

AGMANZ NEWS

The Art Galleries & Museums Association of New Zealand
Volume 10 Number 2
May 1979

Art Galleries and Museums in the Community

AGMANZ Conference, Gisborne 15 to 17 March 1979

Despite the fact that people's travel plans were disrupted by the weather, all but four of the delegates managed to get to Gisborne for the Conference, which was held at the Edwardian mansion of Ulverstone.

Thursday 15 March

Following brief welcomes, Haare Williams, Manager of Te Reo o Aotearoa and until recently Chairman of the Maori Writers and Artists Guild, gave a description of the Maori view of the world and the place of the arts and history within it, using the medium of an ancient chant. He stressed that to the Maori the arts and history are an integral part of life, particularly embodied in the marae, and not something to be shut away in the rarified atmosphere of an art gallery or museum. However, he suggested that the development of modern Maori art is an indication that this attitude is changing and that the Maori were beginning to feel more at home in art galleries and museums. In the discussion that followed, it was suggested that in New Zealand the basically European concept of a museum might best be expressed by the development of marae-like tendencies.

Peter Rule, Executive Officer of the Central Regional Arts Council, who followed with a talk entitled 'Art in Action?', further explored the theme of making the arts an integral part of daily life. He examined the development of multi-purpose arts centres, catering for a wide variety of activities in which the accent is on active involvement in, rather than just passive consumption of the arts. He also reminded us of the increasing number of programmes being developed to take activities out of the confines of buildings, as well as those designed to bring contrasting activities into normally single purpose buildings, for example dance and drama into art galleries. He stressed particularly the need for arts activists in the community to persuade as many people as possible to become actively involved in the arts.

The afternoon session was started by Kate Woodgate-Jones, the National Conservator, who inveighed against the appallingly low standard of care that was exercised over collections in many New Zealand institutions. She particularly pointed out the lax approach which exists towards the transport, handling and general care of works in travelling exhibitions and how restrictions would in future have to be placed on the loan of works and

on some of the receiving galleries. She went on to outline some of the basic aspects of conservation, which she admitted do at times severely restrict the conditions under which the collection can be used. She also provided a booklist which would be helpful in obtaining further details. Ms Woodgate-Jones also drew our attention to the acute problems of conservation which will be experienced by galleries who acquire works by modern artists who use ephemeral materials and methods of construction. In the discussion that followed, it was suggested that leaflets should be made available, setting out conservation principles in simple terms, though it was pointed out that these were likely to end up in filing cabinets rather than being a basis for action. It was mentioned that there was a possibility of a person with suitable experience being employed to tour galleries on request to measure conditions and make specific suggestions.

There followed a general discussion period in which topics were introduced by brief talks. Firstly, Connie Hall, of the NZ Council for Educational Research, presented some questions that had arisen from her recent study of museum education services. Of these the most significant was whether the control of education officers should remain with the Education Authorities or be vested in the directors of the institutions. Also important were the questions of whether education officers should confine their attentions merely to children in school hours or extend them to include for instance, adult's and children's holiday programmes, and whether more material should be made available to schools to help alleviate the problems now being experienced in transporting groups of children to the museum. In the discussions following most were in favour of control by the institution and most felt that the education officer should not be just concerned with children in school hours. Some of the new wide-ranging programmes for education officers in art galleries were also mentioned.

Ian Hunter, of the National Art Gallery, presented a brief illustrated talk on the Gallery's Community Arts Project which took place during the summer and used professional artists and art students employed under the Department of Labour's temporary employment scheme. The programme included dancers in the Gallery, musicians, mask theatre, mural projects and a community arts workshop for children. Discussion centred around the use of temporary workers and the general value of these types of event.

Professor Barry Reynolds, President of the Australian Association of Museums, gave a brief outline of some of the training programmes available for museum staff in Australia, which led to a discussion of local needs and the mention that proposals were at present being considered for a New Zealand university-based training course.

COVER: *Bed spread*, Catalogue of an exhibition, Otago Early Settlers' Museum, 12 Oct-12 Nov 1978.

Bob Cater, of the Department of Internal Affairs, presented a table of suggested museum and art gallery salaries digested from the research and discussions of the AGMANZ Council. Discussion of the scales was deferred to the Annual General Meeting on the Saturday.

During the evening the delegates were welcomed by the Mayor of Gisborne at a reception held at the Museum and Arts Centre. As well as providing an opportunity to meet people in the community connected with the museum, delegates were also able to hear the Gisborne Madrigal Singers.

Friday 16 March

The morning was taken up for the most part by specialist group discussions. The small museums group met at the Museum and Arts Centre and aspects of basic museum management were examined. It was suggested that an insurance scheme for museums be investigated with a view to ensure proper consideration of specialist requirements as well as obtaining competitive rates. Some of the group felt a little intimidated by the stringent and complex requirements outlined by the conservators and thought that a basic guide to conservation should be available. Many also thought that it would be most helpful if more of the larger institutions had extension officers to help and advise the smaller museums in their areas.

Another group discussed the workings of the Antiquities Act and suggested that more publicity should be given to its provisions. Concern was also expressed over the length of time that elapses before custody of artefacts is determined, and also over the problems caused by the need to record individual items separately, when reporting archaeological assemblages. The attention of delegates was also drawn to the national inventory of Polynesian and Melanesian artefacts currently being prepared.

The education officers' group compared notes on individual practice and felt that it was desirable that all education programmes should involve the children's active participation. The group considered that guidelines could usefully be prepared for small museums wishing to set up education services. They also considered the area of continuing education to be most important.

The transport and technology museums' group noted the introduction and rapid growth of historical parks and suggested the setting up of a sub-group within AGMANZ to cater for the special needs of transport, technology and related museums.

Another group discussed conservation matters and examined the possibility of obtaining specialist supplies through a central organisation. They also looked at some of the material samples that had been supplied by Ranson's. It was thought that it

was important to circulate information on types of conservation material and possible substitutes. It was suggested that *AGMANZ News* might be a suitable vehicle for updating conservation information.

During the afternoon delegates briefly visited the site of Captain Cook's first landing in New Zealand and then visited the Rongopai meeting house at Waituhi, where, after being welcomed we were able to see the progress of the restoration work on this unusual house. Following this we travelled to Manutuke, where we were welcomed onto the marae and not only treated to a sumptuous tea and allowed to examine the restoration work that has been done on the Poho-o-Rukupo meeting house, but also had the rare opportunity of seeing some of the new tukutuku panels being made in the traditional manner. Afterwards we were very fortunate to be able to pay a brief visit to the nearby meeting house of Te Mana-o-Turanga, which formed an interesting contrast to the previous two. After braving a massive deluge of rain, we repaired to the Museum & Arts Centre for a barbecue.

Saturday 17 March

The morning schedule had to be re-arranged with the Annual General Meeting coming in two parts. This was due to the travel difficulties experienced by Robin Wade in getting to Gisborne. Mr Wade, a leading figure in museum design in England, gave a very interesting well-illustrated talk on the design of museums and their displays. It was particularly informative due to the range of museum types of which he has had experience. His comments on the vast complex of the Ironbridge Gorge Museum in Shropshire, provided a fitting conclusion to the Conference, as he outlined the many ways in which a diverse group of people had become involved in the project. From this he suggested that the museums of the future may well rely much more heavily on the knowledge and skills of people in the community.

Warner Haldane

Director, Gisborne Museum and Arts Centre

ANGLICAN CHURCH ARCHIVES

The Commission, which was established last year by the Provincial Synod of the Church of England in New Zealand to investigate and report on Anglican Church archives, is anxious to locate all extant provincial and diocesan archives held outside the diocesan registries. It would also be very interested to know the whereabouts of papers of bishops, archdeacons, and those who have held diocesan office; but it is not at this stage concerned with parochial records. If anybody should have information concerning these archives, they are invited to write to: The Rev. Warren Limbrick, Selwyn College, Castle Street, Dunedin.

President's Report, 17 March 1979

Introduction

It is indeed a pleasure to report on a progressive and productive year. Our Association, representing as it does 82 museums and art galleries throughout New Zealand as well as 179 individual members, has been charged with helping the activities of these institutions and with advancing museological knowledge in New Zealand. These responsibilities have been taken seriously during the past year and we have worked closely with Government and with other organisations, mainly through committees dealing with specific aspects which affect our institutions, our individual members and the works of art, artefacts and natural objects which are the basis of our institutions. Once again we have been fortunate during the year to retain as a nominated member of our Council, Mr R. R. Cater of the Department of Internal Affairs who has assisted us so ably in our liaison with his Department and with Government. We thank him sincerely for his considerable personal and professional interest.

Fellowships

Included within our group of Individual Members we now have 18 Fellows. These are members on whom we have conferred the honour of Fellowship for outstanding qualities of museum leadership or ability in the museum movement. It is the highest title of merit in the gift of our Association and it is indeed very sad that I have to report the death of two of our Fellows, both foundation members of our Association who have given a lifetime of service to the advancement of the museum movement. Both are past Presidents of AGMANZ and each in his own way contributed to the changes that have taken place within the movement over recent years. I refer to Dr Roger Duff and Sir Robert Falla.

Two new Fellows have just been elected by your Council. These are Mr Anthony Murray-Oliver, a long-time member of the Turnbull Library staff, and Captain John Malcolm, a long-time Chairman of the Board of MoTaT and incidentally now professional Secretary of our Association.

Officers and Members of AGMANZ Council

Your Council has met four times during the year, the two mid-year meetings each taking two days. There has been virtually a 100% attendance at all meetings, which besides considering current matters have debated reports from subcommittees working independently from Council.

The Officers and Members of Council for the year just ended are:

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

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

Vice President (Art Galleries): Mr L. Bieringa, Manawatu Art Gallery, Palmerston North.

