

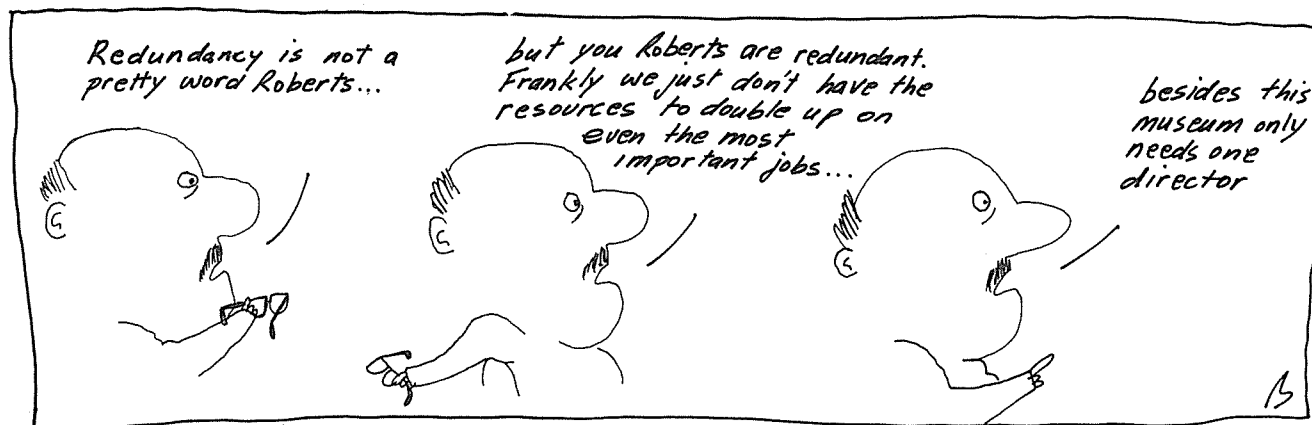
# agmanz news

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# Some Notes and Queries on the Collecting of Photographs by Libraries, Museums and Art Galleries in N.Z.

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The growing popular and scholarly interest in photography and its history in New Zealand has brought a fresh enthusiasm to many of our libraries, museums and art galleries. It is an exciting medium to work in, made all the more rich by how little it is understood, and by the discovery of new masters every year, from all over the world.

Photographs are fascinating because they deal with public and private issues all in one; they result from both conscious and sub-conscious triggers, from deliberation as well as accident. As Tom Hutchins explained in *The Active Eye*: 'A photograph thus spans between inner subjective self and external objective reality. Made manifest is not only the latter — all the clues of light, form, time, place, as evidence of tangible existence beyond the photographer — but the presence of the photographer as the participant in life. In looking at a photograph we stand, as it were, on a bridge that invites us to look both ways. And from this vantage point perhaps we can see more clearly the eddies of experience flowing underneath.'<sup>1</sup>

There is no doubt that when looked at for their expressive (or art) qualities, all kinds of photographs become interesting. In photography in New Zealand it is the libraries and museums that are our best art galleries — they are where one must go to see the bulk of significant nineteenth century work, and most of the important work of the first decades of this century. Thereafter, there are huge gaps in what has thus far been recovered from living photographers.

For those of our art galleries that are committed to collecting photographs, the question of what to collect is a big one, because there are hundreds of thousands of pictures to consider for their expressive value. But it is not the galleries' problem exclusively. As Jim Traue, Chief Librarian of the Alexander Turnbull Library, pointed out at a 1981 conference on photographic conservation,<sup>2</sup> decisions on what to collect today for posterity must be made because of the immense increase of information in the face of rapidly decreasing space for storage, and increasingly inadequate funding.

Time, it appears, has caught up with the wonderful "collect everything-collect anything" policies of the past. The idea of a planned

build-up of relevant contemporary material gathered for posterity seems not to have gained advocates, while random and haphazard collecting has resulted in a vast pile of photographs spread throughout the country. But the closer one looks, the more gaps there are. The sheer quantity of images has not made up for the lack of quality of much of them.

If we admit that a proportion of the photographs collected might be junk, with no real use now, nor in the foreseeable future, we can see that we might be better off with a new system of checks to separate the potentially useful from the potentially useless in this field. How such selection would be done, and who would best do it, I do not know, but sooner or later it must be done. But before that we need to scrutinise the collections we have to find out what's there, and every bit as important, to see what of significance is missing.

As a group, the photographic librarians (and museum photographers) of my acquaintance in this country, exhibit a missionary zeal for preparing their collections for public use. Despite understaffing and lack of finance — the twin signs of official indifference — they have performed splendidly in the past decade and a half. Hundreds of thousands of negatives have been cleaned and filed and printed and catalogued. Thousands of copy negatives and copy prints have been made. Very occasionally an exhibition has been mounted and publicised, and now and again a modest booklet is prepared. A handful of rare photographs and albums have been restored. Theirs is an impressive record of important work done, for which we should be thankful; but there is another side to the collector's coin. Not only are there huge gaps in what has been preserved, but the photographic quality of a large proportion of the prints and copy negatives in most of our collections is simply appalling.

Our libraries are loaded with sub-standard copies of copies that bear little resemblance to the original photograph, and can yield a mere fraction of the original's detail. Detail is information; a lack of detail is evidence lost for the historian. Severe tonal changes equally, are distortions that no art historian can condone.

The reason for this state of affairs is

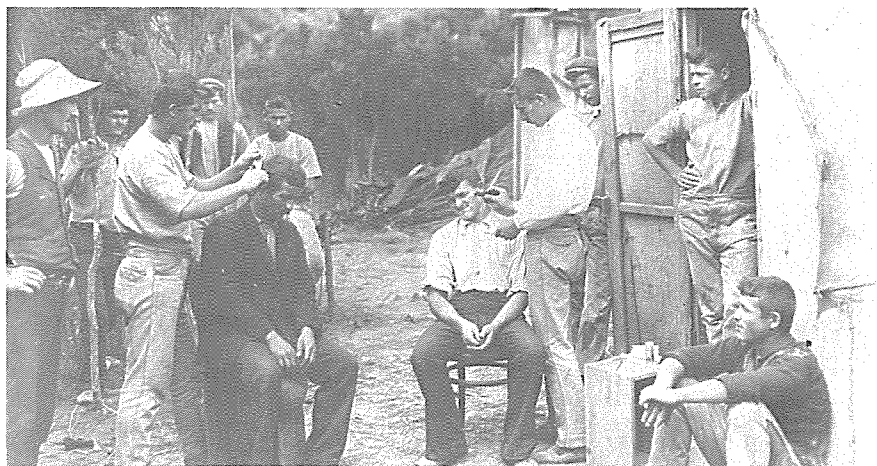
as obvious as it is understandable under the circumstances. Haste was called for most of the time, not the extra care required of quality, because the client, who knew no better, (and wanted to pay less), was allowed to call the tune.

The overriding need today is, I believe, for a two-tiered system that offers clients a choice of higher quality, higher priced prints, and cheaper work prints of the kind we are used to. No compromise should be permitted in the difficult job of preparing copy negatives, no matter what quality of prints will be required of them. A substandard negative can only yield inadequate prints. I would go even further in regard to copy negatives, to suggest that the more important historical photographs should be copied on the largest format camera available, because only in one to one copying, (ie. when the negative is the same size as the original print), can one achieve the most accurate detailed reproduction. It must also be realised that the job of copying and printing photographs requires a high level of skill and sensitivity. It can be done on the cheap by unskilled staff, with inadequate equipment and facilities, only at the expense of quality. There is no shortage of sensitive photographers and photographic printers today — some are even on the dole — but for some reason or other the people who run many of our collections seem to think they can do without them.

Related to the need for skilled photographic staff, or contractors, is the need of many collections for curatorial and conservation staff. As I see it, a librarian is by training an expert at filing and cataloguing and information retrieval systems. The curatorial role is different but complementary to the librarian's in that it requires active use of a collection as well as building it up. A curator is trained to make qualitative decisions, to research, publish and generally promote a collection; to make public its value and use. The conservator is primarily charged with the task of preserving material for posterity, with initiating preventative measures and restoration cures.

In practice, however, it is that great Kiwi do-it-yourself system that operates in most of our collections. Out of necessity, many librarians and





**Northwood** photograph, from the Alexander Turnbull Library, Wellington. Typical of the quality of many prints held by our library and museum collections, the smaller print is a postcard sized reduction made about 1966 from the original  $6\frac{1}{2} \times 8\frac{1}{2}$  inch glass negative. Note that the foreground and background have been cropped, and there is a decided loss of detail in the high-

lights, and especially in the sack-covered hut at right.

As well as showing more detail and texture, the larger recent contact print made from the same original negative, exhibits a tonal fidelity that is more in keeping with the photographer's intention to render three-dimensional form in the figures and surroundings.



untrained staff are still caught in the web of trying to be librarian-curator-photographer-and-conservator, if they have not given up altogether on solving the problems of some of these tasks. And sadly, because curatorial and publicity activities usually take a back seat when priorities are set, nobody hears about their needs, their successes or failures; nor about the official indifference or even hostility

encountered by conscientious staff trying to improve their lot. Furthermore, nobody is given the time to work out what contemporary material should be collected, nor how to approach that task.

To break this vicious cycle it is necessary to face up to the complexity of the situation in all regards — the shape, content, and condition of our collections today — plus the

need to prepare for the future. Then, once individual priorities are clear, the way is open to lobby for the addition of library, curatorial, conservation, or photographic staff according to need.

There are three main varieties of photographic collection in New Zealand. Those with a scientific bias, dealing with such subjects as ornithology, ethnology, botany and industry-related fields such as agriculture, geology and forestry. Founded and financed by government departments, some, like the N.Z. Forest Service Library in Wellington, are exemplary in regard to both the extent and quality of its collection and service.

Then there are the social history collections, the biggest and best-known of which were started in the last century by amateur collectors, like Dr Thomas Hocken and Alexander Turnbull. The libraries that bear their names are typical of the larger collections whose amorphous bulk has spread far and near to include overseas as well as local photographers, and private as well as public historical collections of every shade of quality and purpose. For all their bulk, or perhaps because of it, they tend to be underfinanced, understaffed, and poorly publicised.

(Where institutions such as our museums have both a scientific and social history collection, the tendency in the past was to favour the former when it came to apportion finance and priorities.)

Thirdly, we have the collection of photographs for their expressive (or art) qualities. This is perhaps not so new a phenomenon in itself as many believe (photographs were often accepted for their artistic value by Victorian New Zealanders), but what is new today is the level of specialist interest now being shown. Coupled with an unprecedented commercial interest in expressive photography, this situation is raising all kinds of issues not only for art galleries but also our libraries and museums.

Central to these issues is the nature of expressive photography itself, and the fact that our very finest expressive photographs are to be found not only in the social history and ethnology libraries, (seldom in our art collections), but also in practically all of the other science collections. For those in the field, it's a delightful conundrum. But first let me explain what I mean by "expressive" photography. The following excerpt is from my article 'On Collecting' which was published in *PhotoForum* number 48, June 1981: 'In the largest





**J. H. G. Johns:** Balmoral Forest Fire, 1955. Burnt Corsican pine (*Pinus laricio*) in Compartment 58. Courtesy N.Z. Forest Service. Typical of the high level of photography done for the Forest Service by John Johns, this remarkable landscape photograph deserves a place in any art gallery collection as well.

sense of the word, and it's least useful attribute, all photographs can be seen to be expressive of something. A photograph from an electron microscope, made to describe what the unaided eye cannot see, in some measure expresses, though impersonally and somewhat implicitly, mankind's quest for scientific knowledge. The camera is being used to serve science, first and foremost. However, although dealing with the same raw material under the microscope, an "expressive" photographer, such as Roman Vishniac, for instance, sees the images of the microscope in a different, highly personal way, and uses them as a vehicle for his thoughts and feelings, his imagination. Any scientific use his pictures have, is a by-product, not their *raison d'être* — which, of course, is the exact opposite to finding visual, artistic, creative, or expressive qualities (those words can be interchangeable), in a scientific photograph.

'Think of the difference between a seed catalogue illustration of a pepper and Edward Weston's 'Pepper No. 30'. Think of metrological photographs of cloud formations in comparison to Alfred Stieglitz's cloud "equivalents", with which he tried to

express his personal feelings, and his advanced understanding of photography as art (ie. as explicit personal expression).

'Like Weston and many others before me, I do not like to use the term "art photography" because the word art has been so muddled and devalued in popular and also academic use. It is still used to denote painting, sculpture, printmaking — the traditional visual arts — by so many writers who continue to ignore or underrate the presence, let alone the immense achievements and influence of the camera arts: photography, film and video ...'

As I mentioned earlier, it is our library collections and our museum collections that today hold by far the greatest proportion of outstanding expressive photographs, especially of historical work. But unlike the art galleries, they do not have the facilities to care for, or promote such work as art. If museums and libraries cannot, or will not take on that responsibility, it seems to me that the simplest solution would be for them to donate or sell such work to the art galleries that would welcome the job.

I would suggest that the most difficult and most exciting job facing these librarians and curators today is not how to catalogue and preserve their burgeoning stockpiles of negatives and prints, but how to make sense of what they have got, and how it can be used for the greatest social benefit. This calls for systems that differentiate not only between subject matter and authorship, but also between quality and significance. The skills needed for

these tasks are research and curatorial skills.

