



AGMANZ NEWS

The Art Galleries & Museums Association of New Zealand

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All you ever wanted to know about keeping the public out of your hair, but were afraid to ask. (Titles should be long and obscure to emphasise the exclusive nature of our public institutions.)

by S. L. Bennington, Director, Otago Early Settlers' Association Museum, Dunedin, with drawings by David Williams

The 1979 Southern Museums' Workshop was hosted by the Otago Early Settlers' Museum. Displayed during the workshop was a set of wall posters which took a light-hearted approach to some of the responsibilities of small museums (and not-so-small museums). The inspiration for this approach came from a set of drawings entitled 'How to make a rotten exhibition'. These drawings were directed towards art galleries, and produced by the National Scheme for Travelling Exhibitions in Sweden (Hjorth, 1977).

The posters were intended to overcome some of the disadvantages of the usual formal presentation of this kind of material. There is a need to break down the barrier between professional museum staff and the highly enthusiastic but individualistic volunteer staff of small museums. Such a barrier was implicit in many of the questionnaires returned by small museums after the previous annual workshop.

Cartoons provide an effective stimulus for discussion amongst groups of people, and can be more effective than handouts or lectures for improving awareness of the issues involved. One criticism of this approach is that each cartoon presents a rather extreme point of view. Often the most desirable action is a compromise which recognises various conflicting requirements, such as in respect of adequate and excessive lighting levels. The drawings have been prepared for publication to draw attention to some aspects of museum (or gallery) management, and to suggest the use of the cartoon as an effective medium for communication and education. We are planning an exhibition of cartoons to illustrate events from the newspapers of the 1880s (this decade a century ago) for this year, and exploring the use of cartoons in museum education resource sheets.

The artist, David Williams, is at present unemployed and is seeking free-lance opportunities to illustrate booklets, etc. I hope that this exposure may help him to find his feet.

Reference: Hjorth, J. 'How to make a rotten exhibition'. *Curator* 20/3 1977, pp 185-204.



Opening hours should be at the staff's convenience; too bad if they don't suit the public.



COVER: *When loaning objects, remember that money spent on good packaging is money wasted.*

Museums should be solemn: we mustn't encourage families with children.



We're not here to fuss around over people with pushchairs, prams and the like.



Touching is the thing. People should get the feel of old photographs and fragile articles.



Don't let people get too close; we mustn't encourage constructive involvement.



Don't bother with a logical layout; the museum should be like a treasure hunt without clues.



Fit in as many items and labels as possible; if there's a space, then fill it.

HOROGRAPHY
THE CLOCK

THE CLOCK IS A MACHINE FOR MEASURING TIME EXACTLY ONE WITH A BELL BEFORE THE CLOCK WAS THOUGHT OF THERE WAS THE SUN-DIAL BUT SO MANY PEOPLE LOST EYES WHILE SCRATCHING THEIR NOSES THE IDEA WAS DROPPED, BACK TO THE CLOCK. IT WAS A TIME MEASURER IN GENERAL THE NAME (SHAW) MEANT THE STRINGING OF THE HOUR (VIT) TO TIME BY A CLOCK OR STOP WATCH MEANING TO REGISTER A TIME BY A RECORDING CLOCK ...

CLOCK-GOLF A PUTTING GAME ON A GREEN MARKED LIKE A CLOCK DIAL. IN WHICH THE PLAYER PUTS FROM EACH HOUR FIGURE TO A HOLE NEAR THE CENTRE THE WORD FOR CLOCK IN OLD FRENCH WAS (CLOCKA CLOCCA) BUT NOW THEY CALL IT (CLOCHE) THE DUTCH CALL IT (KLOK) AND IN GERMAN IT IS (CLOCKE) A CLOCK IS ALSO KNOWN TO BE A BEETLE ONLY FOUND IN SCOTLAND.



SWORD

A WEAPON WITH A LONG BLADE SHARP UPON ONE OR BOTH EDGES FOR CUTTING OR THREATENING; A SWORD OR PAT ROD RESSEMBLING A SWORD; A SWORD PASSES THROUGH RESTRICTIONS OF DEATH BY THE SWORD OR BY WAR; WHAT A MILITARY FORCE; THE EMPLOYER OF VENGEANCE OR JUSTICE, OR OF AUTHORITY AND POWER. V.I. TO WIELD A SWORD - MEANING YOU NEED SAFETY GOGGLES AND BOOTS A STRONG HAND IN ALSO WIELDING STICKS TO WITHSTAND YOUR SHIELD FROM YOUR SHIELD YOU NEED LIKE ONE TO COME FOR YOU-THAT IT WILL BE YOUR OWN AND YOU ARE UNIDENTIFIED FROM OTHERS.



Labels: The longer the better; don't leave out any detail, however trivial.



Better a slapdash sign or label than none at all.



Jargon and long scientific words impress; don't worry if no-one can understand it.



Saving electricity is more important than adequate lighting.



Don't waste time and effort on good conservation when a 4" nail and a coat of gloss will do the job.



