



# **AGMANZ NEWS**

The Art Galleries & Museums Association of New Zealand  
Volume 11 Number 3  
August 1980



# Education in the round — co-operative programming

by David Butts, Manawatu Museum

A pilot project took place in Palmerston North, 1-2 May 1980 for a small country school, in order to discover ways of introducing country children to the resources of the cultural and arts institutions of their nearest city. The institutions involved were the Manawatu Museum, Manawatu Art Gallery, Palmerston North Public Library and Centrepoint Theatre. An important aspect of this project was to develop a curriculum based theme.

## Background

Late in 1979 representatives from the Manawatu Museum, Manawatu Art Gallery, Palmerston North Public Library and Centrepoint Theatre began meeting regularly to improve the co-operation between these four community-supported professional institutions. This Professional Arts Co-ordination Committee (PAC) has investigated two main avenues. The first is the planning of a co-ordinated diary, setting out the programme of activities of each institution. The first of four two-monthly issues of this diary will appear in June this year. This project has been supported by the Palmerston North Community Arts Council and private enterprise.

The second avenue for increasing co-operation and co-ordination has been in the field of education, and it was proposed that a class of primary school children be offered a programme of activities using the staff and resources of all four of the institutions. The basic aims, timetabling and organisation of the pilot scheme were discussed initially by the co-ordinating committee, but detailed planning was handed to the staff who were to organise the programmes in each institution. The resource people were William White (Education Officer, Manawatu Museum), Junne Bendall (Drama Advisor to Schools, Centrepoint Theatre), Aileen Alcock (Children's Librarian, Palmerston North Public Library), and Margaret Taylor (Exhibitions Officer, Manawatu Art Gallery). Of the four, Manawatu Art Gallery is the only institution which does not have a staff member with special responsibility for organising children's education activities. The fifth and key member of the final planning group was Graeme Barrie, teacher of the Std 3-4/Form 1-2 composite class from Glen Oroua Primary School, which participated in the project. The active involvement of the class teacher in the planning was essential to the overall concept of the scheme. In brief the pilot project was designed to fulfil two objectives: (a) to introduce children to the functions and activities of the four institutions; (b) to explore a curriculum based theme.

In order to fulfil the second function it was decided to explore the theme of *interaction* (part of the Social Studies syllabus). The starting point for this was the Von Tempsky Exhibition, then showing at the Manawatu Art Gallery. The exhibition was used only as a starting point. The interaction of Maori and European in early New Zealand was a basic theme for the programme.

The pilot programme is briefly outlined below to give an idea of the range of activities. It will be noted that staff from the Museum moved with the children to all institutions. This also helped to provide a sense of continuity.

## Pilot programme

### Day One

#### Morning — Manawatu Art Gallery

- (1) Introduction to Art Gallery, its functions, buildings and displays. (Art Gallery Staff).
- (2) Introduction to theme, *Interaction* (class teacher, Graeme Barrie).
- (3) Film *Johnson, RN* (National Film Library — child actors).
- (4) Discuss moods and feelings recognised in the film (class teacher).
- (5) View New Zealand section of the Von Tempsky Exhibition.
- (6) Pupils in pairs to observe the following from the paintings: (a) Clothing, (b) Weapons, (c) Man-made constructions, (d) Feelings of groups and individuals. Discussion of observations (class teacher).
- (7) Information gathered for later exercises on return to school.

#### Afternoon — Palmerston North Public Library

- (1) Introduction to Library functions (Aileen Alcock, Children's Librarian).
- (2) Reading about the Hau Hau Scare (student teacher 'on section' with Education Officer at Manawatu Museum).
- (3) Discussion of human interactions as described in the reading (class teacher).
- (4) Class in two groups to view: (a) Old newspapers and microfilm (Simon Johnston, Library staff); (b) Display of photographs and books (introduced by William White, Museum Education Officer).
- (5) Learning library skills: (a) Use of catalogue, (b) Finding reference books, (c) Finding reference information, (d) Reporting information, (e) Relevance of information to theme.

### Day two

#### Morning — Manawatu Museum

- (1) Introduction to Museum functions and Museum staff (William White, Museum Education Officer).
- (2) Class divided into five small groups and taken on tour of Museum facilities (Museum staff).
- (3) Discussion of specific exhibits, bush hut, settlers cottage, and Maori whare, canoes and weapons (William White).
- (4) Pairs of students examined specific museum exhibits and answered related questions on prepared questionnaires.
- (5) Introduction to Maori and European weapons (William White).
- (6) Discussion of the Maori use of European weapons.

#### Afternoon — Centrepoint Theatre

- (1) A tour of the Theatre, discussion of the Theatre's functions.
- (2) Drama activities: (a) Face make-up, (b) Movement and improvisation (Junné Bendall and Craig Thaine).

#### Finale — Manawatu Museum

- (1) Presentation of drama activities to students' parents.
- (2) Farewells.

## COVER:

*Children examine a volume of old newspapers with reference librarian, Simon Johnston.*





*Having been divided into small groups, the children react to the experiences they have had during the programme by expressing themselves in mime and body sculpture.*

### **Evaluation**

In this section a number of particularly successful aspects of the programme are noted. It was agreed by all concerned that the programme functioned well because the curriculum-based theme gave the two days of activities a coherence which would not have been so, had the class merely made visits to the institutions, looking at what each had to offer at that particular time. Learning a little of what went on behind the scenes gave the children a greater feel for each of the institutions and they were able to appreciate that 'what you see is not all that is going on within the four walls'. Having the class's own teacher participating fully in the programme and continually referring to the programme he had planned when the class returned to school, helped to give the activities a sense of direction and continuity.

An indication of the children's interest in the programme organised at each institution was clear from the high level of individual participation in discussions and also by a high level of concentration in other activities. The variety and structuring of activities

gave the children confidence to participate. The variety of activities also helped to maintain interest in the common theme. By exploring the visual, tactile and movement senses each student was able to participate in a wide range of experiences. The skill of the specialised education staff served to emphasise the value of having these people as part of the institution's professional team.

No specific problem areas have been encountered with this pilot programme. It is felt by those involved that for the programme to work effectively the group should be no smaller than 12 and no larger than 30. This certainly is not a programme designed for large numbers of children at any one time. Because of the planning involved it is felt that the programme should be limited to two or three classes each year. Although it may seem strange that no major problems have arisen, it is worth noting that this is largely explained by the great deal of thought and careful planning given to the pilot programme by all the people involved.

### **Conclusion**

This has been a very practical example of the benefit of co-ordinated planning for education programmes between the professional cultural and arts institutions of one community. This was the first time such a programme had been offered to a class of school children in the Manawatu area. The future of such co-operative planning now looks exciting.



# Workshop on the Establishment of Science Museums in Asian Countries — Training & Exchange — Bangalore, India 11-18 February, 1980

by Alan N. Baker, National Museum of New Zealand

The Workshop on the Establishment of Science Museums in Asian Countries, held in Bangalore, India, between 11 and 18 February 1980, was a follow-up meeting resulting from a recommendation of the International Meeting of Experts on Science Museums, held in Manila from 11 to 15 December 1978.

The Workshop was hosted by the National Council of Science Museums, India, and was held at the Visvesvaraya Industrial and Technological Museum, Bangalore. The Workshop's organisers were the Indian National Committee for ICOM, the ICOM Regional Agency in Asia, the UNESCO Regional Office for Science & Technology for South and Central Asia, and the National Council of Science Museums, India. Thirty-five official delegates and many observers attended the meeting. The following countries were represented by museum directors or curators:

Australia, People's Republic of China, West Germany, Republic of Korea, Sri Lanka, Malaysia, Nepal, New Zealand, Pakistan, Philippines, Thailand, USA, USSR, and India. Among the Indian delegates were representatives from the National Council of Educational Research and Training, the Kerala State Department of Technical Education, and the Departments of Museology at Baroda and Calcutta Universities. Representatives of the UNESCO Division of Scientific Research and Higher Education, Paris, and the UNESCO Regional Office for Science and Technology for East Asia, Jakarta, also attended. The organisers stressed the need for discussion and analysis of the practical aspects of training and exchange in science museums, and the programme was arranged into six main sessions: Country Reports; Training for Curators in Management and Planning; Exchange of ideas on Thematic Presentations and Scientific Information; Training in Visual Presentations; Training in Exhibit Preparation; Exchange of Objects and Exhibitions. Each of the delegates presented a Country Report, which summarised the status of science museums in his or her particular nation, and also a paper on one of the other sessions dealing with training and exchange. In each such session, as many as six papers were given, and the ensuing discussion involving the entire floor, was always lively and informative. A final session was held to draft working documents and recommendations.

Early in the proceedings the term 'Science Museum' was defined as 'an organisation that collects, preserves, researches, exhibits and interprets objects whether they be the products of man or of nature.' Thus, museums of human and natural history and those dealing with industry and technology clearly fall together within this definition. 'Science Centres' or 'Science-Technology Centres' were regarded in a different light however, the definition agreed to being: 'an organisation that uses objects, historical or specially produced, to demonstrate phenomena, but does not collect or preserve them *per se* for transmission to posterity.'

The fundamental difference between the two organisations was felt to be that one has custodial obligations relating to research and to the transmission of irreplaceable parts of humanity's heritage, while the other is primarily concerned with meeting a contemporary social need.

Not having seen a 'Science Centre' as defined by the Workshop until I subsequently visited other parts of India, I was somewhat sceptical about the usefulness of such a split in the definitions. However, I now believe that certain organisations (ie the Nehru Science Centre in Bombay) could fall within the restricted definition of 'Science Centre', but only if the centre has a continuing programme of up-dating its exhibits to show the relationship between science and contemporary technologies. Once an exhibit or a technology becomes obsolete, it surely must be regarded as a candidate for a 'Science Museum'? The Country Reports presented at this Workshop touched on many common problems in Science Museums throughout the Asian region. Apart from the ubiquitous difficulties with finding staffing and housing, it was felt that many museums, both new and old, would benefit greatly from the use of a 'pool of experts' — both museum and non-museum personnel — who could assist planners in developing or redeveloping museums. It was suggested that UNESCO or ICOM could be involved here, and that an exchange of experts on museum planning among the different countries would be an objective to aim for. The consensus was that museums should utilise talents and expertise for *all* possible sources in their planning.

There was also a feeling that many museums were not catering for the mass of the population, in that exhibits were more often than not prepared in such a way that they related to the museum rather than any basic experience of the visitor, and that museum label writers have been incredibly slow to learn that even museum experts will not spend more than a minute or two reading display case labels. The involvement of educationalists to advise and assist in display extension programmes was stressed.

Considerable interest was shown in the report that in Thailand, university teachers had been cooperating with various museum projects, and that several large national and international companies were supporting particular museum display projects.