Immediate Past President: The late Dr R. S. Duff, Canterbury Museum, Christchurch.

Secretary: Captain J. H. Malcolm.

Treasurer: Mrs M. Gibson Smith.

Members: Mr J. Barr, Dowse Art Gallery, Lower Hutt; Mr R. R. Cater, Department of Internal Affairs (nominated); Mr F. Dickinson, Dunedin Public Art Gallery; Mr J. W. Haldane, Gisborne Museum and Arts Centre; Mr I. Hunter, National Art Gallery, Wellington; Mrs C. Kirkcaldie, Wellington; Mr R. Lambert, Taranaki Museum, New Plymouth; Mr G. I. C. McDouall, Wanganui (co-opted financial adviser); Mr A. A. St C. M. Murray-Oliver, Alexander Turnbull Library, Wellington; Mr G. S. Park, Otago Museum, Dunedin; Mr R. J. Richardson, MoTaT, Auckland; Mr C. Smith, Waikato Art Museum, Hamilton; Professor K. W. Thomson, Massey University, Palmerston North.

Subcommittees and Representation

As stated previously the main work of Council was conducted through subcommittees or committees on which AGMANZ has representatives. These bodies are:

Accreditation: Mr K. Gorbey.

AGMANZ House Style and Printing: Mr J. Barr. Conservation (Queen Elizabeth II Arts Council Grant): Messrs K. Gorbey and E. Smith with the Secretary and Treasurer.

Cultural Conservation Symposium: Dr J. C. Yaldwyn, Messrs W. J. H. Baillie (Secretary) and R. R. Cater.

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

Internal Affairs Department Art Galleries and Museums Capital Grants Committee: Professor K. W. Thomson, the late Dr R. S. Duff and the Secretary as representatives.

International Museum Day Poster: Mr L. H. Bieringa.

Membership: Mr K. Gorbey and the Secretary. NZ Artefacts Overseas (Policy): Professor K. W. Thomson, the late Dr R. S. Duff and Mr R. R. Cater; (Emergency Action Committee): Dr J. C. Yaldwyn, the late Dr R. S. Duff and Mr R. Neich. Salaries and Wages (first subcommittee): Messrs R. J. Richardson, R. O'Reilly, the Secretary and Treasurer; (second subcommittee): Messrs G. S. Park, J. Barr, R. J. Richardson, K. Gorbey, Professor K. W. Thomson and the Treasurer.

Training Courses: Messrs G. S. Park and I. Hunter. Members of AGMANZ directly appointed to other bodies by AGMANZ, or appointed after nomination by AGMANZ, are:

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

Frances Hodgkins Fellowship Selection Committee: Mr L. Bieringa.

Historic Places Trust: Mr K. Gorbey.

National Commission for UNESCO: National Committee — the late Dr R. S. Duff; Subcommittee on Education — Mr K. Gorbey; Subcommittee on National Science — Dr J. C. Yaldwyn;

Subcommittee on Culture and Communication — Mr L. Bieringa; Subcommittee on Dr Dell's report — the late Dr R. S. Duff, Messrs R. Richardson and J. Barr.

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

Finances

Again this year our income from subscriptions was fortified by a grant of \$10,000 from the Internal Affairs Department and we extend our sincere thanks for this assistance. Without this sum it would be impossible for our Association to function in the efficient way it does. Economies are practised wherever possible and the assistance of our Institutional Members is fully appreciated and contributes greatly to keeping our expenditure so low. Members will note in our accounts that we finish the year with a credit balance. This is necessary as the Internal Affairs grant is received mid-year and there must be funds available to carry us over the first half of the next financial year. As our programme expands with a much fuller participation in training assistance, public relations, conservation and other matters for the betterment of museum and art gallery services, so our expenditure expands and it is for this reason as well as the real desire to stand on our own feet that we will be discussing at this AGM a new system of increased membership fees on a sliding scale.

ICOM

The International Council of Museums is a worldwide organisation and functions as a non-governmental extension of UNESCO in the museum field. AGMANZ acts as the secretariat for the New Zealand National Committee of ICOM (referred to as ICOM/NZ) and through this committee AGMANZ keeps in close touch with a wide range of museum happenings and technique developments throughout the world. ICOM/NZ has been chaired by myself during the last six years (two three-year periods) but at its AGM last night Mr Campbell Smith was elected Chairman for the next three years. We wish him the best in this interesting position and you will be hearing from him often in the future as ICOM/NZ functions officially as the International Committee of AGMANZ.

ICOM itself, like AGMANZ, works internationally through a series of committees and one of our vice presidents, Mr Ken Gorbey, as a member of ICOM, is a very active member of the International Committee on Museum Security and has recently returned from a meeting on Museum Security in Milan. We must thank him for the work he is doing in this international field and we appreciate the feedback our museums receive from the knowledge he is obtaining in this vital area.

From the last Triennial ICOM Conference in Moscow, USSR, in 1977, two resolutions requested that museums throughout the world accept 1979 as the *Year of the Child*, and make 18 May each year *International Museum Day*. All AGMANZ

Institutional Members have been advised of these requests and, although notice of *International Museum Day* was very short in 1978 it is pleasing to report that several museums put on special displays or activities with great success for this occasion. Following discussions on *International Museum Day* your Council is having a general purpose Museum Poster designed and made available for use by museums and individuals.

Conservation

Again we have administered on behalf of the Queen Elizabeth II Arts Council of New Zealand, a grant, this last year of \$4,000, to be used as a subsidy for conservation of paintings, sculpture, works on paper and works of Maori art. The grant is fundamentally to encourage correct conservation through recognised professional conservation centres and is aimed at the smaller institutions. Subsidies this year have been made to 10 institutions and we thank the Arts Council most sincerely for making this money available.

Through the Department of Internal Affairs a special grant of \$30,000 was made available for museum conservation in 1978. Your Council was asked to recommend to the Department their views on how to use this sum to the best advantage. The advice given to the Minister was that the grant cover the three important areas of conservation: first, immediate projects; second, long-term projects; third, training schemes. Council also advised the Minister that it really felt that the main conservation thrust should be towards the formation of a National Conservation Council and National Laboratory as recommended by the Conservation Working Party of the Queen Elizabeth II Arts Council in their 1975 Report.

It is pleasing to note that in allocating the special conservation grant the Minister has followed in general our advice. This special grant is administered by the Department's Museums and Art Galleries Capital Grants Committee.

Your Council also played a leading part in planning and calling a *Cultural Conservation Symposium* in association with a number of other organisations interested in different aspects of cultural conservation. The Symposium was held at the Takapouwhia Marae, Porirua, 6-8 October last year. The work of the Symposium helped greatly in our national thinking and brought to the fore deficiencies in our conservation facilities. An important resolution asking for the immediate formation of an interim Cultural Conservation Council was sent to the Minister of Internal Affairs and is, I understand, receiving favourable consideration.

Associated closely with conservation, your Council dealt with matters arising from the sale in London of the Ortiz Collection containing Maori artefacts. You will also be aware that the late Dr Duff attended this auction and was successful in obtaining for New Zealand the very important carved lintel from Te Kaha. A grant of \$50,000 was obtained through

AGMANZ's approach to the Minister of Internal Affairs, and the Canterbury Museum and its friends found considerable additional funds to cover the purchase. The lintel is now safely in the care of the Canterbury Museum. Five carved Taranaki-style panels were withdrawn from the Ortiz sale due to New Zealand Government action and are now the subject of court action in the United Kingdom to settle their ownership.

Training Courses

There is a real lack of suitable training schemes in New Zealand for art gallery and museum staff. Council has been looking closely at overseas courses, particularly those in Australia, Canada and the USA as well as the Diploma courses conducted by the Museum Association of Great Britain, with a view to promoting suitable courses in New Zealand.

In-service training has been supported by several AGMANZ grants and I would like to congratulate the Otago Museum for the well-run workshop held late last year at Arrowtown. Some ninety museum personnel attended and I understand found the experience very worthwhile. AGMANZ provided a substantial grant towards this workshop as part of its support for in-service training.

Salaries and Wages

An item to be discussed at this Conference is salary and wage scales for museums and art galleries in New Zealand. Considerable work has been undertaken by subcommittees and I sincerely trust that the figures obtained will be of help to institutions as well as to members. Further work is to be done in this field if Council has your approval.

AGMANZ News

I am sure that each of you will agree that *AGMANZ News* has retained its high standard both in contents and in presentation during the year, and on your behalf I congratulate our Editor, Mrs Margaret Gibson Smith, for maintaining the high standards we have come to expect for this great little magazine. It is expensive to print, however, and our individual subscriptions do not cover the cost of the individual's four copies of *AGMANZ News* during the year. This is one of the reasons why an increased, and sliding, subscription is being put to you later in this meeting.

De Beer Grant

Each year we receive from Dr Esmond de Beer and his two sisters, Dora and Eunice, of London, the sum of \$1,500 to assist staff of our museums and art galleries in travel overseas for specific purposes linked with their professional work and we extend to the de Beer family our sincere thanks for their continued annual support.

During the year we made from this fund a grant of \$700 to the late Dr Roger Duff to assist him in his visit to London for the Ortiz auction and to carry out some special research on Cook Island collections overseas.

A further grant of \$300 was made to myself as your President to assist with travel to attend the Museums Association of Australia Conference and Annual General Meeting in Melbourne last October. This was in response to a special invitation from their outgoing President, Patricia McDonald, which included some financial support within Australia. As you will all know by now we have their newly elected President, Professor Barry Reynolds, with us here in Gisborne on a return invitation.