Although the recording of authorship of individual photographs has been slow to catch on (especially in the press), the rationale behind this practice should be firmly established. Cameras, contrary to consumer mythology, do not make photographs; people do. The more one knows about the photographer, the easier it is not only to accurately date work, but to map its levels of personal as well as cultural symbolism. In other words, to distinguish personal signature from the stamp of society at large. Because photographs can be so ambiguous and adaptable in use, their historical meaning glossed over, or even distorted by wild speculation, correct or valid evaluation of photographs, to be convincing, requires knowledge of authorship as much as social and historical context.

To see the personal signature in photographs, it is usually essential to study original, or first generation works. Original, or "vintage" prints, as collectors like to call them, are those made by, or under the supervision of, the photographer in her/his lifetime. They are primary artefacts, as distinct from copies which can be anything from two to four generations removed from the original. Original negatives are also vital primary artefacts. Akin to a musical score in practice, (each print being an "interpretation" of the negative), negatives can provide insights that even original prints fail to yield, in that they might show edge information cropped in printing, or reveal detail lost through under or over-printing, or by fading of the print. For these reasons, a well-crafted modern print from an original negative, or one from a good copy negative, can usefully duplicate a rare original print, or substitute for an original print where none exists.

With regard to the differentiation between original negatives, prints and copies — and the special care needed to preserve the former, practically all of our collections are in a sorry state. Unfortunately, there hasn't been all that much progress in this area since the mid-sixties when I first became conscious of our rich, undervalued photographic heritage. In those days it was common practice among some libraries to discard loose original prints after they had been copied, and a new negative and copy print carefully filed away. There was little awareness of the importance of the unique qualities of original prints, and no filing system for them.

Many beautiful, unique prints were creased, torn or otherwise defaced in library discard bins. Some, fortunately, were saved by caring researchers or budding collectors like myself, whose aim was not to steal, but to preserve the work.

Likewise, but hopefully less prevalent, were the stories about the destruction of original negatives. There is, for instance, a persistent rumour handed down from old to new staff at the National Museum, that years ago there was a big cleanup in its photography department, when dozens, if not hundreds of the Burton Brothers glass plate negatives were reputed to have been thrown out; and of appalled staff who rescued plates from the rubbish bin and took them home for protection.

Because of the nature of this "offence", and a greater awareness now of how (and why) such work should be preserved, it might be worth the while of our collecting institutions to offer a general amnesty so that the way is cleared for the return of any work "stolen" in that manner.

Today, there is hardly a collection that does not have fine original prints packed into its filing cabinets with all states of archivally dubious copy and recent prints. Nothing short of removal and archival storage and refileing is likely to save them from the inevitable wear and tear they receive in the main working file.

Insofar as it is desirable to have versions of every image in the main filing system, the function and importance of duplicate and/or copy prints is obvious; they are working prints, there to take the brunt of daily wear and tear.

If photographers were in the habit of making say, twenty or thirty prints of a given picture, there might be little need of copying prints; but the interesting fact is that very few photographers ever make more than two or three prints of even their favourite photographs. They prefer to get on with new work, rather than the tedious business of printing the same picture over and over again. Even when one looks at the exceptions, the nineteenth century commercial photographers like the Burton Brothers of Dunedin, who employed a team of printers, it is surprising how few mint-condition prints there are of their most popular pictures. Photographs are far more fragile than we have allowed for, and archivally treated prints all too rare.

Ironically, the practice of publishing "limited edition" portfolios of

photographs, has proved to be one of the most effective methods of making more copies of a single image than would normally be available. In the light of the severely limited public demand in this country, this form of duplication arrives via pure media puffery, but insofar as it creates larger editions of better quality prints, it is highly desirable from the conservation point of view. The simple truth is that we should always encourage photographers to make more prints of significant images for archival purposes.

Exemplary among contemporary photographers working in New Zealand, was Barry Myers, a visiting North American, who in 1981-82 made four or more archival prints each of hundreds of selected images from his self-generated and self-financed documentation of Newmarket, Auckland. Sadly, however, with him back in the United States, unless we purchase a set of his "spare" prints, and/or publish them in some form, we are unlikely to see his pictures, let alone have them available for research of any kind.

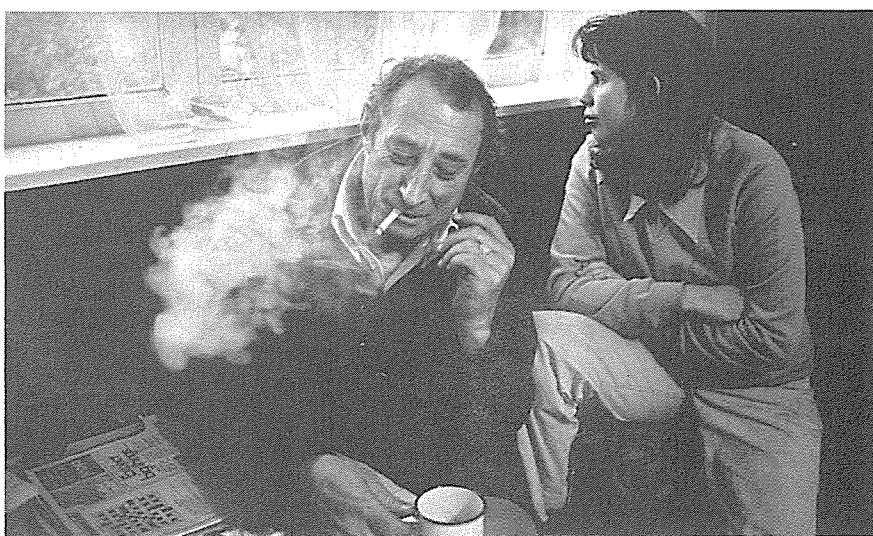
As I mentioned at the 1981 Photographic Conservation conference, this problem of important documentary photographs leaving the country also applies to the work of John Fields and Paul Hewson who moved to Australia, to Max Oettli who moved to Switzerland, and undoubtedly to others who have also taken their files overseas with them.

The solution to that particular quandry lies in the need to establish closer ties between photographers and the public archives. Positive steps have to be taken now to ensure the survival of important work — it's not good enough to merely sit back and hope to pick up a collection when the photographer dies. Because

photographers carry in their memory so much information pertaining to their photographs, it is vital to have them participate more thoroughly in documenting their work for a collection — and ideally, the earlier the better, while the work is fresh in her/his mind. Photographers, we need to remind ourselves, are participants as well as recorders of life; photographs describe, but they do not explain — that is the photographer's job.

I do not know what rules should be applied to deciding what contemporary work should be collected for posterity, but I would like to make a simple suggestion to indicate how this might be done. Let us take for example, the need for good photographs of public figures in New Zealand, people prominent for one reason or another in their time. And let's take the *N.Z. Listener* as a starting point. I happen to believe that the quality of the photographs published in the *Listener* has greatly improved over the past decade, by which I mean that the photographs have become more insightful in content, and overall, stronger in form; that the photographers themselves have interpreted their subjects and offered independent comment. Thus, I see every reason for prints of the best portraits from the *Listener* to be

**Bruce Connew:** Barry Crump and his wife, Robyn Crump, Auckland, October 1982. Courtesy of the *N.Z. Listener*. A cloud of smoke takes shape like an imaginary character from the popular author's yarns, during a pause in conversation at his Auckland home. The tin mug and completed crossword, body language and environment all provide clues to the couple's relationship and lifestyle.



collected for posterity. Other sources could be scanned for significant portraits, and of course, this approach could apply to any subject matter and any source considered worthwhile.

The kind of spin-off benefits likely to accrue from a closer liaison with photographers and their publications, apart from improved public relations, would be easier access not only to published work but also important unpublished material. It would provide a means of getting duplicate quality prints, encourage possible price reductions and cooperative publishing ventures, plus ensuring a direct link with photographers capable of documenting subjects not previously covered.

In addition, we would be foolish to ignore the important personally-assigned projects of our new generation of independent photographers, who tend to cover alternative aspects of our society in unusual depth and often at considerable personal cost. Examples include Fiona Clark's essay on body-building, Clive Stone's ongoing documentation of Auckland's Hibiscus Coast, Mark Adam's documentation of Samoan tattooing and Laurence Aberhart's documentation of New Zealand's lodges. Theirs are important projects nearing completion, but I could equally list others that did not get completed due to lack of financial or moral support when it was most needed.

Because library and museum staff are intimately aware of the strengths and weaknesses of their pictorial records, it follows that they are in an excellent position to recommend and sponsor specific projects that would update or improve their collections. That this can be done to the mutual advantage of the photographer and librarian is shown in the following case history, which might provide a useful guideline for future projects.

#### **Paul Hewson's Hawera Portfolio; a case history**

In 1973 Paul Hewson, an Auckland schoolteacher, mentioned to me his interest in documenting Hawera, his home town. He had not tackled such a project before, he had little money, and indicated he would only be able to spend a week or two on the actual photographing. These apparent disadvantages, however, were overshadowed by his enthusiasm and determination to do it somehow or other. We discussed several possible approaches to the project, bearing in mind the time he had available and the personal nature of his interest in the town. We did an estimate of how



Paul Hewson.  
Hawera. 'Mayor and Mayoress, Mr and Mrs G. A. Taylor, Surrey St.'  
Courtesy Alexander Turnbull Library.



Paul Hewson.  
Hawera. 'Citizens in High Street.'  
Courtesy Alexander Turnbull Library.

much material he would need for film and processing, and how much for printing and mounting and boxing the work, which was planned to be presented in portfolio form.

Our costing was three or four times what he felt he could afford, but he was still determined to go on with the project. Fearing that it might never be completed under such circumstances, we dreamed up numerous sponsorship schemes, including some that would have compromised his desire to make a personal rather than commercial

documentation; finally deciding to approach the Hawera Library and its Borough Council for support.

Our idea was that by contributing to the costs of materials (film, paper, chemicals and archival mounting board), they would ensure that the project was undertaken and could be completed. They agreed to pay most of the material costs in return for a set of archival prints; the selection, number and content of which was entirely up to the photographer. The estimated cost to the Council was \$150, to be paid half at the beginning of the project and the remainder on delivery of the portfolio. (Hewson also managed to raise a donation of \$50 worth of materials from a photographic wholesaler for the project.) The final selection consisted of 30 photographs, and working in his spare time, it took Hewson two years to complete an edition of five boxed, archivally mounted sets. The photographs included the Mayor and Mayoress at home, an 87-year-old solicitor, various retailers and manufacturers, stock saleyards, the main street, a rugby match, a classroom in session, and an auctioneer among other typical subjects of that town.

The fact that the Hawera Borough Council accepted the open-ended nature of the proposal and trusted the integrity of the photographer was crucial to the success of this project. Drawing on his knowledge and feelings about his home town revisited, testing his photographic skills, delighting in his independence on the project, he excelled himself as a photographer, and his work was appreciated perhaps more than he had imagined. The Mayor of Hawera purchased a portfolio for himself, and the Alexander Turnbull Library also bought one.

But despite its successful conclusion the project was not all easy going. Hewson was critically dissatisfied with the quality of some of his photographs, which he would have preferred to retake, so it was particularly painful to him to have to complete the printing of them. Difficult negatives caused him anguish enough to want to call off the project at various stages during the printing. Mounting the 150 prints also became tedious for him, and perhaps worst of all was the task of "spotting" (painting out white dust marks) all of the prints, and captioning them.

Thus it is easy to see why photographers working alone often have to give up cherished projects. Paul Hewson was lucky to have both moral and financial help when he



# Alternative Cinema Film Distribution

Martin Rumsby

needed it; especially in the latter stages when obligations and the knowledge of payment on delivery spurred his flagging spirits. But without his personal enthusiasm and interest, his *Hawera — A Personal View*, would never have happened.

Paul Hewson's *Hawera* portfolio is important for both its historical and expressive value. His pictures well describe interesting aspects of *Hawera*, while simultaneously reflecting the photographer's attitudes and concerns of that time. They have that amalgam of form and content that we recognise as personal style. (His later work included a series on political electioneering, in addition to one dealing with the city and countryside seen from an automobile, which demonstrated a changed sensibility and more complex response to form.)

How such work is used and valued depends very much on the context in which it is viewed. In our society we tend to undervalue the transmission of images by photomechanical reproduction, and overvalue the same images when presented as unique, one-of-a-kind artworks. In its addiction for exorbitant validated art, the art brokers have generally revealed a profound blindness to any work that is modestly priced. The popular equation that expensive = good, and inexpensive = bad is patently false, because it does not take into account that significant art can be made without curators, art critics and dealers; nor that many artists simply reject the basis upon which the "star"-making validation system depends.

The expensive photographs of even famous highly influential photographers, are, however undoubtedly cheaper to purchase than, say, paintings by their artistic equals in that medium. Not because of the cost of paint, I hasten to say, but due to painting's longer history (or pedigree) of validation. Thus the economics of collecting, as much as any educative factor, have turned many an art gallery toward photography in recent years.

