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The Organisation and Administration of Small Museums

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This paper arises out of experiences of the Waikato-Bay of Plenty-King Country Museums Group. For some seven years now representatives of the museums of this broad area have been gathering annually to discuss their common problems. It has been notable over the years that this discussion has shifted away from the presentation of seemingly insurmountable problems to solutions tried and proved.

The museums of the W-BOP-KC Museum Group that have developed and grown have been those that have organised to work towards their goal. All too often we pass over that word 'organise' without reflecting on its meaning. My dictionary lists "give orderly structure to, frame and put into working order." At the 1979 Te Aroha meeting of the group I made the point in the forerunner to this paper that before a museum that relies on the efforts of a group of people can succeed it must organise its activities to give a common direction to the work of its members. This is what successful administration is all about.

I do not deal then with the nuts and bolts of running a museum. Rather it is my concern to offer some advice on organising a museum, in particular a small museum of local history, to achieve stated aims.

The Pale Motion Creek Museum

Statement of Purpose

1. The purpose of the Pale Motion Creek Museum is to collect, preserve, research and exhibit objects significant in the development of the timber industry of Pale Motion township and surrounding area.
2. The museum will collect artefacts and objects that are illustrative of the growth of the timber industry in the country from early Maori utilisation through the exploitive milling operations of early European settlement to the present exotic plantation based forestry industry.
3. The museum will provide for the care and study of this material and will further press for the preservation of the buildings and machinery of the first Pale Motion Creek milling complex.
4. To honour in all truthfulness the memory of those who have contributed to the growth of the Pale Motion Creek area, every effort shall be made in research, display, publication, etc, to present a truthful picture of the timber industry and its development.



The Author at Work

5. The institution will be an Incorporated Society operated as an educational and cultural service for the community.
6. The museum will seek to stimulate interest in the history of the Pale Motion Creek timber industry not only through displays but also through publications, lectures, tours, information services and any other activities that seem appropriate. To this end it shall also co-operate with the museums of the Waikato-Bay of Plenty-King Country Museums Group, other New Zealand museums and related institutions.

Does your district really need a museum?

You have decided to open a museum and gather a group of interested people together. What is the next step? It is the hardest one of all for you must decide whether your district really needs or can support a museum.

Examine your objectives in proposing a museum. If your primary aim is to further the knowledge of the history of your area you would be better served by an Historical Society unencumbered by a museum. Perhaps you are seeking to gather the primary aim of history, documents, letters, diaries, etc. Should this not lead you to work closely with your local library perhaps establishing a branch of the Archives and Records Association of New Zealand?

If however, your main aim is to preserve cultural property significant to your local area and utilise these artefacts to present your local history to the public then indeed it is a museum you need. Museums are object orientated, educational institutions.

Do not be afraid to decide against opening a museum in your local community. A dispassionate study might indicate that you will have a great deal of trouble maintaining a museum, perhaps even collecting items adequate for display purposes. It could be that in this case you would be best to affiliate with an already established museum in a town close by. Museums are ongoing institutions with a public responsibility. The maintenance of a museum can develop into an onerous duty so it does not pay to take too lightly the decision to establish one.

Be careful of your own personal involvement in the museums. It is an unfortunate fact that a great deal of friction is caused by those who cling too tightly to the institution. It is of little importance that you were the leading light in opening the museum. It does not belong to you and must retain the ability to adapt to changing circumstances. Do not become so personally attached to the museum that you cannot accept changes that the rest of your Society decide are necessary. Always be prepared to accommodate other peoples views and above all be prepared to work for the greatest good.

Legal Status

To protect your members and to join the Art Galleries and Museums Association of New Zealand your new museum must be incorporated under the Incorporated Societies Act of 1908.

To do so contact the Registrar of Incorporated Societies at the nearest office of the Justice Department. The Registrar can provide two pamphlets, the first, Part I, being **Information for Societies Seeking Incorporation**, and the second, Part II, **Requirements After Incorporation**, which will explain the advantages and obligations of incorporation.

Briefly the society that incorporates can own property and maintain a membership that cannot be liable for the society's debts or other liabilities. Incorporation also imposes on the society certain basic rules for the protection of all. Incorporation is quite basic in establishing your museum.

Define your Purpose

All too often museums open without a clear understanding of the purpose of the institution. This can lead to rather awkward situations developing especially in the field of what the museum collects and displays.

To save future embarrassment have a group of legalistic minds draft out a series of guiding documents.

1. Statement of Purpose

Into a Statement of Purpose will go those broad principles that first motivated you to establish your museum. In six or eight paragraphs broadly describe your total purpose in terms of collections, preservation, research and display, elaborating on each.

It is important that your brains trust is careful not to over-extend the scope of your collections. Try to limit the area of your concern. The success stories of so many of the W-BOP-KC Museums Group have been written in terms of specialisation. The Waihi Museum is basically the museum of gold mining in the Waihi area. It has been the experience of that museum that their displays have become more exciting to the visitor as they have concentrated and thereby become more expert and more able to present a detailed picture to visitors.

Other museums in our area tend to focus on the unique set of factors that have gone into building their town and area — coal mining in Huntly, the spa at Te Aroha, steamers on the river at Paeroa.

It is the writer's belief that a statement on truthful presentation is very important for in a distressingly large number of cases our New Zealand colonial past in being presented in tightly packed, brick paved and picket fenced "villages" that speak more of our present miscomprehension of the life of our forefathers than they do of the realities pioneers had to face.

With a broad statement of this sort you will have at your disposal a means of testing your achievements against your originally stated purpose.

2. Collection Policy

Whereas the Statement of Purpose is a general and rather broad enumeration of aims, the Collection Policy is a practical, working document that should provide for just about every situation that is likely to arise in putting together a significant and useful collection. A well thumbbed copy should be available to and understood by everyone in your Society.

i Collection Areas

The Pale Motion Creek Museum has already given in its Statement of Purpose a fairly clear statement of the area in which it collects but it could do with some fuller explanation.

For example Clause 3 obviously suggests (though does not commit) that the museum

should pursue preserving, perhaps by acquiring, the whole early milling complex. The importance of this group of buildings and its machinery should be expanded on so as to leave no doubt as to why this line of action is regarded as important.

Another museum's policy will be quite different. Te Awamutu and District Museum will look to the broad aspects of human history that make the area what it is today. It will collect in the field of Maori ethnology and history, the Wars period and the subsequent intergration and development of the two races. Waitomo Museum will restrict its collection policy to the geological history, discovery and development of the Waitomo Caves area.

All acquisitions must adhere to this policy. A rare and gorgeous wedding gown used in the big city a hundred kilometres away has no place in The Pale Motion Creek Museum. It must be refused as must a collection of stuffed birds and a geological collection. Items of Victoriana will be accepted only if they were used in the mill manager's or mill worker's houses or are typical of the artefacts used in these houses.

There are nice ways to refuse an object. It is possible, and truthful, to point out to the prospective donors that the item they are offering would be of more relevance to the family of the donor than it would be to a community museum collection. On other occasions rather than turning a prospective donor away he can be directed to another museum whose collection policy covers that item. The big city museum could well want the wedding dress thereby feeling obligated to The Pale Motion Creek Museum for the kind favour.

But the important thing is to be prepared to refuse items when they do not conform to your collection policy. A museum is not a community attic.

ii) Means of Acquisition

Objects will come to most small museums by donation or bequest but do not believe you own an object just because it has passed over your front desk with the best wishes of the donor. The law has to consider the rights of many people if a claim for ownership was ever to arise. Take for example a valuable painting gifted to your museum. You believe it was a gift but have no proof of that gift. The heirs of the original donor believe to be only on loan and now want it back. What to do? Go to court?

It is best to avoid such an embarrassing situation from the outset with a properly drawn up certificate of gift with which the donor signs over his title to the object to the museum.

Loans are an area of great danger and should be avoided if at all possible. All too often when a museum is offered a loan the owner is looking for free storage with all the legal comeback falling on the hapless museum. Accept a loan only if the object is of outstanding importance to your museums or if it is required for short-term exhibition. It pays to cover loans with a separate insurance policy. It also pays to have very few loan items in your collection.

Those involved in accepting items into a museum's collection should be aware of the museum profession's strivings to formulate a code of ethics governing the behaviour of those who collect for museums. In the main common sense prevails. Acting in all good faith collect only that which it is legal to collect. Conduct negotiations out in the open as much as possible. Be aware of the provisions of the Antiquities Act 1975 and the Historic Places Act 1980 governing artefact finds and archaeological investigations. Larger museums will assist you in these matters.

3. De-accessioning Policy

It is very necessary that all museums have a controlled method of disposing of collection items that have proved with the passage of time not to be in accord with the collection policy. The great danger here is that items will be de-accessioned because of shifts in fashion and to mitigate against this a series of controls should be erected. The Collection Committee should bring before the governing body a full recommendation for each item including the wishes of the original donor if this person can be located and a full statement on just why the committee feels the item is no longer in accord with the collection policy. The governing body must examine each case with great care before giving permission to de-accession.

Waikato Art Museum has made six de-accessions in the last three years. Four of these concerned weapons that constituted an extreme security risk. Two were collection items totally outside the museum's stated collection areas. Five of the de-accessions involved direct transfer of title to other museums; in one case the items were returned to the original donor.

4. A Display Policy

This is not a necessary document for most small museums, whose basic aim will be to exhibit that which they collect according to their collection policy. However some institutions have an associated temporary exhibitions gallery. A policy on how this gallery is to be maintained and what will constitute its programme would be most useful and once again would save confusion and embarrassment.

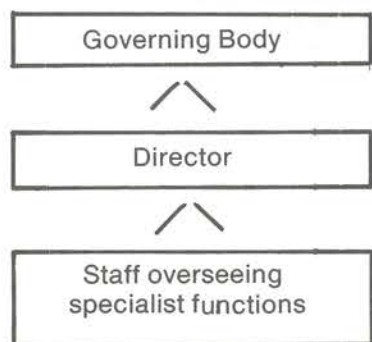
Administrative concerns

A proper administrative structure will assist your museum to develop according to your Statement of Purpose. This structure should allow for the periodic review of all aspects of the museum's work. All too often important areas of a museum's growth escape consideration for the simple reason that they are never brought up for discussion.

Here is offered a simple administrative structure that would suit a museum without paid professional staff or one that can afford only a part-time curator. Such museums rely entirely or heavily on the volunteer who usually does not have a great deal of expertise and certainly receives nothing but personal satisfaction for work he or she undertakes.