Don't waste money on good storage. No-one is going to see it anyway.

SPECIALISED SERVICES FOR MUSEUMS

CONSULTATION on all aspects of exhibition development for museums

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AUSTRALIA

A Survey of Visitor Attitudes to a Maori Art Exhibition

by Roger Neich, National Museum

In December 1978 the New Zealand Academy of Fine Arts in Wellington mounted an exhibition of traditional Maori art selected from the collections of the National Museum. As an experiment, this was displayed in association with canvasses by Ralph Hotere from the National Art Gallery, Dowse Art Gallery, Barry Lett Gallery and the Collection of the Artist.

The aim was to treat the traditional artefacts as individual works of art in an art gallery setting, rather than as ethnological specimens. Seventy of the finest pieces from the National Museum collections were chosen by Museum ethnologists, Betty McFadgen and Roger Neich. This selection was then approved from an art point of view by Guy Ngan, Director of the Academy, who then planned the gallery layout. Peter Read of the Academy and Ross O'Rourke of the Museum did the actual mounting.

The exhibition

The works by Ralph Hotere included five banners from *Song Cycle*, three of his *Black Paintings* and one *Test Piece*. These occupied the main rear wall of the Gallery, forming a backdrop to the artefacts distributed on the other walls and down the centre. The artefacts chosen included treasure boxes, feeding funnels, flutes, a *toki pou tangata*, agricultural implements, several small free-standing figures, a bird snare, a tattoo pigment container, short clubs, dart thrower, spear, paddle, nephrite and bone pendants, combs, adze blades, walking stick, storehouse and meeting house carvings as individual pieces, weaving peg, stockade post, canoe prows and canoe sterns. Most of these items dated from pre-European and early contact times up to the mid-nineteenth century.

The catalogue

Each item in the exhibition was identified only by a number which referred to an entry in the catalogue. For the Maori artefacts, the catalogue entry simply gave an identification of the object, a locality of origin or attribution to a regional style, and an approximate date. On its cover, the catalogue bore a photograph of Anaha te Rahui, famous Arawa carver, at work and inside were three photographs of Maori wood-carvings.

The catalogue commenced with an 'Introduction to Maori Art' by Roger Neich which read as follows:

One of the greatest strengths of traditional Maori art is its magnificent integration of function and aesthetic intent. However, this very success has frequently obscured our appreciation of Maori art simply as art. This exhibition invites you to set aside ethnographic considerations and to enjoy the art for its own sake.

Traditional Maori art criticism praised the skill of the artist. A good carver was so clever with his tools that 'he made the wood laugh'. Other proverbs compare neat, fine work to the beauty of a spider's web. Powerful thrusting curves and spirals reminded the Maori of an unfolding fern frond. The play of light and dark on carving, and the gleam of fresh rounded surfaces brought to mind the fresh spring growth of vegetation. In good carving, all these qualities of fine execution, elegant curves, rich contrasts of light and shade, combine to serve the art's ultimate purpose, that of efficient communication. Conversely, bad art was poorly executed, distorted, dry, withered, dull, and hence incoherent. All this reflects the more consciously-held Maori aesthetic. It does seem that perhaps this aesthetic stressed the communicative aspect of the art at the expense of concern for formal qualities. Nevertheless, there can be no doubt that formal qualities were greatly appreciated. Early European observers from Cook to Colenso commented on Maori sensitivity to fine form. William Colenso was greatly impressed by 'their fine perception of the beautiful, the regular and symmetrical; of their desire and labour after the beautiful; of their prompt and genuine, open and fearless criticisms — in a word, of their ideality.' No more proof of this is needed than the evidence of items here before us.

As in most cultures untouched by the Greek experience, the art of the Maori did not attempt to portray the fleeting illusionary appearance of visual reality. Rather, the Maori artist set out his concept of ideal reality as he knew it in his mind, unbounded by time or place. Ageless ancestors were depicted in a timeless, ever-present world, continually relevant to their living descendants.

Essentially a formalist, the Maori artist imposed his concept upon his material, almost regardless of variations or flaws in that material. As a Maori proverb says, the block of wood has no business to dictate to the artist who is carving it.

The Maori artist used his art as a speaker uses his own language, conveying meaning in clear fluent statements, unhindered by self-conscious application of grammatical rules.

Maori self-consciousness was one of the first effects of European contact. Maori people became aware of themselves as Maori.

Eventually, Maori artists became aware of their art as 'Maori art', different from European art. They were made conscious of their own aesthetic concepts and of the conventions governing their art.

The artistic consequences of this self-consciousness differed greatly in different parts of New Zealand. In some areas, such as North Auckland, Waikato and Taranaki, the art scarcely had time to respond before becoming extinct. In others, such as the East Coast, eastern Bay of Plenty and Hawkes Bay, exciting innovative experiments in realism, perspective and narrative were accepted by the Maori public, along with much interchange between techniques and media. Figurative painting often replaced carving, developing both from carving styles and adaptation of rafter-painting techniques. In still other areas, notably Rotorua, strong European influence fostered a conservative, academic adherence to old forms with some inevitable loss of vitality. A developing tourist industry soon carried this trend to extreme.