One trend in natural history museums that received much attention and acclaim during the Workshop was the increasing amount of importance being placed on displays relating to environmental education. A new awareness in the ability of integrated anthropology/science/technology museums to inform people about socio-environmental problems was very evident, and although it was recognised that this would not be a major departure from the traditional outlook of this type of museum, it would require some reorientation of thinking for museum curators and administrators. Many museums were giving increased prominence to special galleries or 'discovery rooms', where visitors of all ages can touch and compare different types of objects, or even bring their own items for identification.

On the subject of training for museum workers, there was strong emphasis on the need for mid-career training through workshops, seminars, and attendance and participation in professional meetings. This was regarded as especially valuable for those who entered the profession before museological training courses



were offered by universities or other institutions. It was also felt that the selection of museum directors from the curatorial staff, rather than the commercial, industrial, or administrative sector was an essential requirement if the scientific integrity of museums was to be maintained. It was agreed that the true museologist is a dedicated person with an acute awareness of the issues that impinge on *all* the museum's operations.

It was also regarded as important that curators be given training in personnel management, and that non-curatorial staff such as preparators and technicians be given regular opportunities to attend short training courses to broaden their expertise and experience. A need was evident for specialised training for technical personnel in the preparation and presentation of exhibits, particularly natural history exhibits, and for curatorial staff to have at least a basic understanding of design. The training should include practical work on designing or redesigning galleries, visits to different museums, as well as in-service training.

The Workshop decided there was a need to identify the institutions which could give suitable training, and those which could provide financial support for such institutions to serve as training centres. It was considered essential that any training should take cognizance of the material, techniques, and indigenous craftsmanship available in the respective countries of the Asian region. This discussion resulted in recommendations to UNESCO and national governments that encouragement and support be given various training schemes, and that ICOM Asia plan and organise short-term practical workshops in specialised museum techniques. Considerable interest was shown in AGMANZ's proposed diploma course. There was much discussion on the exchange of information, objects, and exhibits between museums of the region, the value and need for such exchange being well recognised. In this context, it was recommended that UNESCO encourage its member states to give effect to the principles of the document concerning the 'International Exchange of Cultural Property'. It was also hoped that UNESCO would facilitate the circulation of travelling exhibitions among the museums of the Asian region.

The meeting was concerned with the ethics of exchange, and stressed the desirability of dealing only with established institutions in each country to avoid the risk of involvement with 'spurious' organisations or individuals. The matters of sharing of specimens resulting from joint field work, and the deposition of type material in appropriate national institutions were also aired by delegates. It was considered desirable to keep exchanges between individual museums at the level of ideas, objects, and small exhibits, leaving the exchange of major exhibitions to governments. The importance of indemnification was stressed, and it was suggested that museum personnel should also be directly involved in exhibition exchange programmes.

Throughout the many hours of deliberations, numerous ideas, mostly deriving from the practical experience of the various delegates, were expounded. I was particularly struck by the fact that many problems discussed were common to all the types of museums represented (ranging from the Smithsonian Institution to Science Centres still in a state of planning). As always at gatherings of this nature, some of the most important subjects were successfully deliberated 'out of school' over a Bangalore lager!

I was very impressed by the fine organisation of the meeting, and by the cordiality between delegates. There was no reluctance to share ideas, or for that matter, to accept criticism. Everyone there had

something to offer and something to learn. As an example of inter-museum communication, it was first-class.

When the final report on the Workshop appears, I am sure that among the sessional details there will be useful hints and food for thought for New Zealand museologists. In particular, the hitherto neglected field of mid-career curator training should catch the attention of administrators, as should the suggestions for the involvement of outside consultants from a variety of disciplines, in museum planning. The new re-orientation, evident in Asian museums, towards education as a main task, and the trend towards relating science and technology to both historical and contemporary social and environmental matters through a multidisciplinary approach to displays, could give a new direction to New Zealand museums for the 1980s.

I will look forward to discussing the Bangalore Workshop, and Indian museums, with my museum colleagues in New Zealand. Meanwhile, I wish to record here my thanks to the Workshop organisers, whose Indian hospitality was nothing short of amazing. Also, I would like to thank the New Zealand Commission for UNESCO for assistance in planning the trip to India, the Ministry of Internal Affairs for so generously funding the exercise, and finally the executive of AGMANZ for asking me to represent New Zealand science museums at this important Workshop.

## Abstract

### IMAGE-BEARING CATALOGUE CARDS FOR PHOTOLIBRARIES

by Grace E. Evans and Lenore Stein  
(*Special Libraries*, November 1979)

As the importance of visual materials increases, the need to improve finding aids for more effective access becomes more acute. The retrieval methods used by thirty-two key photolibrarians and archivists serving both governmental and nongovernmental agencies in Washington, DC, are surveyed. As a viable and affordable alternative, the procedures used by the International Communication Agency (formerly the United States Information Agency) which produces uniform 3 in x 5 in index cards with caption and black/white or colour images are described in detail. The library is located at the Washington DC, headquarters of the agency and functions as part of the organisation's Press and Publications Division. The library's collection of 40,000 black/white prints and 20,000 colour transparencies goes back to 1948 and illustrates the varied panorama of life in the United States — its people, its history and government, its culture, and scientific achievements. Materials are acquired by the agency's publications either through purchase of individual photos that have been published elsewhere or through assignments to staffers or freelancers to photograph a specific place, persons, or event.

By mandate of the US Congress, the agency's products may be distributed only outside the United States. Photos received by the library from the agency's publications are available for use in agency-produced magazines, pamphlets, news packets, picture stories, exhibits, and other products prepared at the organisation's headquarters in Washington, DC, or elsewhere. These products are distributed through



agency Informational and Cultural Centres abroad which work closely with, or are actually attached to US embassies and consulates.

The photolibrary provides photoresearchers with a card catalogue showing an image for each print or transparency and indicating whether the master is a duplicate or an original.

The catalogue uses some 3,000 subject headings and 1,400 personal name entries. Cards for black/white prints include a 2 in x 3 in black/white image, and are filed chronologically by subject. Behind a red-banded card follow the cards for colour transparencies on the same subject. These include a 35 mm colour image. When a print or transparency is received, the library staff captions it and enters the pertinent information in a log book. Log books are maintained on an annual basis, with entries being assigned the next chronological number. The first two digits of the log number represent the year acquired; the remaining numerals identify the particular print or transparency. Captions include log number, place, description, date, source, negative (original or copy), agency use, rights and subject headings. Captions for black/white prints are typed on 4 in x 5 in blue bond sheets using a speech typewriter. In a small darkroom, caption and print are placed side-by-side beneath a Recordak Microfile Machine Model MRD-2 mounted at 14 in. (This machine uses Radiograph Microfile Film SP-495 with a capacity of 1,500 frames). A movable arrow is used to point to each subject heading as a frame is taken; an additional frame is taken for the shelflist file. Microfilming is done bi-weekly (approximately 120 prints or 500-600 frames); the film is cut and the unused portion is left in the camera. A set of 3 in x 5 in cards is returned to the library for each print processed. Each card is filed alphabetically under the subject indicated by the pointer, and the remaining card is filed chronologically in the shelflist file.

The master print is dry-mounted on a press to one side of an 11 in x 9 in gray railroad board; the caption is dry-mounted on the reverse side. The log number is printed on the top right side, then the print is placed in a removable plastic cover and filed under its log number in chronological order.

For the library staff, production of the cards is a simple routine, but the lab must have special equipment for processing, or a photocopying firm be used. Currently, the estimated cost per card is \$.04, which includes materials but not staff time.

### **Colour File Entries**

The Division's equipment now includes a colour Xerox copier, so a system was developed which produced a card with a colour image. Each transparency is captioned in the same manner as for a black/white print. The captions are typed on a pica typewriter on an 11.5 in x 8.5 in sheet that accommodates four transparencies with the same number of subject headings. The sheets are prepared by the Government Printing Office, which punches the holes for the transparencies and prints the information under the hole and the guide lines for the 3 in x 5 in cards. The sheets are the same size as the catalogue card stock, which is perforated to form four 3 in x 5 in cards. These sheets and duplicate 35 mm transparencies are taken to the colour copier. The caption sheet is laid face down, then a mat for vertical or horizontal transparencies is laid followed by a heavy mat with four 2 in x 2 in holes. The holes are labeled 1, 2, 3, and 4, as are the transparencies. The transparencies are dropped into the holes emulsion side up, the card stock is loaded into the machine, and each sheet is copied as many times as there are subject headings plus two (one for the shelflist file, and another to

accompany the transparency into the file).

The perforated sheets come apart easily, leaving 3 in x 5 in catalogue cards. The subject under which each card is to be filed is underlined in red, and the cards are filed under their headings following all the black/white cards on the same subject.

One catalogue card and the transparencies (master and duplicates) are placed in vinyl sheets (with a capacity of twenty 35 mm) and put in 8.5 x 11.5 in manila envelopes with a 1 in red band on the right. The log number is placed on the envelope which is filed in its chronological order with the black/white masters. The red band is used because the file also contains black/white work prints in manila envelopes.

In some cases library masters are 4 in x 5 in, 5 in x 7 in, or 8 in x 10 in transparencies. To produce the catalogue cards, duplicate 35 mm transparencies are made in the lab and the master is stored in the same envelope as the duplicates in its own vinyl sheet (four 4 in x 5 in per sheet, or one 5 in x 7 in or 8 in x 10 in per sheet).

After the initial design of the caption sheets and the mats, this colour card system became a simple routine complicated only by the colour copier. When the library began this copying process, the machine often jammed and the colour copy varied from excellent to extremely poor. Cooperation from the Xerox representative and technical staff, as well as the library staff's increased knowledge of how to use the machine, have resulted in a sharp decrease in jamming and a more uniform image of the 35 mm slide. Colour copy of this size results in loss of detail, but the composition is clear. Cost per card is estimated at \$.12, which includes materials but not staff time. Relatively small photolibraries wishing to adopt a similar system may control both cost and quality by contracting for this work (perhaps on some sort of timesharing basis) with a photocopying firm. Larger photolibraries with photo laboratory facilities would be able to support the entirely in-house operation.



MINUTES OF THE ANNUAL GENERAL MEETING  
OF THE ART GALLERIES AND MUSEUMS  
ASSOCIATION OF NEW ZEALAND (INC.)

1. **Welcome.** The President, Dr Yaldwyn, as Chairman, welcomed 45 members, both personal and representatives of Institutional members.

2. **Apologies.** Messrs J. Munro, J. Mack, G. Turbott, G. McDouall, R. Riccalton, B. Carmody, R. Richardson, Mrs A. Gale, Messrs M. Trotter (Aigantighe Art Gallery), S. Bennington, B. Martin and Mrs B. Allum.

