of the Commission on Museums for a New Century (American Association of Museums, 1954).
5. See *Museums for a New Century*, op cit, pp. 76-77.

Reports continued from page 8

positive. Adults and children alike were delighted to see living things at the Museum. Casual observations of attendances pointed to the success and popularity. However, a detailed visitor survey is needed to obtain accurate and comparative attendances, to determine what people thought of the exhibition, how much they learned and whether the exhibition succeeded in changing attitudes towards insects.

Now that the National Museum's "Insects Live!" exhibition has established the logistics of running a short-term display of live insects it would be relatively easy for this Museum to repeat the experience, or for other museums to duplicate it. Many visitors indicated that they would like to see this happen. Permanent live insect displays are a more complex and more costly undertaking. These may require clarification of the objectives and value of having live animals on display in a museum, and considerations of the functions of museums and zoos and the extent to which they converge. Lower Hutt City Council is currently considering establishing an "insect zoo" next to the Dowse Art Museum. Other successful live insect displays include the Insect Zoo at the National Museum of Natural History (Smithsonian Institution) Washington DC, the storefront Insect Zoo at the Washington Park Zoo, Portland Oregon and Insect World at the Cincinnati Zoo. The established high level of public popularity and support for displays of live insects will ensure their presence in museums in New Zealand in the future.

More information on this project and a detailed report is available from Pamale Lovis, National Museum Wellington.

CHANGE VERSUS TRADITION: A CULTURAL DILEMMA IN THE PACIFIC?

Rangihiroa Panoho, Extensions Officer, Sarjeant Gallery

'He huruhuru te manu karere,
he ao te ra uhia'
When the bird has feathers it flies away
When clouds come the sky is covered.

Artistic Heritage in a Changing Pacific was the theme given to the 4th International meeting of the Pacific Arts Association in Honolulu, Hawaii 6-12 April 1989. From the very outset of the conference we were reminded of dramatic cultural changes taking place in the Pacific. A carefully worded opening speech by Sidney Mead, PAA President, outlined the effects of what he saw as a global assault of western culture on the rich artistic heritage of Pacific people. The powerful commercial, political and cultural impact of countries like Japan and America on the Pacific Islands was cited. The very mention of product names like Ford, Toyota, McDonalds, Batman, Sanyo, Coca-Cola, Honda, Bon Jovi, Levi Strauss, Sears and Longs drugstore are enough to strike anxiety into the heart if any anthropologists, ethnologist, archeologist, ethnomusicologist, art or dance historian concerned with maintaining the 'purity' of the artform or society they are studying. And the conference was almost wholeheartedly made up of people from these disciplines.

Mead's point was well received but I wonder how realistic it is to assume that any transmission of artistic heritage taking place in the Pacific today can remain untainted by European contact. On the one hand it was very moving listening to most of the fifty papers given and experiencing the concern of so many scholars for the preservation of the uniqueness and individuality of island cultures. On the other hand one begins to seriously question the right of Pakeha scholars, or indeed scholars generally, when they begin to place themselves in a position of authenticating 'true' culture and a 'pure' artistic heritage. Who gives one the right to set and determine the cultural purity of artistic heritage in the Pacific? Who sets these standards – the scholars or the indigenous artists and craftspeople themselves? Did authentic Pacific culture stop with the arrival of Captain Cook? Do we have to keep looking at Cook's notes and consulting the drawings made on his voyage for correctness of dance, costume, artform, and social practice? Or do we accept the inevitability of introduced change and the inherent rightness of Pacific cultures to adapt, assimilate and discard those

Photo: Rangihiroa Panoho

Change in the Pacific. Dr Christian Kaufmann from the Museum fur Volkerkunde Basel, Switzerland, inside the perimeters of the Pahukini heiar (ancient Hawaiian temple site) which was largely saved from earthmovers (see background) and the encroaching dump area. Pahukini is one of the largest religious temples in the windward area of the island Hawaii and is said to have been built by the chief Olopana around 1100 AD

American business; what about the positive side to integrated culture and its impact on Pacific heritage? What about the steel tools and sawn timber that revolutionised nineteenth century Maori carving, which Rukupo used so masterfully in the meeting house Te Hau ki Turanga? The brightly coloured wools that transformed the appearance and design of Maori weaving (cloaks). The shell proof fortifications, trench defences Kawiti pioneered. The European symbolism and Christianity which Maori prophets like Te Kooti and Rua Kenana innovatively wove into their artforms and religion. Pacific art and culture isn't 'classical' and reliant on a past phase; it didn't totter and slowly disintegrate after the arrival of Cook. Rather our ancestors aggressively assured the survival of our taonga by assimilation and innovative combination. Change is a tradition.