Other Matters

Other matters under action or consideration by your Council include:

A special printed pamphlet to attract new members;
A directory of Museums and Art Galleries of New Zealand, Professor Keith Thomson's special project;
A request to the Minister of Internal Affairs to increase the money available to the National Museum and National Art Gallery for special purchases and repatriation from \$50,000 to \$200,000 annually; and

A suggested increase in the Minister's Art Galleries and Museums Capital Grants Scheme to bring it up to \$400,000 annually.

Biennial Conference

Our special thanks this year go to the Gisborne Museum and Arts Centre for hosting the delightful Conference we have all been enjoying so very much here during the last three days. There is a great deal of work involved in organising a conference like this and their tremendous efforts on our behalf are truly appreciated.

Conclusion

All museums and art galleries are national assets. Whether they be large or small, dependent on government or local bodies for their finance or have to find it by charges at the gate or by other means, these assets must be wisely used. Our institutions have an obligation to the nation not only to house, conserve, protect and display the prized possessions of our heritage and the natural objects around us, but also the responsibility of educating and interesting the public in these objects and their significance.

It is not an easy task as each one of you will know (whether director or a staff member) but it is the responsibility of the staff working as a team. The approach to museum and to art gallery presentation is altering. The two, in the past usually presented as separate institutions, are now often presented as combined museum and art collections in many instances. These joined collections are also combining with other activities in the community to form expanded community (cultural) centres, and this development has been explored to some extent in this Conference. The museum 'industry' is changing and I use 'industry' purposely as all our institutions are in direct competition with other forms of public entertainment — sport, amusement, scenic attractions and other pastimes. As an industry we must present ourselves in the most

favourable light, package our goods in the most attractive manner, advertise correctly and have excellent public relations.

What we have is a 'marketable product' whether it be heritage, history or natural science. To sell it, we have to do all that industry is doing and more. AGMANZ is working hard to assist in the success of

this new museum outlook but it does require the participation in our Association of many more individual members to take part in our wide-stretched activities if we are to move towards greater efficiency and success.

J. C. Yaldwyn

International Year of the Child: North Shore Teachers' College Students on Teaching Section at the Museum of Transport and Technology

by **S. Waterman, Education Officer**

Once and sometimes twice a year a group of about eight students and their lecturer from the Auckland North Shore Teachers' College spend a six-week Teaching Section at MoTaT. One room, out of the three-roomed complex used by the Education Officer, is set aside as their home. Here they are able to plan a programme with their lecturer and the education officer, to fit in with the schools intending to visit the Museum. The first few days are spent

getting to know the Museum and gaining information from the Education Officer about how the Museum operates as regards school visits. Time is also set aside to gain historical information about life in the pioneer days in New Zealand using various types of media.

While these initial tasks are being tackled schools are ringing up and making their bookings through the Education Officer. Some schools want a general

Photographs: Museum of Transport and Technology.



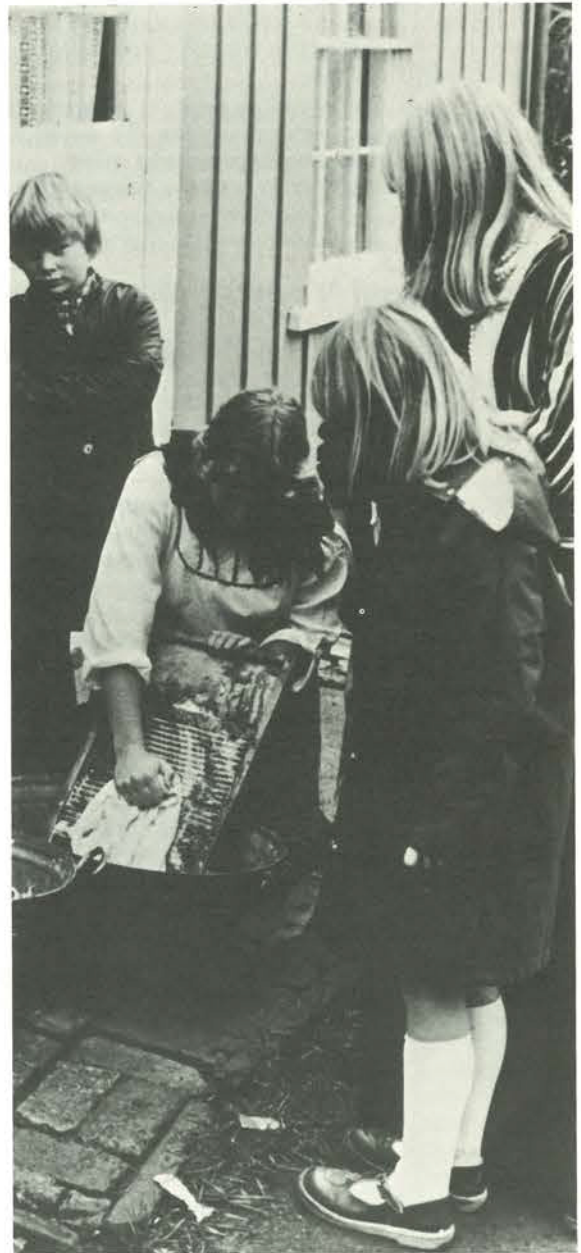
visit which means looking over the whole complex. These will be guided by the officer. Country schools and new entrants usually like a general visit as an introduction to the Museum. Other schools ring in and want a study-in-depth and it is these schools which interest the teachers' college group and the officer. Many requests are for in-depth studies of the Pioneer Village and it is in this area that the students do their first teaching in the Museum.

From the bookings schools are selected which are accessible to the students, so they may go out and visit the teacher who intends to come to MoTaT with a class. By doing this, and helped by their tutor, the students are able to help the teacher plan a study to the Museum and offer suggestions that will make for a better visit both for the children and the adults accompanying them. Today, school groups usually consist of two or sometimes three classes, because of the cost of the bus hireage. This can mean up to a hundred people including the parents descending on the Education Officer's rooms.

The preliminary planning is very important. The officer suggests to the teacher bringing in the pupils to try to involve the parents in the study as much as possible beforehand because they will be helping in the study at MoTaT. Where possible, parents are invited along to the school prior to the visit to look at film strips, listen to guest speakers and join in discussions in the classroom. Parents become a much more effective working unit when they know what is expected of them when the visit begins. They are familiarised with the study areas and shown the handbooks to be used with the study. It has been found that many parents have considerable knowledge of certain areas in the Museum and this knowledge is capitalised on. With large groups of children this parental help frees the teacher of a lot of extra duties. For example in the Pioneer Village there are six study areas, each one having its own handbook of information. The study areas are: schoolroom, church, two cottages, forge, early shops. Parents may choose to have a certain study area under their care and having prior knowledge of this area makes an effective person in the workforce.

On arrival, the school group is met by the students who are dressed for that part of the Victorian era. The parents and teachers are briefed in the Education Officer's rooms and shown the plan of action in that area. This introduction to the topic usually lasts about three-quarters of an hour. Prior to arrival the children have been put into perhaps eight to ten small sub groups. They are then moved into the three-room complex. These various groups rotate within the rooms and watch or participate in the following pioneer life activities:

- butter making
- ironing clothes using various old irons
- washing clothes
- studying dioramas of pioneer activities
- discussing large photographs of early colonial life
- meal preparation, etc.



The groups then move out into their study area in the Museum grounds. Once again they rotate every few minutes between the six study areas as mentioned previously. Parents man these study areas. Often a study area will have an outside activity going on undertaken by students. Such activities can include: camp oven cooking, cross-cut sawing, washing clothes. The children are encouraged to participate in these outside activities. School visits to our museums with adult participation is a good way to promote our institutions and serve the community in a practical way.

IYC at WAM — Children as research assistants

By Ken Gorbey, Director, Waikato Art Museum

In 1975 Waikato Art Museum participated in the International Women's Year with the fully researched exhibition *Women's Suffrage in New Zealand*. The success of that exhibition confirmed in the minds of staff that for a museum exhibition to succeed amidst the many diverse activities offered in such an internationally designated year it had to be a good, serious and well-researched effort that was relevant to the aims and principles of the 'Year'.

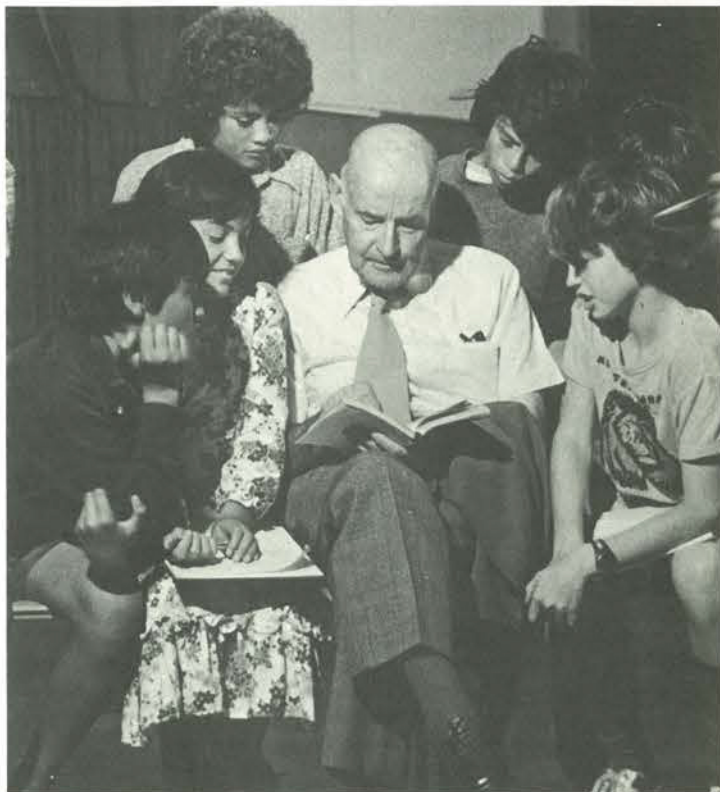
It was therefore our concern, when ICOM officially promoted the IYC through a remit at the Triennial Conference in Moscow in 1977, to approach our children's exhibition as we would any other exhibition initiated from within our curatorial staff. Our aim was to create an exhibition that would both advance our knowledge and in some way seek to involve children in the activities of the museum in a new ways. A hasty collection of children's art was out, as was an exhibition of paintings of children drawn from the collection in equal haste.