This can, and indeed does, lead to problems. Your volunteer usually does not, initially at least, have the confidence that comes with training and experience and as a result tends to be easier hurt than the thick skinned professional. Gainfully employed in another job or retired, the volunteer does not depend on his museum work to support the mortgage with the result that should his or her work come under attack it is all too easy to solve the problem by quitting. We all know of this situation. It is one to be avoided if at all possible.

In the museum with paid professional staff a simple administrative structure might be as follows:



The museum without the services of paid professionals must try to reproduce something of this structure utilising their voluntary workforce.

1. The Governing Body

Just about all public museums have at their head a governing body, a Board of Trustees or Board of Control. Despite the fact that it might meet only bi-monthly the agenda of this group will give broad direction to the future activities of the museum both in the short-term and long-term.

Who should be on this august body? Who should not?

First, people elected or appointed to the governing body should have a reputation for being able to encompass the broad aspects of any matter under consideration. The worst type of board member is the person who is able only to consider his or her narrow area of expertise. The governing body is charged with operating the corporate whole that is your museum and not with being over-involved with detail.

Look then for people with broad experience, not only in the field of historical studies and museums but also in the management of businesses, educational institutions and the like.

It is important that the heated discussion that developed yesterday on the final positioning of the baby's cot and high chair should be shifted into tonight's board meeting. It is advisable to look for some of your board from the ranks of those experienced in meeting procedure. Perhaps you might try to encourage a lawyer, accountant, senior businessman or councillor to join the board. It is of no great importance that these people should be deeply involved for their greatest contribution will be to bring a dispassionate outlook to the proceedings and a keen appreciation of public attitudes and needs.

Finally, big committees seem to be less efficient than small ones, though of course, the larger the committee the greater is the range of opinions that can be expected. A chairman with a committee of six or seven is a fairly typical and apparently efficient group. This committee can and will draw on the advice of leaders of specialist groups thereby involving many others in the committees deliberations.

The governing body's agenda should follow broadly similar lines at each meeting.

The first group of items will be reports on the activities since the last meeting of specialist groups. The board needs to know what has happened and what progress is being made before it can make decisions on what is to happen next.

The board might then hear the Treasurers report on the financial state of the museum followed by a consideration of recommendations on matters that cannot be delegated to individual committees, for example, expenditure over a certain limit or the co-ordination of a special activity.

The final portion of the agenda is perhaps the most important and yet, in the welter of day to day problems, it is frequently ignored. We must be constantly reviewing our aims, purpose and performance in the light of our ever changing understanding of the role of our museum in our community.

To this end the governing body should at each of its meetings consider the forward planning of some aspect of the museum. On occasions the whole purpose of the museum should be reviewed to make sure that the institution's guiding document is not in some way obstructing the museum from serving the needs of its community.

All too often we hear of museums being "dusty junk heaps". The writer has seen many of these. Some are just suffering neglect. Others however were obviously some decades ago very fine and up-to-date institutions. It is just that time has passed them by and the people running these museums have never really noticed.

Don't let your museum become a museum piece. Review your purpose and achievements at every point.

2. Specialist Groups

In a museum without paid professional staff the actual day to day running of the museum typically falls to volunteers grouped by interest and necessity into specialist groups. These are the people who equate to the professional staff with specialist functions in the simple organisational structure above. Here a few groups are suggested that can be condensed or expanded to suit the circumstances of individual museums. The main thing is to make sure that the various functions listed below are entrusted to people who must report periodically to the Board of Control. In this way these functions are constantly being brought up for consideration and review.

i Finance and Membership

Functions : to increase the museum's membership

: to raise supplementary finance

These functions are frequently part of the Board of Control's terms of reference and in smaller museums this is a good idea. The group will need the financial brains of a Board as well as a number of people with a proven ability to extract money not only from local people but industry, local bodies and government. Man might not live by bread alone but bread certainly helps the furtherance of our aims.

ii) Maintenance and Security

Functions : the safety of those who visit and work in the museum

: the maintenance of the building

A group of intensely practical people should be given the task of overseeing the safety of people and the security and maintenance of the buildings. The most pressing safety consideration in our wooden museums is fire. They should also maintain the building to a good state of repair. The building is the most basic conservation unit from the weather. Should the cocoon leak, the

collection is in danger. They will also be charged with keeping the building clean and with security making sure doors and windows present an adequate barrier deterrent against intrusions.

iii) Collection and Conservation

Functions : acceptance and, where necessary, rejection of items for the collection

: adequate registration, documentation and storage of collection

: preparation of items for display

: maintenance of the collection

Everyone will want to be in this group as it is the one most closely concerned with the actual collection. The collecting functions of this group has already been discussed under **Collection Policy** above but a few further points should be made. The Board of Control should know of all acquisitions made by the group. Indeed in very many museums the acquisition is not officially accepted until confirmed by the Board.

Once accepted the groups must have systems to register and catalogue the item and maintain any accompanying documentation. If not used on display the item must be adequately shelved and protected.

In some cases simple conservation techniques can be applied but it must be stressed that it is very possible to do great damage by applying processes not fully understood. It is best to get advice from trained professionals where possible.

iv) Exhibition

Functions : to prepare and maintain exhibitions in the public area of the museum

Ideally this group should be headed by a person with some design ability for it is important that your displays both look good and transmit meaning. The exhibitions group must be prepared to compromise with those who have done the research that has gone into the planning of an exhibition. Research is absolutely basic for our Statement of Purpose commands that we present "truths" as these are understood at the present moment.

v) Research and Library

Functions : to research and write display briefs and publications relevant to the museum's purpose : to gather resource material in the form of archives, oral history interviews, etc, relevant to the museum's purpose

These are the academics of the museum's groups and will usually be headed by your established historians. The Board of Control

should hand a certain number of specific tasks to this group, in particular briefs for necessary displays, but otherwise they will be left to pad the academic path expanding their understanding of the local area.

The five groups offered above might serve some museums. Others might decide on more or less depending on a wide variety of circumstances not the least of which will be the existence of singularly talented people within the museum's membership.

If such a talented person exists who is enthusiastic about the aims of the museum, the Board of Control could decide to appoint him or her a voluntary Director or Curator. Such a dictatorial appointment has a great deal to commend it but should only be made when that singular person exists.

Conclusions

The organisational structure of a museum seems a most dry way to begin considering these most exciting of institutions. However, to keep the museum moving towards its goals and to best utilise the talent and resources that are available it is most important that these matters are considered early in the development of the museum.

Bibliography

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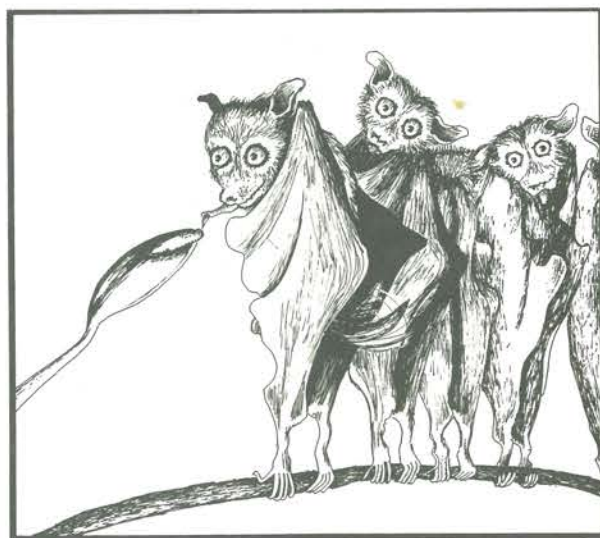
All museums should join AGMANZ. Not only does this bring to you **AGMANZ News** but increasingly AGMANZ is moving into staff training, an area every institution should be involved in.

Bats in the Belfry. A Little Known Incident in New Zealand History.

When the New Zealand Historic Places Trust recently took over the historic Church of All Angels, Geraldine, Canterbury they little realised that it would lead the staff into the field of animal husbandry. But now, in the tower room of Antrim House, the new Trust headquarters in Wellington, staff are rostered to give two meals a day, breakfast in the evening and dinner in the morning, to a growing colony of New Zealand native bats (*Mystacops invertus*).

The project had its origins in a light hearted comment from Trust Research Officer Patrick Wren who had found in his search through old church documents a record of an early infestation of New Zealand bats in the All Angels Tower. As it happened the jokes on the matter that floated about the Trust were heard by a full meeting of the then newly formed Presentation and Interpretation Committee who asked for a staff paper to be prepared.

New Zealand Historic Places Bats (mystacops invertus) being Fed, Antrim House, Wellington, earlier this year.



Further work by Wren seemed to confirm this strange tale. It appears that in 1874 just as All Angels was being completed the vast Geraldine limestone cave complex was taken up by the Canterbury Lime Cement Company and quarrying began. The caves, the natural habitat of *Mystacops invertus* were subject to dynamite attack, incidentally the first known use of Nobel's recently discovered explosive in New Zealand, thus threatened the colony within the western arm of the complex. Here nature attempted one of those strange adaptive processes. One evening the bats abandoned their home of the last 3 million years and were seen by a quarryman enjoying a pipe, to fly in a large swarm towards Geraldine.

The next morning the people of the town were greeted by a very strange sight for clustering about the new church tower hanging from every available protrudance were hundreds of bats each crawling over the other in an attempt to reach the dark bell chamber of the tower.

The local paper records the horror of the townsfolk who had no wish to see their new and prized church tower occupied by bats. Attempts were made to dislodge the bats but for two weeks the winged mammals clung to their new home. Cats and rats took a terrible toll and each day the Geraldine Argus would record the number of carcasses found at the base of the tower. Finally the remnants flew off. This brief and strange incident came to a close and passed into history.

At its following meeting PIC resolved that the matter be included in the All Angels Development Plan at that point in time had been accorded a medium priority (to be completed in the next 20 years).

There the matters might have rested had it not been for the comments of visiting expert Thyman Knotts who suggested the Trust might in some way bring All Angels back to life by recreating the bat infestation.

Staff reaction was enthusiastic for the tower room at Antrim House had presented something of a problem in terms of who was to occupy this 4 m² space at the head of a 36 step extension ladder.

A Trust expedition assisted by the Wildlife Department, collected a breeding population of bats from the Motuheke Reserve and several officers took a crash course in bat care.

It is the aim of the Trust to develop a large enough bat population to allow for two infestation weeks each year at All Angels. Trust Director, John Daniels, stresses that great good could come of the whole exercise for not only will vast crowds be attracted to the new property but it is predicted that the liberated bats will assist in re-establishing bat colonies throughout the regions.