There were some speakers who dealt with some of the exciting new cross-cultural combinations being forged in Pacific art today. Dr Christopher Anderson, Curator of Social Anthropology at the South Australia Museum in Adelaide, spoke on contemporary Aboriginal painting in Central Australia. Anderson looked at the exciting new use of acrylic painting by the Aborigines to record their political, economic and religious themes, and the success of the exhibition 'Dreaming: the art of Aboriginal Australia' currently touring American museums. Two other Australian speakers gave us some indication of new materials and more traditional and contemporary themes being explored by artists in outback and urban Aboriginal settings. Jehanne Teilhet-Fisk, from the University of California, gave a fascinating talk on the impact of the tapa beating machine (invented by an American!) on Tongan society with mass production eroding the cultural value of the craft and its traditional beating by hand by women. I personally found it exciting to hear discussion on new indigenous artforms in Papua New Guinea, Tahiti and Hawaii. I understood these adaptations and assimilations of Western art and culture as attempts to keep the local cultural traditions alive and relevant.

This symposium gave a rare opportunity to observe the attitudes of those involved in researching Pacific art and culture and to gauge the degree of their acceptance of the continuing development of Pacific art in a contemporary context. Thanks to those in the museum/art gallery profession who supported my travel application and Dr Michael Basset, Minister of Arts and Culture for sponsoring my trip.

I hope that more scholars of Pacific art come to realistically confront the new cultural directions taking place before the proverbial bird (could it be interpreted as a symbol for a Westernised Pacific?) flies away.

THE HAWKE'S BAY CULTURAL TRUST - A SIX MONTHLY REPORT

David W. Marshall, Chairman, Hawkes Bay Cultural Trust

The Hawke's Bay Cultural Trust has been operating for six months. The Trust is an amalgamation of the Hawkes Bay Art Gallery and Museum and the Hastings Cultural Centre. It attempts to address both problems of funding and concerns that both institutions were becoming parochial.

A report from museum consultant Ken Gorbey recommended a committee be set up to consider:

"...the educational and cultural needs of the wider Hawke's Bay community as these relate to cultural property, and after consulting and involving as many view-points as is possible, making recommendations to the Hastings City Council, Napier City Council and the Board of the Hawke's Bay Art Gallery & Museum on all matters pertaining to the development of the Hastings City Cultural and Hawke's Bay Art Gallery & Museum".

The committee's final recommendations were received and the Cultural Trust set up. In December 1988 the Trust Deed was adopted by both the Napier and Hastings City Council, and the Hawkes Bay Cultural Trust became a legal entity. In April 1989, Roger Smith was appointed to the position of Executive Director.

Notice to All Professionals

The Resource Centre of the National Art Gallery wishes to advise that it will act as the repository for unofficial archives relating to the profession.

The correspondence of groups such as Conservators, Registrars and Exhibitions Officers is valuable, particularly for its documentation of the growth of the profession. These records should be preserved in total. Unfortunately the changing membership of these and other groups means that files often travel around the country from one appointed coordinator to another and sometimes are culled in an attempt to fit an unwieldy file into a handibag.

Another fate which has befallen such correspondence in the past has been to end up on various institutional files. This fusion of records makes it very difficult to appreciate the contribution of such groups in the future.

Eventually, the Museum of New Zealand will inherit the archival collections of the National Art Gallery and National Museum, In the meantime the National Art Gallery Resource Centre has the facilities to store the material.

Please consider depositing you group's archival records with us. Send them direct or contact:
Tony Mackle – Curator of Research
Jane Vial – Research Assistant
at the National Art Gallery (04) 859 703

So what has been achieved in this first short period of its existence? For the staff and Trust members, a great deal. For the public, much, and more to come.

The Trust has achieved the integration of the collections of both institutions, now named the HB Museum and HB Exhibition Centre respectively. Both institutions are now open 7 days a week.

There has been a full range of exhibitions including the *Hawke's Bay Review*, *International Print Exhibitions*, *Festival Crafts Exhibition*, G.P. Nerli, *Pre-Raphaelite Photography*, Philip Clairmont, *People of the Cedar*, Ngati Kahungunu artists, Jeff Thomson, *Pots of Pleasure*, and *Pumps and Parasols*.

During August we had a "Spring Season" , which started with a champagne breakfast for the press and local councillors, and included a series of special events and exhibitions over the month. The main concern was to encourage the public to visit the institutions and to educate them about the services provided. Free admission to both the Exhibition Centre and Museum was offered throughout the month.

The Trust has been involved in the 1990 community coordinating committees in both Napier and Hastings. In addition it is involved in the Napier Community Arts Council, New Zealand Art Gallery Director's Council, and the Art Gallery & Museums' Association of New Zealand. In keeping with its aim of establishing a strong regional profile, the Trust has also been associated with the Waipawa Centennial Exhibition and is negotiating a major 1990 exhibition of traditional Maori art to be staged in Waipukurau. The Pacific Island community has also been actively involved in the Trust's work by being invited to exhibit work in a special 'Pacifica' exhibition of indigenous crafts at the Exhibition Centre and to demonstrate in the foyer.

The "Friends of the Trust" group has been established. This has enabled an already large membership from the HBAGM to concentrate on its activities without the burden of being responsible for the finances of the Trust operation.