Two aspects of the ICOM remit guided our deliberation on what might constitute an adequate exhibition for IYC. The first was 'the promotion of children's activity through observation' and the second was the request to evaluate results.

The initial staff panel of Gorbey, Smith, R. Young, B. Young and Sprengers, finally settled not so much on an exhibition for children as an exhibition fully researched and presented by children. With this in mind a detailed exhibition proposal was drawn up and presented to Frankton Primary School late in 1978.

The proposal suggested that one senior Standard Four class should be offered the opportunity to research and develop an exhibition on the past, present and future of their area, Frankton. The class would be greatly assisted in their task by 'consultants', a group of local Hamiltonians with skills in certain relevant areas. To date the following consultant groups have either taken part or agreed to take part in the exercise: Radio New Zealand, Television One, University of Waikato, City Planning Department of Hamilton City Council, Recreation and Welfare Department of Hamilton City Council, as well as Waikato Art Museum staff. Kodak (NZ) Ltd has made a most handsome donation of instant picture cameras and film.

At the point of writing in mid-first term the exercise is going very well indeed. A Standard Four class of Frankton Primary School, under their teacher Mr Neil Thurlow, is well into the study. The first stage is to consider the history of the former Country Town. To do this in as original a manner as is possible the children have been conducting oral history interviews. These interviews have been preceded by letters of introduction and intent and



results have been most encouraging. In several interviews the narrator has quite lost the children. These tapes have been quietly removed to the art museum for transcription by a Temporary Employment Programme worker. But in general it is the children who are taking from the tapes what they require.

At an early stage in the study it was the art museum staff's belief that the children would settle on to topics of interest and pursue these. Experience has taught us however that the children need more guidance than we had first thought. The children were certainly interested in many aspects of their area's history but it has been up to teacher and staff to recognise this interest and channel the children into specific topics. So far the devastating 1948 tornado enjoys great favour closely followed by railways and peat fires. Other topics are appearing however and will be further developed in the next few months.

One of the most encouraging results of the work so far is the confidence that is being built within the children in their dealings with the old folks of Frankton. As the first tapes came back to the classroom the children saw what could be achieved. Less than three weeks later they were able to handle a morning tea at the school, to which the old folks of Frankton were invited, with great aplomb. The ever-watchful camera of TV1 caused little concern.



Such an exhibition demands a high input of staff time. So far all staff have been involved in a two-hour intensive tour of the museum from registration techniques to screen printing but the main load is falling on the Historian, Exhibitions Officer, Education Officer and myself. The Photographer will be deeply involved when he begins work with the class on a series of photo essays on present-day Frankton — the Kodak instant picture cameras will be used in this area. In the second term the children will begin to look at some aspects of the possible future of their area. Here it is planned that officers of the City Planning Department and Recreation and Welfare Department will assist the children in perhaps planning the integration of city parks and cycle-ways for a new age.

Late in the second term the exhibition will be pulled together by the children, their consultants and the Exhibitions Section of Waikato Art Museum. The exhibition is planned to run through August. The

children will certainly organise and run the opening. Perhaps also they will be Waikato Art Museum's first docent force supplying conducted tours for holiday visitors.

It is hoped that out of the whole exercise will come a kit for other classes on how to approach such a study with or without the assistance of the museum.

One thing that staff must keep reminding themselves, however, is that this is to be a children's exhibition in the full sense of the term. It cannot be judged against the likes of *Women's Suffrage in New Zealand*; *The History of Hamilton*; *Gustavus Ferdinand Von Tempsky: The Man and the Artist*; or *The Korowai Weavers*. We must be prepared to accept what transpires and learn from it.

Photographs: Waikato Art Museum.

Introducing Photographs

By John Sullivan, Alexander Turnbull Library

The word 'photograph' means many things to many people. It covers an almost uncountable profusion of techniques, materials, forms and traditions and has, in its many varieties, changed the perception and experience of a considerable proportion of the world's population. It has been labelled by some as sacrilegious, by others as miraculous and by others again as a goldmine. More than any other medium of communication, except perhaps, the moving film (related but outside our scope) it raises questions of the individual's right to privacy as opposed to the public right to information.

A definition of the word 'photograph' is probably called for, and the Concise Oxford definition: 'A picture taken by means of chemical action of light or other radiation on sensitive film' will suffice. To which should be added that the picture is, for our purposes, a reproduction of nature focused upon the sensitive surface by means of a lens. The definition that I really like, however, is that of Oliver Wendell Holmes, 'the mirror with a memory', bestowed on his introduction to the daguerreotype. Note that our definition ignores reproductions produced by the half-tone or other mechanical processes. They are outside our scope.

Photography has been around since the 1820s, and representatives of most forms from its history are to be found in New Zealand libraries. Briefly, the first successful photographs were made in the 1820s by a Frenchman, Nicephore Niepce. These were the culmination of over a century's efforts to combine the camera obscura, a device which, by means of lenses, placed an image on an opaque screen so that lazy artists could trace it, and the known sensitivity to light of the halides of silver. This early process was further developed by Louis Daguerre and sold to the Government of France in 1839, at which point it became an international rage. These early photographs, daguerreotypes, consisted of silver-plated copper sheets sensitized with iodine. They were delicate, fragile and both time consuming and costly to make. In addition, they were one-shot pictures; there was no way of making more than one print. There were daguerreotypes in New Zealand from the 1840s, but delays in getting materials, expense and the fragility of the product makes them very scarce today. The next advance was the collodion process of 1851, which involved a glass plate being coated with sensitive material and exposed in the camera, to produce the first practical negative. From this paper prints were easily made, and photographers started depicting babies and landscapes all over New Zealand. The lot of the photographer was made even easier in the 1880s by the first film negatives, which produced for the first time millions of amateur snappers and millions of dollars for George Eastman. People were playing around with colour at this time also, and with the exception of the

Polaroid process, everything since has been in the way of a refinement.

Why, you may ask, all the fuss? The fuss is justified because the photograph offered, for the first time, a permanent, trustworthy visual image of the world. We have lived with the photographic image for so long that we do not comprehend what this means. Consider this, that in 1820 the citizens of Liverpool probably didn't know what their counterparts in Paris really looked like. In fact, they probably had some pretty colourful ideas about London and its inhabitants. Much less did they have any idea about the appearance of such places as Africa, America or New Zealand, a fact which probably accounted for the success of Edward Gibbon Wakefield's scheme in 1839. They still thought that horses moved by bounding with fore and hind legs tied together, and they continued to do so until the 1870s. We have lived with the photograph for so long that almost every aspect of our visual experience has been heightened and enriched: by our family snapshots, by newspaper photos, by the *National Geographic Magazine*. Two quotes may suffice to show the immense impact that the photograph had, over and above more traditional forms of expression. First from a correspondent of the *New York Star*, on first seeing a daguerreotype, made by Daguerre at a public demonstration in 1839 in Paris:

'I never saw anything more perfect. When examined by the naked eye every object appeared minutely engraved, but when viewed through a magnifying glass the difference of grain in the separate flags of the Trottoir was visible, and the texture of everything . . . was easily visible.'

And from Oliver Wendell Holmes:

'The very things which an artist would leave out, or render imperfectly, the camera takes infinite care with, and so renders its illusions perfect. What is the picture of a drum without the marks on its head where the beating of the sticks has darkened the parchment?'

Photographs have become an essential adjunct to the written word in helping us to understand and enjoy our world. It is important for us to remember this when dealing with photographs, for we are not dealing with a trivial medium, but one from which users may extract considerable information as well as pleasure.

The usage of photographs falls into several levels of sophistication. Firstly, we have the simple browsers. They may be motivated by nostalgia; they may be looking for something linked to their family or neighbourhood. They are not normally concerned with the informational content or photographic quality of the image. They have their commercial counterparts; the postcard producers, the calendar publishers, the advertising agents, all those who capitalise on public nostalgia. This is an ever-present demand, and must be filled, but it is unwise to bend too far to meet the commercial demand for speed and cheapness.

At a higher level are those who use the photograph

as an educational aid, to illustrate a school project, thesis or book, or to incorporate in a television documentary. Here the factual content of the photograph becomes more important, and the user is likely to be more discriminating in choosing images.

The use of the photograph as a research tool in its own right involves yet higher levels of sophistication. Such users include the anthropologist who studies Maori portraits to record patterns of clothing, the historian who uses Victorian townscapes to elucidate social and economic conditions, the soil scientist who studies photographs of central Otago to establish the pattern of erosion, and the engineer who studies photographs of a building site at different periods, because he has to demolish the current building — all plans have vanished, and he doesn't know whether or not its neighbours are leaning against it, or vice versa. For these users, precise identification of the photograph is essential. Dating is particularly important. Finally, we have those who study photography as an art form.