With relatively modest purchasing funds available in this country, (in contrast to Australia, for instance), having decided to collect photographs, the choice of what our galleries should acquire is a tremendous challenge. It raises fundamental issues about the medium itself, its history and its influence in New Zealand, and its place in contemporary society. The spotlight is well and truly on the

curatorial process and function.

Among the big questions are:

- Should we purchase overseas work?
- If yes, should we consider historical or/and contemporary work? Rare recognised "masterpieces" according to ... less-known works as examples by "masters" x, y, or z? Or as yet "unknown" works of quality that might be discovered?
- Would single works by numerous photographers, or numerous works by the few, be more desirable to meet local needs?
- What are those needs/desires?
- Do we want an art showcase, or a study collection?
- Should we collect work that is known to have influenced local practitioners, or work that one hopes will influence them?
- Would reproductions usefully substitute for original prints?

If New Zealand historical work is to be collected, there are additional questions to consider:

- Should only original prints be included?
- If available, should photographs from library and museum collections be purchased, or merely borrowed?
- Should a regional, thematic, or stylistic bias be considered?
- Or work from a certain period?
- And last but not least, what should be done about the unintentional duplication of purchases, that are already starting to clone our handful of contemporary collections?

Whatever the answers, let's look for new solutions that provide for our own needs. If our answers come from a deep love and understanding of the medium and its achievements, rather than the drive for corporate or personal aggrandisement, our relative lack of surplus capital could prove to be our best ally.

## Notes:

<sup>1</sup> *The Active Eye*. Contemporary New Zealand Photography. Manawatu Art Gallery, Palmerston North. 1975.

<sup>2</sup> 'Today's Photographs in Tomorrow's Archives', from *Photographic Conservation*. Selected proceedings of a seminar in Wellington, New Zealand, 28-30 August 1981. *Archifacts*, No. 23, new series, September 1982.

Alternative Cinema, the Auckland Filmmakers Co-operative, was established in 1972. In the eleven years of its existence almost every major New Zealand filmmaker has worked with, from, or has had some association with Alternative Cinema at some stage of their career. For some it has functioned as a film school, a place to meet other filmmakers, somewhere to show their films, or as a cheap space and resource base in the centre of Auckland. Since 1972 over 100 films have been made at Alternative Cinema. Alternative Cinema currently supports a film school, New Zealand's only film magazine, and an active film distribution service.

Alternative Cinema's film distribution arose from our regular co-op screenings and, in particular, a ten day season of films which was organized in 1981 to coincide with a visit to Auckland of film students from the Canterbury School of Art.

At the time of this visit I had been organizing Alternative Cinema's screening programme for about three months and was beginning to think that the films we were then showing deserved a much wider audience. I decided to advertise the screenings publicly. As a result the ten day season of films generated a lot of interest and we began to get enquiries from people wanting to see more films and to book the films for screenings in schools, maraes, and universities.

The time seemed right to set up a distribution service. I looked through some film distribution catalogues from overseas co-ops, got the idea of how they worked, and then contacted filmmakers to see if they wanted their films distributed. Most of the filmmakers were delighted with the idea and so a catalogue of NZ films available for distribution was published in *Alternative Cinema Magazine*.

Before long there were a couple of inquiries, some casual bookings, and then a regular booking over a three month period from the Rotorua Art Gallery.

At about the same time Just Desserts, a large late night cafe, opened in central Auckland and asked me to put some filmshows on over the Christmas, New Year period. These shows turned out to be such a success that we began regular Sunday night filmshows as Just Desserts. We showed a lot of different films —

KESKIDEE — AROHA, ART MAN (The Sadness of the Post Intellectual Art Critic), IRENE 59, BASTION POINT: DAY 507, IN SPRING ONE PLANTS ALONE, a Len Lye film programme, EL SALVADOR: REVOLUTION OR DEATH, and many more.

An Alternative Cinema PEP scheme to set up filmmaking workshops and the film distribution service came through the Auckland City Council and I was employed on that for six months. During this time I worked on two large film programmes for the Auckland and Victoria University Orientation programme and presented a film-show in the New Artists New Art Exhibition at the Govett-Brewster Art Gallery in New Plymouth. I also began work on bringing the visiting Australian filmmakers Arthur and Corinne Cantrill to Auckland and assisted Janet Potiki with the New Zealand film festival she was organizing for the Rotorua Art Gallery.

Later in 1982 I assisted the Sydney Filmmaker's Co-op when they showed some films in Auckland and presented 3 programmes of New Zealand films at the F.I. New Zealand Sculpture Project in Wellington.

So far in 1983 I have presented the Shadowgarden film show at Pukekura Park, New Plymouth, toured the Experimental Animation film show through Auckland, Coromandel, Tokomaru Bay, Napier, and Wellington and have been working on my current tour which began at the National Art Gallery Wellington on June 11.

This new tour is basically a bringing together of the NZ films I have been showing in Auckland for the past two years. The programme is divided into three segments: films

dealing with Maori and Polynesian themes, aspects of contemporary New Zealand society and NZ art films. The tour is travelling through Palmerston North, Tokomaru Bay, Tolaga Bay, Rotorua, Auckland, Hamilton, New Plymouth, Wanganui, Christchurch, and finishes at the Nelson Festival in August.

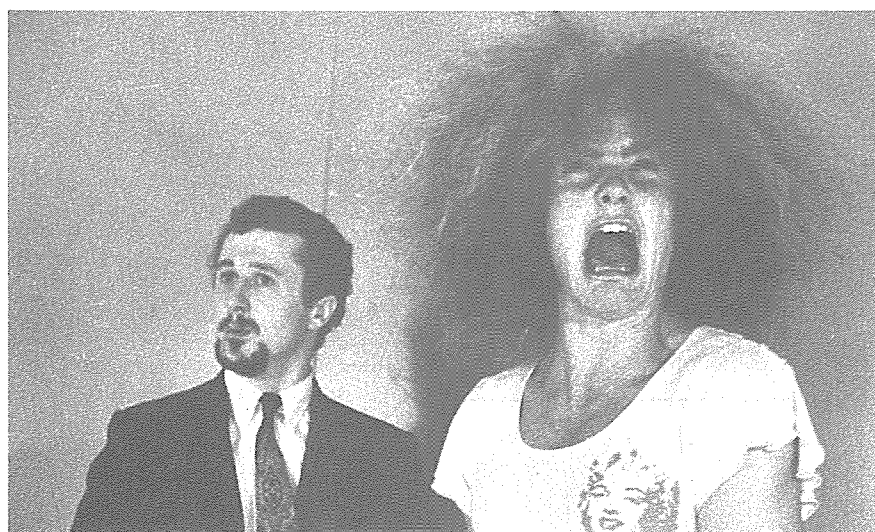
In other filmshows following on from some initial experiments made at Alternative Cinema I have begun working with Wellington performers Louise Loft, Lynn Pringle, and Michelle Scullion in creating live projection environments. We are planning to tour this new show either in late 1983 or early 1984.

In my shows throughout the North Island in the last two years I have found widespread public support and interest in New Zealand films, especially in the more personal filmmaking styles adopted by our younger film artists. I plan to extend my screenings into the South Island this year and to continue building up art gallery touring circuit.

*Martin Rumsby*

Further enquiries about Alternative Cinema Magazine, Alternative Cinema Film School, and Alternative Cinema Film Distribution should be directed to: Alternative Cinema, PO Box 6756, Auckland, (Tel 733-573); or Martin Rumsby, 138 Hanson Street, Newtown, Wellington (Tel 893-118).

Still photograph from ART MAN (The Sadness of the Post Intellectual Art Critic) made by George Rose, an underground film which has developed a large cult following as a result of Alternative Cinema screenings.



## Moko: The Art of the Maori Tattoo

*John Perry  
Director, Rotorua Art Gallery*

Tattoo — Oxford Dictionary:- "Mark skin by puncturing it and inserting pigment."

Tattoo — Funk and Wagnell — "To prick and mark the skin in patterns with indelible pigment."

The exhibition "Moko — The Art of the Maori Tattoo" endeavoured to trace the evolution and development of this aspect of Maori culture. Images in the exhibition covered a period of just over 200 years. The exhibition opened with Sydney Parkinson's Copperplate engraving of a Maori Chief who came on board the *Endeavour* in 1769 and finished with some fine portraits by Auckland woman photographer, Marti Friedlander of some of the last of the Kuia's who have the chin and lip moko. In the Rotorua area only one woman is left with the traditional moko.

Since the arrival of Captain Cook and the observation of the Polynesian people and culture first hand, European man has been fascinated and intrigued by the permanent decoration of the face and parts of the body as practised by Pacific Cultures.

Sydney Parkinson, artist on Captain Cook's first voyage in 1769, shows in his portraits, tattoo patterns rarely seen in records since the initial contact. Portraits by William Hodges,



SYDNEY PARKINSON 1745-1771.  
"The head of a Chief of New Zealand, the face curiously tattooed or marked to their manner." Copperplate engraving. 1773. Rotorua Art Gallery permanent collection.

artist on Captain Cook's second voyage, show a real misunderstanding of Maori Tattoo forms by this English "Landscape" artist. As can be seen in his copperplate engraving of "A Man of New Zealand" c. 1777.

The French artists appear to be the first Europeans who possessed a real and accurate understanding of the subtleties of the Maori tattoo designs. Some major lithographs from the voyage of the *Astrolabe* by Louis Auguste de Sainson possess a great power and strength and show full moko and moko in various stages of completion.

The early explorer-artists George French Angas and Augustus Earle were responsible for an important and accurate record of many aspects of Maori life in the initial settlement period. One of George French Angas's main concerns was clothing of native manufacture but it is interesting to note that subtle details about individual tattoo designs comes through in his lithographs.

The first European artist to study moko in any great depth was Major Horatio Gordon Robley. Robley, a soldier-artist involved in the "Maori Wars" had a unique and rare opportunity to study the dying art and has left us one of the most comprehensive records of his scholarly endeavours. Large numbers of his drawings are held in the National Museum, Turnbull Library and the Hawkes Bay Art Gallery and Museum. Robley used a large number of sources for his study; living models, dried heads (moko mokoi) plus photographs as well as traditional Maori wood carvings.

Charles F. Goldie leaves us with a much more important record than Gottfried Lindauer who worked almost exclusively from other people's photographs. Charles F. Goldie working, in a lot of instances, from photographs he took himself, leaves behind an interesting and accurate record of both male and female subjects. His painting of "Ahinata Te Rangitautini" a woman of Whakarewarewa, gives today's scholar a rare but important record of body tattoo on women of high rank, or Ariki status.

It is to the itinerant and studio photographers of the mid and late 19th century that we must be grateful for giving us the largest body of work relating to Maori tattoo. It is important to note that photographers like Pulman (Auckland) and Iles (Thames and Rotorua) were guilty of major interference with the final

image. Both were at fault by bad re-touching jobs which do make it difficult for the student or scholar of moko in the latter part of the 20th century.

Photographers like R. S. Thompson (Whakarewarewa c. 1890) leave behind an important record of untouched glassplates giving an accurate record of the moko practised in the middle of the 19th century.

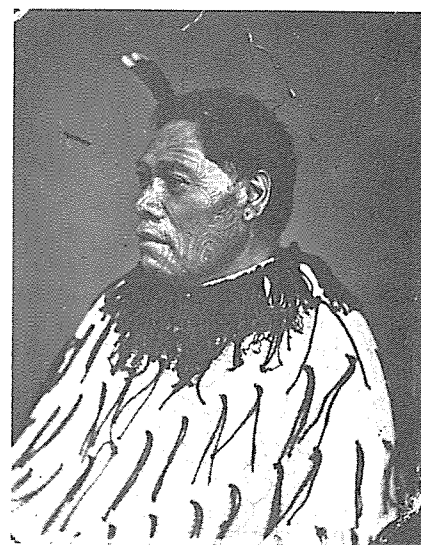
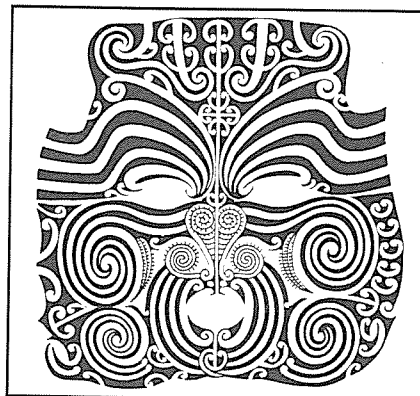
The Rotorua Museum holds a significant collection of Foy Brothers (Thames c. 1875) negatives. From this collection it is interesting to note that greasepaint has been used to "highlight" the woman's lip and chin moko, but in the case of the male sitters no interference has been committed, leaving us with some very important mid-19th century material. It is also of interest to note that Gottfried Lindauer used a number of the Foy Brothers images to base his paintings on.

Another important aspect of the exhibition was the combination of traditional Maori carvings and artefacts. This of course was in line with the "multicultural" exhibitions policy of the gallery. A number of significant carvings from the house of Nuku Te Apiapi carved by Ngatai Te Rāwhai around the turn of the century at Whakarewarewa were put on public display for the first time for over half a century.

Running concurrently with "Moko" was an exhibition called "Samoan Tattooing". This exhibition consisted of 42 cibachrome photographs by Auckland photographer Mark Adams. Coupled with these photographs, taken in Auckland over the last 5 years, were a fine collection of traditional Samoan artefacts.