3. **Appointment of Scrutineers**

MOTION: That the Scrutineers be Mrs B. McFadgen and Mr R. R. Cater. (CARRIED)

4. **President's Report.** Dr Yaldwyn delivered his annual report outlining the work of the Association during the year. Among the many points he covered, he stressed the strides made in education and the advance in both the number and standard of workshops and the change in emphasis in in-service training. He advised that the AGMANZ Salary Scale had been well received and was being revised, and he thanked members of the Council for the assistance they had given in all facets of the work of the Association.

5. **Confirmation of minutes of the Annual General Meeting held in Gisborne on Saturday 17 March 1979.**

MOTION: That the minutes, having been printed in *AGMANZ News*, be taken as read and signed as a true and correct record of the meeting. (CARRIED)

6. **Matters arising from the minutes.**

6.1 **Salary Scale** — a document on suggested salary scales was distributed and spoken on by Mr David Simmons. He advised that the scale should be locked into some appropriate recognised salary scale with automatic adjustments in line with this scale. Full discussion followed.

MOTION: 6.1.1 That the Scale table be adopted as the Salary Scale that AGMANZ would wish Institutions to adopt. (CARRIED)

6.2 **Accreditation** — Mr K. Gorbey reported that the scheme has commenced with one volunteer museum to be visited in the very near future to test the next phase of the accreditation programme.

6.3 **Conservation** — the matter had been reported on within the Chairman's Report. Professor Keith Thomson advised that the Interim Conservation Council had met twice.

6.4 **TEP (Temporary Employment Programme)** — this item was covered in the President's Report.

7. **Membership.**

MOTION: That the following be elected as ordinary members: Gordon D. Barnaby, MoTaT; Edgar T. Collins, New Plymouth; Ms Alexa Johnston, Auckland Art Gallery; Miss Patricia Tennent, Dowse Art Gallery. (CARRIED)

8. **Finance.** The audited Financial Accounts were tabled and outlined by the Treasurer.

MOTION: 8.1 That the Financial Statement for the year ending 31 January 1980 be approved. (CARRIED)

MOTION: 8.2 That Mr Dennis C. Hamblin, ACA, be re-appointed auditor. (CARRIED)

9. **ICOM.** ICOM New Zealand Chairman, Mr Campbell Smith, reported on ICOM's activities for the year. Professor Thomson advised of the third General Conference and General Assembly in Canada of the Commonwealth Association of Museums just prior to the ICOM General Conference.

10. **New Zealand Art Gallery Directors Council.** Mr Bieringa reported briefly on the pressure on members and the decision to hold their AGM at some other time in the future than that of AGMANZ. An ethics report had been prepared and the Council was very active. He advised that Mr Don McCormack at the Queen Elizabeth II Arts Council is the new Executive Officer.

11. **Education.** Mr Ken Gorbey explained that the report by Mrs Connie Hall was indeed an interim and not final report as some had assumed. He thanked her for the work she had done and noted that the report had had a catalytic effect in inducing AGMANZ to consider more closely its own policy on education.

MOTION: 11.1 That an ad hoc committee be formed consisting of Messrs Campbell Smith, L. Bieringa, K. Gorbey, Mrs A. Betts and Dr P. Purdue to report on the existing status of Education in Museums and Art Galleries and to produce guidelines for a paper on the future of museum education for submission by AGMANZ to the Education Department. (CARRIED)

12. **General.**

MOTION: 12.1 To continue the good relationship between AGMANZ and the Department of Education, thanks be extended to the Department for the assistance in education services in 13 museums in New Zealand. (CARRIED)

12.2 There was some discussion on the contention that by subsidising only gallery purchases of works by living artists the Queen Elizabeth II Arts Council was interfering in the purchasing

policies of galleries. The contention gained little support.

12.3 A request was made that time be allowed at the 1981 Auckland Conference for a specialist session on electronic data processing as it might affect museum documentation.

13. **Date of the 1981 AGMANZ Biennial Conference**

MOTION: 13.1 That the date be set by the Council in co-operation with MoTaT, with the suggested date being in March 1981. (CARRIED)

14. **Election of Officers and Council.** The President announced the result of the postal ballot and advised that the following had been elected to the Executive and to Council for the 1980/81 year in accordance with AGMANZ Rules:

*President* — Mr Ken Gorbey, Waikato Art Museum, Hamilton.

*Vice President (Museums)* — Mr G. Stuart Park, Auckland Institute and Museum, Auckland.

*Vice President (Art Galleries)* — Mr L. Bieringa, National Art Gallery, Wellington.

*Immediate Past President* — Dr J. Yaldwyn, National Museum, Wellington.

*Secretary* — Captain J. H. Malcolm, Auckland.

*Treasurer* — Mrs M. Gibson Smith, Auckland.

*Council* — Mr A. S. Bagley, Nelson Provincial Museum; Mr W. J. H. Baillie, National Library of New Zealand, Wellington; Mr Jim Barr, Dowse Art Gallery, Lower Hutt; Mr J. Warner Haldane, Gisborne Museum and Arts Centre; Mr F. H. Dickinson, Dunedin Public Art Gallery; Mr R. E. Lambert, Taranaki Museum, New Plymouth; Mr A. A. St C. M. Murray-Oliver, Alexander Turnbull Library, Wellington; Mrs Mina McKenzie, Manawatu Museum, Palmerston North; Mr Campbell Smith, Waikato Art Museum, Hamilton; Professor Keith Thomson, Massey University, Palmerston North; Dr T. R. L. Wilson, Robert McDougall Art Gallery, Christchurch.

MOTION: 14.1 That the scrutineers be thanked and that the Voting Papers be destroyed. (CARRIED)

14.2 The Chairman further advised that Council had invited a representative from the Department of Internal Affairs to serve as a Council Member of our Association and that Mr R. R. Cater had been so appointed.

The Chairman extended congratulations to Mr Gorbey as the President 1980/81 and to the newly elected Executive and Council. He thanked the Outgoing Council for the support and assistance given so readily during his term of office and invited Mr Gorbey to take the chair. Mr Gorbey took the chair and thanked Dr Yaldwyn for leading AGMANZ so well during his two years in office and congratulated him on the progress made within our Association over this period. He extended thanks to the National Art Gallery for hosting the extended Annual General Meeting and to members for attending and making the association so well worthwhile and closed the meeting at 4.15 pm.

ART THEFT

On the 13 February 1980 I wrote to you advising of the theft of an original Goldie oil painting titled *The Weeping Waihine* from the residence of Dr A. R. Johnson.

Inquiries now reveal the stolen painting is not titled *The Weeping Waihine* and it appears the painting is unnamed.

The only description which can now be advised of the stolen painting is that it is the head of an unnamed heavily tattooed Maori woman. The size of the painting which is framed in a heavily embossed frame is approximately 10.5 x 8.

Should this painting be offered for sale or should you have any information which could result in its recovery, I would be obliged if you would immediately contact the Police.

Yours faithfully

J. E. Walden

Detective Sergeant

New Zealand Police

PO Box 9203

Newmarket CIB

**Art Galleries and Museums Association of New Zealand**  
**FINANCIAL STATEMENT FOR THE YEAR ENDED 31 JANUARY 1980**

	General Fund	Fellowship Fund	De Beer Fund	Frank Canaday Fund
	\$	\$	\$	\$
<b>Balances 1 February 1979</b>	<u>10,522</u>	<u>92</u>	<u>1,736</u>	<u>973</u>
<b>Received:</b>				
Subscriptions	3,399			
ICOM	552			
Interest	1,239	13	22	29
AGMANZ News	692			
Post Sales	132			
Todd Foundation (News and Poster)	1,000			
Ministry of Internal Affairs	10,000			
Queen Elizabeth II Arts Council	3,952			
NZ Lottery Board (Contra)	2,750			
De Beer Grant			1,500	
	<u>23,716</u>	<u>13</u>	<u>1,522</u>	<u>29</u>
<b>Spent:</b>				
Secretarial honorarium	3,831			
Treasurer honorarium	547			
Editor honorarium	875			
AGMANZ News	3,737			
Administration Expenses/tolls, telephone, postage	1,026			
Travel and accommodation	897			
Auditor 1978/9	150			
In-Service Training	1,709			
Queen Elizabeth II Arts Council — Conservation Grants	1,878			
ICOM Conference (Contra)	2,750			
ICOM Subscriptions	549			
Poster Museum Day	506			
Commonwealth Museums Association Subscriptions	22			
Conference 1979	221			
Survey Oceanic Materials	908			
De Beer Allocation			1,300	
	<u>19,606</u>	<u>105</u>	<u>1,300</u>	<u>—</u>
Balances as at 31 January 1980	<u>14,632</u>	<u>105</u>	<u>1,958</u>	<u>1,002</u>
Other Assets — 1 typewriter				

**Auditor's Report to Members:** It is my opinion that full and adequate records have been kept of the Association's financial affairs. The above Financial Statement reflects the information recorded therein and is, in my view, a true and fair statement.

Dennis C. Hamblin, ACA  
11 February 1980



# AGMANZ

## President's Report to Annual General Meeting

in Wellington, 27 March 1980,  
for the 1979/80 year

It is indeed a pleasure to report on another progressive and very satisfying year in the activities of our Association. AGMANZ is the professional body as well as the co-ordinating organisation for public art galleries and museums in New Zealand and for the professional, technical and skilled workers who join together to make our institutions really function.

The work of your Council is mainly conducted through committees and I must thank these members for the time, thought and energy they have expended to further our objectives. Our main aim is to raise the standard of service given by art galleries and museums. This covers art, science, education, and cultural recreation.

### Education

This year we have concentrated the greater portion of our efforts on education, trying to ensure that there are adequate training facilities for our individual members. In the past there have been difficulties in obtaining training or academic qualifications, particularly in museology, within New Zealand. Certainly there is 'in-service training', specialised subjects such as art conservation, through the special school at the Dunedin Public Art Gallery, and isolated subjects within our universities and technical institutes, but there has been no real effort to give the broad all-over training so necessary for the staff members of art galleries and museums, particularly the smaller institutions where specialisation is not necessary. Your Council has approached this from four angles: (1) University courses in Museology, (2) Workshops, (3) Diplomas in Museology, and (4) Facilities for instruction (slides and pamphlets).

(1) *University courses in Museology.* Our approaches in this connection have not been successful due mainly to the small number of students expected to take advantage of a course of this nature.

(2) *Workshops.* Following the very successful workshops conducted by the Otago Museum this type of training has been encouraged. Besides the continuation of the Otago Museum's workshop, workshops were held in Hamilton for the Waikato-Bay of Plenty-King Country Museums and in Auckland by the Auckland Institute and Museum.