From the viewpoint of the user, the basis of the photograph collection is a public file, commonly housed in a filing cabinet, from which he may extract prints to suit his requirements. Negatives are however kept in closed areas. This public file may consist of prints housed in an arbitrary numerical sequence, to which access must be gained by a catalogue or indexing system, or the prints themselves may be arranged in some form of subject sequence, and access may be direct. Either way, access is hindered by the camera's total lack of selectivity in recording detail, which makes for some difficulty in assigning a subject heading. It will also be found that the standard subject heading lists, formulated to organise verbal material, are sometimes inadequate to deal with visual material. As many New Zealand libraries have collections of over 10,000 photographs, and some exceed 100,000, with annual accession rates of upwards of 10,000, it becomes obvious that individual cataloguing of each photograph is an impossibility. Most collections are content to accession each photograph with a running number. Cataloguing is viable, however, when dealing with original prints, which I would define as prints made by the photographer himself, or his business, from his own negatives. These should be treated exactly as are paintings and they should *not* be in the public file. All too often one comes across *cartes-de-visite* and rare nineteenth-century prints pasted on to boards in the public file. Some sense of proportion should be maintained: obviously cast offs from the local newspaper do not merit such treatment, but many frequently abused and quite modern prints do. Seek professional guidance if in doubt. The public file should consist only of copy prints, each of which will ideally have a negative housed in a closed stack. If the prints are to be maintained in a numerical sequence, some form of card index will be required to provide access. This may prove quite

voluminous, for any one photograph may be equally important as a picture of a township, of the prominent politician who is opening the local sports day, of the early motor car in which he is standing, or of the election campaign which he is fighting. It becomes apparent that some labour is involved in preparing the print for public use. A less labour-intensive solution might be to use co-ordinate indexing, using a sequence of subject entry cards with a series of columns numbered 1.10. Each photograph is accessioned with a running number, the relevant subject entry cards extracted, and the accession number entered so that the last digit is in the appropriate column. By this means, a person requiring photos of Richard Seddon opening the Kumara annual picnic in 1903 would extract the index cards for 'Seddon, Richard', 'Kumara', 'Picnics', and '1903' and note the numbers which turned up on all cards.

For the person who knows what he wants, and can express his needs in verbal terms, this system is ideal. All too often, however, our users are unsure of their needs. They may ask for photographs on general topics when their needs are specific; they may want photographs of events which obviously could not have been photographed (the Maungatapu murders in action, the inside of an 1860s pub), they may want photographs on a topic which cannot be related in visual terms (photos of the Maori movement to the cities). In fact, most of our users are not visually literate, and any system or mechanism which removes them a step from the image itself is counterproductive. Only by searching through as many photographs as may be relevant can the user establish what he wants, discover what photographs can do, and maybe, find that elusive image which he has been looking for, although he did not know it.

For this reason, I prefer a self indexing file. Here the print becomes, in effect, its own index card. When filed in a classified sequence it becomes easy for the user to search through the sequence. Inevitably, the impossibility of assigning a photograph to any one subject becomes a problem, which may be partly solved by the use of cross-reference cards. A good quality photocopier can be useful here, for some will copy on to thin card stock.

The basis of most collections is a geographical sequence, although portraits will obviously need their own sequence, as will ships, trains, birds, etc. For our collection, however, if we know where a photograph was taken, we will assign the file print to the geographical file, and rely on cross-references to pick up the subject approach. This bias is based on the pattern of use of our collection. If you are serving a more specialised clientele your approach will differ. Collections serving foresters, soil scientists, geologists or police officers will obviously require different emphases. The depth of indexing will vary also. A large, general collection may have several photographs of Kelso, all of which may be quite usefully filed under 'Kelso'. A similar collection housed in Kelso itself, for the use of the local

historical society, will have to be much more carefully catalogued and dated to be of any use. Identification and indexing should be at least detailed enough to avoid confusion. People and ships who share the same name should, where possible, be differentiated from each other. All too often, people who think that they have just purchased a photo of the ship which brought their family out in 1840 have in fact purchased a photo of the scow of the same name which carried shingle from Waiheke to Auckland in 1920. Here is where the brains of knowledgeable users should be picked. All identification, dates and comments should include the source.

Negatives should never be in a position where they can be handled by the public, whether they be originals or copies. The storage of these is critical, as we have learned to our cost. Photographs, and negatives in particular, are susceptible to damage from high temperature and humidity, pollutants in the atmosphere, residual processing chemicals, direct physical contact with harmful materials, harmful fumes from nearby materials, exposure to light, fungi and insects, deterioration of base and emulsion from internal or external causes, disasters, fire or flood, and physical damage from careless or misguided handling.

It is evident, therefore, that if negatives and original prints are to be kept for any length of time, they should be housed in cool, dry conditions, with an air supply to exclude fumes, dust and insects; they should be above floor level to minimise flood damage; they should be protected from chemical pollutants by being individually mounted in chemically inert sleeves; they should be filed vertically, in size divisions, with sufficient space between them to allow air circulation. Overtight filing can result in the sleeve sticking to the negative, with deterioration of the emulsion the result. They should be stored in enamelled metal containers, for strength, fire safety and freedom from chemical pollution.

It is impossible to list the materials which may harm photographs: it is easier to list those which don't: polyethylene, cellulose acetate, 100% rag content acid-free paper, stainless steel, metals coated with *baked* enamel, aluminium, glass or porcelain. In particular, glassine envelopes, cardboard cartons and wooden cabinets are strong contaminants and should be avoided where possible. Some form of acid-free negative bag would be preferable. Those produced by the Hollinger Corporation in Virginia have proved satisfactory in practice, although, being opaque, they necessitate more handling of the negatives than would be otherwise necessary. Attempts are being made to have acid-free bags made in New Zealand, but this is in very early stages as yet.

Original prints, as previously stated, should not be in the public file. Ideally, they should be housed horizontally, in map cabinets. They may be individually wrapped in acid-free tissue, although we

have found that encapsulating them between two sheets of acetate (Melinex) which are then sealed around the edges with acid-free tissue makes a strong and serviceable mounting. This is a particularly useful way of handling fragile and delicate prints, especially those whose natural tendency is to curl up in tight rolls.

All this is fine for a collection which starts from nothing and grows at a nice steady rate. What happens if your small library is suddenly bequeathed 10,000 postcards, snapshots and cuttings from old *Weekly News*?

Paul Vanderbilt, curator for the Iconographic collection for the State Historical Society of Wisconsin, suggests, firstly, a rough count of the collection, using the rule of thumb that 100 unmounted prints, postcards, etc, take up one inch when squeezed together, and 25 mounted prints take up the same space. Then, just go through the collection until it is perfectly familiar: just handling it randomly until you have a good idea of its contents.

Then, armed with pencils, document boxes, filing envelopes (preferably acid-free), one can make a formal outline of the content of the collection and sort the collection into rough subject groups. Don't number anything individually, don't use anything other than pencil, and avoid the temptation to do any cataloguing, repairs or make any modifications to your subject scheme. Just go through the collection again, sort it into size groups and make notes about what needs to be done. When you are satisfied that your system meets the needs of your collection, just identify each print, on the back with pencil, with the envelope to which it belongs, and you have a serviceable photograph file. Detailed indexing can come later, as the need arises.

The mounting of prints is a controversial topic. The advantages are obvious, physical strength, uniform size for different sized images and plenty of space for identification — all of importance for the public file. The disadvantages are the unknown chemical effects of the adhesives and the backing board, and the irreversible nature of the operation. Original or valuable prints should, for this reason, not be mounted. Encapsulation, as mentioned above, is a far better alternative. If file prints are to be mounted, dry-mounting with heat-sensitive tissue is by far the most satisfactory method. As well as being chemically the most satisfactory, it is also the flattest, most secure and most aesthetically pleasing method of mounting prints.

On no account should rubber cement or contact cement be used, as these have a high sulphur content which will quickly destroy the image. Interestingly enough, the adhesive used in Victorian times to fasten prints into albums and on to *cartes-de-visite* seems to have a negligible effect on the image.

I would like to turn now to the administration of the use of photographs in our collections. Most serve the public by providing a copy print. The normal procedure is for the user to extract the relevant

prints from the file and fill out an order form. The librarian takes the order form and prints, extracts the corresponding negatives and sends these to be copied by the photographer. On completion of the order, the librarian will then transfer any information on the file print to the customer's copy and notify said customer that his order is ready. The Alexander Turnbull Library alone processed 1179 such orders in the 1977/78 financial year. When one considers that most people want prints for research, book illustrations and private albums, it becomes obvious that the selling of prints is the only satisfactory way of providing a public service.

There are many problems however, both physical and philosophical. Few libraries have darkroom facilities. Those that have are often not up to producing the quantities of prints demanded. The amount of library time taken by the processing of orders limits the time which can be given to pressing concerns such as cataloguing and conservation. The quality of work cannot always be guaranteed, for copy photography, especially from old negatives and faded prints, is a specialised and difficult profession, and good prints may sometimes demand more time and effort than can be given at the prices that libraries are expected to charge.

Most libraries enter into an arrangement with a local commercial photographer to handle all their work. This can be most satisfactory, but, unless the photographer can be persuaded to do his work on the premises, raises problems of security in the transport of negatives, especially when glass plates are involved. Most libraries, incidentally, are still using their plates to fill orders. These should all be copied on to safety film, but very few collections have yet set up a systematic campaign to achieve this.

What sort of quality should we be expected to provide? Most seekers after book illustrations leave their search a bit late and consequently want their prints yesterday, which doesn't help the photographer to produce an exhibition standard print. (It is also not compatible to the safety of the negative. Press speed services should not be provided, and commercial pressure should be resisted.) By and large, there have, up to now, been few complaints about the quality of our product, but this may change. There are quite a few serious photographic researchers in New Zealand now, many of whom are planning books using the latest reproduction techniques found in European and American photographic works. Many are contemptuous of the standard of work so far produced in New Zealand. In particular, *Looking Back* has come under fire from some photographic researchers for the poor quality of its production. I have been firmly told that part of the problem was the quality of the print provided to the publisher. How far should we go in meeting the demand for fine quality prints? In the interests of spreading knowledge, I think that we have a commitment to meet this demand, but it is sadly beyond the resources of many of us. In the face of this, researchers will request access to the negatives so

that they can produce a print in the style to which they are accustomed. There are obvious dangers here: we can't have everyone who calls himself a researcher riffling through our negatives. I think that there is a case for allowing individuals or proven responsibility and expertise to make their own prints, but this should be strictly limited, and the individual should be made aware of copyright considerations and the proprietorial rights of the library.