A small display of tattoo images and artefacts from other Pacific cultures including Hawaii, Easter Island and Tikopia were displayed in the foyer of the gallery.

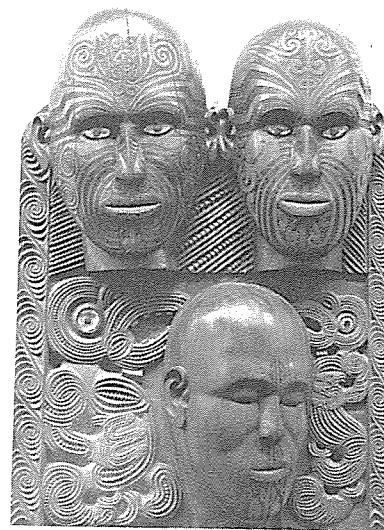
An exhibition and Gallery installation of this complex nature was made possible by the network of co-operation that exists between art galleries, museums and private collectors.



FOY BROTHERS Thames circa 1876. "Tamati Waka Te Puhī". Contact print from original glass plate. Rotorua Art Gallery permanent collection.

This warrior was a survivor of Hongi Hika's raid on the Totara pa at Thames in 1821. He was a chief of the Uringahu hapu of Ngati-Marū. The Totara pa was taken by Hongi at night and terrible slaughter took place. Tamati Waka Te Puhī was one of the few who escaped in the darkness.

In latter days he was loyal to Government and much respected by all who had dealings with him. His wife, Rangi-Tehau was hereditary ariki of the Ngati-Marū. Taken from "Maori Paintings". From the Partridge collection. Published by A.H. & A.W. Reed 1965.



TENE WAITERE "Three Carved Heads". Totara carved Rotoiti circa 1900. National Museum Wellington.



# The Outreach Service of the Auckland Institute and Museum

Sherry Reynolds, Liaison Officer

## Introduction

In my second year as Liaison Officer I am developing this regional service in a number of directions to meet the wide range of needs and requests for assistance from the 106 small museums in my area.

The position is substantially funded by a grant from the New Zealand Lottery Board through the Art Galleries and Museums Scheme of the Dept. of Internal Affairs to the Auckland Institute and Museum. This grant is made available to the major metropolitan museums to enable them to provide museological assistance to the smaller institutions in their areas. In 1974 the Otago Museum appointed an Extension Officer to formally undertake these duties, but it was not until 1981 that the Auckland Institute and Museum appointed a Liaison Officer, followed by the National Museum appointment in 1982. Previously the Auckland Institute and Museum had used this grant to serve the smaller museums in their region, but assistance had been on a different basis with no one staff member appointed to co-ordinate and facilitate the service.

The Museum's previous contacts with those museum groups proved to be a positive and valuable starting point on which to build the liaison service. A number of staff here had personal contacts with individuals working in the smaller museums. The Museum had assisted by providing travelling exhibitions, giving advice on displays and undertaking some conservation work on important artefacts. The staff were readily accessible to discuss problems and advise those visiting the Museum, and the Library offered an excellent range of publications for research purposes. From these contacts many of the smaller museum groups were aware of the need for a specifically appointed staff member to assist them and this idea had been strongly supported in a regional museums' meeting in 1979.

The boundaries for my work had already been defined by other Extension Service activities undertaken by the Museum. The area covered the northern half of the North Island, as far south as Taumaranui.

Much of my first year was spent visiting museums, discussing with staff the needs, interests and concerns of their museum and the way the liaison service might best assist. Collections and museum facilities were also examined. Once these visits were completed it was possible to evaluate the situation and to plan some specific objectives for future activities.

The majority of museums are local history museums followed by a variety of specialist museums including visitor centre displays in the National Parks and the Maritime and Historic Park Boards, maritime, natural history and technological institutions, art and house museums.

It was apparent that not all "museums" fell within the ICOM definition, as a few were privately owned. These 'non-conforming' museums were included, because to exclude them was inappropriate and irresponsible considering some of the valuable material they housed. The activities of these institutions often had a direct bearing on the neighbouring museums.

The management and funding structure of the museums varied considerably, including voluntary organisations depending primarily on subscriptions and small fund-raising projects, small public organisations maintaining their self-sufficiency by ancillary selling activities, those associated with and partly or wholly funded by their local authority and those run on a private business base for financial gain.

A number of areas of interest and concern were identified, these included registration methods, conservation issues both preventative and remedial, presentation and interpretation, exhibition techniques, storage methods, funding sources and projects, internal and external security, formulation of specific collection policies, guidance on establishing and operating museums, museum building design, formal and informal education, publicity and promotion, employment schemes and identification, loans of and information on artefacts.

The principles of good museum practice remain the same for all museum organisations, albeit they may require modification and tailoring for the local situation. From the wide range of collections, the needs and interests of the groups and varied bases on which museums operated, it was evident that there would be a need to offer a variety of services and programmes at different levels if the liaison service was to be

effective. To assist with advisory services it was also vital to develop contacts with specialists both within the museum field and outside it so that a resource network was established from which information and assistance could be drawn.

This past year has seen the development of a range of activities aimed at meeting the needs of the institutions and those that administer and curate them.

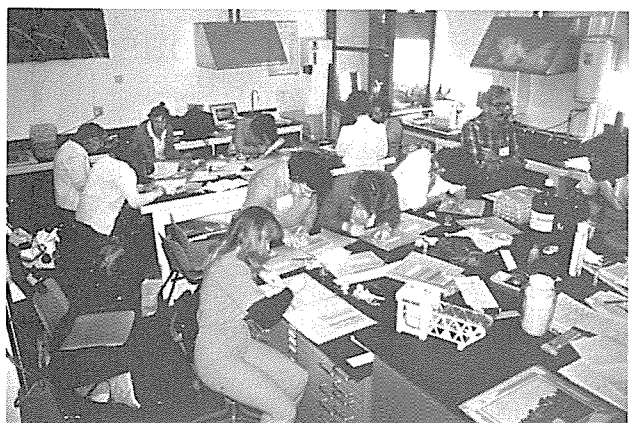
Annual visits to each museum are an important source of contact, they offer opportunities to discuss issues on the spot with museum personnel, to talk to small gatherings at the museum and reinforce and encourage positive attitudes and the need for high standards in all areas of museum work. Assistance can either be given immediately or followed at a later date. The length of these visits varies from a few hours to several days depending on the projects to be undertaken. Sometimes additional visits are made where specific requests arise for assistance with a particular task. I have been able to use these visits to gather information for a current area directory which will include educational facilities and programmes that are provided by museums in the region as well as more general information.

Contact is further maintained by a regional newsletter, *Museletter*, which I publish. This keeps museum people informed of local and national museum news as well as listing sources of archival supplies, recent useful publications and other relevant information.

A range of training sessions have been organised for individuals, small in-house and regional workshop groups. Small group and individualised sessions have been arranged at the Auckland Institute and Museum for visiting museum people wanting background information and a practical orientation to tasks they are undertaking in their museums.

Specific in-house programmes have been organised for societies requesting this kind of assistance in their own museum. Some specialist staff have also given assistance with this by providing guidance to these groups.

I organised two paper conservation workshops in Hamilton and Auckland with the assistance of the Auckland City Art Gallery. These were tutored by National Conservator, Ed Kulka. The students were charged a fee to cover the basic costs. These workshops were able to be tied in with the AGMANZ diploma course



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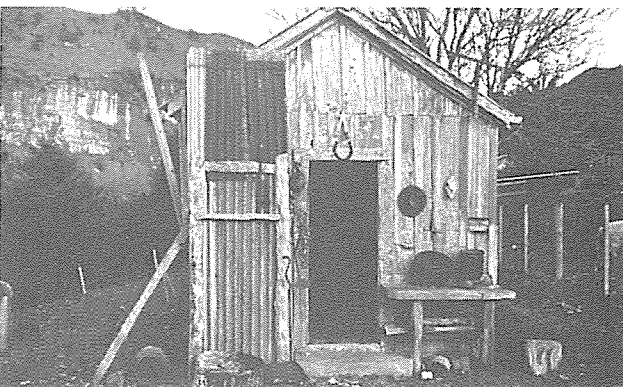
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- 1 Students at work at the paper conservation workshop run by Mr Ed Kulka.
- 2 Rewa's Village, Kerikeri, Bay of Islands 1981.
- 3 Oratia Folk Museum, West Auckland.
- 4 The collection at Wagners Museum, Houhora, Northland.
- 5 Paeroa Maritime Museum.
- 6 Nuku Nuku Museum near Taumaranui.
- 7 Ms Sherry Reynolds, liaison officer at Auckland Institute and Museum.



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Photos courtesy of Sherry Reynolds.

thus enabling diploma students to gain credit points for their attendance. The workshops introduced museum personnel to preventative paper conservation issues and how these could be related and applied to their own institutions. There were a significant number of voluntary museum workers attending these workshops.

Some years before my appointment an area support group for small museums, the Waikato-King Country-Bay of Plenty Group had been established through the initiative of the Waikato Art Museum. This group offers members a chance to share and discuss successes and problems in common and attend practical workshops. This association has contributed significantly in fostering the need for high standards in all museum work in these museums. I would like to see the development of similar groups in the Auckland and Northland areas.

Contacts with the museum profession as a whole are encouraged through membership of AGMANZ. For those individuals seeking more formal training and qualifications, enrolment in the museum diploma course through AGMANZ is available while membership of the Association offers contact on a national level with museum people and their organisations by way of seminars, workshops, conferences and the News.

The scope of the liaison service, to date, includes a co-ordinated resource network, advisory services, practical assistance, regular inter-museum contacts, and specifically designed programmes for staff training. There has been a significant increase in the number of requests for assistance of all kinds from museums within the region since the Service has become known. The Service is broadly based so that it can offer the range of services that are necessary to effectively cater for the diverse needs of participating museums and sufficiently adaptive to meet changing needs as they occur. Evaluating the effectiveness of this type of service is no mean task. Evaluation is an ongoing process; particularly important is feed-back from museums in my area and from the museum profession as a whole.

The future of my position, as with the other Liaison Officers' positions is uncertain. Funding relies heavily on annual grants from central government and the question of the Liaison Officers' role beyond the regional level has been raised. Policy discussions are underway.

## The AGMANZ Maori curator's fellowship

Ken Gorbey *Director,  
Waikato Art Museum*

Mr Desmond Tatana Kahotea, Master of Arts student in Anthropology at Auckland University, has been awarded the Art Gallery and Museums Association of New Zealand Maori Curator's Fellowship.

The Fellowship was established by gifts from a wide range of art galleries and museums and a major contribution from the Fletcher Holdings Charitable Trust. The money raised, \$4,700 in all, was transferred to the Maori Education Foundation where it attracted a \$1 for \$1 subsidy. Mr John Bennett, Chairman of the Maori Education Foundation and myself made up the selection panel.

Mr Kahotea plans to take up an Internship with the Smithsonian Institution working in a broad variety of institutions before focusing his attention on ethnic museum, particularly those of the Amerindian, in the United States. He will be assisted further by already holding the Te Maru Maori Trust Fellowship.

It should be noted that not all the AGMANZ Fund has been allocated leaving a sum in kitty on which to build a further Fellowship in perhaps a few years' time.

It should be noted further that as a result of the interest of AGMANZ in initiating this Fellowship, The Maori Education Foundation has agreed in principle to establish a similar Fellowship in the visual arts, the Francis Irwin Hunt Award, under the general ambit of the Nicholas Irwin Hunt Bequest.

Special thanks are due to Hawkes Bay Art Gallery and Museum; Rotorua Art Gallery; Rotorua Museum; Otamatea Kauri and Pioneer Museum; Waikato Art Museum; Southland Museum and Art Gallery; Auckland Museum; Govett-Brewster Art Gallery; Museum of Transport and Technology; Auckland City Art Gallery; the Art Gallery and Museums Association of New Zealand and the Fletcher Holdings Charitable Trust.

## The Conservation of a Maori Meeting House — a "Living" Artefact

Karel M. Peters  
*Anthropology Department  
University of Auckland*

This article is based on a paper presented to the Ethnographic Working Group of the ICOM's 6th Biennial Conservation Conference held in Ottawa, Canada, September 1981.

### INTRODUCTION

The conservation of artefacts held in museums can be dealt with on a purely technical level taking ethical conservation standards into consideration. However, dealing with artefacts which are still in use by indigenous people, and are still very much part of their lives, is a very different problem. Not only has one to deal with the technical problems, but also with the people and their attitudes towards the conservation of their heritage. The involvement of, in this case, non-Maori people is a two-fold problem. On the one hand it is a political problem, with the political awareness of some of the Maori people who feel that it is inappropriate for Pakeha (Europeans) to work on their artefacts and that the work should be carried out by Maoris only. On the other hand, there are those in the Maori community who believe that carvings and the like which depict their ancestors should die a "natural" death. They feel that just as mortals pass on in time, so do the carvings and artefacts.