However in recent weeks the whole experiment has taken a most unusual turn. By far the most enthusiastic bat person has been Robin Gotham who has managed to endear herself to her little winged charges. Robin, a runner of some note, soon found that various of the bats enjoyed evening trips outside the tower-room and soon they were accompanying her on training runs through the streets of Wellington hanging from a specially designed bat perch. Like all runners Robin tends to talk to herself during runs, urging herself on to faster times and greater distances, and it was because of this that she made a most dramatic discovery. Bats are excellent mimics and pick up words with ease.

"Mind," says Robin Gotham, "it can be a bit embarrassing. How would you like to be trotting about town with a couple of bats hanging under your armpits each swarking out "Jumping jets, Robin, can't you run any faster?"

Impressions of some Indian Museums

by Alan N. Baker, National Museum, Wellington

Introduction

During an 11-day visit to India in connection with the 1979 UNESCO/ICOM Workshop on the Establishment of Science Museums in SE Asia, (**AGMANZ News** August 1980 pp. 4-5) I took the opportunity to examine several of the larger Indian museums from the point of view of their display objectives and methods. Although the Indian museum context is difficult to relate to New Zealand because of the very great differences in population size, educational levels, and national attitudes, there are some lessons for New Zealand museologists in the Indian approach to museum education through extension services, and in the way new techniques are being incorporated in the most recently designed exhibitions.

I visited six museums in India — two dealing with the physical sciences and technology (Visvesvaraya Technological and Industrial Museum, Bangalore, and Nehru Science Centre, Bombay), one with human history (National Museum, New Delhi), one with natural history (Natural History Museum, New Delhi), and two with a mixture of human and natural history (Mysore Government Museum, Bangalore, and Prince of Wales Museum, Bombay). A seventh museum on the itinerary, the Birla Industrial Museum, Calcutta, was closed by a staff strike at the time of my visit.

Science Museums

The Birla, Visvesvaraya, and Nehru museums were set up under the Indian Government's Council of Scientific and Industrial Research, and came into operation in 1959, 1965, and 1978 respectively. A fourth such museum is being planned for India's capital, New Delhi. They are governed by the National Council of Science Museums, which has a single director in charge of the three institutions. Each museum is headed by a Senior Curator or Projects Officer, and has a staff of between 40 and 60. The ratio of curators to support staff is approximately 1:7.

The objectives of these museums are:

- (a) to foster scientific temper and spirit of enquiry;
- (b) to preserve the scientific heritage of the nation;
- (c) to cultivate creative science talents amongst the younger generation;
- (d) to take the message of science to rural areas.

Buildings: The science museums are in relatively new premises and the buildings are notable for their large windowless galleries, distinctly separated from the administration and laboratory/workshop areas. The Nehru Science Centre, presently under construction, is remarkable for its imaginative architecture. The spaciousness of the galleries is a necessary feature owing to the large crowds which cram these museums each day. I noticed that access to the various floors was well catered for, with very wide stairs and lifts.

Displays: The permanent displays in these museums are of a high standard of workmanship and design. Many involve working models, moving parts, and are viewer-operated. They illustrate academic historical aspects of science and technology as well as contemporary aspects. There is a definite educative object in all displays, often bringing out the basic physical laws in explanation of various phenomena. In general I felt the level of information was well above the capabilities of the kind of museum visitors I saw during my visit. The viewer-operated displays had become merely entertainments rather than demonstrations of scientific principles and experiments.

I think the problem here must be viewed against the socio-economic background of India. The museums have traditionally been prestige institutions with good financial and political support, aiming at an urban audience with a high educational background and upper level income. Such an audience is of course the minority in India; the mass of the population is rural-tribal with minimal education and a very restricted awareness of developments in science.

I saw little evidence in the galleries of any low-keyed, unstructured approach to science education, which might be aimed at the less educated members of the population.

There were, however, a number of new developments in the area of non-permanent displays, which were obviously aimed at a wider audience, and which were very popular. In the Visvesvaraya Museum, a part of one gallery had been converted into a full-scale wood and metal workshop, and at certain times each day a museum staff member would demonstrate the use of various tools — electric drill, band-saw, lathe, etc. A regular feature in this museum was also the performance of plays, written and acted by staff members with great

enthusiasm and professionalism. The play showing once a day during my visit was on the life and achievements of Thomas Edison, the inventor of the electric light. Although the play was spoken entirely in the Indian language, which I do not comprehend, its underlying message of the triumph of scientific enquiry over traditional prejudices and bureaucratic scepticism was quite clear.

Two other aspects of the Visvesvaraya Museum caught my eye — the children's activity room, and the mobile science exhibition. The former consisted of a large workshop fitted out with benches, vices, and simple tools and materials. Children could use this workshop freely, but under supervision, to construct almost anything within their capabilities and thus experience the use of a variety of tools and constructing materials. The mobile science exhibition is an attempt to take science education out into the countryside, and the unit consists of a bus and covered trailer containing about 24 self-contained exhibits. The mobile unit tours for about 60 days, stopping on an average of 3-4 days in each village. The exhibition trailer is displayed at schools and in public places, while the bus tours the village advertising its presence through a public address system. As these exhibitions are for the immediate benefit of the rural population, they deal with subjects like hygiene, agriculture, and popular science. For example, one exhibition is on water, and has 24 working exhibits presenting very colourfully the physical, chemical, biological, and technological properties of water. The presentation was simple, concise, and coherent, and the participatory nature of the displays enabled a reduction of written text — an essential for a population with a considerable number of illiterates.

The Nehru Science Centre in Bombay, in the first stage of its development, has produced a strong extension programme making use of a similar mobile science exhibition, but also running science quizzes and showing popular science films during both day and evening. The Centre's temporary exhibition hall houses a large permanent exhibition entitled "Light and Sight", which through 220 exhibits, most of which are participatory, attempts to explain the world of light and vision. Many of the displays are dazzling and great fun to operate, but explanation of the phenomena was often couched in academic language.

Other exhibitions were "You and Your Environment", and "Sound and Hearing". The most notable aspect of this Science Centre was the children's science park adjacent to the exhibition hall. This park had been designed to let children experience for themselves the various principles of physical science through full-scale working

models of such things as pulleys, levers, archimedean screws, worm gears, hydraulic jacks, pendula, musical bars, camera obscura, etc. This institution has also instigated a "Creative Abilities Centre", a facility for students to do some creative scientific work, and a "Hobby Centre", where the main activity was running courses in HAM radio, in association with the Radio and Electronics Society of India.

Human History Museums

The National Museum in New Delhi (distinct from the Natural History Museum) is the major showcase of Indian history. The Mysore and Prince of Wales Museums have excellent collections of antiquities, but they pale beside the national institution. The New Delhi Museum contains the very finest of Indian antiquities which tell the history of man in the region, and of his handiwork, from prehistory (2500-1500BC) through the 18th century. The exhibits are very numerous, and consist of stone and bronze sculptures standing in large uncluttered galleries, and artifacts such as costumes, weapons, art works, ceramics, etc. Although some of the exhibits speak for themselves, I found an unmanageable quantity of labelling in many displays, and a sense of "overkill" owing to the huge numbers of articles on display. The disappointment of seeing these huge and intrinsically magnificent collections lay in the fact that I left this museum with virtually no idea of how the ancestors of present day Indians lived their ordinary day-to-day lives.

Natural History Museums

The Mysore Government Museum and the Prince of Wales Museum are traditional, conservative institutions, housed in old but impressive looking buildings. Their displays of natural history objects are old fashioned and unexciting, and with the exception of several mounted specimens of extinct and endangered Asian animals, there was little to interest a New Zealand museologist in these museums.

The National Museum of Natural History in New Delhi, however, is a recently constructed and currently developing organization, with a number of innovative ideas in practice. The institution comes under the Indian Department of Science and Technology. The building is a 6 storey rectangular tower block with curved sides. The galleries are on the outside of the building surrounding an inner courtyard/stair well. Each floor has minimal window surface to the outside, but floor to ceiling windows on the inside. Only the first floor has so far been developed as a display gallery, the upper 5 remaining empty until exhibits are designed and constructed in future years. The ground floor is occupied by an attractive reception area, and museum workrooms and offices behind the scenes.

The exhibition floor has been completely built in, and is lit artificially. The basic theme for the gallery is the conservation of nature, and protection of the

environment. A multi-media presentation system using artifacts, specimens, models, dioramas, thematic exhibits, film projections, and audio-aids unfolds the story of life, and shows the diverse varieties of plants and animals that co-exist in India. The displays are designed to give an appreciation of the national natural heritage, and the need to protect it.

Effective use is made of large perspex hexagons, fluorescent paint, and ultraviolet lights in the first part of the gallery, which deals with the universe and the geological history of earth. Elsewhere, the visitor is aided by hand-phones producing recorded explanations of exhibits, which are correlated with moving light pointers (as in a large evolutionary scale), backlit colour transparencies, and film strips showing on television-sized screens. The use of live chickens, radiographs, "please touch me" exhibits, and the various audio-visual units made this gallery an exciting place to visit. The final sobering exhibit is a large mirror, engraved with the words "It's you . . . who will decide what will survive tomorrow".

The other notable achievement of this new natural history museum is the establishment of a "Discovery Room" for children, where they are free to handle and examine objects and specimens, and participate in a variety of activities. "Discovery Boxes" contain a selection of objects which help children understand scientific facts; each box also contains question cards which enable them to probe for answers for themselves. There is a facility for creative activity such as modelling, painting, craft work, etc. and microscopes and other scientific tools are available for the examination of specimens.

The "Discovery Room" has a live corner, with small birds, mammals, and an aquarium. A small library with simple well-illustrated natural history books is very popular, as are the large number of "touch me" exhibits, biological models, and slide viewing counter. The children are supervised and assisted by well informed docents, and groups of up to 20 children are accommodated for 1½ hours three times daily.

The National Museum of Natural History in New Delhi receives strong governmental and public support, and it obviously responds to that support in two main ways — it has oriented its displays to be in line with national priorities such as environmental education, and it has provided the public with imaginative, interesting displays, and a worthwhile extension service for children.

I wish to record here my gratitude to the Directors and staff of the Visvesvaraya Technological and Industrial Museum, the Nehru Science Centre, and the National Museum of Natural History, who were perfect hosts.



CANNED PHOTOS: A PINHOLE EXERCISE

Heather Curan,
Waikato Art Museum

The "Canned Photos" exhibition held last year at Waikato Art Museum incl 3 main sections; the history and technological development of photography, work by three photographers, and the pinhole exercise. It is the latter which is described in depth, maybe for use by other institutions.