Which brings us to the matter of copyright. According to the Copyright Act, every photograph is automatically under copyright to the person or persons who caused the photograph to be made. Copyright lasts for 50 years after the image is first made. Please note that the person who holds the copyright may not necessarily be the photographer. It may be the company or government by which the photographer was employed at the time, or it may, in the case of a portrait, be the person who commissioned the portrait. Legally it is the responsibility of the user to ascertain copyright, but it would be unwise for the library to issue some photographs for publication. Some libraries hold the negatives of the local commercial photographer, including many now unidentified family portraits. Whether 50 years old or not, it would be most unwise to allow commercial reproduction of these. Each one is likely to be on a mantelpiece, and people can get very upset to see their ancestors advertising Kentucky Fried Chicken. If it is under 50 years old they may take legal action, if it is over 50 years old they will still have a very low opinion of the library as a safe repository for their family records. This is particularly so in the case of Maori photographs. The photograph very quickly assumed considerable significance in Maori life, and funerals were marked by the profusion of photos of deceased and kin arranged around the coffin. The Maori, like some other peoples, feel that a photograph embodies some of the life principle of the subject. Maori photographs should never be used for commercial (advertising) purposes, and use in books should be preceded by an approach to the tribal area concerned.

At the Turnbull Library we make a strong distinction between strictly commercial use (advertising) and use in books. Family and ethnographic photographs are not issued for advertising or commercial purposes. Photographs taken on public occasions, street scenes, landscapes, photos of politicians and public figures on public occasions are, we feel, public domain, and we allow much freer use. The library should always retain the final say, however, and should not hesitate to forbid any use which one feels undesirable. Photographs are powerful and personal things, and their public use should be supervised carefully and sensitively.

Having decided what and how we are prepared to let people use, we come to the question of what we will charge for the privilege. Reproduction fees are a subject of some concern worldwide. A strong body of opinion has it that public institutions have no business to be making profit out of legitimate

private use of their collections. On the other hand, few libraries have the resources to adequately maintain their collections, and the resources that they do have are strained by the commercial demand. In these circumstances I agree with the contention of Robert Weinstein and Larry Booth, that those who use photographs with the clear intent and hope of selling their product for profit have an obligation to share that profit with the owners of the photographs supplied. Further, I think that it is important for all institutions to present a united front, otherwise the institution with the lowest, or no, reproduction fee will cop the brunt of the demand.

In the past, the Alexander Turnbull Library has exempted books with authorial content from reproduction fees, as we recognise that any such charge will be extracted by the publisher from the author's royalty. However, the demand for photographs in books has escalated in recent years, and some publishers have cleverly started producing books in which the photographs predominate and in which the authorial content is more in the nature of a series of captions. It is therefore planned to charge a reproduction fee for all uses of our photographs, on a scale starting at \$10 per item for books and going up to \$200 for colour reproductions for record covers, etc. This has yet to be approved, but it is on the way.

Bed Spread

by Seddon Bennington, Director,
Otago Early Settlers' Museum

An exhibition of bedspreads and related items was assembled in 1978 to open a refurbished gallery of the Otago Early Settlers' Museum. Although the main aspect of the refurbishing was to provide lighting appropriate to the display and conservation of watercolour paintings, the bedspreads were chosen for the opening because of their special folk tradition which related particularly well to the overall museum collection. Many of the bedspreads can be traced back to being made by early settlers, or to being brought, or executed, on a particular emigrant ship.

The exhibition comprised sixteen bedspreads from the museum collection, supplemented by three others borrowed for their special interest. They were displayed as wall-handings, and hung by a rod sewn to a backing attached along the top (or end) of each one. Some did not hang flat or square because they had shrunk or stretched, but adjustments were made with tapes and ties. The bedspreads were hung along four walls of the gallery, while panels in the centre displayed nightwear and pillowcases around a colonial bed on which a patchwork bedspread was effectively displayed. Spot-lighting was arranged on light track running around the walls.

Libraries should always demand an acknowledgement, preferably with the picture, and not tucked away in the appendix. We depend for our lifeblood (money) on our administrators being able to see the uses to which our services are put. Libraries should also insist on the caption that they provide being used. Deliberate misrepresentation of a photo can be dangerous.

A final point I would like to make. I think that the state of the country's photograph collections is going to receive some attention from the investigative press in the near future. We have already had a preview in an article in the *Evening Post* over Christmas, concerning the state of collections in Wellington. This could be a very good thing, it may result in our getting the funds that we need to conserve our collections properly.

The major tasks that need completion are:

- 1 the provision of safe storage for negatives and prints;
- 2 the removal from use of glass negatives. This is difficult because of staff and finance, and also because of the difficulty of copying negatives without losing detail. In the past, it has been necessary to make a print and then copy it — Kodak now has a professional copy film which is treated in exactly the same way as printing paper, producing a negative straight from a negative.

A catalogue contained a brief description, dimensions, and historical information on each item as well as a brief pattern for knitted items. The catalogue provided a useful stimulus to the public to contribute further information, and has allowed us to fill in additional historical details when our records were incomplete.

The following was written as an introduction to the catalogue and provides an idea of the intention and scope of the exhibition:

'Eighty years old this year, the Otago Early Settlers' Association is uniquely able to meet one of the challenges facing all museums, to provide present generations with a sense of regional and national identity. This exhibition expresses the museum's keen desire to foster a recognition and respect for our craft heritage. This does not encourage a return to the past, but provides inspiration for an indigenous standard of craftsmanship for the future. A colonial aesthetic was born of traditions brought from home countries, meeting with materials and needs presented by an unfamiliar and untamed environment. At worst, colonial needlecraft was the mechanical copying of late-Victorian pattern books, and the use of imported mass-produced machine-made decorative trimmings. At best, honesty of purpose, thriftiness, imagination and humility combine to achieve warm textures and a rugged beauty which evoke the spirit of the pioneers and the landscape that they faced.

'Over the past year, the Museum's large textile and costume collection has been catalogued. This task

brought to light some exciting treasures. The bedspreads, which form the basis of this exhibition, display the skill, labour and imagination of individual and groups of, pioneer women of the province. A small representation of the Museum's collection of linen and nightwear are included to complement the bedspreads and provide a vivid appreciation of the way in which simple practical items were painstakingly handworked. Today, such items are casually purchased and bear no stamp of the owner's patience of skill. It must be remembered that the items were generally made to be used, and we must each bridge the gap between the Museum wall and the colonial household.

'Knitting, crochet and embroidery, which includes patchwork, have been used to provide texture, pattern, colour, and in some cases, documentation. Bed coverings and accessories generally demanded white, while commemorative items exploit the rich colour possibilities available. Knitting had very early beginnings in the East before the fourth century AD, and was widely used in Europe for making silk stockings from about 1500. It has long been a traditional craft in Scotland and regional variations such as Shetland Island knitting still exist. Although home knitting today normally uses wool or man-made fibre, the knitted bedspreads here are all made with a heavy cotton thread. They are constructed in squares which were more manageable, and these were then sewn together. Crochet is a kind of knitting using a single hooked needle. The basis of crochet is the chain from which a variety of stitches and patterns are built up. Of the two examples of crocheted bedspreads on display, one is constructed of squares, while the other was worked

as a single large piece. Embroidery covers a wide range of skills and includes any decoration of textiles using stitchery. There are more than 300 named embroidery stitches, and the methods of decoration range from simple surface outlines to patchwork, applique, and quilting. There are fine examples of surface stitchery and patchwork in this exhibition. Necessity was the mother of patchwork, and the use of scraps and unworn parts of well-worn clothes would have had obvious relevance to a modest colonial household. Examples on display show that patchwork went far beyond thrift however, to a means of achieving striking patterns, and of involving groups of people in a community activity.'

The exhibition was not initially envisaged to travel outside of this museum, but its success here led a number of enquiries and it has now been shown at Christchurch and Timaru, and is currently at Invercargill, before travelling to the Dowse Gallery. Some of the items are quite fragile, and most can be easily soiled by handling, so that it is stipulated that galleries or museums borrowing this exhibition should meet return freight costs, for checking between display periods. Anyone wishing to borrow this exhibition should write to:

The Director
Otago Early Settlers' Association
220 Cumberland Street
Dunedin.

We are grateful for financial assistance from the Department of Internal Affairs Art Galleries and Museums Scheme for the refurbishing of a gallery suitable for the display of such items, and for proper facilities for the subsequent storage of these items.

Art Galleries and Museums Association of New Zealand (Incorporated)

Minutes of the Annual General Meeting held at Ulverstone, Gisborne, on Saturday 17 March 1979, commencing at 10.15 am

- 1. Present.** President, Dr J. C. Yaldwyn, and 51 members, both Ordinary and Institutional representatives.
- 2. Welcome.** The President welcomed members and extended a special welcome to Professor Barrie Reynolds, President of the Museum Association of Australia, present as an observer. He referred to the loss to the Association through the death of the Immediate Past President, Dr R. Duff, and of Sir Robert Falla. Both were Foundation Members and Fellows. Members stood in respect.
- 3. Apologies.** Apologies were received and sustained from Alexandra District Historical Society, Tauranga District Museum, S. Bagley, Ms J. Bathgate, Dr T. Barrow, Mrs N. Barron, Mrs A. J. Bethell, G. H. Brown, R. R. Cater, Brenda Duncan, J. Cave, Jeanette Ford, V. F. Fisher, D. R. Gregg, W. J. Harsant, R. Hutchings, L. Lloyd, Mrs Mettner, G. J. McDouall, Mrs Ratcliffe and D. R. Simmons.
- 4. Appointment of Scrutineers.** Mrs Margaret Mettner and Mrs Monica Ratcliffe were appointed scrutineers.
- 5. President's Report.** The President, Dr Yaldwyn, gave his report covering the work of the Association over the past year and stressed the necessity for continued growth in membership in order to continue the progressive programme which he outlined. He thanked Mr Warner Haldane and the Gisborne Art Centre and Museum for an excellent Conference and announced two newly elected Fellows of AGMANZ, Messrs J. H. Malcolm and A. A. St. C. M. Murray-Oliver.