The conservator has to follow a very careful line in respect of her or his approach to the Maori community in order not to upset local tradition and/or feeling. In this project there was one opposing view to the project, that of an elderly lady who wanted the carvings, which depict ancestors, to die a natural death, i.e. to let them deteriorate, rot away. The rest of the community held a similar view and timber had been bought to replace the carvings which were going towards the end of their life. After it was pointed out to the elders that they could be restored, the old lady was outvoted by democratic process and the restoration went ahead. The old lady moved voluntarily away from the Marae to live with her relatives elsewhere — she did not want to be associated or be around when the restoration took place.



This demonstrates the feeling of some of the Maori people towards the processes of the restoration and conservation of their cultural heritage. It was against this background that the conservation of this Meeting House took place.

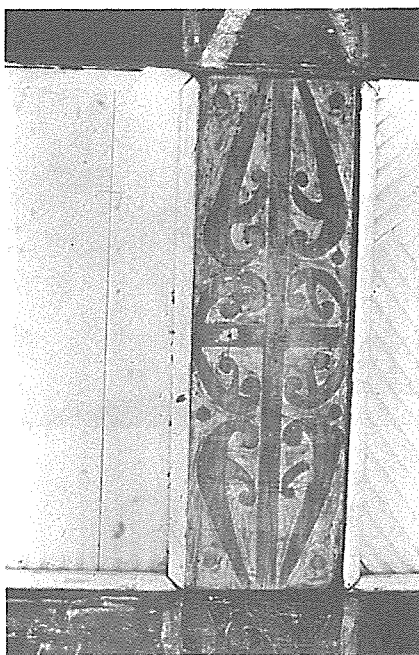
The involvement of the owners of this Meeting House was very much part of this project which was undertaken to make Maori people aware of the possibilities available for preserving their cultural heritage and of what can be done to prevent the deterioration of their houses, carvings and other artefacts.

The New Zealand Historic Places Trust, which is funded by the New Zealand Government, has a Maori Advisory and Buildings Committee which has Maori representatives on it. It gives advice and financial help to Maori communities to restore or look after their cultural heritage. Unfortunately, due to the lack of trained ethnographic conservators, there has not always been professional control or records kept of what has been done. Consequently there have been unfortunate experiences.

There is a great need for the conservation of these living artefacts. It is estimated that there are some 2000 Maori Meeting Houses alone, all in need of some degree of attention. The development of techniques and approaches to help prevent deterioration is an extremely important area for research in New Zealand but it has not received the attention it deserves. The problem is urgent. Climatic conditions, insects and wood fungi are destroying much of the cultural material which is exposed in field conditions. As one Australian conservator recently pointed out: "government and individuals alike need motivation to tackle the problem that is technically complex, potentially expensive and difficult to solve on ethical and political grounds".

Conservation ethics which are applied in a museum cannot be applied in the same way in respect to Maori marae. For example, the preservation of existing painted decorations: should there be total cosmetic restoration, i.e. total overpainting and maybe the use of new forms; or preservation of the existing surface? The Meeting Houses are living structures and thus attitudes of the owners have to be taken into account. However, the point of view of the conservator should also be made known to the owners.

In this project discussions with the owners of the House took place, the Maori people were shown the



*Detail on one of the panels after the overpaint had been removed, showing the original kowhaiwhai pattern.*

deterioration and why it took place, various methods and approaches were discussed, and with the full co-operation of the local people a decision was made on how to tackle the problem.

## RESTORATION

### Conditions before conservation

The bargeboards or *maihi* of the Meeting House measure 7 metres 35 cm × 0.65 cm. They had suffered badly from dry rot and weathering. Only the front of the carvings had been painted and, with the roof-flashing applied in an unprofessional manner, rainwater had a free flow on the back of the boards. Consequently rot developed which resulted in a split throughout the entire length of the boards and the subsequent breaking of the boards into 4 segments. The dry rot had free range to attack the wood and in several places the surface of the carving detail was completely rotted away. In other places rot came within 1 or 2 millimetres of the surface. Attempts had been made to stop the spread of the deterioration by applying putty into the gaps. This of course resulted in a very unsightly mess.

The carvings, *amo*, standing in front of the bargeboards and the carved head, *koruru*, placed on the apex of the *maihi* were very weathered and had a poor coat of paint. The feet of the *amo* were placed in concrete which had resulted in dry rot attack.

### Conservation process

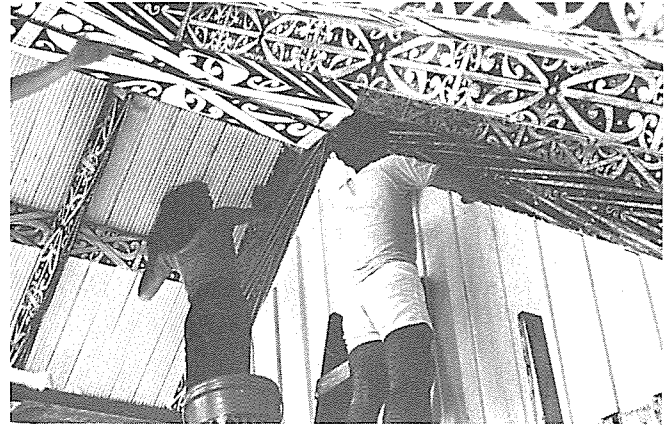
The *amo*, *maihi* and *koruru* were removed from the House without additional damage. After consideration of the paint surface layers it was decided to remove the paint. There were two reasons for this. Firstly, on all the carvings the various repaints had resulted in complete obliteration of the fine carved detail. Secondly, the paint was in a very poor state. A red oxide roof paint had been used and this had been allowed to deteriorate to such an extent that a touch-up job was out of the question. The local people were shown how to tackle the job with care and we had a daily team ranging from four to twelve people on the job. Paint samples were taken before the paint was removed with methyl chloride and hydrocarbon solvent solution. After removal of the paint the carvings were washed three times to remove any residue of the solution. Difficult-to-get-at places were given an extra two or three rinses. The local people did a splendid job and this saved us a lot of time. It also instigated a tremendous interest in nearby communities which resulted in constant visits during the work. Although time was lost talking to these visitors, the advantage gained was that they started to think about their own Meeting Houses and what they could do, and we had constant requests for advice.

After the removal of the paint the areas infected with dry rot were impregnated with a very low viscosity aliphatic epoxy resin which gives extremely good penetration into the wood and improves the mechanical properties and weather resistance. Its trade name is Epsilon E1200. Missing parts of the carvings were filled in with epoxy resin, Araldite AW106/953U, mixed with fine sawdust and then carved. After the impregnation, which was carried out by injection with a syringe and application by brush, the segments were glued together with an epoxy glue, Epiglu. Buckled areas were straightened out by clamping using straight timbers and G clamps. An angle iron frame has been manufactured which will support both the top and bottom edge of the *maihi*, thus reducing the strain on the *maihi*. A mastic compound will be applied on both sides so that rainwater cannot run along between carving and angle iron.

The *amo* after cleaning were turned upside down to impregnate the feet which had dry rot attack. The same consolidant was used as for the *maihi*.



*Makahae House before restoration.*



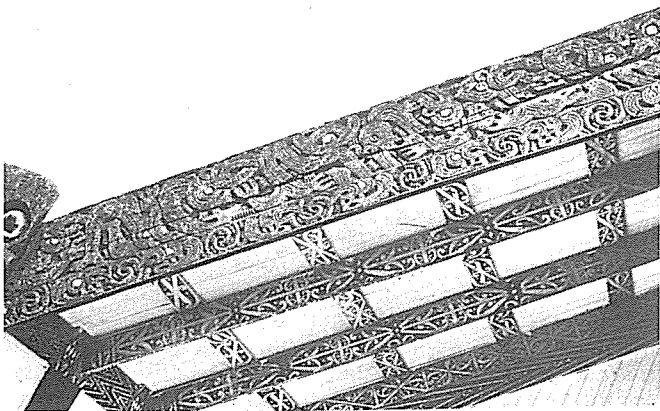
*Some of the students working on the kowhaiwhai patterns — note the poor condition of the patterns.*



*Work in progress in the porch — note some of the poor overpaints on the rafters.*



*Local people working on the carvings and the two maihi are laying in fragments on the supports.*



*Detail of left maihi showing the deterioration of the carving and the kowhaiwhai patterns inside the porch.*



*The house after the re-dedication.*

All carvings were sealed 3 times, first with a diluted epoxy sealer and antifungicide, followed by the undiluted coating of the same material, Everdure.

The paint samples taken from the carvings were used to match the new acrylic paint made by the paint manufacturer.

It was first thought to have the paint sprayed on to eliminate build-up of paint in the fine carved detail, but after expert advice it was decided to brush-on the paint to get better control of the application of the paint and this proved to be very effective.

While these activities took place we did some preliminary investigations on how to restore the repainted surfaces in the porch.

### The painted decorations in the porch and House

The side walls of the porch consist of four vertical panels which support the rafters above, interspersed with imitation reed panelling. Half-way up is a narrow horizontal band across all these panels. When we began work the support panels were painted with red oxide, but showed faint traces of black and white decoration underneath. The imitation reed panelling was painted white. The horizontal band was painted the same colours as the panels, but showed traces of pattern underneath. The rafters above were decorated with black and white *kowhaiwhai* patterns. The white had been overpainted, and it was the poor quality of this overpainting which made us approach the local people to discuss the possibilities of a more professional repaint. It was agreed also that we should remove the paint from the horizontal strip to reveal the decoration below. The boards were cleaned with a methyl chloride and hydrocarbon solvent solution, taking care that the original patterns were not further damaged. The patterns were revealed to have been black and white where the band was attached to the uprights, and blue, red and white where it was attached to the reed panelling. While working on this we discovered that the panels themselves had also originally been different colours — the support panels had been white, and the reed panelling cream in imitation of the genuine reed panelling of earlier Houses. After further consultation with the Maori people it was decided that we should restore all the panels to their original colour scheme.

After cleaning the over-paint the *kowhaiwhai* patterns were consolidated with Paraloid B72 10% solution in acetone so that the

original surface is preserved. They were then repainted. It was decided to use satin gloss acrylic paint as the original paint was also of a semi-gloss nature. Samples of the remaining blue paint were taken so it can be matched by paint manufacturers as none of the available commercial paints are near the original colour.

The inside of the House is elaborately decorated again in black and white. Here attempts had also been made to overpaint the white pattern to cover-up the build-up of grime which had covered them.

In fact, the *kowhaiwhai* patterns are in reasonably good condition and there was no real need for overpainting except for in a few places.

Tests were taken to see what was the best agent to remove the grime without attacking the surface of the paint. A solution of 5% Lissapol and ammonia 5% in water v/v was found to be the best cleaning agent. However, due to lack of time it prevented us starting on the inside of the House. It is intended to do this in the future and after the removing of the grime, to consolidate the painted surface with a B72 solution.

### CONCLUSION

It has been demonstrated in this project that conservation can be undertaken taking into consideration the attitudes of the local Maori people and without causing friction within the community. It was the first time in New Zealand that sophisticated conservation techniques and materials were used in a controlled way and that in this case the Maori owners were quite willing to accept the conservation ethics of preserving the original decorative designs and carvings instead of the cultural attitude so often adopted that these artefacts should die a natural death.

As a direct result of the work undertaken at this Marae, other local people who observed the conservation work undertaken started on their House and in the past summer we finished that House.

### ACKNOWLEDGEMENTS

I would like to thank Mr G. Barton and Ms Sabina Weik who assisted me in the first week of the project and the Maori Studies Students of the Anthropology Department of Auckland University, who helped in the latter stages of the re-decoration of the porch, but not enough praise can be given to the local people who were mostly elderly, but worked so hard and gave me such warm hospitality.

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# President's Report to the 1983 Conference of the Art Galleries and Museums Association of New Zealand

Following in the 'fast' footsteps of the Immediate Past-President, Mr Ken Gorbey, and inheriting a most active and ever-increasing programme the 1982 year has been absorbing and progressive. Upon reflection I am convinced that our organisation has now reached a stage of development and involvement in such a wide spectrum of New Zealand's scientific, cultural and community-related concerns that we are about to, or are already suffering from, a very contemporary disease — a supply and demand shortfall. As the efficiency of the organisation increases so do its tasks and commitments as indeed do the expectations of the members. Many briefs have been carried out with panache and speed. But the demands placed on members of Council, its sub-committees and the many other contributors within the Association have over the last few years far exceeded the available time of such individuals to do justice to them all. Inevitably many of the more onerous tasks fall on the shoulders of those least able to spare the time.

The necessity for a full-time Executive Officer was noted at the last Annual General Meeting. I believe a fundamental shift in our administrative/executive functions is required right now — from an ever-increasing professionally-minded Association endeavouring to execute its obligations in a voluntary manner, to a fully professional body with a paid executive-administrative machinery which can more effectively carry out the policies of the Association. A basic illustration of the effectiveness of such a change has already been provided by the administrative and financial improvements made by our new part-time secretary-treasurer. The effectiveness and quality of the Association's activities relate directly to (a) the commitment in time and skills by the members themselves; and (b) the price the members are prepared to pay for such services and activities. I am convinced that in summarising some of the Association's activities and commitments the necessity for such a change will become more apparent.

## GENERAL

Through the activities of the Executive AGMANZ has kept a consistently high profile on many fronts with organisations and Government agencies seeking our advice on and participation in a number of issues.