The photographic equipment display included about 50 cameras, tripods, projectors, and an early enlarger, etc. The cameras ranged from early glass plate cameras to the latest Polaroid cameras, from the simplest Box Brownie to complex 35mm SLR cameras. At one side of the gallery a studio was set up incorporating a backdrop from an early Hamilton photographic studio. Most of the other cameras and photographic equipment was displayed in clear topped display cases. The majority of cameras on display were the property of the museum but a few were on loan from Snapshot Ltd, Waikato Cameras and members of the public.

Also on display was the work of H. E. Gaze and James Reid, two early Hamilton photographers, and Glenn Jowitt's "Race Meetings in New Zealand"

However it was the pinhole exercise that was perhaps the most innovative part of the exhibition. At the beginning of the exhibition a supply of 300 pinhole cameras was prepared and children could come in and take a can (either outside or home) to take a photograph. In the gallery a temporary darkroom was set up for each participant to process the paper negatives from the cameras and then contact print them. During the same period Bricks Theatre and Springtime Players were working in the gallery. Before Christmas Bricks Theatre performed "Kenny Kiwi tries to fly" and Springtime players presented two plays. After Christmas Bricks Theatre performed "Kamerad Klowns" a clown's introduction to the principles and history of photography twice a day.

The pinhole exercise was intended mainly for intermediate and secondary school age groups. However, the main body of those who attended were between 7-13 although cameras were used by people ranging from pre-schoolers to some of the adults who attended the exhibition. Several children returned to take photos regularly during the period of the exercise. A number of these inquired about setting up their own darkrooms up at home wanting to know what equipment they would need, how to use it, and cost, etc. As well some children brought their own cans in to be drilled while others experimented with different sized cans and boxes. One camera was received after the end of the exhibition after being taken to Australia. It came complete with Airmail and customs stickers.

The supply of cans was made up of 50 from the Dowse Gallery and 240 which were bought from AHI Auckland. They were painted black inside and then a 0.5mm hole was drilled in the side. This gave exposure time from about 45 secs on a bright day to about 2-3 minutes on a dull day. We started out with bright weather for the first few weeks of the exhibition and ended with about a week of dull rainy weather which made little impact on attendance although it made calculating exposure difficult. The image produced had a 'fisheye' effect because of the way the negative was curved in the camera. Ilfospeed paper was used for both the negative and the positive, using mainly Grade 3 to load the camera and then either Grade 2, 3 or 4 to print on depending upon the quality of the negative image. We used over 25 boxes of 6" x 8" paper, cutting it in half, one half for the negative and the other for the positive.

The temporary darkroom in the gallery was equipped with chemical trays to develop the paper and an enlarger to contact print the photos. Initially we had running water in the darkroom but after an

accidental flood it was decided that we would instead use basins of water and change them regularly. A dryer on loan from H.E. Perry's Ltd made the processing time from start to finish relatively short.

Attendance was fairly consistent throughout the programme although it was slightly higher before Christmas than afterwards. Altogether about 2500 photos were produced. Some days up to 200 children visited the gallery and took photos. Weekend attendance was high — about the same number as during the week but in a 3 hour time span instead of a whole day.

The plays had a great effect on attendance. Many children would come to see the players and afterwards take a photo. This sometimes meant an influx of people wanting to use the darkroom straight after the plays. During the 'Kamerad Klowns' play we found it necessary to close the darkroom down while the players were in action.

Unfortunately on the whole those taking the photos displayed a remarkable lack of originality when choosing subject matter. Very few actually gave this much thought and most copied the ideas of previous photographers. The most common subjects, in order of popularity were: motor bikes and motor bike shops, cars, self portraits or portraits of family members and nearby landmarks (buildings, fountains etc). However there were a few exceptions to this overall trend and a few exciting photos were produced.

Publicity for the exhibition included a poster, featuring a pinhole photo, and regular newspaper adverts. There were also several newspaper articles covering the pinhole exercise and the Kamerad Klowns. Television One also had a short report on the activities.

After using smaller pinhole cameras we decided, mainly for publicity purposes, to experiment with larger cans. First a 20 gallon chlorine tin was tried which gave an excellent image. Then a 400 gallon water tank borrowed from Reese Run Roofing, Frankton was used. Altogether we took six negatives. Four were of the old art gallery building in Grantham Street. The first was very under exposed so we made the hole larger. The next was over exposed and the next under exposed. During the taking of the last photo of the old gallery the can was kicked by a drunk.

All the negatives of the gallery were slightly blurred and we finally realized that this was caused by passing traffic. The final photo was taken in the car park behind the present art museum building. Several contact prints were made including one for the museum, one for Reese Run Roofing and one for the Guinness Book of Records.

Further comments

*Kees Sprengers,
Photographer Waikato Art Museum*

The cans with lids were chosen for their light-tightness, relative strength and low cost. The "can" idea was borrowed from the Dowse Art Gallery. In the side, halfway between the top and bottom a 0.5mm hole was drilled to function as the lens and aperture. The camera was loaded with sensitive material (we used Ilfospeed paper for its speed and ease of processing and drying). A piece of tape across the hole functioned as the shutter.

The visitors could take a can with them, and make their photographs by putting the can on a stable surface, with the hole facing their subject, removing the tape for one or two minutes and then replacing it again. They could then take the can back to Waikato Art Museum where they could process their negative themselves with the assistance of the exhibition staff. For this purpose a darkroom was built in the middle of the gallery.

We had the use of an infra-red dryer, courtesy of H. E. Perry Ltd, and as a result the whole process from developing to dry negative took only approximately five minutes. After this the negative was contact printed on another piece of Ilfospeed and dried again, ready for the visitor to take home.

As the work involved was far too time intensive for regular Waikato Art Museum staff the Labour Department provided us with five students employed under the Student Community Programme.

This exercise was most exciting and in total about 2,400 photographs were made, mostly by children between six and fourteen years old. As a publicity stunt the student workers used various larger cans as cameras: a 20 gallon drum that produced a very fine quality print 400m x 500m and a 400 gallon corrugated iron water tank that produced a round picture 1300mm in diameter. The latter was offered to the Guinness Book of Records as the World's Largest Pin-hole Photograph.

The cans that remained after the exhibition (we "lost" 2/3 of the cans) are being used to lend to schools that wish to do a pinhole camera project with a class. They have proved to be very popular for people or groups that are interested in doing this.

We wrote a step by step manual that shows the pitfalls and could prove useful to those who have no photographic experience at all. A copy of this can be obtained from Waikato Art Museum, P.O. Box 937, Hamilton.



James Mack, new Director, Dowse Art Gallery.

Herewith the information you have been asking for.

James Mack is back. After observing the Shavian edict of doing it and not being very good at it he became a teacher and being quite good at it but not liking it became a critic to which he was equally unsuited but he went one step beyond George Bernard Shaw and became an arts administrator. After a checkered career in New Zealand he spent nearly 5 years at the East West Centre in Hawaii teaching young museologists from Asia and the Pacific how to exhibit their culture publicly so that it was observed primarily for members of the family culture and secondly for itinerants. When he returned to New Zealand 2½ years ago he took up the position of Visual Arts Advisory Officer for the Arts Council which he enjoyed but observed to be closing in on him and turning him into a paper bureaucrat. His escape from that world has been occasioned by him being appointed Director of the Dowse Art Gallery.

Mack observes the exciting community facility that he has inherited to be an important clearing and information house for all aspects of the arts. Within the next year he will be party to officially opening the museum wing at the Dowse in which he intends pursuing humanities activities and social information giving that are imbued with the same kind of energy that has happened with the art gallery exhibitions during the incumbency of Jim Barr.

James

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Textiles

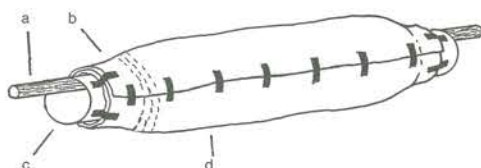
In the case of storing fragile costumes — it is often safer to store in acid free boxes rather than in a hanging position.

Any folds which occur must be softened by rolls of tissue paper to avoid any fabric fatigue. Sleeves can have some tissue paper rolls inserted to also avoid creases.

Do not attempt to store more than one garment in a box — any crushing must be avoided.

If garments are in good strong condition, they may be hung in wardrobes on padded coathangers to simulate shoulders and so spread the weight beyond the shoulder seam. These may have unsealed polythene dry cleaning shields to protect them from any dust.

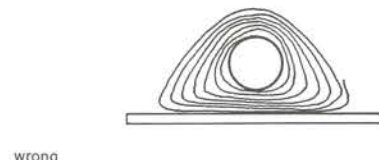
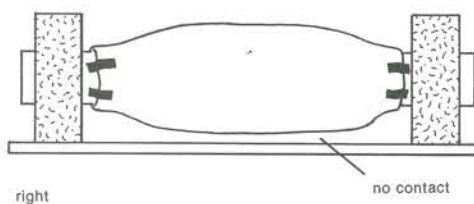
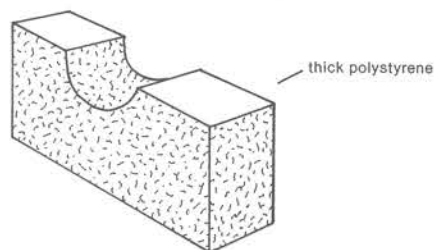
The length of roll should allow at least 150 mm to be exposed at each end when the textile is in place. Tape the outer barrier layer which has sandwiched all the others between it — being of the largest dimension.



- a. carrying or hanging storage rod. Thick dowel or metal pipe
- b. wrapping layers of tissue and barrier paper or acid free material, e.g. cotton
- c. core of p.v.c. or cardboard
- d. textile inside wraps

This method should also be used when packing unstretched canvas/paintings — also for crating with the polystyrene 'forma' cut to fit the crate ends.

Prepare before hand two shapes which will hold the rolled textile off the horizontal surface, i.e. suspend it — not crush.





Positive Steps to Help the Disabled

As 1981 is the United Nations International Year of Disabled People, it might be useful to remind ourselves of the constructive ways we can ensure the disabled person can fully appreciate and enjoy the entertainment and arts events we provide.

It is very easy to forget that approximately one person in ten has some form of disability. But no one responsible for providing leisure facilities should ignore the fact that a very sizeable percentage of his potential 'consumers' suffer from mental or physical handicaps, are hard of hearing, are blind or partially sighted, or have handicaps such as epilepsy or those associated with ageing.

All too frequently the disabled person wishing to attend an arts or entertainment attraction finds himself discriminated against. The wheelchair cannot be accommodated in the concert hall, the guide dog is not allowed in, the deaf can't hear because the theatre has no induction loop, or, in those few cases where one is provided, no one has switched it on. The net result is that the handicapped person is segregated from the rest of the patrons, or worse, has to abandon the attempt altogether. Such discrimination is not intentional, of course, but it exists because of oversight or lack of attention on the part of management. By virtue of their handicap, disabled people are often that section of the community least able to fight for their rights.