In line with one of the main recommendations of the Consultative Report, upgrading the Exhibition Centre to accept major touring exhibitions is the priority project of the Trust. Plans have been prepared for upgrading the exhibition space, including climate control and a coffee bar, and a fund-raising programme set in place. Total cost of the project will be $500,000. At the same time, discussions and planning are taking place with the Hastings District Council so that the proposed new Hastings Library, the present library building, a craft centre and the Exhibition Centre can all be integrated into an overall "campus" development.

Fortuitously, the building beside the Museum, formerly home of the Planetarium and Lilliput model railway, remains empty. The Trust has made a strong bid to the Napier City Council for this building to be developed into an adjunct of the Century Theatre so that a first class regional conference centre can be created. Widely recognised as a superb venue for conferences, the Century Theatre complex nevertheless has severe limitations for trade display and catering facilities – the adjacent building could be upgraded at relatively modest cost, and some joint management arrangement entered into with the City Council. The result would be a competitive regional conference centre.

Performance measures of the Trust's work are sparse at present, especially so early in the life of the Trust. A marketing survey is planned for December and January. This comprehensive survey, tabulated with assistance from the Napier City Council, will provide valuable information for the Trust, to position its services to best effect. However, some immediate benefits are obvious.

Attendance figures are substantially increased, although the count is now done on a building-wide basis, not just paid attendance, and hours of attendance have been increased in both institutions.

A corporate logo and image has been created and is gradually becoming known in the area – the Trust's profile, both regionally and nationally is being raised, and a growing number of enquiries are being directed to the Trust.

The Museum's historical library, long used by serious researchers and scholars, is being more widely and extensively used and assuming a greater archival role.

The Trust is acting as a model for other areas of regional cooperation. The cities of Napier and Hastings have long suffered by being so close and yet in many ways trying to duplicate the facilities of each other. The integration of the cultural institutions of both cities into one body has stopped any sense of cultural parochialism and duplication. It has resulted in extremely friendly working relations between the local body members involved, and increasingly is being quoted by local bodies

Money is the challenge of the future. Shop and trading facilities in both the Museum and Exhibition Centre have been upgraded and will produce substantial income for the Trust.

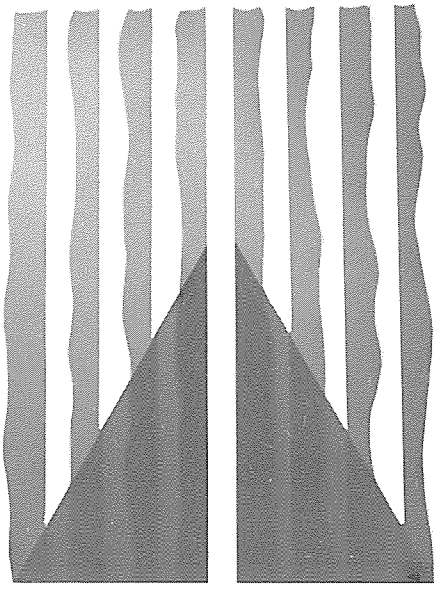
On a per-capita basis, the cities of Napier and Hastings are funding the Trust near the bottom of the list of provincial cities. The major challenge of the Trust is to convince the Napier City and Hastings District Councils to lift the level of funding to at least an average level of other provincial cities – only then will the Trust be able to get to grips with some of its immediate operational problems. Removal of admission charges is a major objective of the Trust, and this has important budgetary implications.

Staffing levels are not adequate, particularly the lack of a Curator at the Museum, and a Custodian for the Exhibition Centre. In addition salary levels are certainly inadequate, and a current salary review must be addressed if existing staff are to be retained.

The archival function is potentially vast – the disappearance of the HB Harbour Board, Havelock North Borough Council and HB County Council require the storage and archiving of large amounts of historical material. And perhaps most importantly, the educational role of the Trust is being hampered by government policy which prevents teachers being seconded to the institutions. Vigorous representations are being made to try to reverse this policy – the resources and potential available for education at all levels is huge, and the Trust is simply unable to make best use of this resource.

The Trust hopes to approach the newly formed HB Regional Council in due course – being a regional organisation, the Trust believes that regional funding would be logical.

Like many organisations, the HB Cultural Trust faces a dilemma – funding by the contributing authorities depends on its performance, but much of the performance depends on the funding. The trick is to lift performance at current funding levels, and then convince the funders that more equitable financial support is warranted. After six months, the Trust believes it is well on the way to achieving its aims. ■



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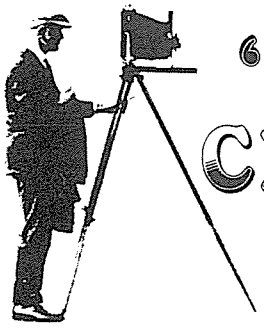

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AGMANZ members are drawn from a wide spectrum of people who work in or support art galleries, museums or similar institutions. AGMANZ actively advocates for museums and members share information through meetings, workshops and publications that focus on timely topics and examine key issues relating to the New Zealand museum profession.

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Any art gallery, museum or similar not-for-profit institution is eligible for membership. A brief written description of the organisation's background and aims should be sent to the Executive Officer of AGMANZ.

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