We have also taken the initiative in giving advice when an issue required it.

- Correspondence to the Minister for the Arts on the question of reinstating the proper level of funding for the Art Galleries and Museums Scheme.
- Correspondence to the Prime Minister and Minister for the Arts on the question of the introduction of Lotto to provide a new source of income for the Lottery Board.
- Correspondence to the Minister of Education supporting the efforts of the New Zealand Art Gallery Directors' Council and the Auckland Committee of Art Educators with regard to the question of curriculum advisory officers in the Department of Education.
- Support for the Government over its legal steps to have the Ortiz panels returned to New Zealand.
- Involvement with the Friends of the National Art Gallery with regard to the issue of tax deductible gifts of cultural property to public institutions.
- A professional watching brief on the contraction of curatorial staff at MOTAT, offering advice where needed or requested.
- Acted on a request for assistance from the Lakes Centennial Museum, Arrowtown, with a visit to that Institution by Messrs Park and White.
- Upon request Messrs Gorbey and Butts did comprehensive reports on the Hawkes Bay Art Gallery and Museum and the Wairoa Museum Collection.

Collection.

- Throughout the year the Secretary and Council members channel a variety of incoming requests and items of interest to relevant museum personnel.
- During my recent journey to Japan and Indonesia I had discussion with members of the Japan Association of Museums and their ICOM representative and, upon the request of Foreign Affairs, represented New Zealand and the Association at the Borobudur opening in Central Java.

## COMMITTEE WORK

The following working committees operated within AGMANZ Council.

### Conservation

Mr Jeavons Baillie, Mrs Mina McKenzie, Mr Jack Fry, Mr Ed Kulka.

Committee members have undertaken and organised a number of very successful workshops throughout the country this year based on their and other colleagues' specialist knowledge.

As a committee they urged the Department of Internal Affairs to realise the establishment of a permanent Conservation Council. Whilst applauding the appointment of Georgina Christensen as coordinator or mid-wife to the creation of a permanent body the committee is not confident that such a Council will be in place before 1985 and has voiced its concern for our cultural heritage.

A major involvement by the committee has been with the Maori exhibition to the U.S.A. "Te Maori". Following a motion passed at the last A.G.M., strong recommendations were made for the appointment of an Exhibition Administrator. Mr P. Sciascia has now undertaken this task. The organisation of this exhibition is of vital and ongoing concern.

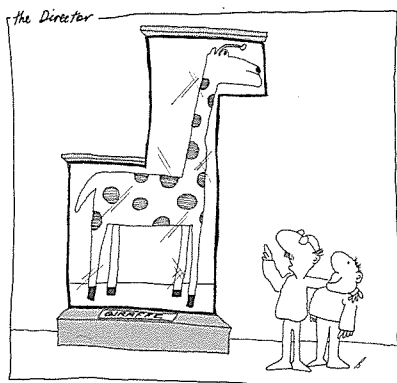
### Credentials

Prof. Keith Thomson, Mr Stuart Park, Dr John Yaldwyn, Mr Jeavons Baillie, President.

The Committee appointed Mr Park as the Registrar of Fellows and he is working on a review of the Fellowship register.

### Education

Dr Rodney Wilson, Mrs Ann Betts, Mrs Mina McKenzie, Mr S.



Waterman. Mr Steve Waterman was able to represent the views of M.E.A.N.Z. to Council.

This Committee has met on a number of occasions and has perhaps had one of the most onerous tasks given its involvement with an ongoing, important and contentious issue. The Committee Convenor, Dr Wilson, prepared a major policy discussion paper for the Department of Education's Lopdell House Course in August of last year. The report was discussed at the Council meeting in October as well as a draft report by the convenor of the Lopdell House Course, Mr Moar.

Council's recommendations and support of the principles outlined in Mr Moar's report were forwarded to the Department in November. However, other courses of action by the Department aggravated the position taken by Council and a number of emergency meetings held by the Executive and Education Committee convenor resulted in the following resolution being forwarded to the Director-General of Education: "That the pilot project of Teacher College secondment to art museums be regarded by AGMANZ as a useful way of evaluating some aspects of museum education and that any evaluation of those aspects of museum education can only be regarded as fulfilling in part the aims of a full museum education concept as outlined by AGMANZ in the education report forwarded to the Director-General of Education on December 15, 1982". My thanks must go to the Education Committee and their active convenor Dr Wilson for the vast amount of work done in this area.

### Membership

Secretary, President.

With minor assistance from the President, the Secretary has completed a total review of the status of members, checked the recipients of complimentary copies of 'AGMANZ News' and is continuing a regular updating of entries. Currently there are 91 Institutional Members, 198 Ordinary Members, 11 Non-Voting Members, 5 Honorary Members, 42 subscribers to 'AGMANZ News' and 21 complimentary copies of the 'News' are sent out at each issue.

### Museum Studies

Prof. Keith Thomson, Mr Stuart Park, Dr John Yaldwyn, Mr James Mack, Dr Rodney Wilson, Dr P. Purdue.

Like the Education Committee, one of the busiest committees again this year — setting policy as well as

executing it personally. The courses and workshops organised during the year have not proceeded without some hiccoughs due in part as much to the over-commitment of certain students as to the commitments of tutors and committee members.

During the year three theory papers were offered and seven workshops successfully completed, which benefitted non-diploma students as well. Of the sixty-one students enrolled, thirty-eight have earned workshop points and/or passed diploma papers. During the coming year two theory papers are being offered and up to ten workshops. (Some disappointment must be expressed at the lack of interest displayed by certain localities and institutions who I trust will become more actively involved in the future.) All in all a substantial exercise and in order to lighten the load on tutors and the Museum Diploma convenor plans are afoot to charge a full-time Secretary with the duties of diploma registrar being responsible for the central co-ordination and budgeting for theory papers, workshops, subsidies and the like. My thanks to this overworked committee, its convenor and all who have participated in its programmes.

In addition to the special diploma workshops, AGMANZ gave financial assistance to the Southern Museums Workshop and assisted with a Seminar on Interpretation at the Waikato Art Museum.

### Publications

Mr James Mack, Mr Bill Milbank, President, Editor 'AGMANZ News'.

Due to the hectic programmes faced by most of the members very little of a practical nature has been achieved. Projects and publication ideas have however been discussed but can only be executed if AGMANZ commits finance to this area of activity to enable it to pay for design and editorial services. An editorial assessment of the 1978 Conservation Symposium papers by Mary Barr suggested that AGMANZ should not attempt to publish the documents. Diploma Certificate design is under consideration. The International Museum Day poster is being marketed again while the design of the poster will be incorporated in a revamped membership brochure. De Beer application forms have been redrafted. Work on the content and costs of a simple museum guide is being undertaken, while a reprint with additions of the Packaging Manual is planned. This Manual has been most successful both here and overseas and it is hoped that it will

be the first of a series. Given sponsorship, advertising, good design and marketing expertise our publications can be informative and also near self-supporting.

### Registration, Accessioning and Cataloguing Working Party

Mr Mike Jameson, Ms Kate Pinkham, Ms Rose Young and Mr Stuart Park.

Mr Jameson's report to the previous A.G.M. has provided the basis for further discussion by the committee as well as being presented at the Seminar held in Wellington under the guidance of Mr Geoffrey Lewis during August. In addition a report by Mr Jameson on the employment of a co-ordinator of collections management systems was circulated and subsequently discussed by the working party whose recommendations are before Council.

### Rules

Mr Stuart Park.

At the 1982 Incoming Council meeting Mr Park's qualifications for this task were recognised unanimously and I am sure that all members will agree that the new set of Rules drafted by this committee are a vast improvement on the labyrinthine document we have attempted to use before.

### Salaries

Mr Ron Lambert, Mr Bill Milbank.

This Committee has looked at the present salary scales with a view to extending the classifications within the scale. To enable an investigation of this situation a detailed questionnaire is being prepared for distribution later this year. The Committee has also answered several specific enquiries regarding pay rates and salary.

### Administration

Mr Jeavons Baillie, Dr John Yaldwyn, Secretary, President. This ad hoc committee, with the blessing of Council, has been able to deal with administrative concerns and related minor expenditures at a moment's notice.

### Maori Curator's Fellowship

Mr Ken Gorbey has represented AGMANZ on this matter. A total sum of \$4,700 has been made available for the purposes of the Fellowship to the Maori Education Foundation.

The following appointments were made to committees outside AGMANZ —

Frances Hodgkins Fellowship

*Selection Committee:* Mr Frank Dickinson

*Interdepartmental Committee for the Maori Art Exhibition:* President

*Minister's Advisory Committee (Art Galleries and Museums Scheme):*

Prof. K. Thomson, Mr Ken Gorbey, Mr S. Park

*National Commission for UNESCO:* Mr Stuart Park

*Biological Resources Centre:* Mr J. A. "Sandy" Bartle.

While as President I regret that certain goals have not been achieved or pursued I feel that your Council and all the other members who have served on committees or who have undertaken tasks for AGMANZ have achieved a tremendous amount this past year; in no small part this achievement is due to the administrative efficiency of our Secretary and the commitment of all those who have given of their time and believe in the aims of the organisation. My thanks to all of them for their support. Many activities with which AGMANZ has been concerned such as Te Maori, customs regulations and others have not been touched on in this Report but will no doubt be mentioned at our Conference or reported on in 'AGMANZ News'.

We were all saddened at the sudden death of Mr Ron O'Reilly and extend our sympathies to his widow and family.

Our congratulations should go to Mr Michael Trotter upon his appointment to the Directorship of the Canterbury Museum.

Our wholehearted thanks must go to Dr De Beer. This year two grants have been made from the De Beer Fund — one, of \$900.00, to Mr C. Currie of the Waikato Art Museum, to assist him with a study tour in the United States to extend his knowledge of the field of exhibition design and construction; the other, of \$300.00, to Mr John Perry, Director of the Rotorua Art Gallery, to help with a visit to Australia to interview the artist Theo Schoon.

I must express our grateful thanks to the Todd Foundation and Internal Affairs for their continuing financial support, and to the British Council (Lewis and Cossons visits), B.P. and Unilever for their sponsorship this year, and to the many member institutions who have contributed to the Maori Curator's Fellowship.

Luit Bieringa  
President

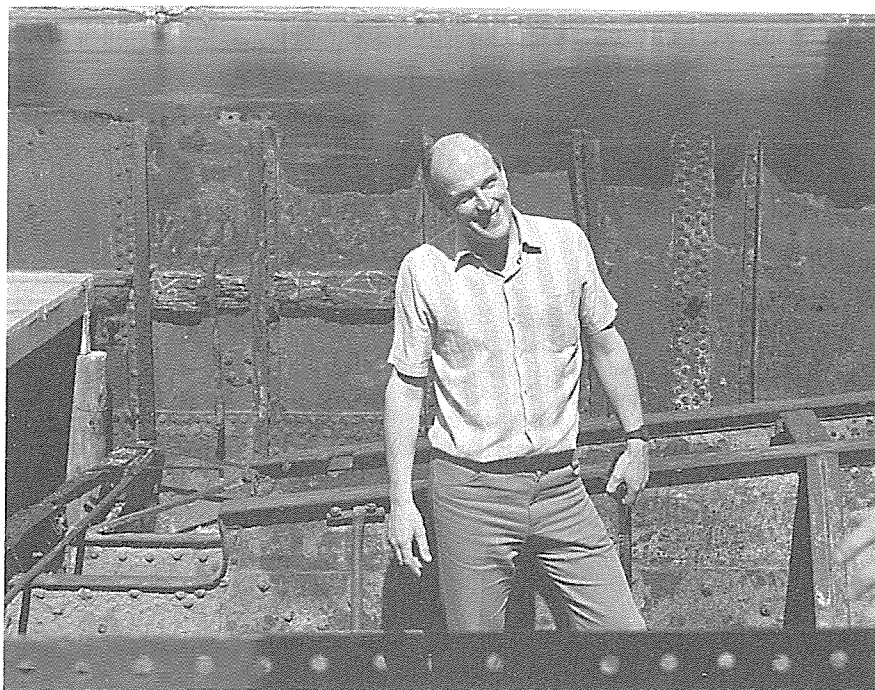
## Museum Studies

The Museums Studies Workshop Programme is published in full to give an indication of the role that AGMANZ plays in education and training of Museum personnel. This year two theoretical papers are being offered — 'Organisation of Museums', Dr T. L. R. Wilson and 'History and Philosophy of Museums', Mr F. H. Dickinson. However both these papers are fully subscribed to so no more enrolments for these are possible. The Workshops will accept non-Diploma students if there is space available. Any queries relating to the programme please contact the Secretary.

### Workshop Programme 1983

Those intending to enrol should contact the person named. No firm dates are available as yet for most of the proposed workshops. An indication of firm support would, however, assist in planning.