How can we ensure that the barriers we create — both physical and attitudinal — are overcome? 1981 provides all those administering arts and entertainment facilities with a unique opportunity to encourage the disabled to integrate with the rest of the community in their leisure hours. Some solutions are relatively simple to implement. For example, why not put a slogan on all your promotional material along the lines of 'Bring a disabled person to an arts event in 1981'. Or why not provide special discount prices on tickets for the disabled at selected arts and entertainment attractions? If you run a festival or organise a town show, why not invite a disabled person to sit on your advisory committee? Let's not forget that some performers are disabled. If you run a gallery, why not organise an exhibition of tactile objects for the blind or partially sighted?

Turning to the question of access, Carolyn Keen, Press Officer of the UK Committee of IYDP, has prepared a checklist of points to be considered by managers of venues. Here are ten of her suggestions:

1. Entrance points should be clearly labelled and include the wheelchair access symbol. Information on the outside of the building should include symbols to show if the building is partially or fully accessible, and whether there is an induction loop system. If there are steps then handrails should be installed. A bell to summon assistance should be positioned at the correct height if there is no alternative wheelchair access.
2. Suitable car parking spaces near to the accessible entrance point should be clearly indicated.
3. Entrance doors and internal doors should allow for wheelchairs to pass through. Springs should not be so strong that they are difficult to open if the patron is in a wheelchair or blind. Where clear glass doors are used, ensure they are marked in some way so that a person with poor sight does not walk into them. Where there are revolving doors or turnstiles, a door or gate should be provided for the wheelchair/pram user.
4. A ramp is no use if it is too steep or too narrow.
5. Floor surfaces of different heights or corridor obstructions should be distinguished by using different textures and colours and good lighting.
6. Signs for directions and location should have large characters or numbers contrasting with the background. Routes for wheel or push chairs should be marked. Lift buttons should be marked with raised letters or numbers for the blind. Where non-public facilities, such as a lift, can be used on request, this should be indicated on the floor plan and internal directions.
7. There should be at least one lavatory that is fully accessible to the wheelchair user — unisex so that persons who need assistance can be accompanied.
8. Restaurant facilities should be accessible and, if seating is fixed, then spaces should be allowed for wheelchairs.
9. Provision of wheelchairs, both the self-propelling and the push type, should be provided.
10. Ensure that all your staff are familiar with the facilities available to the disabled patron, and don't forget to publicise details of these facilities on your publicity material.

1981 gives you the opportunity to enlarge the audience for your programme of events, while at the same time ensuring a relatively neglected section of the community get the opportunity to share and enjoy the facilities that most of us take for granted.

Extract from Entertainment & Arts Management



Everyone is functionally disabled at some time in life.

Access to Museums and Art Galleries

Among the most frustrating of all problems facing physically handicapped people are those buildings and facilities, supposedly created for the public, which are designed in such a manner as to prevent access.

Museums and art galleries can present more problems to disabled people than other public buildings. With most buildings the basic needs are an accessible entrance and easy horizontal and vertical circulation inside.

But in museums and art galleries the disabled visitor wants to get close enough to exhibits to be able to see and read the inscriptions. A disabled art student has little chance of studying a sculpture raised on a platform at the top of three or four steps — how much detail can you see at a distance of 2 to 3 metres.

Any new art galleries must be designed according to Standard Code 4121 and should therefore be accessible in the structural sense. However, there is nothing in the Code about making exhibits accessible.

Most museums and art galleries in New Zealand were built before the Code came into effect. Many authorities have shown a refreshing willingness to make the necessary arrangements for providing access, installing ramped entries and lifts.

At present, Canterbury Museum in Christchurch is the only major museum in New Zealand where people with mobility difficulties have access to all exhibition areas. This was made possible by the addition to the old building of a fully accessible wing, opened March 4, 1977.

As well as providing a lounge and toilet facilities, the new wing allows disabled people access to all levels in the main building. Exhibits have been adapted for easy viewing and there are some tactile displays for blind people and children.

About 60 per cent of the exhibition areas at Otago Museum are accessible to people with mobility problems. Auckland War Memorial Museum was not readily accessible but modifications have improved the situation.

Probably the worst conditions exist in the National Museum and Art Gallery in Wellington, a building designed for grandeur rather than practicality. Although the Museum administration has tried to improve access, little can be done without major structural alterations — an inconceivably costly exercise.

It has to be accepted that some buildings, by virtue of age and architecture, are extremely difficult to adapt. Disabled people understand that often only the minimum of access provisions can be made, but argue that internal access to exhibits should not be so restricted.

Having gained entrance to the museum or gallery, the disabled visitor naturally wishes to view the exhibits. Small children and people in wheelchairs find it difficult to see and hear as they are about 450mm below the normal level of sight and hearing of the standing adult visitor.

They will also be unable to see objects in flat glass cases and probably will not be able to read many labels. At best, they must tilt their heads at awkward angles to see displays and read labels at "average" eye level.

Research into these problems in America has brought several interesting points to light. Many museums have now abandoned flat cases in favour of vertical wall displays, some with transparent shelves so objects can be seen from beneath the shelves.

Cases with slanted tops have been found to be easily visible from a wheelchair provided the whole case is not too high.

Another device is a platform raising seated or shorter visitors to the eye level for which the exhibits were designed. Primarily intended for children, the platforms are also made wide enough for wheelchairs and accessible by ramps.

The size and clarity of print in descriptive posters and labels is also important. Lengthy blocks of type should be broken up by emphasising some key words with a different colour or a larger type. This device is also helpful to people with impaired vision, anyone reading aloud to another visitor, and slow readers such as young children.

For the visitor in a wheelchair the awkwardness of looking at exhibits sideways is compounded by having to view them in passing at someone else's speed and with limited opportunity to stop and observe details.

Apart from special exhibits, the most effective way to view a room from a wheelchair is to stop at the entrance for an overall view and general interpretation, and then approach individual items.

Formal exhibits meeting this need would have a single theme discernible from a single focal point. There would be a few clearly defined subdivisions (one or two on each wall) whose purpose the visitor could grasp by approaching more closely. Individual objects would be grouped so he or she could study several at a time before moving the chair to a new location.

If these considerations are included in exhibition planning, they need not increase its cost or interfere with its appeal to other visitors. Indeed, some of these aspects constitute generally good exhibit designs for all visitors.

Attention to these matters, simple as they seem, will do much to relieve the physical strain of viewing museum and gallery exhibits from a wheelchair. They also benefit people with impaired vision and children.

Perhaps the most difficult area is that of floor finishes. There are incompatible criteria with regard to floors between wheelchair users, ambulant disabled people and blind people.

For anyone walking, especially if the person has mobility problems, it is safer to have non-slip floors, indicating a roughened and slightly resilient surface.

Wheelchair users prefer a relatively smooth, non-resilient, hard finish; and noisy, resonant surfaces help blind people.

Basically, surface finishes should be as non-slip as possible. Continuous flooring without joints is preferable.

It is vital that all museums and art galleries are adequately signposted. The international symbol of access should be used to show entrances, lifts, toilet facilities, car park facilities and any other special facilities or arrangements.

Signs should be placed according to NZ Standard Code 4121, Part 2. They should be large and clearly lettered (preferably black on white background). Raised or recessed signs should be used as much as possible, both as guides to rooms and facilities and to explain exhibits.

There is still a long way to go to make museums and art galleries accessible. However, a growing awareness of the differing needs of people and the willingness of museum staff to help promise future solutions to the access problem.

Extract from "Access" NZ Crippled Children Society News Review. Special issue.

Although arduous and often frustrating, the various considerations for accessibility to the handicapped have not hindered the development or the creativity of the exhibit. In fact, the standards often simplify decisions by making arbitrary judgements impossible. The net result is a simplified and uniform approach to design and display that has improved the overall arts experience for all people.

These publications, and many more, are available on request from Russell Kerse, Services Director for the Crippled Childrens Society, 86-90 Vivian St., Wellington.

Also Jenny Rouse, Librarian, Queen Elizabeth II Arts Council, Todds Motors Bldg., 110-116 Courtenay Pl., Wellington.

Agmanz Training in Museology

The training programmes, long planned by AG-MANZ, have at last been commenced.

To date 24 persons have enrolled (enrolments can be submitted at any time). Eleven have been accepted as students in the museology papers given by S. G. Park and James Mack (both papers have restricted enrolments), while the remainder are concentrating on participation in workshops.

The 'credit' value of each of the workshops cannot always be assessed prior to its being held as the number of points earned by successful perfor-

mance in a workshop depends on the length of the programme and its rigour. Decisions are made after consultation between the individual Tutor and the Committee. As a guide, however, the Packing Workshop in Christchurch could earn 2 points (towards the 18 required) and the two conservation workshops to be held in Auckland in October 3 points each.

Enquiries about the programme should be made to Professor K. W. Thomson, Massey University, and enrolment applications sent to Captain J. Malcolm, P O Box 57-016, Owairaka, Auckland.

MUSEOLOGY WORKSHOP PROGRAMME FOR DIPLOMA AND CERTIFICATE COURSES

1981 Dates	Theme	Tutor(s)	Location	Person to whom application should be made
May 11-12	Packing	Mrs M Taylor	Christchurch	Mr J Coley MacDougall Art Gall.
June (dates to be decided)	Preventative Conservation (Lighting and environment (limit 10)	E Kulka	Dunedin	Mr F Dickinson Dunedin Public Art Gallery
July (dates to be decided)	Care and repair of books and documents	Jeavons Baillie	Hastings	Miss Wright, Country Library Service, Hastings.
Aug 14-16	Staff Security (limit 25)	K Gorbey	Hamilton	Mr K Gorbey Waikato Art Museum
Oct 19-21	Preventative Conservation (Works on paper) (limit 10)	K Kulka	Auckland	Dr T L R Wilson Auck City Art Gall.
Oct 22-24	Preventive Conservation (Paintings) (limit 10)	M Hutchinson	Auckland	Dr T L R Wilson Auckland City Art Gallery

It is possible other workshops may yet be arranged. Registered students who attended the Packing workshop given by Mrs Taylor at the Manawatu Art Gallery in 1979 or those on Display (Mr Cohen) or Disasters (Messrs Fry and Baillie) in Wellington may apply for credit to Professor Thomson, Massey University. Those contemplating seeking credit for workshop performance must enrol for the AGMAMZ Diploma or Certificate BEFORE the workshop.

Applications for credit for past practical work will no longer be considered (unless the practical training has been undertaken overseas in internationally recognized courses). Mere attendance at workshops will not earn credit. The performance will be assessed by the tutor and recommendations made to the Diploma Committee.