- 6. Confirmation of the Minutes of the Annual General Meeting held in Hamilton on Sunday 12 March 1978.** The Minutes having been distributed, were summarised, taken as read and confirmed.

7. Matters arising from the Minutes.

7.1 Salary Scale. The Chairman reported on the salary scale report distributed to all members. Mr Richardson advised on the method used in compiling the report. Discussion followed which included the recommendations tabled by Mr Cater and discussed during the Conference.

7.1.1 Motion. That the salary scale as presented by Mr Cater at Conference (Appendix 2) be accepted as AGMANZ guideline for salaries and that this scale be upgraded regularly. (CARRIED)
Members expressed the view that a more detailed survey should be made, that a need existed for consideration of professional qualifications and responsibilities, and that an AGMANZ salary scale should relate to some other recognised salary scale.

7.1.2 Motion. That the Incoming Council be asked to devise a method of surveying the membership in such a way as to provide the information necessary to create a salary scale for the Association. (CARRIED)

7.1.3 Motion. That the salary scale (Appendix 1 of J. H. Malcolm's Report, 26 January 1979), marked 'Confidential' be now made available for the use of members. (CARRIED)

The Meeting was postponed at 11 am to hear an address by Mr Robin Wade, Museum Designer of Robin Wade Associates, London, and reconvened at 1.35 pm after lunch.

7.2 *Accreditation.* The President outlined the work completed to date by Mr K. Gorbey. He advised that the questionnaires within the report and certain parts of the report were not fully acceptable to Council but with modifications the report would be of great benefit to institutions in assessing their standards of answering the questionnaire.

The matter is still under consideration by Council.

8. Finance.

8.1 The Treasurer, Mrs Gibson Smith, analysed the Financial Statement. She drew attention to Institution subscriptions and the costs of the *AGMANZ News*.

8.1.1 *Motion.* That the Financial Statement for the year ending 31 January 1979 be approved. (CARRIED)

8.2 *AGMANZ News.* The cost and content of *AGMANZ News* was discussed with reference to advertising within the Journal, particularly of items of interest to members, i.e. supplies of special papers and conservation materials.

8.2.1 *Motion.* That the Incoming Council discuss the advisability of advertising matter being included within *AGMANZ News*. (CARRIED)

8.3 *Confirmation of Auditor.* *Motion.* That Mr Dennis C. Hamlin, ACA, be re-appointed Auditor for the coming year. (CARRIED)

9. *Special Resolutions.* The required notice having been given with explanations, the following special resolutions were put to the Meeting:

9.1 *Special Resolution.* That Rule 3 of the Association's Rules be altered by deleting 'Associate Members' after (d) and replacing it with 'Non-Voting Members' and in the narrative of Rule 3, deleting 'Associate Members':

'Associate Members shall be such persons as are elected by the Council in accordance with the provisions hereinafter contained for the duration of any conference arranged or held by or at the instigation of the Association' and adding in its place the following:

'Non-Voting Members shall be Institutions or such persons as are elected by the Council in accordance with the provisions hereinafter contained in 7(a) (i) to (iv) inclusive or in 7(b) (i) to (v) inclusive.

'It shall not be necessary for an institution to be a corporate body not conducted for private profit, or a person to be a member of the governing body or the staff of any art gallery or museum or who has assisted in the development of art galleries and museums or similar institutions not conducted for private profit for that institution or that person to be eligible for election as a Non-Voting Member.' (CARRIED)

9.2 *Special Resolution.* That Rule 4 of the Association's Rules be altered by deleting (a), (b) and (c), and substituting:

(a) *Institution Members* (voting rights for 2 delegates)
Institutions with no paid professional staff \$15.00

All other Institutions: computed on the basis of .1% of annual operating budget (excluding purchase funds and capital programme)

Minimum dues \$25.00

Maximum dues \$150.00

(b) *Ordinary Members (one vote per member)*

Based on Annual salary:

Below \$6,000 \$10.00

\$6,000 to \$8,000 \$12.00

\$8,000 to \$10,000 \$14.00

\$10,000 to \$12,000 \$16.00

\$12,000 and over \$18.00

(c) *Non-Voting Members*

New Zealand (no voting rights) \$10.00

Overseas (no voting rights) \$12.00

(d) *Fellows* (one vote per member)

Subscriptions shall be as for Ordinary Members. (CARRIED)

Prior to the Resolution 9.2 being carried, an amendment: That in '(b) *Ordinary Members* (one vote per member)' all words and figures after 'member' be deleted and replaced with 'Ordinary Members subscription be at a flat rate of \$12.00'. The amendment was LOST.

9.3 *Special Resolution.* That Rule 7 of the Association's Rules be altered by deleting 'The provisions of Rule 7(b) hereof shall apply *mutatis mutandis* to the election of Associate Members', and substituting in its place —

'Non-Voting Members — The provisions of Rule 7(a) (i) to (iv) or (b) (i) to (v) hereof shall apply *mutatis mutandis* to the election of Non-Voting members.' (CARRIED)

10. *ICOM.* Dr Yaldwyn as the retiring Chairman of the New Zealand National Committee of ICOM reported that at the AGM of that Committee held on Friday 16 March, Mr Campbell Smith had been elected Chairman. He commented on the advantages of membership of ICOM (International Council of Museums), the work done by Mr Ken Gorbey on the Security Committee of ICOM, and the excellent reports submitted by Mr Roger Neich following his attendance at meetings dealing with Asian and Pacific ethnology in Sri Lanka and Australia. He also advised of the next conference of ICOM to be held in late October and early November 1980 in Mexico City.

11. *Items for the consideration of the Incoming Council*

11.1 *Conservation Symposium.* That funds be made available to assist the administration of the Conservation Symposium in the publication of reports, etc.

11.2 *Conservation.* That consideration be given to setting up a symposium or workshop on the conservation of works on paper, etc.

11.3 *Abbreviated Directory for Art Galleries and Museums in New Zealand.* That a suitable abbreviated directory be considered.

11.4 *Forestry Department.* That AGMANZ liaise with the Forestry Department to obtain information on the status and functions of 'forestry museums'.

11.5 *Technological Museums and Historical Parks.* That means be found to encourage Technological Museums and Historical Parks to join AGMANZ, and join together to become a working group within the Association.

12. *General Business.*

12.1 *Cultural Conservation Symposium.* It was recommended that a letter be forwarded to the Minister of Internal Affairs strongly supporting the recommendations of the Porirua Conservation Symposium to form an interim Cultural Conservation Council.

12.2 *Training Provision.* Mr Park advised that Council had considered courses available for museum study and asked that AGMANZ support the course being considered by the University of Canterbury.

Discussion followed with Professor Thomson expressing the opinion that staff openings might not be available in New Zealand for all those completing the course. Dr Rodney Wilson replied.

12.2.1 *Motion.* That a telegram be sent to the Chancellor, University of Canterbury, as follows:

'That this AGM of the Art Galleries and Museums Association of New Zealand Inc., being aware of the urgent need for the provision of courses of museum studies in New Zealand, and having learned of the courses it is proposed to offer at the University of Canterbury, applauds the University for its foresight in accepting the proposals and urges their adoption as soon as possible; and asks that this be communicated to the University Grants Committee.' (CARRIED)

Professor Thomson voted against the Motion.

12.3 *Restoration.* The Conference visits to the Rongopai and Rukupo Marae and the restoration in progress was discussed.

12.3.1 *Motion.* That, having observed the restoration work being undertaken at Rongopai and Poho o Rukupo and having noted the obvious regard that the people of these houses hold for Mr Les Lloyd, a letter of congratulation be sent to Mr Lloyd of the Dunedin Public Art Gallery expressing our appreciation of his efforts in assisting in the refurbishing of these houses. (CARRIED)

12.3.2 *Motion.* That having observed the restoration work being undertaken at Rongopai and Poho o Rukupo, the AGM of AGMANZ commends the support offered by the New Zealand Historic Places Trust to these very significant refurbishing ventures. (CARRIED)

12.4 *Electricity.* Mrs Kirkcaldie advised that Electricity Boards give rebates for electricity charges to some organisations and asked if rebates could also be extended to Institutional members of AGMANZ.

12.5 *TEP Scheme.* Aspects of the advantages to Institutions of the Temporary Employment Programme were discussed, and, 12.5.1 It was recommended that members do not rely on the TEP Scheme as a means for long-term assistance and that adequate preparation be made for the eventual termination of the Scheme.

12.6 Mr Jim Mack reported that Mr Ron O'Reilly was due to retire very soon and spoke of the important service he had contributed to the museum and art field in New Zealand.

13. Election of Officers.

13.1 The Chairman announced the names of the new Council for 1979/80. The President and Vice Presidents were elected unopposed; the Council members were elected by a postal ballot: President: Dr J. C. Yaldwyn; Vice President (Museums): K. Gorbey; Vice President (Art Galleries): L. Bieringa; Council: A. S. Bagley, J. Barr, F. Dickinson, J. W. Haldane, R. Lambert, A. Murray-Oliver, G. S. Park, D. R. Simmons, C. Smith, Professor K. W. Thomson, M. M. Trotter.