In Palmerston North a special workshop on the *Handling and packing of museum objects* was held with excellent results. It is AGMANZ's intention if possible, to repeat this workshop in the South Island and to conduct other workshops on other museological subjects. Running parallel with our workshops, there are those being organised by the Archives and Records Association of New Zealand on *Conservation of works on paper* which attracted members of our organisation. AGMANZ is liaising with the Archives and Records Association in connection with the Photographic Conservation workshop for November/December 1980. For this workshop it will be necessary to bring to New Zealand an overseas expert on the subject.

(3) *Diplomas in Museology.* A committee under the chairmanship of Professor Keith Thomson has come forward with a proposed Diploma in Museology. The Diploma will be composed of four parts: (a) academic requirements, (b) museum theory, (c) practical requirements through workshop courses, and (d) work

experience.

This is a culmination of discussions going back for quite a few years now and is probably the most important step we have taken as a professional organisation this year.

(4) *Facilities for Instruction.* AGMANZ has available an excellent sequence of slides produced by the Smithsonian Institution on conservation and these are held by the Waikato Art Museum for the use of members. Mr Ken Gorbey has also undertaken to prepare a series of technical pamphlets on museum and art gallery subjects, mainly produced from papers presented at our workshops. We have collected examples from overseas but find that in most cases they do not fit New Zealand conditions. The preparation of our own pamphlets will take a little more time but it will be well worth waiting for their publication.

The other side of education, the use of museums and art galleries as a basis for education, has not been overlooked. There has been a tendency to concentrate throughout on education for the school pupil, mainly, I believe, because of the assistance received from the New Zealand Education Department, but education is much broader than this and must cover all ages. Our Education Committee, convened by Mr Campbell Smith, has considered this matter, building on Connie Hall's report to the Gisborne meeting last year. Some of the results you have heard yesterday. This is an ongoing question of great importance to our lives and those of future generations of New Zealanders.

### Officers and Members of AGMANZ Council

Your Council has met four times during the year with virtually a 100% attendance at all meetings. Sub-committees have met when required and report to Council. Officers and members of Council for the 1979/80 year were:

*President:* Dr J. C. Yaldwyn, National Museum, Wellington.

*Vice President (Museums):* Mr K. Gorbey, Waikato Art Museum, Hamilton.

*Vice President (Art Galleries):* Mr L. H. Bieringa, National Art Gallery, Wellington.

*Secretary:* Captain J. H. Malcolm.

*Treasurer:* Mrs M. Gibson Smith.

*Members:* Mr A. A. Bagley, Nelson Provincial Museum; Mr J. Barr, Dowse Art Gallery, Lower Hutt; Mr R. R. Cater, Department of Internal Affairs, Wellington (nominated); Mr F. H. Dickinson, Dunedin Public Art Gallery; Mr J. W. Haldane, Gisborne Museum and Arts Centre; Mr R. L. Lambert, Taranaki Museum, New Plymouth; Mr G. I. C. McDouall, Wanganui (co-opted financial adviser); Mr A. A. St C. M. Murray-Oliver, Alexander Turnbull Library, Wellington; Mr G. S. Park, Auckland Institute and Museum; Mr R. D. Simmons, Auckland Institute and Museum; Mr C. Smith, Waikato Art Museum, Hamilton; Professor K. W. Thomson, Massey University, Palmerston North; Mr M. M. Trotter, Canterbury Museum, Christchurch.

Mr McDouall was co-opted to Council as financial adviser and Mr Cater was appointed as a council member representing the Department of Internal Affairs. We thank them both for their advice and assistance.



### Sub-committees and Representation

In my introduction I commented on the work done through Council sub-committees and through other committees on which AGMANZ has representatives. These bodies are:

*Accreditation:* Mr K. Gorbey, Mr J. Barr.

*AGMANZ House Style and Printing:* Mr J. Barr

*Finance:* Mr G. I. C. McDouall, the Treasurer and the Secretary.

*Fellowship Credentials Committee:* Mr A. A. St C. M. Murray-Oliver, Mr F. Dickinson, the Secretary and the Registrar.

*Membership:* Mr K. Gorbey and the Secretary.

*Diploma in Museology:* the President, Professor K. W. Thomson, Messrs L. H. Bieringa, L. C. Lloyd and G. S. Park.

*NZ Artefacts Emergency Action Committee:* the President and Mr R. Neich.

*Rules Committee:* Mr K. Gorbey, the Secretary, Treasurer and Auditor.

*Salaries and Wages:* Messrs R. L. Lambert, R. D. Simmons and G. S. Park.

Members of AGMANZ directly appointed to other bodies by AGMANZ, or appointed after nomination by AGMANZ were:

*Association of New Zealand Art Societies:* Mr C. Smith.

*Frances Hodgkins Fellowship Selection Committee:* Mr J. Barr.

*Historic Places Trust:* Mr K. Gorbey.

*Internal Affairs Department Art Galleries and Museums Capital Grants Committee:* Professor K. W. Thomson, Messrs K. Gorbey and J. H. Malcolm.

*National Commission for UNESCO Sub-Commission on Natural Science:* Dr J. C. Yaldwyn.

In addition, one of our members is on the Council of the Commonwealth Association of Museums: Professor K. W. Thomson.

### ICOM

The International Council of Museums is a world-wide organisation and functions as a non-government extension of UNESCO in the museum field. AGMANZ acts as the secretariat for the New Zealand National Committee for ICOM (referred to as ICOM/NZ) and ICOM/NZ functions officially as the International Committee of AGMANZ although in all respects it has a separate identity from AGMANZ with its own membership. ICOM/NZ is chaired by Mr Campbell Smith and the Executive Board during the last year consisted of Messrs K. Gorbey, R. Neich, Professor K. Thomson, Dr T. L. R. Wilson and myself. The work of ICOM with its headquarters in Paris is mainly conducted through international committees and Mr Ken Gorbey has been prominent on the International Committee on Museum Security. ICOM/NZ falls within UNESCO's Asian area and Mr Gorbey is active in organising and funding an Asian Museum Security Conference to be held in India within the next year or so.

It is also interesting to note that at a conference of the ICOM Committee for Education and Cultural Action on *How to motivate museum visitors — teamwork in museums* held in Rotterdam in September 1978, among the items provided as background material by the UNESCO-ICOM Documentation Centre were: Haldane, Warner, *Get in touch*; Wilson, T. L. Rodney, *Some thoughts on programmed information provision*.

The Second Asian Regional Assembly of ICOM was held in Thailand last December and I represented ICOM/NZ at this Conference. Each country in the Asian Region was asked to report on Ethnographical Collections in its museums. I was fortunate in being able to draw from a survey planned in accordance with

the recommendations of the UNESCO Oceanic Cultures Project, of the oceanic material in New Zealand museums. This survey was funded by the National Museum under the Labour Department's TEP Scheme, by the NZ National Commission for UNESCO, and to a very significant extent by AGMANZ itself.

Professor Thomson attended the ICOM/UK Conference in Leicester in September 1979 on the role of universities in museological training. Work at this meeting helped shape our own AGMANZ Diploma in Museology proposal.

Membership of ICOM/NZ is available to interested institutions and to museum professionals with an international outlook. New Zealand is taking more and more interest in international aspects of museum work and Mr Campbell Smith is organising a tour party to attend the Twelfth General Conference of ICOM which will be held in Mexico City in October 1980. The central and unifying theme of this conference will be *The world's heritage — the museums' responsibilities*. There will be a Commonwealth Association of Museums meeting in Calgary, Canada, immediately before the ICOM Conference.

### Membership

At our last AGM we changed our membership by opening AGMANZ to 'private' museums through the introduction of Non-Voting membership and it is pleasing to welcome our first members under this category, including the Museum of Shipwrecks at Paihia. Over the year we have welcomed four new Institutional members and thirty new Ordinary members. We have lost a number of Ordinary members through resignation and non-payment of subscriptions and our membership now stands at: 93 Institutional Members, 164 Ordinary Members, 5 Non-Voting Members, 12 Honorary Members.

### Fellowship

During the year three of our members were nominated as Fellows. The Fellowship is the highest title of merit in the gift of our Association and is given for outstanding qualities of museum leadership or ability in the museum movement.

I am pleased to advise the election by your Council of Mr Michael Hitchings to the Fellowship.

The total of Fellows of AGMANZ now stands at eighteen.

We have to thank the New Zealand Academy of Fine Arts for hosting an excellent evening last year at which Fellowship Charters were presented to the two Fellows elected last year — Mr Murray-Oliver and Mr John Malcolm.

### Conservation

Following the recommendations from our last AGM, AGMANZ together with a number of other interested organisations continued to press the Minister of Internal Affairs to set up an Interim Conservation Council to co-ordinate conservation matters. Towards the end of last year the Minister announced that the Interim Conservation Council had been formed. AGMANZ has congratulated the Minister on this real step forward towards co-ordinated conservation within New Zealand and notes with pleasure that Professor Thomson is a member of the announced Interim Council.

With the formation of the Interim Conservation Council the Queen Elizabeth II Arts Council has discontinued the grant to our organisation which over the past few years has been made to encourage and assist our institutions in the proper conservation of paintings, works on paper, sculpture and Maori art. Your Council has suggested to the Queen Elizabeth II Arts Council that they consider assistance for an altered scheme



which would envisage a four-tiered allocation of funds for: (1) Workshops in conservation, (2) Materials for workshop training, (3) Publications, (4) Special projects.

### **Capital Grants Committee**

This committee, which is the Advisory Committee to the Minister on Grants to Art Galleries and Museums, is composed of a representative of the Department of Internal Affairs (Mr R. R. Cater) as chairman, the Directors of the National Museum, the National Art Gallery and the Queen Elizabeth II Arts Council of New Zealand, plus three representatives from AGMANZ.

Each year Government makes a grant; for the 1979/80 year the sum was \$165,000 for capital projects and other specified purposes. Application is made directly to the Department of Internal Affairs for consideration by the Minister following recommendations from the Committee. Application for grants for capital works are on a subsidy basis and the specified purposes are:

- (1) A grant of \$10,000 to AGMANZ for administration and general purposes, and
- (2) Applications by the main provincial museums and art galleries for the purpose of servicing smaller museums in their areas.

Neither the National Museum nor the National Art Gallery can benefit from this scheme.

During the year the committee considered thirty-six applications for capital grants totalling approximately \$425,000 and \$36,000 for the purpose of assisting within provincial areas, and recommendations were made to the Minister utilising the full funds available. Strong approach has been made to the Minister to have the Art Galleries and Museums Capital Grants fund increased to at least its original figure, \$300,000 plus escalation in costs, which would mean that the figure should be set at about \$400,000.

Prior to the formation of the Interim Conservation Council this Committee also considered applications for assistance from a Government Conservation Grant of \$30,000, and a number of applications made to AGMANZ for assistance in overseas training in conservation were directed to this Committee.