Date:	Topic:	Tutor and/or organizer:	Location:
April 20-22	Disasters	Bronwyn Simes c/- National Museum,	Dunedin
April 27-29	Disasters	Bronwyn Simes c/- National Museum	Palm. Nth
May 28-29	Curatorship	Mr W. Milbank, Sargeant A. G. (with Margaret Taylor,	Wanganui
June 24-26	New Museum Design	Dr Wilson/Mr Gorbey,	Auckland
August 6-7	Ethnographic Displays	Mr S. Park, Auckland Museum	Auckland
Sept. 17-18	Exhibition Admin.	Mr L. Bieringa, National Art Gallery,	Dunedin
Sept. 24-25	Natural History Displays	Dr A. Baker, National Museum	Wellington
Nov. 12-13	Education in Museums	W. White	Palm. Nth.
21st Oct.	Using Public Spaces in Museums	Mr J. Mack, Dowse Art Museum	Lower Hutt
late 1983	Audio Visual Methods	Dr R. Wilson, Auckland City Art Gallery	Auckland & Chch.



Dr. Neil Cossons visiting the paddle steamer Rangiriri, Hamilton 15 March, 1983. Dr. Cossons was the guest speaker at Agmanz conference held in Nelson in late March. He also toured N.Z. on a very successful and valuable three and a half month lecture tour on behalf of Agmanz and the Historic Places Trust, this tour was made possible with assistance from the British Council, BP NZ Ltd and Unilever Ltd. Photo courtesy of Kees Sprengers, Waikato Art Museum.



# The Interpretation of Te Porere

Kevin Jones  
NZ Historic Places Trust

For most of January 1983 the New Zealand Historic Places Trust stationed a guide on the Te Porere Historic Reserve, near the Tongariro National Park. The object of these guided walks was an attempt to tailor an interpretation about the site and its meaning to as wide a cross section of people as possible. In particular, the Trust wanted to know how people reacted to the site, what sort of interpretation was appreciated, and in what detail, and also to see how aids such as tracks and viewing towers were used or could be used to stop wear and tear on the physical features of the site.

## Brief History of the Site

Te Porere is a group of breastworks and rifle trenches. The upper fortification was the only part vigorously defended, and by virtue of its form is usually described as the Te Porere "redoubt".

The defences were occupied in what is popularly known as "Te Kooti's last stand". In the late 1860s Te Kooti, from bases in the Ureweras, undertook a number of raids into the surrounding districts. In June 1869 he moved into the Tokaanu area south of Lake Taupo, where a large force of Armed Constabulary and Maori Kaupapa were gathered under Colonel Thomas McDonnell. The details of the ensuing battle (Wilson, 1961) are not of concern to this paper.

Uppermost in my mind in devising the scope of the interpretation walks was the need to avoid debasing the historical meaning of the incident even while simplifying it, at the same time keeping in mind that a modern population's appreciation of these events will depend on their opinion of issues such as Maori land grievances.

## Physical Setting — 19th century and modern

Te Porere is reached by 1 km of metalled road from the main S.H. 47 km from Turangi to National Park. From the car park there is a 5 minute walk to the lower breastworks and a further 10 minutes walk to the upper redoubt. Both the lower breastworks and the upper redoubt have viewing platforms which look over the site. The area is currently in gorse and regenerating scrub; below the main redoubt an area of the slope has been cleared of scrub and native tussock

planted. Eventually, it is hoped that this area will attain a state similar to that of the 19th century vegetation of the Rotoaira Basin, which was tussock grassland maintained by firing, with areas of scrub and forest. Behind the upper redoubt is an area of matai forest which existed in the 19th century, and into which Te Kooti and some of his forces escaped. It is one of the few surface landscape elements which survive from the 19th century. In the next decade most of the Rotoaira Basin will be converted to exotic forest.

## Content of Interpretation Talks

Three formal talk "stations" were adopted, to be supplemented by answering questions from the participants while walking. Notes on the content of these talks follow:

- A) The first station was at the carpark; the guide introduced himself, and explained how long the walk would take.
- B) The second station was at the foot of the viewing platform for the lower breastworks.
  - 1) Three phases of the New Zealand Wars
    - a) Imperial troops — Waikato, Taranaki, Tauranga
    - b) Colonial forces — Tauranga, Taranaki
    - c) Armed constabulary — Pai Marire
  - 2) Origin of the Pai Marire movement
  - 3) Te Kooti Rikirangi's background; Waipaoa massacre, Urewera campaigns, why he was so feared.
  - 4) What was the Armed Constabulary?
  - 5) Make-up of the Rotoaira force, including Maori "friendlies".

## From viewing platform

- 6) Features of the lower breastworks, trench arrangement.

## Walk through trenches

C) The third station was at the upper redoubt, from where a view of the Rotoaira Basin is possible.

- 1) Movement of troops.
- 2) Redoubt shape, showing flanking angles derived from European models.
- 3) How the redoubt was taken, walls breached, etc.
- 4) Te Kooti's escape.

## Walk into redoubt

- 5) Emphasise that the redoubt is a graveyard, deserving respect.

## From front of redoubt

- 6) Discuss natural landscape in the 19th century.

All the visitors had a positive attitude towards the walks with comments of "they should do this more often". The basic leaflet was taken by most visitors, and there were a lot of enquiries about the out-of-print booklet by Ormond Wilson, *War in the Tussock*. The observation towers were well used by most people; most photographs were taken from the towers, with only a few people standing on the walls to get different angles of the lower trenches. They have greatly reduced walking on the walls. The signs were adequate except for complaints about the term "Maori Wars" on the leaflet and the sign on the top tower. Publicity, or rather people's awareness of the site and its significance was probably the most important thing that draws people to it. The weather had an effect on the density of visitors, as did competition from other holiday activities in the area, but keen enthusiasts will brave almost any weather, armed with cameras and *War in the Tussock*. Permanent road signs 400–500 metres before the AA sign would give people a chance to consider visiting the site before they went past.

## Public Response to Interpretation

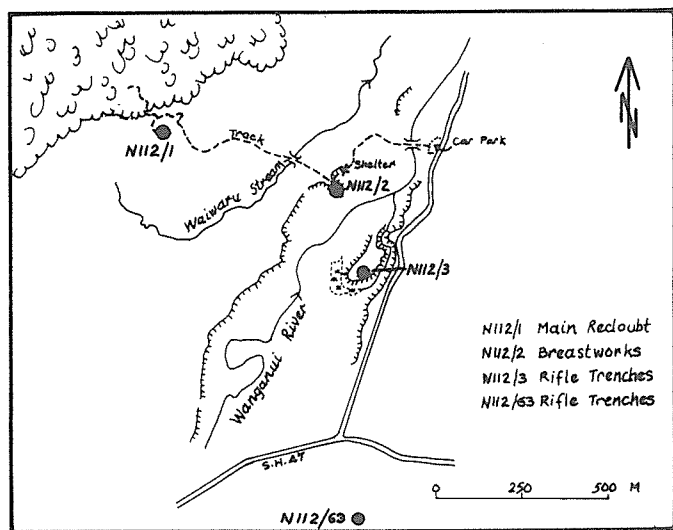
The following section is a summary of the report on public response prepared by Bernard Dobbie; the report is now filed with the Trust and covers his impressions on how people used the site, their numbers and reaction to it. Mr Dobbie was engaged via the Student Job Search, and is a near-graduate in English and History from Massey University.

## Reference

Wilson, Ormond, 1961. *War in the Tussock*. Wellington, Govt. Printer.

## Acknowledgements

The Dept of Lands and Survey, Turangi, has day to day oversight and maintains the reserve. Their interest is appreciated by the Trust. Tongariro Services Ltd. assisted with accommodation near the site. Bernard Dobbie's guiding and interest in the interpretation possibilities of the site was very good.



1



3 b



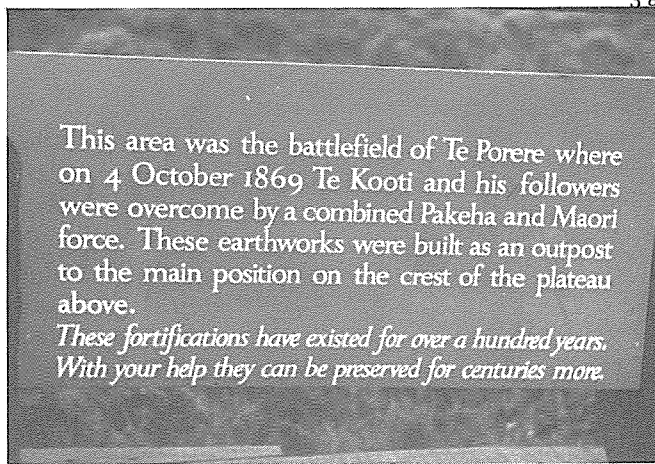
2



3 a



4



5

Fig. 1 Te Porere vicinity. New Zealand Archaeological Association site no's shown. Sites N112/3 and 63 are outlying trenches abandoned without fighting, and are not part of the walk.

Fig. 2 The viewing tower for the lower breastworks. The tower had been built about one year before this photograph. Care was taken to retain surrounding shrubs to mask the visual impact of the structure.

Fig. 3a The lower breastworks from the viewing platform. The interlocking trenches, designed to prevent

fire along the length of the trench, are typically Maori in style. Turfs were placed in the top of the walls to remedy damage caused by people walking along them. These have grown into the tufts of grass pictured. They provide clear evidence that since the viewing platform was built, there has been little motivation for people to walk on the walls.

Fig. 3b Note deep channels in Walls which were collapsing. The viewing tower is on the manuka

covered knoll behind the figure on the right. Main redoubt is in the far distance.

Fig. 4: The Te Porere vicinity from the car park. The upper redoubt is on the skyline to the left of the bush. Note cut scrub in front with recently planted tussock. This measure has also revealed the skyline profile of the redoubt.

Fig. 5: The Trust noticeboard installed in the railing of the lower viewing platform.

# Conservation

Georgina Christensen  
National Co-ordinator —

What is happening towards the establishment of a National Conservation Service?

The Interim Committee for the Conservation of Cultural Property was set up towards the end of 1979. Its terms of reference included a request to look into the need for developing a National Conservation Service.

Accordingly, the Committee invited to New Zealand Dr Nathan Stolow. Dr Stolow is internationally known for his direction and advice in the establishment of such National Services elsewhere, particularly in Canada.

Dr Stolow looked at our cultural property to see how it was displayed and stored and the influence on it of the environment. He also reviewed curatorial and conservation activities being carried out for the management and care of collections.

Dr Stolow's report to the Committee made recommendations for the establishment of a National Conservation Institute as well as priorities of action in the care of our cultural property.

The National Conservation Institute recommended by Dr Stolow is that of a National Council broadly representing all types of cultural property. This Council is to be a statutory body initiating policy and having the power to disburse funds. A small central executive would co-ordinate and carry out this policy and the development of regional conservation laboratories.

The job of the National Co-ordinator is to develop a structure for the National Conservation Council based on recommendations made by Dr Stolow.

The task will be completed when I provide recommendations as to the purpose of the National Conservation Council; representational requirements of the Council; detailed functions and policy guidelines for the Council including a definition of what constitutes conservation and nationally important cultural property for which the Council should take responsibility.

To do this I must first understand the conservation needs of New Zealand's cultural property.

- Has all of our cultural property a responsible guardian — a museum, library, historic trust, etc.?



Ms Georgina Christensen

- Do these guardians accept a responsibility for the conservation of cultural property in their care?
- Are there sufficient checks and incentives to encourage guardians to carry out conservation responsibilities to a professional standard?
- Are there sufficient resources for the conservation responsibilities to be carried out, e.g.: sufficient number of professionally trained conservators; sufficient conservation laboratory facilities; an adequate back-up of conservation research?

When I understand the conservation needs for New Zealand's cultural property and have a clear understanding of how the National Conservation Institute — Council, executive and regional laboratories — will function as a system, I will then be able to make recommendations on the structure of a National Conservation Council which will fully and professionally provide for the conservation of New Zealand's nationally important cultural property.

At present I am visiting cultural property, and people with cultural property in their care to learn what resources and what problems we have in conservation as well as to hear recommendations.

I am researching National Conservation Services and legislation for the conservation of cultural property operating in other countries.

Once my research is complete I shall prepare a discussion paper on the structure and function of a National Conservation Institute detailing in particular the structure of a National Conservation Council.

I will recommend to the Committee that this discussion paper be presented to AGMANZ and other pro-

fessionals concerned, for comment before drawing up my final recommendations for the Interim Committee.

If my recommendations are considered appropriate they will be presented to Cabinet Committees on legislation and expenditure before being debated by the House.

A National Conservation Institute could not be established sooner than 1985.

## Miscellany

### LETTERS

Dear Ms Bieringa

I have just read a copy of AGMANZ News, 14:1, March 1983, which contains a report on museum education prepared by Dr Rodney Wilson. We realize that, as your editorial introduction states, the report was commented on by many people before it reached its final form and in this process original authors can easily be forgotten. However, I would be grateful if you could draw your readers' attention to the fact that the first two sections 1.1 and 1.2 are summaries from pages 13–22 from a book which we published in 1981, and that a substantial passage from pages 18 and 19 of our publication has been quoted directly. This passage comes from a document held in our files and which reports a conference on museum education set up by and supported by NZCER in 1941.

I may say that we are delighted to know that this information has been so widely read and distributed since the purpose of our publication was to stimulate discussion. However, we would be grateful if the work could be acknowledged. It is,

Constance Hall. *Grandma's Attic or Aladdin's Cave: Museum Education Services for Children*, Wellington, NZCER, 1981, pp. 138. price \$10.50. It can be obtained from Book Sales, NZCER, P.O. Box 3237, Wellington.