13.2 *Motion.* That the Executive consist of the President, the two Vice Presidents, the Secretary and Treasurer; and that Captain J. H. Malcolm be appointed Secretary and Mrs M. Gibson Smith be appointed Treasurer. (CARRIED)

13.3 A welcome was extended to Messrs Bagley, Simmons and Trotter who joined the Council as new members and thanks were extended to retiring members, Messrs Hunter and Richardson, and Mrs Kirkcaldie for the services they had given to the Association.

13.4 *Motion.* That the voting papers be destroyed and that scrutineers be thanked for their services. (CARRIED)

14. **AGM and Biennial Conference, 1981.** Two offers to host the 1981 Biennial Conference and AGM were received: (1) MoTaT, Auckland; (2) Robert McDougall Art Gallery, Christchurch.

The matter was referred to Council to select the venue.

15. **AGM 1980.** It was confirmed that the extended AGM in the years between the Biennial Conferences be held as usual in Wellington.

The details of the 1980 AGM were left to Council.

16. **Thanks.** Professor Barrie Reynolds, President of the Museum Association of Australia, extended thanks for the invitation to attend the AGMANZ Conference and spoke of the benefits of close association between the Australian and New Zealand museum movements.

The meeting closed with sincere thanks to the Chair at 3.50 pm.

J. H. MALCOLM, Secretary

Holiday activities in a Historical Museum

by Seddon Bennington, Director,
Otago Early Settlers' Museum

'Doing' promotes learning, and museums should provide opportunities for public involvement beyond the passive observation of displays. Audio-visual displays have been heralded as the panacea for those museums with the skills and resources, but these usually require little more from the public than a button to be pushed, and fall far short of the activities which could be explored.

Every year should be the year of the family in museums. With international emphasis on children's activities, this year provided an added impetus to explore the possibilities for a museum with a predominantly colonial collection. Milking a cow and butter-making are common offerings at rural museum open days, but these usually consist of demonstrations to a relatively passive public.

Children's classes in print-making and painting inspired by museum objects and themes, were run during a school holiday, but these, while successful for those attending, tend to attract mainly children with an aptitude for art, and are therefore quite selective. A treasure hunt with rhyming couplets giving clues to museum objects which had to be identified and found, provided an afternoon's close contact with the museum for about fifty children.

From these experiences during 1978, it was felt that an ideal activity for a historical museum should:

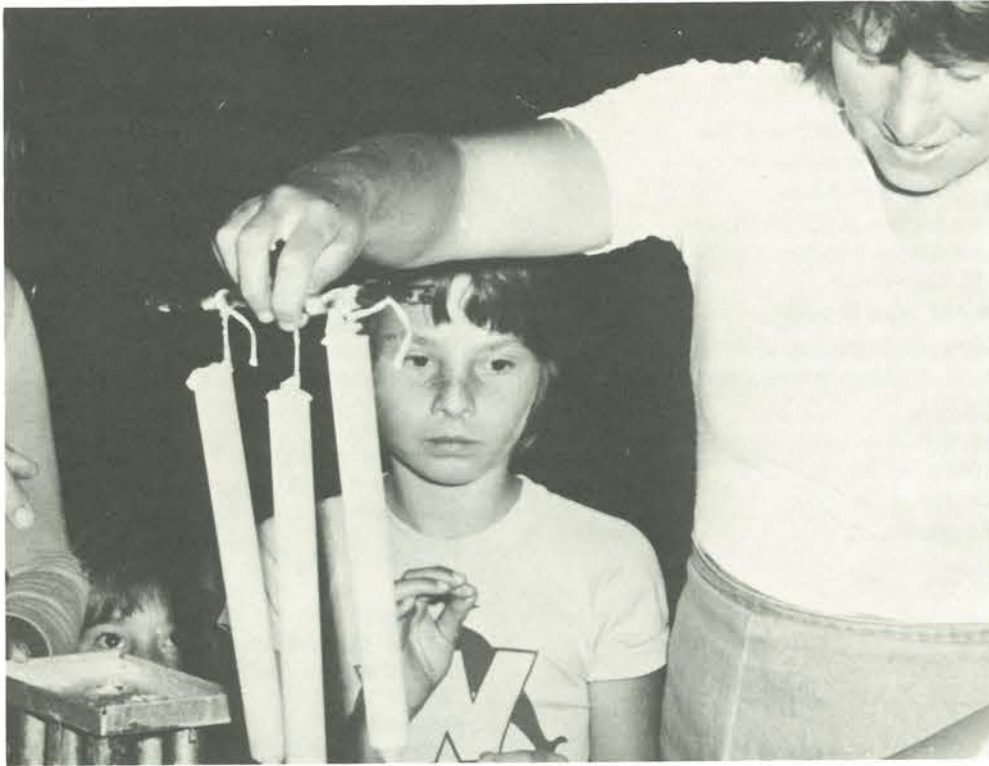
- be as informal and unstructured as possible;
- appeal to people of all ages and particularly encourage family co-operation;
- require no special skills or prior preparation by the public;
- fit into a two-hour normal museum visit span;
- relate directly to items on display and not just be a craft activity for its own sake;
- be able to go on in the normal museum public spaces and not be cut-off in a classroom environment;
- provide some tangible product to take home; and
- avoid trouble-prone electronic gadgetry or elaborate

technology out of tune with the historical context of the collection.

The number of activities meeting these requirements are limited, but candle-making was tried, utilising moulds similar to the ubiquitous candle-mould of colonial collections. Fortunately a local candle and soap works could be tapped for wax, wicks and advice. Replica candle moulds, each to make six candles, were made by a tinsmith, and a label was designed to identify the final product with the museum and its historical context. After all the items had been assembled, two days were allotted to ensuring a workable method, and a further two days spent experimenting with public participation before the activity was publicly advertised. This preparation was essential as various modifications to technique and organisation of the workspace were necessary to ensure a smooth operation when a queue of impatient children are scrambling around a cauldron of hot wax. A display of candle holders, doffers and snuffers alongside, defined the work space and provided the historical context for the activity.

Initially it was hoped that the public would follow a written procedure and think out the process as they went along. We soon found, however, that someone was needed on hand all the time for guidance, and a student employed through the Student Community Scheme ably filled the bill. This person's role was not to demonstrate candle-making, or to remove the 'thinking-doing-learning' experience, but to assist when people were unsure and needed encouragement.

The candle-making ran for three weeks of January and was very successful in terms of public involvement. Families who had never met before co-operated and discussed how the task would have differed in colonial times. A group of 20 handicapped children found most of the tasks within their abilities and thoroughly enjoyed the experience. Over 200 sets of candles were made using about 100 kg of wax. Enquiries have been



Photograph: Otago Early Settlers' Museum.

received from community centres regarding the details of the method and we are pleased to provide any advice that we can. We could also arrange for the supply of moulds, wax, and wick if necessary. Our costs, excluding personnel time, were \$180, and we almost recovered this with a charge of 70c for six candles. We now have the equipment to run this activity or provide a demonstration as required.

With a limited number of moulds, some families had to wait up to an hour for their turn, as well as the subsequent wait of up to 30 minutes for the candles to set. A large wall mural depicting a whale-chase was being prepared nearby. An audio-visual programme was set up alongside this to answer the most common questions asked of the artist, and to provide a background to the mural subject. This was a successful means of distracting impatient candle-makers, and took some of the pressure of continual questioning off the mural artist. A display of this type to explain a display in preparation involves the public more closely in the thinking process behind a display, as well as providing a means of evaluating the museum staff's ideas on the main display by preparing this complementary display.

A further activity planned for IYC is the construction, during the May holidays, of a large co-operative collage banner based on the theme of the pioneer family. The exact form that this will take will be left to develop with the children as they come together with their ideas and bits and pieces.

An exhibition of prints of early photos of children in dress, and children's activities of pre-1900, is being prepared for display towards the end of the year. I will be pleased to hear from anyone who has photographs suitable for inclusion in this. We have a surfeit of photographs of children dressed in sailor suits and Sunday best posed beside Grecian urns in photographers' studios, but surprisingly few of them caught candidly 'being children'.

IYC, as in the case of International Women's Year at Waikato Art Museum, should be a step in the continuing development of a museum-art gallery reputation for being stimulating-learning-involving places to visit.

CORRESPONDENCE

Fire

Further to my article on fire prevention in museums I would like to draw the attention of all non-ICOM members to the editorial in *ICOM News*, Vol 3, 1978:48 (further photographs on p 2) entitled 'Two major museums burnt to ashes'. The editorial makes for sobering reading.

Ken Gorbey

Director, Waikato Art Museum

MUSEUMS POSTER

Additional copies of the poster may be had from the Secretary:

Small — 25c each

Large — 50c each

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THE ART GALLERIES AND MUSEUMS ASSOCIATION OF NEW ZEALAND

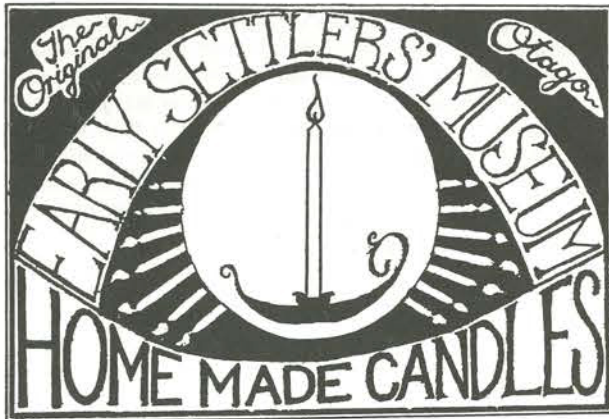
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This number is published with the assistance of a grant from the Todd Foundation.

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