### **TEP Workers**

The Government's Temporary Employment Programme has greatly assisted many museums and art galleries right throughout New Zealand. Your Council has warned institutions not to place too great a reliance on this scheme for continuing services as without proper planning, an institution could find itself in a difficult position if the scheme were to be withdrawn suddenly.

Following a request from the Waikato-Bay of Plenty-King Country Museums workshop an approach was made to the Labour Department to have the scheme modified in various ways if possible. A deputation from AGMANZ consisting of Mr Gorbey and myself met with Departmental officers, but at this stage we have not been able to have the scheme altered to any significant extent. An article on aspects of the TEP scheme will appear in *AGMANZ News*.

### **In-service Training**

Council has taken a very hard look at our past assistance under the heading of 'In-service Training' which has mainly been assistance to the staff of institutions to attend workshops incorporated into the programmes of our Biennial Conference. Council feels that this type of assistance under this heading is not achieving enough and that the budgeted amount should be used primarily for workshops and specific training courses. Applications for assistance to attend the Biennial Conferences will still be considered but will be limited to a much smaller amount than previously.

### **De Beer Grants**

Again we received from Dr Edmond de Beer and his two sisters, Dora and Eunice, of London, the sum of \$1,500 to assist staff of our museums and art galleries to travel overseas on projects to benefit their institutions. We again extend to the de Beer family our sincere thanks for their continued assistance in this field.

A grant of \$200 was made to Mrs Mina McKenzie, Director of the Manawatu Museum, for a study tour to Hawaii, Mainland USA and Canada.

Miss Rose Young of the Waikato Art Museum received a grant of \$600 to assist her to travel to Europe to visit museums with special interests in history.

Mr S. Waterman of MoTaT, the Museum of Transport and Technology, received \$500 to assist in his travelling expenses to the United States of America where he studied educational methods in technological museums.

Mr Russell Beck of the Southland Museum has just been granted \$500 to assist him in visiting a number of museums and workshops in China, South-east Asia, Europe and North America dealing with jade and the manufacture of ornaments and works of art from jade. Mr Beck will give several lectures on New Zealand greenstone during his tour which is also supported by the World Craft Council.

A number of other applications were received but had to be declined either through the application not falling within the guidelines of the grant or through there not being sufficient funds available in the fund at the time of the application.

### **Professional Administration**

Right throughout the world there is a tendency for large companies and organisations to employ career administrators as chief executive officers. This tendency is not recommended by your Council for museums and art galleries, because of the primary objectives of our institutions. AGMANZ has advised two institutions during the year against this type of administration and has suggested: (1) that workshops or seminars be held by AGMANZ on administration; (2) that items on administration be included in *AGMANZ News*; and (3) that AGMANZ consider the publication of pamphlets on the administration of museums and art galleries.

### **AGMANZ News**

Again we have to congratulate our Editor, Mrs Margaret Gibson Smith, on the standard of *AGMANZ News* which she has managed to retain despite increasing costs. I believe the subject matter and the presentation has been excellent and sincerely hope that you all agree. During the year we have been assisted financially by the Todd Foundation, ICI, and by Ransons Packaging & Display Ltd; and we extend our sincere thanks to these commercial organisations for their help. *AGMANZ News* is our main means of communication between members and institutions, and a yardstick of the standard of our organisations for overseas institutions. It is good to see such a broad spectrum of local information and we acknowledge with thanks all those who have contributed to the four issues published during the year.

### **Printing**

Your Council has set in motion the preparation of a number of pamphlets, and has reprinted our *Rules* which have been distributed to all members. Earlier in the year all institutions received the special posters prepared by Mr Bieringa for Museum Day, 18 May of each year. Further copies of these posters, which were sponsored by the Todd Foundation, are available at the nominal price of 30c for the small poster and 50c for the large. We hope for a much greater interest in these



posters for the coming 18 May. The poster itself has been well received but the sales have been disappointing. Our Code of Ethics is in the process of being printed, as is a pamphlet on the advantages of AGMANZ membership.

A new 'House Style' has been selected for our printing, the type face used is *Theme* IBM, also known as *Optima* and *Oracle*.

#### **Directory of Art Galleries and Museums**

Professor Thomson is in the final stage of the preparation of this publication which has grown to be a full-scale book with much more included than just a directory. It is expected that publication will be in about July 1980, or a little later, and that the cost will be about \$20. The publisher will be A. H. & A. W. Reed Ltd. AGMANZ subsidised the publication to the extent of \$1,000. Coupled with this publication will be a simple directory of art galleries and museums which we plan to make available as a separate booklet.

#### **Salary Scale**

The suggested salary scale resulting from the work of the sub-committee headed by Mr Richardson and developed, at our last AGM into what has become known as the 'Cater scale', has been well received. Such a scale must be updated regularly and a new version, probably to be called the 'Simmons scale', will be tabled for consideration at this AGM.

#### **Accreditation**

A sub-committee of two, Mr Gorbey and Mr Barr, is dealing with the question of accreditation on a trial basis. An institution has been selected as a volunteer for accreditation and Council has budgeted for the cost of this pilot scheme. This will indicate whether accreditation should become one of AGMANZ's activities.

#### **1981 Biennial Conference**

MoTaT, the Museum of Transport and Technology at Western Springs, Auckland, will be the venue for the 1981 Biennial Conference.

At the last AGM of the Museum Association of Australia, the possibility of a joint convention with AGMANZ was discussed. AGMANZ and MoTaT have extended an invitation to the MAA to join us at our Biennial Conference in 1981 and the matter is under consideration by our museum counterpart in Australia.

#### **Finance**

Careful budgeting and the wonderful assistance of a number of our Institutional members, together with the grant of \$10,000 from the Department of Internal Affairs and grants from industry and the Todd Foundation, has allowed us to present accounts showing a small excess of income over expenditure. Without the grant from the Minister of Internal Affairs and the other assistance we have received, it would have been impossible to have made the progress that we have made through the year. Our subscriptions produced \$3,390 which was not sufficient even to cover the cost of publishing *AGMANZ News*. With the new subscription rate taking effect from 1 February this year we should become a little more self reliant. Analysing our accounts, we find a balance of \$4,110 as excess of receipts over expenditure; however this amount includes the unpaid Queen Elizabeth II Arts Council Conservation Grant money totalling \$2,074 so that our real excess is only \$2,036.

You will note that the balance as at 31 January 1980 is \$14,632. This could appear high but is very necessary as the Internal Affairs Grant is not received until the middle of the year and we have commitments which must be met over this period.

The de Beer Fund I referred to earlier in this report. This year's \$1,500 grant was received just before

balance date. The \$1,958 balance is available for grants during the 1980-81 financial year.

The Frank Canaday Fund was a special grant made by Mr Canaday to be used for special publications. Your Council has committed itself to \$1,000 as a subsidy to the publication of Professor Keith Thomson's *Directory of Art Galleries and Museums* and this subsidy is to come from the Frank Canaday Fund.

#### **Conclusion**

The two years that I have just completed as President has shown me the real need for an organisation such as ours, the need to co-ordinate amongst ourselves for better knowledge, more professional museums and higher standards, for a better understanding of museum procedures and the necessity for the adequate training of staff and an adequate standard of remuneration for staff. Above all it has shown me the advantage of a collective voice in liaison with Government and with Local Bodies. Earlier in my report I thanked Mr Cater, Assistant Secretary of the Department of Internal Affairs for his assistance and I make no apology for thanking him again. He has made our liaison with Government so much easier by his advice and assistance and we do owe him our gratitude and thanks. We also thank the Minister of Internal Affairs for his understanding and consideration and trust that our advice to him has been of value. Museums and art galleries play a very important part in the life of a nation, not only in education and recreation but as a tourist attraction of the first order as well.

We are in the middle of an exciting era where a complete change in museums and art galleries is taking place. Animation and technology is assisting us in the presentation of our displays which, while becoming more and more complicated, must be in simple terms to be understood by the general public. Public participation in many cases helps in our educational duties and there is an accepted philosophy that museums and art galleries are no longer for the safekeeping of the past but for the present and for the future as well.

I sincerely thank members of the Association and the outgoing Council for the support they have given and wish the incoming President, Executive and Council, success and pleasure in continuing and furthering the work of our Association.

*J. C. Yaldwyn*

#### **18 MAY INTERNATIONAL MUSEUMS DAY**

International Museums Day was not confined to the Northern Hemisphere. The event was also celebrated in Australia.

In addition to a pictorial first day cover, 2,000 posters with the theme *Come Discover the World — Visit your Museum* were dispatched.

The Australian War Memorial Museum, among others, mounted displays to demonstrate to the public that Museums play an important, and active role in society.



**ICOM/NZ  
INTERNATIONAL COUNCIL OF MUSEUMS:  
CHAIRMAN'S REPORT**

**International Meetings**

ICOM was concerned with two international meetings. Dr John Yaldwyn attended the Second Asian Regional Assembly of ICOM in Thailand, 10-15 December 1979; Dr Alan Baker of the National Museum attended the Workshop on the Establishment of Science Museums in Asian Countries Training and Research in India, 11-20 February 1980. Dr Baker represented New Zealand as the UNESCO nominee.

I would like to thank Dr Baker for representing New Zealand at this meeting and especially thank Dr Yaldwyn for representing the National Committee of ICOM at the Second Asian Assembly. Dr Yaldwyn spoke at both the International Committee of Ethnology and at the main ICOM Asian Assembly. It is important that the New Zealand Committee is represented at such gatherings.

**Membership**

Membership remained stable and a number of new applicants are to be considered for membership.

**ICOM General Conference, Mexico 1980: 25**

**October to 4 November**

The conference theme is *The World's Heritage — The Museum's Responsibilities*.

There should be a record number of New Zealand members attending this Conference. The Conference will never be closer and it is an opportunity to visit one of the most exciting countries in the world.

I have discussed the conference with officers of the Department of Inland Revenue and have pointed out that it is a gathering of museum professionals and that anyone attending will be adding to their own professional skills. Members will be pleased to know that we are entitled to a tax rebate of up to \$400. A tour party has been organised through the international travel agency of Thomas Cook Ltd. They will be circularising ICOM and AGMANZ members with tour brochures shortly. Mr James Mack, Advisory officer to the Queen Elizabeth II Arts Council has been appointed tour leader. Mr Mack is especially skilled in touring having conducted a large party to the Sydney Biennial last year. He is also familiar with museum and art galleries on the Californian coast having acted as Director of a course in museology at Hawaii for four years. The tour party requires a minimum of 15 persons.

**Future activities**

Out of a discussion with Mr Noel Flanagan, Chairman of ICOM Australia, there is a suggestion that both ICOM Australia and ICOM New Zealand should look at the organisation of a Pacific Regional Assembly to consider problems of museums within the Pacific area.