For the record, the name of the President of the Carnegie Corporation in 1935 was Dr Keppel.

Let me assure you that NZCER, which also stems from Carnegie initiatives, has always been a supporter of museums and their educational services and we share your aim of providing the best.

Geraldine McDonald  
Assistant Director  
NZ Council for Education Research

Dear Ms McDonald,

I refer to your letter of April 27 regarding the summary of material from Constance Hall, *Grandma's Attic* etc.

Please accept my apologies for the lack of acknowledgement and explanation as to how that happened. The report published (which was prepared for AGMANZ Council consumption and not publication) was a revised version of an earlier report and prepared after a conference in Auckland at the end of last August. The initial report, which went to AGMANZ, acknowledged the Connie Hall source, but this acknowledgement was missing in the revised version.

Dr Rodney Wilson,  
Director,  
Auckland City Art Gallery

## OBITUARY

### Victor Frank Fisher

The death occurred in Palmerston North on May 24th 1983 of Vic Fisher, FMANZ, an Honorary Life Member of the Association.

Vic Fisher was appointed Assistant Ethnologist at the Auckland War Memorial Museum in 1930, and in 1936 was appointed Ethnologist, a position he held until his retirement in 1968. During his long career at Auckland Museum, Vic Fisher saw the expansion of the Maori and Pacific collections to their present leading position. He was responsible for establishing the Museum's storage and registration systems for this collection, and also wrote extensively on the collection in both the scientific and popular literature. He inaugurated, at Mt Eden prison, the teaching and study of Maori carving in prisons, which is now an accepted part of prison rehabilitation programmes.

Vic was Honorary Secretary of the Art Galleries and Museums Association of New Zealand from 1949 to 1952. He served on Council from 1952 to 1955, was President from 1956 to 1958, and then again a Council member from 1959 to 1967. His long service was recognised by his being made a Fellow of the Association in 1956, and an Honorary Life Member in 1968. He was also President of the New Zealand Archaeological Association, and Deputy Chairman of the Historic Places Trust, and had a long involvement with both these bodies.

Vic Fisher is remembered with affection by all those who knew him, at Auckland Museum and throughout the New Zealand museum movement. Above all, a colleague recalls, he will be remembered as a 'gentle man'.

I wish to record my sense of loss at the death of Mr Vic Fisher, recently of Palmerston North. While others will record his contribution to the profession I wish to record my thanks for the assistance he gave me as a museum curator fresh from University.

His willingness to discuss problems and provide an historical perspective to contemporary circumstances was never failing. Only a very few months ago he spent the best part of two days in the Hawke's Bay Art Gallery and Museum Ethnology store discussing the collection with me.

When Vic returned home he sent me references on some of the artefacts we looked at here during his visit. His knowledge of the ethnological literature was wide ranging, including a good knowledge of such material in German and French. He had learnt German and Maori after taking up his position at Auckland Museum.

Vic was eighty years old when he last visited us here in Hawke's Bay yet his vigour and enthusiasm for life in general and ethnology in particular was remarkable. Time and again he would recall something from a trip with his museum boys' club, an incident involving a great name, or his visit to the USA.

Vic had a passion for gardening and a good knowledge of botany — something he linked closely with his knowledge of Maori culture.

The overriding impression I am left with is a man whose concern for others was paramount.

David J. Butts,  
Museum Curator,  
Hawkes Bay Art Gallery & Museum

## NEW PUBLICATIONS

### Domodomo, Fiji Museum Journal

DOMODOMO, or 'The Fijian Masthead', is the new quarterly journal of the Fiji Museum. Published every March, June, September and December, it presents a wide range of factual articles by various authorities on Fiji history, traditional culture, and natural history. The journal has been designed to serve the needs of the Fiji secondary school system and to interest the intelligent yet non-specialist reader within Fiji. Despite its relatively informal layout, however, it remains an academic journal containing much original information of value to the professional scholar and the museum curator. Articles are in every case detailed and soundly researched, and draw on

both published and unpublished literature, on field research, and on traditional oral sources.

Subscriptions within Fiji cost \$6.00 per annum, all subscriptions beyond Fiji costing FIJ\$10.00 per annum. They begin with the first issue of the year in which they are received. Individual backnumbers may be purchased locally for \$2.00 each, and for FIJ\$3.00 each beyond Fiji.

Fiji Museum, P.O. Box 2023, Suva, Fiji.

## Arts of the Islamic World

A quarterly magazine published by the Islamic Arts Foundation. The aim of the publication is to foster understanding and interpretation of Islamic Arts of yesterday, today and tomorrow and also between the arts of the Islamic and the Eastern and Western worlds.

This is a serious, scholarly journal dealing with the historical as well as contemporary elements and expressions of the Islamic arts throughout the world. Cost 4 issues \$40, single \$10.

Enquiries to Arts and the Islamic World, Islamic Arts Foundation, 5A Bathurst St, London W2 2SP United Kingdom.



A contemporary Arabic work by Neja Mahdawi from the publication



**Regional Training Seminar for Middle Level Museum Personnel in Asia and the Pacific. Tokyo and Kansai area (Japan). 3-27 October 1983.**

The Chairwoman of ICOM (N.Z.) has been notified of this Regional Training Seminar which is being organised jointly by the Asian Cultural Centre for Unesco (ACCU) and the Japanese National Committee for ICOM.

The purpose of the Seminar is to give to the participants an overall introductory training in museum management with a view to promoting development of museum activities as well as overall cultural growth. It is suitable for those who are currently working in the field of museums as curators or otherwise and have occupational experience of at least three years.

The programme is varied and intensive. Lectures include 'Objective and work of museums', 'Management and modernisation of museums', 'Research and study of folklore materials', 'Preservation and utilization of historic relics', 'Management of Art Museums'. These are just a few of the topics. It should be noted that the official language of the Seminar is English.

There are many practical sessions covering a wide range of disciplines and skills.

Full details are available from the Secretary of ICOM (N.Z.) — Mrs Judy Turner, 40 Kings Crescent, Lower Hutt. The expenses of this Seminar would include return fares to Japan, domestic travel within Japan and living costs. Applicants need to forward their request through the Committee of ICOM (N.Z.). Anyone wishing to pursue this should write to the Secretary as soon as possible.

**Collector wins tussle over Maori carving**

Mr George Ortiz, a millionaire art collector, yesterday won his legal dispute with the New Zealand Government over the ownership of an ancient Maori carving estimated to be worth £300,000, and said to have been exported illegally.

Five Law Lords unanimously ruled that New Zealand could not order the carving to be forfeited by Mr Ortiz, a renowned collector of Polynesian art, who auctioned his collection in 1978 for £1.6 m to raise a ransom for his kidnapped daughter.

It is understood that Mr Ortiz, who had to withdraw the carving from the sale because of the legal action, may now sue the New Zealand government for compensation for the expected sale price.

The Law Lords upheld a Court of Appeal ruling that the Queen, as head of the New Zealand Government, was not entitled to claim back the carving, found in 1972 by a tribesman in a swamp, under the Historic Articles Act, 1962. Giving judgment, Lord Brightman said there was no doubt that the carving, five carved wood panels forming a food store door, was exported in breach of the Act under which permission must be obtained for such exports. But no offence was committed unless the export was done "knowingly" he said.

The only forfeiture, could be under the Customs Act, 1966, which applied to all illegal exports, and that would be enforceable only through customs officials seizing the object.

The New Zealand High Commission said yesterday: "We are naturally very disappointed with the decision and we expect the Attorney General in New Zealand will be making a fuller statement."

The action was also brought against Mr Lance Entwistle, a London dealer in primitive works of art, who sold the carvings to Mr Ortiz in 1973 for \$65,000.

Mr Ortiz of the Patino Bolivian tin-mining family, claimed he was entitled to the carving because he had acquired it in good faith, held it for five years and become the owner under the law of Switzerland, where he lives.

Francis Gibb, Legal Affairs Correspondent

Courtesy of the Times 22.4.83



# AGMANZ Incoming Council

Members of Council elected at the Annual General Meeting on Sunday, 27 March, 1983.

**President:** Mr L. H. Bieringa, National Art Gallery, Wellington.

**Immediate Past President:** Mr K. Gorbey, Waikato Art Museum, Hamilton.

**Vice President, (Art Galleries):** Mr W. H. Milbank, Sarjeant Gallery, Wanganui.

**Vice President, (Museums):** Mr G. S. Park, Auckland Institute and Museum, Auckland; Mr W. J. H. Baillie, Alexander Turnbull Library — National Library of New Zealand, Wellington; Mr R. J. Beck, Southland Museum and Art Gallery, Invercargill; Miss A. Kirker, National Art Gallery, Wellington; Mr R. E. Lambert, Taranaki Museum, New Plymouth; Mrs M. L. McKenzie, Manawatu Museum, Palmerston North; Mrs S. Reynolds, Auckland Institute and Museum, Auckland; Professor K. W. Thomson, Massey University, Palmerston North; Mr M. M. Trotter, Canterbury Museum, Christchurch; Mr G. White, Otago Museum, Dunedin; Dr T. L. R. Wilson, Auckland City Art Gallery, Auckland; Dr J. C. Yaldwyn, National Museum, Wellington.

**Editor, AGMANZ News:** Mrs J. Bieringa, 13 Hataitai Road, Wellington.

**Secretary-Treasurer:** Mrs J. Turner, 40 Kings Crescent, Lower Hutt.

**Internal Affairs Representative:** Mr R. Cater, Department of Internal Affairs, Wellington.

## AGMANZ COUNCIL COMMITTEES

Suggested Committee structures are intended to reflect the primary objectives for the year. Where there is no need to maintain expanded committees specific portfolios, for want of a lesser word, have been allotted to 'naturals' who are asked to keep a watching brief or pursue specific tasks as they arise.

<b>Executive</b>	Mr L. Bieringa (National Art Gallery) Tel. (04) 859-703 Mr S. Park, Auckland Institute and Museum Mr W. Milbank, Sarjeant Gallery Mr K. Gorbey, Waikato Art Museum
<b>Conservation</b>	Mr J. Baillie (Alexander Turnbull Library) Tel. (04) 722-107 Mrs M. McKenzie, Manawatu Museum Mr E. Kulka, Auckland City Art Gallery Mr J. Fry, National Museum
<b>Credentials</b>	John Yaldwyn (National Museum) Tel. (04) 859-609 Mr S. Park, Registrar, (Auckland Institute and Museum) Prof K. Thomson, Massey University Mr L. Bieringa, National Art Gallery
<b>Education</b>	Dr R. Wilson (Auckland City Art Gallery) Tel. (09) 792-020 Mrs M. McKenzie, Manawatu Museum Mrs A. Betts, Robert McDougall Art Gallery Mr J. Christie, National Museum
<b>Museum Studies</b>	Prof. K. Thomson (Massey University) Tel (063) 69-099/69-089 Mrs J. Turner, Registrar (Secretary) Mr J. Yaldwyn, National Museum Dr R. Wilson, Auckland City Art Gallery Mr S. Park, Auckland Institute and Museum
<b>Communications/ Publications</b>	Mr L. Bieringa (National Art Gallery) Tel. (04) 859-703 Mrs Bieringa, Publications Editor Mrs J. Turner, Secretary Mr K. Gorbey, Waikato Art Museum Mr J. Mack, Dowse Art Museum Mrs M. Taylor, Box 1175, Palmerston North
<b>Registration/ Accessioning and Cataloguing</b>	Mr S. Park (Auckland Institute and Museum) Tel. (09) 30-443 Mr L. Bieringa, National Art Gallery Ms R. Young, Waikato Art Museum Ms K. Pinkham, National Art Gallery
<b>Staffing/ Management</b>	Mr R. Lambert (Taranaki Museum) Tel. (067) 89-583 Mr M. Trotter, Canterbury Museum Mr R. Beck, Southland Museum and Art Gallery Mr W. Milbank, Sarjeant Gallery
<b>Museum Liaison</b>	Mrs S. Reynolds (Auckland Institute and Museum) Tel. (09)
<b>Services</b>	Mr G. White, Otago Museum Mr K. Gorbey, Waikato Art Museum Ms B. Simes, National Museum
<b>Administration</b>	Mrs J. Turner (Secretary) Tel. (04) 695-353 Mr L. Bieringa, National Art Gallery Mr J. Baillie, Alexander Turnbull Library Dr J. Yaldwyn, National Museum
<b>Rules/Ethics</b>	Mr S. Park (Auckland Institute and Museum) Tel. (09) 30-443 Mrs S. Reynolds, Auckland Institute and Museum Dr R. Wilson, Auckland City Art Gallery Mr A. Murray-Oliver, 25 Oban Crescent, Wellington
<b>Portfolios</b>	
Copyright:	Mr A. Murray-Oliver, 25 Oban Crescent, Wellington
Membership:	Mrs J. Turner, Secretary
Te Maori	
Exhibition:	Mr L. Bieringa
Curators:	Ms A. Kirker
Minister's	
Advisory	Prof. K. Thomson, Mr S. Park, Dr R. Wilson
Committee:	

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

**ADMINISTRATION**

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