Persons other than those enrolled for AGMANZ qualifications may attend workshops when space is available. Registered students will, however, have priority when limitations must be imposed.

The following workshops are proposed for 1982 and 1983. Dates are yet to be set.

1982	Staff Security	Mr Gorbey	Christchurch
	Registration (limit 20)	Mrs R Young	Wellington
	Natural History Displays	Dr Baker	Wellington
	Exhibition Administration	Mr Bieringa	Wellington
	Photography in Conservation (limit 10)	Mr Dickinson	Dunedin
1983	Preventive Conservation (works on paper) (limit 10)	Mr Kulka	Christchurch
	Disasters	Mr Fry	South Island
	Storage and Conservation of Textiles	Ms Beagley	Dunedin
	Preventative Conservation (Paintings)	Mr Hutchinson	Christchurch

COMPUTERISATION: REGISTRATION

Kate Pinkham,
Registrar, National Art Gallery

The facilities of information sorting and retrieval that computers can offer museums are generally acknowledged and to one degree or another museums of the developed world are looking to them. Implicit in this investigation is the idea of computer networks — implying a standardised recording format that is flexible enough to hold each individual institution's idiosyncracies.

AGMANZ 1981 is certainly in no situation to finance the research and development of a home-grown computer network. Since these are already being developed and to some extent used overseas, New Zealand will possibly be in the enviable situation of being able to buy into an already established and tried programme.

However, I feel very strongly that prior to looking at the systems available and making any commitment in this field, we should look closely at those demands we intend to (and can) make of the computer installation. It is in the area of registration accessioning and cataloguing that these questions most aptly apply and it is to these, as museologists as opposed to computer systems analysts, we should be looking. To state the obvious: before the niceties can be discussed — the niceties of computerisation and the niceties of registration — the basis must be understood.

Section (b) of the proposition sent to the AGMANZ Council was taken up and a registration seminar scheduled sometime in 1982, as part of the AGMANZ Diploma and where some of these niceties hopefully will be studied. There already exist "developed and published protocols and procedures which will provide for interoperability between New Zealand institutions and also between New Zealand and overseas institutions" — these dating back to the development of museum registration as a defined profession.

This grew out of the need, felt most keenly in post-war U.S.A. with the sudden influx of large travelling exhibitions from the damaged European museums, to establish basic procedures for the registering and cataloguing of accessions and loans. As recently as 1958 the first (and still, in 1981, foremost) registration manual "Museum Registration Methods"* was published. Since that date, a considerable number of publications on registration have become available. Practically all refer back to and acknowledge "Museum Registration Methods", while those methods described in it have become standard practice and not only in the United States.

Comparison here with the post-war U.S.A. situation is perhaps not too far fetched, given the fact that we



are becoming increasingly aware of museological practice, while nationally and internationally travelling exhibits are relied on more and more to fulfil our various tasks of interpretation.

Registration has been described as the lynch-pin to most museums operations, it is certainly the lynch-pin to museum cataloguing — and it is certainly the museum catalogue that is the lynch-pin to the proposed computer programming. For the museum catalogue to reach its full potential in use (and, if on computer, that use perhaps extended even further) it should be far more than a list or inventory of objects acquired and contain the fullest documentation possible. Thus the catalogue proper becomes the sum total of:-

1. registration and accession data;
2. physical and descriptive data;
3. historical data (= provenance, exhibitions, bibliography, curatorial, oral history, etc).

Before we attempt to define a format for that content, it is important that we state and understand its potential fully.

Bibliography

*Museum Registration Methods by Dorothy H. Dudley, Irma Bezold Wilkinson and Others. (American Association of Museums) Washington D.C.

Museum Cataloguing in the Computer Age by Robert G. Chenhall. Published by American Association for State and Local History, Nashville, Tennessee, 1975.

Anglo American Cataloguing Rules, Second Edition. Published by Library Association, London, 1978.

Registration Methods for the Small Museum by David Reibel.

Notice of Motion: AGMANZ Meeting

(Put forward after the Forum — Computerisation, 21 March 1981)

It is now apparent that there is general acceptance that Museums and Art Galleries must capitalise upon the facilities offered by current Automated Data Processing technology if they are able to meet the demands and challenges of the future.

There would also seem to be general consensus that if full benefit is to be gained by the whole community of AGMANZ, registration, accessioning and cataloguing data must be able to be freely exchanged. To accomplish this there will be a need to establish a coordinating body which is charged with the task of developing and publishing those protocols and procedures which will provide for interoperability between New Zealand institutions and also between NZ and overseas institutions. Fundamental to this is the AGMANZ community being able to develop and agree to a common set of registration accessing and cataloguing definitions and a degree of precision.

It is therefore moved that the AGMANZ Council:-

- (a) appoint a subcommittee charged with the task of investigating, developing and proposing a registration, accessioning and cataloguing system which:-

- (1) permits the application of automated management systems; and
- (2) takes due cognizance of:-

- (i) individual Museum and Art Gallery aims and objectives;
- (ii) overseas Art Gallery and Museum community developments and capabilities in respect of automated management systems.

- (b) schedule a seminar, if possible, prior to the next AGMANZ conference, at which registration, accessioning and cataloguing can be examined by the AGMANZ community.

Education Officers Meeting at Motat March 18th, 19th, 1981

S. Waterman,
Education Officer, MOTAT

At this meeting of education officers from the various museums in New Zealand a resolution was passed that an association be formed.

This was done, and the association is named the Museum Education Officers Association of New Zealand.

This group had been recognised by the N.Z.E.I. and the Department of Education.

Present:

Education Department	Mr. Trevor Moar
Education Officers:-	
Auckland War Memorial Museum	Struan Ensor

Bert Cadman
David Reynolds
Steve Waterman (Chairman)
Ian Haldane

M.O.T.A.T.

Auckland Zoological Park	
Gisborne Museum & Art Centre	Barbara Allum
Taranaki Museum	Judy Hoyle
Manawatu Museum	William White
Wanganui Regional Museum	
Waikato Art Museum	Bruce McDonnell
National Museum Wellington	Alison Hill

Wellington Zoological Park	John Christie
Nelson Provincial Museum	Sue Walters
Otago Museum	Jeanette Ford

Canterbury Museum	Clive Stringer
	Stewart McKay
	Johnny Johnson

Most authorities see an education service both as a **necessary** and **prestige** service.

At present probably more than half of all visits to museums **in the entire world** are made by school-children.

To ignore the fantastic potential of museums as places of education, or as tools for the educationalist is incomprehensible, but this is often done.

To instruct in a museum one must be:

- (a) alive to new trends and thought
- (b) able to stimulate thought
- (c) able to arouse questioning
- (d) able to kindle an interest even in the disinterested
- (e) able to understand the essential needs of an immature or undeveloped mind.

These five aims are the same aims we strive for in our school system.

- (a) Museums provide immediate encounters with authenticity
- (b) They provide new ways of teaching and learning

- (c) They provide an introduction to processes of lifelong education which is now a **priority** for everyone
- (d) Museums exhibit **truths** in the form of objects, which in turn are a source of data.
- (e) Museums provide information and stimulation by means of objects.
- (f) Museums excite people as well as inform them.

In this report reference is made to the needs of children and adults. With every school party there are adults, and more and more of these adults are participating in the studies with school groups. They are becoming aware of the value of museums, many are beginning to understand about their heritage, many are gaining a sense of identity, many are beginning to understand what the words culture and values mean.

A look at the educational statistics of just about every country tells us that teenage children and even younger have from a **third or twice the education** of their parents. Since mankind's fund of knowledge is growing at such a rapid rate, particularly in the sciences, we may add that the education of the young is also more up to date and adequate than that of the older generation. Also there is a general lengthening of life expectancy, the older generation is destined to survive longer, but with an **education already obsolete**. We now have a situation where there is increased inequalities between juveniles and adults in education.

Adult Education

There is now a world wide movement for adult education and museums are or should be involved in this movement.

As education officers we see this need; but such services would have to be carried out by extension officers employed by the museum. Our commitment is to our employing authorities the education boards and to the school groups who visit.

It is difficult to measure the extent of the **stimulus** and the **pleasure** which adults and children derive from walking around museums. If all the delights of museum visiting are experienced **early** there is much increased probability that in late life people will continue to look at museums and galleries for pleasure and education. It is significant and indicative of the increased awareness in museums of their education role that we see museums both large and small making it their top priority to provide educational facilities to visiting school parties.

"By **leading** children and adults to experience museum collections educators are awakening and developing their critical faculties. If children or adults like or dislike the object on display the educator can build on this by **investigating reasons** for it. Through question and argument the visitor

can be shown that his attitude is a purely emotional one or that there are sound reasons for it. Perhaps the object under study is of a **poor design for its function**, or a painter's concepts are too extreme to be readily comprehensible. All the time the visitor's reactions are being probed and directed, so that his mental eyes are opened as afresh, not just to knowledge, but to a critical awareness of the objects surrounding him in the museum. The growth of his sensitivity to his general surroundings is thus encouraged."

Accommodation for officers.

An increasing number of museums nowadays set aside a lecture room or demonstration room for the use of groups. Exhibits from the galleries, or duplicates from the storerooms are shown and perhaps handled in that room; lectures and slide or film programmes are given, after which the audience goes into the public galleries to relate the background information they have been given to specific exhibits. Sometimes this 'classroom' is used as a private study for those who, having seen the exhibits wish to read or write or browse, and in this case books and periodicals and some exhibit material are available for reference. We think this is very important.

An '**effort of the imagination**' is not easy for school parties when one has had a journey by bus or car to a strange building and is met by an unknown person. We need to make one another's acquaintance and break down the inevitable barriers. We need to establish a good rapport between ourselves and the school party in a relaxed atmosphere.

We need to talk about our expectations of the groups conduct in the museum. Working with school parties in the museum requires skills and attitudes which are highly professional in character.

As any given activity is in progress the education officer or teacher in charge may find that the party may require more, or less, information than anticipated. In such cases we try to gear the activity to fit the interest and abilities of the party. Most of this can be achieved prior to moving out into the museum.

The layout and decor of these rooms is very important. Creating an **atmosphere** and **feeling** for our museum makes for a good visit. A few splashes of colour, effective lighting and display usually brings the right response from the school party.

If time is not **allowed** for the party to **acclimatise** themselves to the new situation many of them will find it less easy to settle to the job in hand. Their

friendly acceptance of the museum teacher — and therefore their being open to catching new interests, seeing new points of view, understanding new ideas — all this may well depend upon the initial contact. So the introductory talk is time well spent.