**Visit from the Head**

The Head of the ICOM Regional Agency in Asia, Mrs Janine Schotsmans, has indicated that she will visit New Zealand on her way to the ICOM General Assembly. This will be a most valuable and worthwhile visit. Members will be given details and an itinerary will be arranged.

**ICOM New Zealand: Where?**

Under the heading of Future Activities it would appear that ICOM New Zealand tends to sit back and wait. As Chairman I think we should look at our role and exert more influence upon developments. We represent an international organisation; we should look at ways of influencing and changing policies and directions which concern the museum movement.

*Campbell Smith*

Chairman, ICOM New Zealand

**ASSISTANT DIRECTOR (CURATORIAL)**

**Salary: Aust. \$23,206**

**Qualifications:** Tertiary qualifications in an appropriate discipline. Experience at senior curatorial level in art museums is essential.

**Duties:** Assist the Director in the artistic areas of The Art Gallery of Western Australia.

The appointee will supervise all curatorial, conservation, education and exhibition activities. Initiative, extensive experience in the visual arts and an ability to organize and direct all levels of staff will be required.

**Conditions:** Leave, superannuation and other entitlements are equivalent to those of the State Public Service. The Art Gallery would contribute towards fares and removal expenses of the appointee.

The appointee is expected to commence duty by December 1980 and it is planned to commence interviews during August/September.

Applicants should forward a curriculum vitae including personal details, particulars of qualification, experience and previous appointments, together with the names and addresses of three referees from whom confidential statements may be sought, to:

The Chairman, The Art Gallery of Western Australia, 47 James Street, Perth, Western Australia 6000 from whom further particulars may also be obtained.

**Gisborne Museum & Arts Centre invites applications for the post of**

**LOCAL HISTORIAN**

who would be responsible for the maintenance and development of the Museum's extensive photographic and document collection. Duties will also include research for museum exhibitions, the active recording of changes in the district and the inauguration of an oral history programme. An agreeable personality is essential as the post involves considerable contact with the public.

Applicants should ideally possess a relevant degree but experience and other suitable qualifications will be considered.

Commencing salary: \$8813 pa

Further information from and applications to The Director, Museum & Arts Centre, Box 716, Gisborne. Ph 83832

Closing date: Friday 22 August 1980

**THE NEW ZEALAND WINSTON CHURCHILL MEMORIAL TRUST**

Applications which will close on 31 August next are invited for fellowships offered by the Trust Board.

New Zealand citizens anywhere, or overseas residents who will visit New Zealand, are eligible to apply. The fellowships may be offered to persons of ability and experience, whether gained professionally or otherwise, who will contribute to the general advancement of their field, or to the benefit in general of New Zealand. The applications will be assessed in one open category. It has been noted by the Board that 1981 is dedicated to the handicapped but this will not exclude fellowships being granted in other areas. The fellowships are similar to visitorships, are typically of a few weeks duration, generally offer up to 80% of the cost of the project, and are tenable in New Zealand or overseas during 1981.

Further information and application forms are available from the Secretary, Winston Churchill Memorial Trust Board, P O Box 12347, Wellington.



## Art Galleries and Museums Association of New Zealand

### RECOMMENDED SALARY SCALE

This salary scale replaces the suggested scale for professional and technical officers which was adopted in March 1979. In the March 1979 scale there were three categories of institutions based on population of the surrounding area. In this scale these have been replaced by the terms Major and Local which reflects the size of the institution in terms of professional standing with responsibilities to match. The present recommended scales have been based on information from the previous scale produced by AGMANZ, salary surveys and scales at present being paid in museums and galleries in the United Kingdom, United States and Australia adjusted to the New Zealand average wage, and the salary scales of the State Services Commission in New Zealand. The scale represents an updating of the salary scales to levels which represent a reasonable relationship with salary scales of other areas of professional endeavour in New Zealand and in relation to professional museum and art gallery staff in other countries.

### Definitions

#### MAJOR MUSEUMS AND ART GALLERIES

**Director.** Responsible to trustees for the museum, its contents, administration, research, staff, display and security collections. The director is also charged with developing a long-term policy with regard to the collection and future needs.

**Assistant Director.** Responsible to trustees in that he assists the director in administration, etc, and may replace the director if unavailable for any reason.

**Head of Department.** Responsible for the administration of a department of a museum together with supervision of ancillary staff. The principal concerns are the collections in the department, their care, controlled growth and orderly presentation to the public. A head of department also has a duty to encourage and facilitate research on those collections or field work associated with them.

**Curator.** Responsible for a particular collection or series of collections, their care, preservation and development. A curator is encouraged to undertake research on the collections or related topics.

**Assistant Curator.** Responsible for documentation, orderly management and care of the collections.

#### LOCAL MUSEUMS AND ART GALLERIES

A director of a local museum is equivalent to a Head of Department and to some extent to an Assistant Director in a major museum.

**Director.** Responsible to the trustees for the museum, its contents, administration, staff, display and security, and future development.

**Assistant (Curator).** Responsible for care, documentation and storage of collections and to assist in the day-to-day running of the museum. In small museums the curator will be the director with administrative responsibility.

**Technical Assistant.** Responsible for the setting up of display units in association with the curator or director. If the Technical Assistant has a trade certificate then trade rates will apply. Responsible for the provision of storage units and general maintenance.

### Recommended Salary Scale

Rates to be revised automatically in line with movement in a nominated appropriate scale, such as State Services Commission scale, local body officers scale, or university scales.

#### MAJOR MUSEUMS

Director — \$26,000–\$35,000

Assistant Director — \$20,000–\$26,000

Head of Department — \$16,000–\$20,000

Curator — \$13,000–\$16,000

Assistant Curator — \$12,000–\$13,000

Technical Assistant — \$8,000–\$12,000

#### LOCAL MUSEUMS

Director — \$16,000–\$22,000

Assistant (Curator) — \$12,000–\$16,000

Technical Assistant — \$8,000–\$12,000

## Abstract

### ETHICS IN SCIENCE MUSEUMS

by Harold D. Mahan

(*ICOM Natural history museums newsletter* No. 5 1979)

The code of museum ethics developed by the American Association of Museums in 1925 no longer seems to fit some of the activities of museums in the 1970s. New government laws, for instance, protect archaeological sites and endangered species, and environmental impact is considered important. The AAM Committee on Ethics 1974 report, *Museum Ethics*, has led to the development by certain museum disciplines, of their own ethical codes based on the AAM guidelines.

Among the specific problems faced by Science Museums, is that of the gift shop — US law requires that museum gift shops sell only those items which are related to the museum's theme. A questionnaire indicated the areas of ethical concern in science museum gift shops, arranged in their descending order of importance to those who returned the questionnaire:

A. Items still being sold that encourage exploitation, harm to endangered or threatened species, destruction of scientific sites.

1. Mineral specimens (listed as a major concern by 64% of those who replied).

2. Fossils (50%).

3. Shellfish and corals (45%).

4. Insect collecting equipment (25%).

5. Bones of animals (including ivory, whalebone) (19%).

6. Original archaeological materials (18%).

7. Feathers, fur (17%).

8. Preserved insects (16%).

9. Miscellaneous items (57%).

B. Sales of deaccessioned specimens.

C. Sales of books that encourage collecting, keeping wild animals in captivity; books that are not accurate scientifically; books strongly biased.

D. Sale of items that show disrespect for minority ethnic groups.

E. Sale of natural history art and anthropological replicas not identified as replicas, and, replicas of poor quality.

F. Competition with commercial, non-museum gift shops.

There is a major problem, in the area of conflicts between the collecting of natural history materials and the protection of endangered species, concerning what is legal and what is ethical. The intense interest shown by both scientists and government officials is healthy. The author recommends the policy statements of the Australian Museum, and the Field Museum of Natural History in Chicago. Although there is no international agreement regarding ethics in science museums at present, it is a topic that should continue to be looked at.



## UNESCO-ICOM Documentation Centre

Please check your address book to see if you have noted: UNESCO-ICOM Documentation Centre, 1 rue Miollis 75732 Paris, France. If not, hasten to do so. It is undoubtedly the only place in the world where museum professionals, as well as all those who, whatever their title or job, are interested in museology, can find themselves at home — and are at home. And if some day you must embark on a study trip to Europe for your work, your first landing should be in Paris. Here at the Documentation Centre, seated at a work table, you will have at hand documentary information unique in the world. You will be able to organise your work rationally and economically. Here you will discover where and how to find what you need — or who are the most likely people to give you the information you want, and how to contact them. Beforehand, you can get in contact with the Documentation Centre by mail to ask for a rough outline for your trip, explaining your professional fields of interest.

Even if you do not have the good (or bad) fortune to travel, this address will be useful. The Documentation Centre is an international service available to museologists throughout the entire world. The conditions which governed its creation, organisation and operations will enable you to understand why this is so.

The Documentation Centre is thirty years old. In 1947 the Museums Division of Unesco founded a documentation service for its own needs. Quite rapidly it appeared that this service could also be extremely useful to museum professionals, if only to avoid the time wasting involved in all serious documentary research. The Unesco Museums Division then entrusted museum professionals themselves with the administration of this service. At this time the American museologist, Chauncey Hamlin, was setting up a non-governmental organisation under the auspices of Unesco, where representatives of museum institutions and specialists within the profession could meet: the International Council of Museums (ICOM). Unesco then turned over this service to the new Museum organisation, and from this was born the UNESCO-ICOM Documentation Centre.

The work of this Centre, in accordance with the statutes, is to collect, analyse and disseminate all information concerning museums throughout the world of all categories, and to collaborate with national and international committees of ICOM, the Secretariats of ICOM and Unesco, for all documentary work.

Thus the Centre should be able to keep its users informed of everything going on in the museum world, whether it be problems of the moment such as new museum buildings and legislation concerning cultural property, or more material problems such as climatology, security, museum equipment — on to abstract and philosophical questions concerning the philosophy of museums and their role in contemporary society, the relationship between museums and their public and the concrete examples of the implementation of these new ideas, thus embracing educational and social activities.

To fulfil this role, the Centre has a large collection upon which to draw information: periodicals produced by museums associations and museums, annual reports, manuals of museology, monographs, directories, guides and catalogues of permanent collections, catalogues of temporary exhibitions,

photographs, slides, posters and what one usually calls 'ephemera' — press releases, invitation cards, folders, etc.

The Centre also collects reports of expert missions carried out for Unesco under its programme of assistance to Member States for the development of museums, or other international organisations, because they furnish invaluable information on the particular country requesting expert advice.

All of this documentation is contributed to the Centre through the courtesy of members, friends, organisations and occasional publishers — users and readers realise that it is in everybody's interest to contribute to this 'data bank' which a Documentation Centre constitutes. Each person sends his particular contribution, knowing full well that he may need information on other subjects in return.

The documentation material sent is indexed according to a museographical classification scheme, adapted from the museum section of the classification used by the Library of Congress. It is done by a numerical system, better adapted to multilingual use than word indexing, with numbers ranging from 0 to 990. When work is read, indexed and a bibliographical reference prepared, this reference is typed in as many copies as there are topics appearing in the text. These references are attached to cards filed by numerical subject matter, which gives a cross reference system. This system is rapid and efficient, even though it is manual. It allows us to make specialised bibliographies on all subjects of museological or museographical interest. Our bibliographies are therefore based on material held in the Centre, giving complete service to readers on the subjects covered.

The Centre is open to the public, seven hours a day, five days a week. Our visitors are museum professionals, students in museology, journalists and publishers, architects and researchers in general — there are no formalities to be observed or limitations imposed on those who may wish to consult. For those who correspond with us, bibliographical lists can be prepared, and photocopies of articles may be sent upon request. For monographs, addresses are given to where the work may be obtained.

In addition to specialised bibliographies, the Centre also handles the preparation and dissemination of the *International Museological Bibliography*, a yearly publication which covers articles and monographs appearing during one calendar year. The bibliography is published by the Muzeologický Kabinet in Prague; due to inevitable delays in receiving works throughout the world, correcting proofs, etc, the publication appears two years after the year covered.

Within ICOM we maintain constant liaison with the Secretariat, also housed at 1 rue Miollis in Paris, the National Committees and International Committees. The personnel in the Centre is not numerous — three full time, including the Head, and two part time. There are many more services we would like to assume, such as enquiries, which are not possible at the present, but we are nonetheless optimistic about the future. Every year more publications and more visits are received than previously and we hope that we may be able to increase the personnel.

We are one of the many services offered to the members of ICOM. The International Council of Museums has members in 109 countries, but while this diversity is certainly enriching for the advancement of the profession, it naturally takes the co-operation of all to help store up the riches of information at our disposal; we hope that you will not hesitate to call upon our services.

*Paulette Olcina*

Head, Documentation Centre.



## Bulk-buying of conservation materials

There has at various times been discussion on this topic amongst people in the library, museum, art gallery and archives fields. With the co-operation of James Mack of the Queen Elizabeth II Arts Council and of two suppliers of such materials, it is hoped some progress can be made towards bulk-buying, with the aim particularly of assisting smaller users to purchase their requirements. For this reason it is hoped that the larger users will also make use of the scheme so that it can function. A similar scheme has operated successfully in Australia for some years.

The two suppliers concerned are Wiggins Teape Ltd (see article in this issue) and Ransons Packaging and Display Ltd (see article on Process Materials products in *AGMANZ News*, by W. J. H. Baillie). In the case of the latter firm, more materials, including Arches Rives hand-made papers and Light Impression tapes are now available, and anyone wishing to have information of these should write to the firm direct (PO Box 8745, Auckland). The scheme is simply that by a certain date each year, every institution wishing to order conservations materials from one of these two firms would state their precise requirements in writing to the QE II Arts Council. There, the orders would be collated, and the bulk order placed with each of the firms. The orders would be seen through Customs (where necessary) by the Arts Council. The goods could be expected to come to hand within ten weeks of the date of ordering. Ransons Packaging and Display Ltd undertake to bill and distribute the goods to individual institutions; in the case of Wiggins Teape, Wellington Cultural Conservators group would handle this, adding on a small percentage for postage and packing, etc.

The date suggested for collation of orders is 31 August, since it is frequently as late as this in the year that government and local authority institutions discover what allocation of funds they have. However, if enough institutions are interested and 31 August seems too early for this year, perhaps a date of 31 October would be more realistic.

If there are other materials which could usefully be bought in bulk, perhaps the scheme could be extended; however, to be worthwhile, there needs to be a number of items available from each supplier, of value to librarians, archivists, art gallery staff, museum staff, picture framers and others involved in conservation. The items should be those where there is an advantage, particularly to the small user, of buying in bulk. For example, there would be no particular gain in bulk-buying the rubber-grip ruler mentioned in the article on Wiggins Teape Ltd, since any institution is likely to require only one or two which can be ordered direct through the firm. But there would be advantage in buying heavy blotting paper in bulk, since institutions may only require 5-10 sheets out of a packet of 50.

As the next step towards reaching the desired goal, would people interested please write to me, stating their views and intentions on the matter, as soon as possible.

*Rosemary Collier*

for Wellington Cultural Conservators  
PO Box 11-100, Wellington.

### References

1. Baillie, W. J. H. Archival and restoration materials, from Process Materials Corporation, *AGMANZ News*, v 10 no 3, p 3, August 1979.
2. Archival and restoration materials, *AGMANZ News*, v 10, no 4, p 19, November 1979.

## A new Archives Service

A former Senior Archivist with National Archives in Wellington, Rosemary Collier, has established her own consultancy. She offers the following services to institutions, businesses, libraries, museums and voluntary organisations:

modern records classification systems  
appraisal and disposal of records  
archives arrangement and description  
computer applications  
conservation and storage advice  
historical research

National Register of Archives listings  
organisation of local government archives.

Rosemary has had 14 years of experience in all aspects of archives work, both in New Zealand and overseas. This includes a total of nine and a half years with National Archives, the last five and a half years in the position of Senior Archivist, with special responsibility for records management and appraisal, also for conservation. She also had a 'watching brief' for computer applications to archives, and the retention of computer-created records. She has worked as an archivist for the Hudson's Bay Company in London, and for the Fawcett Library in London — in the latter as one of a team of two archivists appointed to organise the archives held in this library of the women's movement. The archives of a considerable number of societies and groups prominent in this field, as well as the papers of many individuals had to be organised from scratch. She has also worked briefly at the Hocken Library in Dunedin. Voluntary work in India included work on records and archives, and also the statistical analysis of hospital patients' records, using edge-punched cards.

She is a BA graduate of the University of Otago, holds a Diploma in Teaching and the Diploma in Archive Studies of the University of London. In addition she attended evening classes at the London College of Printing to gain its Certificate in Document Repair. Subsequent visits overseas have concentrated particularly on conservation and computer applications to archives. After attending the meetings of the Automation Committee of the International Council on Archives in Bonn in April 1979, Rosemary was invited to the Public Record Office of Ireland (Dublin) for a few days to advise on the establishment of document conservation facilities there. Altogether, she has visited approximately 50 archives institutions in 10 countries. In this new venture, Ms Collier intends to work throughout New Zealand and overseas according to demand and opportunity.

If requiring more information or wishing to use Rosemary Collier's services, you are invited to get in touch with her at PO Box 11-100, Wellington, Telephone 757-227.



# Conservation materials available from Wiggins Teape Ltd

Yet another range of overseas-produced paper conservation materials is now available in New Zealand, and new, superior quality papers not manufactured specifically for conservation can nevertheless have uses for conservators, curators, archivists and librarians.

Materials from Wiggins Teape Ltd which are useful for conservation are (a) their own English-made papers and (b) imported conservation materials for which they act as NZ agents.

Some papers manufactured by Wiggins Teape are now alkaline sized, which gives them excellent lasting qualities, and because they are chemically stable, they will not damage materials placed in proximity to them. The firm claims a life of 500 years for its **goatskin parchment** paper, based on the results of tests on accelerated ageing by the Virginia State Library. There are several weights of this paper available in New Zealand: 100 gsm, 120 gsm, 136 gsm and 160 gsm, and two colours, white and cream.

National Archives has conducted pH (acidity/alkalinity) tests on goatskin parchment. The results are:

	Goatskin parchment 120 gsm	Goatskin parchment 160 gsm
Chlorophenol Red	turned mauve (slightly alkaline)	—
Universal Indicator Strip	pH 6.5 (slightly acidic)	pH 7.0
Merck Indicator Strip	neutral	—
pH Meter (cold extraction)	6.95 (cut pieces)	7.78 (pulp)

Since a pH of 7 is neutral, these results are very pleasing. These papers can be used as endpapers in bookbinding, for document repair, for backing or mounting papers, or for wrapping or separating prints, documents, archives, etc. They could also be used for making neutral pH folders and envelopes for documents, prints or maps. Goatskin parchment paper is now being used extensively by government and legal printers for printing various legal documents, as are the Cutler Guard Bridge 'Archive text' papers mentioned in a previous article.<sup>1</sup> The conservation workshop at National Archives is currently experimenting with the various grades of goatskin parchment for use as backing papers and for repair of documents.

Another material manufactured for Wiggins Teape (this time in the USA) which may have conservation uses is **Ascot** (US registered trademark). This is a non-paper printing material. Its base is **Tyvek** (US registered trademark), a Du Pont manufactured material, made from polyethylene fibres. To the Tyvek are applied acrylic coatings. It is being used for maps, charts, book-binding, manuals and in other applications requiring durability, resistance to light and water, wet-strength, and no predominant grain direction. Information on its use for conservation is not available at the moment, but polyethylene in other forms is used in some countries as a support for documents whilst repair work is carried out, for document lamination and encapsulation. The opaque coating of Ascot should assist in ultraviolet light resistance. Tyvek can be sewn on a sewing machine; it requires an appropriate coating if it is to be heat-sealed. Envelopes, particularly for photographs, could be made by stitching the sides. This would be particularly useful for making odd sizes not available commercially. Ascot tends to pick up fingerprints, but

these can be wiped off with a moist cloth. The material can be typed, written or printed on.

R. Organ in *Design for scientific conservation of antiquities* (Butterworths for IIC, 1968) says of polyethylene '... tends to yellow with age unless anti-oxidant chemicals have been added ... (however) ... valuable in the conservation department ...' Tests for pH produced the following results:

	Universal Indicator	Merck Indicator Strip	pH meter (cold extraction)
Ascot	6.5	7	7.15
Tyvek	7	7	7.3

**Archival Aids** is a brand-name for a series of products made in England, for which Wiggins Teape act as agents in New Zealand. Amongst the items are two tapes: archival framing tape and document repair tape. These tapes have been tested for acidity/alkalinity by National Archives.

	Universal Indicator	Merck Indicator Strip	pH meter (cold extraction)
Document repair tape	6.5	7	8.1
Archival framing tape	paper 6.8 adhesive 5.5-5.8	Paper 6.5 adhesive 7	7.25

These results show that the tapes, at least as far as pH is concerned, are safe to use. Heat ageing tests conducted by the DSIR resulted in no visible change occurring to either of the tapes. Other factors have to be considered in relation to any specific end-use for the tapes, for example, mechanical strength, suitability as a permanent repair or hingeing material, bearing in mind the straight cut edge.