This is where the promotion of your museums begins by the education officers. We talk about conservation, restoration and all the people who work behind the scenes of a museum to make up the displays they are about to see.

Handling of artifacts: real or reproductions of good quality

There is a general agreement among teachers all over the world that museums should provide objects for children to handle.

Physical contact is absolutely essential, especially where objects which were made to be handled (axes, tools of all kinds, domestic equipment) are concerned, before the full mental impact of 'real' things can be released. Museums have a very significant and very exciting part to play in this particular sphere of education.

Children and adults respond to 'real' objects, in a way they do not respond to other things, the 'real' thing means something very special. But what is a 'real' object, using the word 'real' in the same way as a child uses it, which is hard to define? It seems to mean something authentic, not a copy; an original thing made for a purpose and used for that purpose.

There is no doubt that handling the objects and comparing them, answering questions on colour and texture, making a personal selection, sketching and discussing their choice, is absorbing and satisfying to all age groups.

Nothing has replaced and nothing will replace the impact of the real object, the experience of seeing, or better still **handling artifacts** using the actual piece made by a great artist or used by someone many years ago. Expression of the thrill that this experience gives is seen in the wonderful and varied work produced by children and students in their willingness to come **back** and find out more or to go on elsewhere to discover further fields of learning. And so too with the adult visitors who enjoy an enrichment of living and broadening of horizons.

Catering for handicapped children

This includes children with any type of handicap.

More and more teachers are frequently amazed to observe how well slow learners and poor readers respond when the questions can be answered by

looking at or touching real objects in a museum. Museum lecturers are also astonished to learn that an especially responsive class whose members have made acute and original observations turn out to be one of the slowest classes in the school.

Many of these children are handicapped for what are almost **social reasons**. They speak poorly, often carry themselves badly, lack confidence and any lustre. For many their lives give them little real pleasure or opportunity for growth and probably their homes are equally deprived.

Many of these children appear to be much more stupid than they are, simply because they come from inarticulate homes where there is no conversation worth listening to; where for years they have been told to "shut up" or "don't ask stupid questions".

This type of handicap is a social problem as much as an educational one. It involves parents, teachers, social agencies and museums. All the reasons which make museum collections potentially attractive to young people make them equally so to less favoured and all the reasons which too often make museums uninviting are more likely to put off the less academic.

A museum can be a starter of interest, a **breeding ground** for a particular **passion**.

If museums **belong** to the people, then the people must know and understand that ownership. It must make some kind of sense to them or one day they will repudiate it.

Most people today tend to be materialistic. They are not easily given to a belief in some vague kind of credit — aesthetic, spiritual, moral or any other.

We have to prove to people that museums should see their work in the **context of 20th century society**.

To older children and young adults museums seem often to value things more than people. Museums display static objects and their pace is slow, to speed things along the handling of some of these objects can speed up the process.

Museums mainly show things which are remote in time and space; so that is the problem facing teachers and people working in the educational departments of museums. How to grab and sustain the interest of young people.

The Status of Education Officers in Museums

This is of great concern to us and we find it far from satisfactory.

The various sections in your museums have their curators.

Do you see education officers as curators of education

This sense of belonging and being part of a museum staff is **not felt** by many of our members.

We are also at a loss to understand why our opinions are not sought on professional matters in the museum, that we are not active participants in professional input into **every** part of museum activity.

Working with school and student parties in a museum requires skills and attitudes which are highly professional in character. What other member of your institution is so familiar with your exhibits? Is aware of the public's needs and responses.

Is constantly evaluating his work and seeking ways to improve it.

Is aware of the need for constant updating and improvement in our museums.

Is so conscious of the fact that we who work in museums should see their work in the context of 20th century society.

Is promoting your museums in his daily contact with all age groups.

What other requirements do you need so that we may be included in your planning?

Representation on AGMANZ Education Committee

We are more than concerned that there is no education officer on the Education Committee of AGMANZ. To have no representative in our own field on such a committee seems quite absurd.

Scope of Museum Education Officers:

"If new positions are created in Government, Local Body or Trust Museums, we strongly recommend they are staffed by trained teachers with the **appropriate** capabilities (qualifications).

J.H., J.C."

Appointments:

We think that an opinion should be sought from the director of a museum as to what he considers are appropriate qualifications for the position of an education officer.

Diploma of Museology

Qualifications — Diploma of Museology

Recommendations:

- (1) That the Diploma of Museology be a desirable qualification for Education Officers.
- (2) That the Teachers' Certificate, Technical Inst., Animal Technicians Certificate or relevant trade certificate be accepted by AGMANZ in place of the pre-requisite University units.
- (3) That lectures and workshops for the Diploma be in central museums.
- (4) That adequate leave be given for education officers to attend these.

To conclude:

We too wonder what your aims are. Where are you going? Who are you supposed to be serving? Are you really a vital part of the community? Are the public being involved in your museums? Perhaps we could drop that word entertainment once and for all and instead use involvement. People need to be involved in museums not entertained.

It Happened to us — It could happen to you.

*Mina McKenzie,
Director, Manawatu Museum*

At 8 a.m. on Monday, 30 March, the staff arrived at the Manawatu Museum to find the staff entrance door ajar. On entering the building it was found that a hole, large enough to allow a person to crawl through, had been made in the lower part of the door between the staffroom and the public galleries. Being careful not to disturb anything, the galleries were inspected and it was found that Maori artefacts from three display cases were missing. We had been burgled! The Police were notified immediately.

While we were waiting for the Police to arrive, staff not yet at work were contacted and asked to come in immediately, so that the exact number of items missing could be determined. When the Police arrived, staff were questioned and then an inspection of the building was carried out. This showed that the intruder was already concealed in the staff area and was locked in by the volunteer

custodians when the Museum closed at 4 p.m. on Sunday, 29 March, leaving sixteen hours before the staff arrived on Monday morning. A large brace and bit had been used to drill holes in the lower part of the door between the staffroom and the public galleries so that the "rat" hole resulting could give access to the public galleries without triggering off the alarm. The display cases in which the artefacts were exhibited were carefully dismantled and only one piece of plate glass was broken, seemingly by accident. The Maori artefacts stolen comprised two greenstone *mere*, eight greenstone *hei tiki*, twelve greenstone ear pendants, one bird bone toggle, one shark's tooth pendant, and one bone clock pin. * The person had exited from the building by breaking open the locked key cabinet and finding a key to the staff entrance, the only door not protected by an alarm.

The first task of the staff was to compile (as quickly as possible) a list of artefacts stolen so that all police stations could be alerted. This was accomplished within 24 hours by photocopying records, illustrations, catalogues and by consulting the registers and files. We then found that the list, while quite clear to us, was not sufficiently intelligible to the Police. We then set about compiling a second list which could be readily understood by anyone. The first list had several artefacts on one page, in the second we presented one artefact to a page and listed, always in the same order, the common name of the artefact, the material from which it is fashioned with its colour, the Acquisition number written on the artefact, the name and address of the owner, illustrations available other than the drawing on the page, and finally the approximate value. Except for the two greenstone *mere* which were drawn half size, all the artefacts were drawn actual size with their dimensions and other important features noted beside the drawing. From the second list, any person would be able to recognise an artefact, and its composition was a lesson in communication at any level.

The security systems at the Manawatu Museum are designed primarily to prevent people entering the museum illegally when the buildings are closed to the public. There are security screens on all windows and deadlocks on all doors and an audible "circuit breaker" alarm system on all doors except the staff entrance door and on all windows. It was thought that the major threat to the collection by theft would be a single snatch of an item from a display while the Museum was open to the public. From the point of view of insurance it was thought that the greatest loss would be sustained by fire and the insurances carried by the Manawatu Museum Society Inc. reflected this, the greater insurance being for fire and the smaller being for loss by theft.

We are now investigating the installation of four microwave detector units, three in the main building and one in the colonial cottage, the cost of which will be \$1,760. Yet to be decided is the type

of warning system the units will activate. Being considered are an audible alarm on the exterior of the building; a link with two telephones which if they are not answered in a specified time will activate an audible alarm on the exterior of the building; or a monitoring system linked to a permanent answering service who will alert the police and staff should the alarm be activated.

In the event, 25 Maori artefacts of great importance to the history of the area and with a value of approximately \$24,000.00 have been taken. Despite excellent publicity and a reward of \$1,000.00 for information offered by seven business houses in Palmerston North, there is still no hint of where they might be.



Hoani Meihana Te Rangiotu with *hei tiki* by G. Lindauer
photo courtesy: Evening Standard.

Museum Anthropologists Group

David Butts,
Manawatu Museum

Report on proceedings at the Museum Anthropologist's Group Annual Meeting held in the Council Room, Auckland Institute and Museum, Auckland, 18 March 1981.

Eleven M.A.G. members and two invited guests attended the meeting. A number of members were unable to attend due to other commitments. Having the meeting immediately prior to the AGMANZ Conference also presented problems:

- (1) Most museums can only afford to send limited numbers of their staff to AGMANZ, hence some Anthropologists were unable to travel.
- (2) Because AGMANZ was held in Auckland this year, the travel costs for South Island members were prohibitive.

If the group is to function effectively, regular attendance at meetings is essential. With most group members travelling to one or two other conferences each year and with the additional travel commitments for those enrolled in AGMANZ Diploma, the possibility of full representation at meetings in the next few years is not high.

The programme for this year's Annual Meeting consisted of two sessions of general business and a guided tour of the Maori gallery and carving stores by Dave Simmons, with a discussion of aspects of regional carving styles. Mr Simmons' contribution to the meeting was a most valuable one, demonstrating not only the wealth of the carving collections of the Auckland Institute and Museum, but also Mr Simmons' depth of understanding of Maori carving as a result of many years research in New Zealand and overseas.

Thanks are also due to Mr Stuart Park, Director, Auckland Institute and Museum, for allowing the use of the Museum Council Room as a venue for the general discussion sessions. The agenda covered the following topics:

Documentation

Betty McFadgen (National Museum) reported on progress with the development of a standardized nomenclature. It is intended to circulate members with a revised nomenclature listing as well as definitions of the terms used.

Comments will be collated by Mrs McFadgen and another document prepared for the 1982 meeting.

Computerization of catalogues was briefly discussed, though it was felt that basic terminology had to be established before this could proceed. Also, most institutions have considerable manual cataloguing procedures to update before infor-

mation on collections would be adequate to enable comprehensive computerization.

Museum/Marae hui

This matter arose from a suggestion supported at the 1980 meeting in Wellington. A more cautious opinion prevailed at the 1981 meeting. Regional initiatives will be undertaken to discuss the redevelopment of Maori galleries in a number of areas throughout NZ. Some consultation with National Maori organizations may also be initiated.