More technical information on these tapes is available from Wiggins Teape Ltd. Other materials listed in the Archival Aids catalogue which have been purchased by National Archives are silicone release paper, useful in working with heated tacking irons, or as a general support material; self-healing plastic cutting mat, which is very satisfactory; and a rubber grip ruler (available in 50 cm and 100 cm lengths), which has a very smooth edge, and is most useful for measuring and cutting boards. Other useful products are archival blotting paper, draft-clean powder (rubber granules), draft-clean pads, and a map roller for use in wet repair of maps.

The availability of these materials should increase the ability of the smaller institutions in New Zealand to carry out at least first-aid conservation on paper objects; the kind of conservation described in some of the Smithsonian Institution's tape and slide sets (available through the Waikato Art Museum) and in Anne F. Clapp's excellent *The curatorial care of works of art on paper* (Intermuseum Conservation Society, Oberlin, Ohio).

## Reference

1. Collier, R. Hand-made papers, *AGMANZ News*, v 11, no 1, p 7, February 1980.



## Australasian Geological Curators Group

by I. W. Keyes, NZ Geological Survey, Lower Hutt

A well-curated scientific collection is an 'assemblage of facts'. Good collections lead to good research and new knowledge; and good collections with new knowledge can also lead to informative displays. The scientific worth of any collection is judged by the standard of its documentation and curation, and well-maintained collections are the foundation upon which future work will always rest. For many institutions it is the 'authority' of their collections that has determined their scientific reputation and standing.

The geological curator (like other collection curators) occupies a vital position in the security, arrangement, documentation, accuracy, availability, conservation and future survival of any earth science collection. The curator is also the person with the intimate knowledge of the collection in his charge, and the key to future research, especially in the field of paleontology. Geological collections in many institutions are already very large and with the ever growing burden of adding new material at an increasing rate, the role of collection management is of growing importance. To this may be added the increasing demands made on curators and collections by modern earth science research in the purely scientific, energy and mineral fields, and the data retrieval role now asked of many of them.

Geological curators have long had their own special problems and to establish a link between geological curators in Australia and New Zealand the Australasian Geological Curators Group was launched on 15 January 1980. Although both Australia and New Zealand already have their respective geological societies and museums associations which cater for a range of geological interests, the idea behind the formation of this specialist group was to bring into closer contact those members of the Australasian geological community who have the responsibility for the curation of permanent geological collections (fossil, mineral, rock, core, meteorite etc.) in museums, universities and geological surveys. The Australasian Geological Curators Group will endeavour to provide communication between curators via its Newsletter. The Newsletter will depend on reports and information submitted by members which it is hoped will cover a full range of curatorial matters pertinent to the earth sciences. It is proposed that between two to four issues of the Newsletter will be produced and circulated each year. *Newsletter No 1* was produced and circulated in May this year and it contains a list of present members (to whom the Newsletter is being sent) and their addresses. Membership of the Group is open to all people with collection curatorial interests or responsibilities in the earth science field. There is no subscription charge, and membership can be obtained by sending name and address to the present Secretary, Dr Ken McNamara, Western Australian Museum, Francis Street, Perth, WA 6000. The success and growth of the Group will largely depend on the continuation of the support and enthusiasm that has already been shown in its foundation.

## Museum Anthropologists Group Report

It is hoped that the regular appearance of MAG Report in *AGMANZ News* will assist communication between museum anthropologists within New Zealand and also give other museum professionals a better idea of what museum anthropologists are doing. The extent to which these objectives are successful will relate directly to the amount of material submitted for the reports.

From 28 to 31 August, MAG will be holding a seminar at the National Museum, Wellington. This seminar will give members an opportunity to discuss a wide range of issues of professional concern. The following sessions have been organised:

- (1) Professional ethics and the formulation of policy.
- (2) Collection documentation.
- (3) Restitution and cultural property legislation (Antiquities and Historic Places).
- (4) Communication with the public.
- (5) Communication within the profession.
- (6) Resources and research directions.

Each of these sessions will be introduced by a paper presented by a MAG Member.

AGMANZ Council has given financial assistance to enable two MAG members to travel to the seminar. The remaining members are being fully supported by their institutions. Representatives are attending from the following institutions: Auckland Institute and Museum, Waikato Art Museum, Taranaki Museum, Manawatu Museum, National Museum, Nelson Provincial Museum, Canterbury Museum, Otago Museum and Southland Museum and Art Gallery. The *Survey of Oceanic Cultural Property in Australia* has been recently completed by the Australian Museum. Mr E. L. Fisher, Secretary of the Australian National Commission for UNESCO, stated recently, 'Originally it was felt that phase one of the survey would be treated as an internal working document only. However, the (Culture) Committee will be considering the distribution of copies to all museums and relevant institutions in the Pacific.' The advantage of having access to such a survey will be readily apparent to all ethnologists.

Two members of MAG have recently sent me extracts from overseas journals which are concerned with the theft of ethnographic material, either from museums or while on loan to other institutions. The motivation may not always be to make money or extend a private collection. In 1978, two head trophies (tsantsas) of the Jivaro (Shuar), Ecuador, were stolen from the Ethnology Department Museum, Gottingen University. The thief left a note stating that the tsantsas would be restored to their owner. By 'owner' is apparently meant the Representacion de la Federacion Shuar Quito, Ecuador, which in 1977 had asked for restitution of the tsantsas to the Shuar people.

This example raises the two issues of theft and the restitution of cultural property. Though the former is thought to be only a very limited problem in New Zealand museums, the latter is certainly an issue which requires a great deal more discussion.

Lynette Williams has recently taken up the position at Southland Museum and Art Gallery which is vacated by Jenny Cave who has gone to Canada. Lynette's academic training is in Archaeology (Auckland University) and she is intending to extend the already extensive site surveying programme in Southland. My thanks to those MAG members who have sent in news and comment.

David J. Butts, Co-ordinator



## MUSEUM ANTHROPOLOGY IN AUSTRALIA

During the past few years museum anthropologists in Australia have become aware of the need to establish their own professional focus in the form of structured professional organisations. In this paper I want to outline the structure and functions of the Australian museum anthropologists organisation which is called the Conference of Museum Anthropologists (COMA), and also describe the events of their recent meeting in Adelaide.

COMA has existed as the professional focus for Australian Museum Anthropologists since their first meeting in February 1979 in Melbourne, organised by Dr Jim Specht and Professor Barrie Reynolds. The organisation of the annual meeting is under the control of a co-ordinator. Communication between members throughout the year is facilitated by the circulation of a newsletter, the editor of which is appointed by the COMA meeting. This was the first attempt to bring together all the anthropologists and ethnologists currently working in Australian museums, in order that all subjects of mutual concern could be discussed. Roger Neich, Ethnologist at the National Museum, attended the 1979 COMA meeting and reports that the following topics were discussed:

A national inventory of ethnological collections in Australia.

A national survey of oceanic cultural property in Australia.

Acquisition of collections: policies and ethics.

The return of cultural property.

Collections, research and publication.

The curator and education and exhibition responsibilities.

Staff standards and training.

Consideration of the recommendations of the *UNESCO Seminar on the role of museums in the preservation of indigenous cultures*, Adelaide, September 1978.

A more detailed report on this conference has been prepared by Roger Neich for ICOM New Zealand and the New Zealand National Commission for UNESCO. This list gives some idea of the range of concerns Australian anthropologists think should receive the consideration of a professional organisation.

## Book Review

Lauer, P. K. ed. *Readings in material culture. Anthropology Museum, University of Queensland, 1979* (Occasional papers in anthropology v 9)

Publications relating to the theory and practice of material culture research have been few in New Zealand and Australia in the last decade. The volume reviewed here reflects a recent change in Australia at least, where a significant proportion of the work is being undertaken by museum anthropologists, and a conscious attempt is being made to revitalise the study of museum collections, complemented by a wide variety of field work.

The series (2 p.a.) has covered a wide range of topics in previous issues. Many would be of interest to museum anthropologists outside Australia, such as those on the past and future functions of ethnographic collections; The 'new identity' of native populations; and percussion flaking.

This volume has been devoted specifically to the study of material culture. The papers are as follows:

*Artifacts and theory building in anthropology*, K. P. Koepping.

*Ethnological collections and their research potential.*

Barrie Reynolds.

*Historical order for ethnographic chaos: one*

*approach to museum collections*, Carol Cooper.

*The museum as a material culture archive*, Eleanor

Crosby.

*The museum's role in fieldwork: The Fraser Island study*, P. K. Lauer.

*Fire to steel: Aboriginal exploitation of pandanus and some wider implications*. Betty Meehan, Prue Gaffey and Rhys Jones.

*Aspects of material culture: a paleoscatological view*. J. Hall.

*Transformation of persons, objects and country; some comments*. R. M. Berndt.

The papers by Reynolds and Lauer are indicative of the new spirit of enquiry which museum anthropologists are taking towards their collections.

Professor Barrie Reynolds, Material Culture Research Unit, James Cook University of North Queensland, makes general observations relating to the nature and state of ethnological collections, problems of documentation with old collections and the need to reconsider the emphasis given to custodial functions and research by curators.

'The absence of accompanying documentation (with ethnological collections) is a serious drawback, but one that should be regarded not as an insurmountable barrier, but as a challenge.' The first two essential questions to be asked of an artifact are 'When and where was it made and used?'

Reynolds outlines various approaches to these problems, including laboratory analysis. Though his paper is brief, and offers nothing remarkably new, it concentrates aspects of methodology sometimes developed for use in other disciplines to the problems of ethnographic research.

Dr Peter Lauer, Curator, Anthropology Museum, University of Queensland, reports on his recent fieldwork on Fraser Island, off the coast of Queensland. The rationale for including an archaeological paper is to discuss and illustrate 'with data from current field work, the need for museums to extend their activities through collections into the field . . . Such work not only stimulates interdisciplinary co-operation, and enriches the knowledge of otherwise near valueless museum artifacts, but may also be of considerable public interest in the present and in the future.'

The research, reported in some detail, provides increased understanding of the Fraser Island collections in his museum.

Though, as Lauer admits, this collection of essays does not reflect the complete range of interests in material culture studies in Australia, it does indicate a strengthening of this field of research, as does the work of the British Museum Ethnographers Group and ICOM's International Committee for Museums of Ethnography and the growing professionalism of museum anthropology.

David Butts, Manawatu Museum.



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## THE ART GALLERIES AND MUSEUMS ASSOCIATION OF NEW ZEALAND

### ADMINISTRATION

*President*  
Mr K. Gorbey  
Waikato Art Museum  
PO Box 937  
Hamilton  
Telephone 84 119

*Secretary*  
Capt John Malcolm  
PO Box 57-016  
Owairaka  
Auckland  
Telephone 699 072

*Treasurer*  
Mrs M. Gibson Smith  
c/- 7 Bracken Avenue  
Epsom  
Auckland  
Telephones 605 223 evening, 795 780 ext 738 day

*Editor*  
Mrs M. Gibson Smith

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