Visitor Surveys

The validity of visitor surveys as a research tool to aid in the redesign of Maori Galleries was raised for general discussion. It was clearly felt that great care and skill is required in the design of such surveys. It is equally important to survey the non-visiting population. Properly constructed surveys may provide insights into visitor and non-visitor attitudes and problems with institutions which are not presently appreciated by curators or designers.

UNESCO Oceanic Culture Property Survey

The Australian National Commission for UNESCO have published the first stage of their survey of Oceanic Cultural property of the major public collections in Australia. New Zealand material is included (eg National Museum of Victoria — New Zealand, 934, 265 axes/adzes, 247 other stone tools). The document will be most useful as a starting point for locating general collections which may be relevant to a particular research objective. It was reported to M.A.G. that UNESCO will be publishing the Report on Oceanic property in New Zealand, undertaken by staff of the Ethnology Department of the National Museum, Wellington. The report will be distributed to all participating institutions.

Maori Art Shop

Recent initiatives by the American organizers were discussed. The American co-ordinator of the Exhibition is to be in New Zealand to select artefacts for the exhibition.

Paris Exhibition of Maori Art

Dave Simmons outlined plans for an exhibition of Maori Art in Paris in 1982, consisting mainly of artefacts from European museums, with a small number of artefacts chosen from New Zealand collections. Concurrent with this show will be another exhibition in Paris of work done by contemporary New Zealand artists. These works will be sold.

Maori Art in an Art Historical Context

Notice was also given at this meeting of research currently being undertaken towards an exhibition which would present and analyse Maori art in an art

historical context. At present it is planned to concentrate on named carvers of the late 19th and early 20th centuries from the East Coast, and the carvers and painters associated with Te Kooti.

1982 Mag Mini Conference

M.A.G. will hold a two day conference on the two days immediately preceding the 1982 AGMANZ Extended Annual General meeting. The organizers are David Butts (Manawatu Museum, Palmerston North) and Steve Edson (Waikato Museum, Hamilton). Some non-members of M.A.G. will be invited to offer papers. The main theme is 'Material Culture Studies'. Session themes will be decided at a later date.

Co-ordinator

M.A.G. Co-ordinator for 1981-82 is David Butts.

Museums in the political arena

Presidential address to AGMANZ Conference
Auckland 22 March 1981 Ken Gorbey, President

In case you haven't noticed it is election year, words of great importance will be spoken, demands and offers will fly and at the end of it all we will elect a Parliament to govern for the next three years, it's the democratic process and to be effective all should take part.

My brief talk this afternoon looks at a small part of that 'all' and that is us.

I suggest that for years we have not participated in this process and have thus abrogated our responsibility to what we are about, the collection, maintenance, research and presentation of New Zealand's significant cultural and scientific property, in so doing I suggest we have failed as Museum professionals. It is time to adjoin the democratic process, and be heard for what we regard as important.

I am advocating that Museums become active in the political arena, certainly much more so than we are at present. To many this is somehow seen as getting dirty, politics is not a nice place and is a bit grubby, political pressure is not the pursuit of gentlefolk such as are found holding down jobs in our Museums. Further, politics is uncomfortable, indiscreet and even dangerous.

Balls says the President, the political process is the means whereby the voters, and in New Zealand we do have universal suffrage, seeks to first assess

the past performance of our political representatives and secondly try to direct their future policies and activities. We, Museum professionals should, if we are to exercise our democratic rights, take part in this process. Of course, say the gentle folk, we are a small profession, very few voters in all.

What can we achieve?

A very great deal, says I. Museums and Galleries are immensely popular as Professor Thomson's study has demonstrated. We can boast five million visitors a year. Our friends groups, associates, call them what you will, tend to be among the largest cultural societies in our cities and we can draw on the support of many allied groups, historical societies, New Zealand historic places trust regional groups, art societies, craft groups etc.

We are all part of probably the largest 'people' movement in New Zealand. And it is about time we realised it. It is about time we were heard and to be heard we must organize to be heard. I am not advocating a harsh and abrasive campaign but I am saying make sure our political hopefuls get to hear of our issues. It would be nice to think that at every political gathering one 'cultural' question could get asked and that every serious candidate was aware of the educational potential of our institutions, the lack of staff in the local museums, the Stolorow Report and the state of our collections and the importance of our collection as part of the National Heritage to name but a few.

I attended a political gathering last election. Luckily it was a small gathering 'cause I had to ask my question, on conservation, three times. The first two times the question was misunderstood. Conservation and a Marae at Porirua and a lot of other extraneous things all got tangled up in the candidates mind. Finally it was understood and I didn't receive a very satisfactory reply. The problem was that that issue was not important enough politically to be noticed and we, the museum profession had lost again. Another committee, a small amount of progress made, three years gone.

What I am advocating is this:

- I) Museums must educate their public, with initial emphasis on their committed public, in the needs of our institutions — fundings, staff, conservation etc.
- II) We must be prepared to ask specific questions of our candidates, the best environment perhaps being a meeting specifically organised on cultural property and /or the arts in your building in front of your friends group and the public.
- III) We must make this a long term project as there are plenty more political campaigns left in this century and the next.

The democratic process works on the basis of a need, once demonstrated as wanted by the electors, being acted on. We have needs which tend to get put aside or at best acted on in a most dilatory manner. The politicians fault? No, they don't seem to get to hear. The publics fault? No, for despite offering great support to our movement, they seem rarely to be given the lead to act. The professions fault? Methinks yes, we are comfortable in our jobs, and scared to disturb the inner peace that comes with our daily communion with 'our' collections, we complain vigorously only

to ourselves for fear of the realities of the outside world invading our preserve. I believe that if we are to be professional we must go truly public on the problems and needs of our collections of New Zealand's national heritage.

And that Ladies and Gentlemen takes us out into the political arena, Christians to the lions.

Bon Appetit

ART GALLERIES AND MUSEUMS | FINANCIAL STATEMENT FOR THE YEAR ENDING 31ST JANUARY 1981 ASSOCIATION OF NEW ZEALAND

	General Fund	Fellowship Fund	De Beer Fund	Frank Canada Fund
Balances 1st February 1980	14,632	105	1,958	1,002
Received:				
Subscriptions	5,088			
ICOM	793			
Interest	1,533		19	31
AGMANZ News	388			
Poster Sales	100			
Todd Foundation	1,000			
Ministry of Internal Affairs	10,000			
Queen Elizabeth II Arts Council	300			
Museum Diploma	90			
Conference	30			
De Beer			1,500	
Fellowship		6		
	19,322	6	1,519	31
Spent:				
Secretarial Honorarium	3,916			
Treasurer's Honorarium	560			
Editor's Honorarium	894			
AGMANZ News	3,235			
Administration Expenses	819			
Travel and Accommodation	915			
Auditor	220			
In-service Training	994			
Rules	395			
Accident Compensation	26			
Conservation symposium	60			
Salary survey	7			
Commonwealth Assn Museums	26			
Conference 1980	34			
Survey Oceanic materials final balance	91			
Museum diploma	336			
Conservation grants	157			
ICOM	877			
De Beer			2,147	
	13,562		2,147	
Balances as at 31st January 1981	20,392	111	1,330	1,033

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.

Letters to the Editor

Dear Jan,

While we greatly appreciated the article by Moira Johnson regarding the docent system established at the National Gallery we feel we should take the opportunity of your column to correct a small misunderstanding.

The article refers to the "limited schemes" already run at the Robert McDougall Art Gallery and at the Manawatu Gallery. In all fairness to the team of 25 volunteers who are currently involved in the McDougall Art Gallery's programme which has been in active operation since 1979 we would like to outline the service they have been offering.

Since June 1979 volunteer Gallery Guides have been offering regular tours each Saturday and Sunday. During the Icon: Inspired Art Exhibition at the McDougall September 6-November 2, 1980, and during the Thyssen-Bornemisza Exhibition November 11-December 7, 1980, the McDougall Guides provided a continuous free public service during the entire period of the Gallery's opening hours. This amazing service did not include school parties whose needs were met by a special Education team of three guides. We are sure all will agree that the maintenance of a full 6½ hour service during Icon: Inspired Art September to November followed by four daily tours in addition to school parties for Thyssen November to December, could not really be termed a limited service.

This was possibly the most intensive and active docent operation in New Zealand during this period and in fairness to the McDougall Art Gallery Guides we would like to avoid any misunderstanding which may have developed.

Yours sincerely

Ann Betts
Education Officer

Dear Sirs Madam,

Would you be able to give me some advice about employment in an Art Gallery? I am a student at the Waikato Technical Institute, attending the Display and Advertising Course, and last year was in the 7th form doing the Bursary English, Practical Art and History of Art. I would very much like to start working in an Art Gallery / Museum, as this is where my main interests lie, but am not really sure how to go about starting. Would very much appreciate hearing from you. Thank you for your time.

Yours sincerely

Sue Van Hooijdanck
6 Claudelands Rd Hamilton

April 20, 1981

To whom it may concern

I enclose a copy of my resume: I am interested in possible employment at the National Art Gallery of New Zealand.

My experience has been diverse in the area of museum work, and I am interested particularly in continuing administrative work in the fine arts.

Should you wish more detailed information of my work, or written recommendations, I would be most happy to furnish either or both.

I look forward to hearing from you in the near future.

Sincerely

Deborah Jensen

P.O. Box 322
Keystone, S.D. 57751

Dear Editor

Just to say what a pity it was that the two day Education Officers Conference, which preceded the Conference proper, excluded officers not employed by the Department of Education.

This seems to me to have completely missed the point; Education Officers in both museums and galleries surely need to meet together to discuss and share their problems, programmes, situation and respective relationship to the Department of Education.

By deliberately programming a separation of officers, AGMANZ has tended to endorse the gulf which exists between museum and gallery education staff, (or at least between those seconded by the Department of Education and others in the same business). They have implicitly also weakened their own current negotiations with the Department of Education to secure Gallery Officers.

Still, maybe the two days were spent criticising the Education Department and discussing 'museum matters' rather than Education issues.

Yours faithfully

Moira Johnson
Education Officer

**THE ART GALLERIES AND MUSEUMS
ASSOCIATION OF NEW ZEALAND**

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For Sale

228 British & European Art catalogues dating back to the '40s, predominantly one man shows but also includes mixed exhibitions. Artist such as Richard Hamilton, Hepworth, Matisse & Ernst are included. This collection must sell as a whole, the price being \$2,550. Viewing can be arranged by writing to Virginia Barton-Chapple, 11 Hay St, Wellington or phoning 859-305.

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