Concurrently with these changes, old-time war canoes and storehouses were gradually being replaced by the fully-carved communal meeting house as the focus of tribal group pride and prestige. The large flat surfaces of a meeting house provided more unconstrained areas of innovation and experimentation, than on the restricted clearly prescribed surfaces of a war canoe. Colonial Europeans imported their 'Greek' concepts of art into New Zealand. Applied to Maori art, these encouraged a more individualistic approach by Maori artists, more concern with pure form and some loss of the communicative function. Especially at Rotorua but also in other centres, Europeans themselves became important patrons of Maori art, often imposing their own aesthetic concepts on the work.

But, whether working for a Maori patron, a knowledgeable European, or an anonymous tourist, the Maori artist still managed to inject his own personal vitality into much of the product.

Hopefully, having savoured the forms for their own value, we can then return to a deeper understanding that, far from being purely decorative, it is the formal aesthetic quality that enables the art object to carry out its mechanical and symbolic functions with power.

In the meantime, let us simply enjoy 'the laughter of the wood'.

Catalogues were distributed free to all interested visitors, and reference copies were always available in the Gallery. Here again, the aim of the catalogue was to provide a minimum of necessary ethnographic information without detracting from the visitors' appreciation of the items purely as art.

The questionnaire

All interested visitors were asked by the attendant on duty to complete a questionnaire. Contained on one sheet of paper, the questionnaire asked 13 questions, most requiring a simple yes/no response. A space at the bottom invited people to add any general comments and to suggest ways to improve the exhibition. A total of 296 questionnaires were completed by exhibition visitors, over the five weeks' showing.

The sample

On the basis of age, sex, and whether Maori or non-Maori, the sample was classified into sixteen categories designated by upper and lower case letters as follows:

- A — male Maori
- B — male non-Maori
- C — female Maori
- D — female non-Maori

- a — primary age (up to 12 years old)
- b — teenager (from 13 to 20 years old)
- c — young adult (from 21 to 40 years old)
- d — adult (41 years and over)

Table I: Number of survey respondents in each category

	Age	Young				Totals
		Primary	Teenager	adult	Adult	
Male	Maori	Aa/—	Ab/5	Ac/7	Ad/3	15
	Non-Maori	Ba/2	Bb/8	Bc/69	Bd/41	120
Female	Maori	Ca/5	Cb/6	Cc/8	Cd/1	20
	Non-Maori	Da/6	Db/24	Dc/72	Dd/39	141
Totals		13	43	156	84	296

This classification of the sample reveals the high proportion of non-Maori young adults, who constituted 47.6% of the total sample. Maori respondents of all ages constituted 11.8% of the total sample. These figures probably give a fair indication of the actual composition of visitors to the exhibition.

Analysis of the sample

In the tables that follow, all figures are given as percentages of the category entries as set out in Table I.

Table II: Percentage of visitors who came especially to see this exhibition

	a	b	c	d	Totals
A	—	80	71.4	66.6	73.3
B	0	25	37.7	63.4	45
C	60	50	50	100	55
D	33.3	45.8	45.8	59	48.9
Totals	38.5	46.5	43.6	61.9	49

Table II shows that a higher percentage of Maori visitors of all age groups came especially to see the exhibition. Also a much higher percentage of older adults came especially.

Table III: Percentage of visitors who felt that traditional Maori art is best displayed only in a museum context, as opposed to an art gallery context or both.

	a	b	c	d	Totals
A	—	60	0	0	20
B	0	12.5	8.7	14.6	10.8
C	20	16.7	25	100	25
D	0	16.7	5.5	5.1	7.1
Totals	7.7	20.9	7.7	10.7	10.5

Table IV: Percentage of visitors who felt that traditional Maori art is best displayed only in an art gallery context, as opposed to a museum context or both.

	a	b	c	d	Totals
A	—	0	42.8	0	20
B	50	12.5	24.6	7.3	18.3
C	40	16.7	0	0	15
D	16.7	16.7	15.3	15.4	15.6
Totals	30.8	13.9	19.9	10.7	16.9

Read in conjunction, Tables III and IV indicate that the great majority of visitors prefer to see traditional Maori art displayed in both art gallery and museum settings, rather than exclusively in one or the other. Only a very small percentage felt that it is better that traditional Maori art not be displayed in an art gallery context.

Of the visitors who preferred to see traditional Maori art displayed only in a museum setting, it is probably significant that 22.9% of the Maori visitors supported this, while only 8.8% of non-Maori visitors did so. There was no such differential among those visitors who supported the art gallery context (17.1% of Maori visitors, 16.8% of non-Maori visitors).

Table V: Percentage of visitors who wanted to know more about the functions or meanings of the traditional art pieces.

	a	b	c	d	Totals
A	—	80	71.4	100	80
B	50	75	76.8	75.6	75.8
C	100	83.3	87.5	100	90
D	83.3	95.8	80.5	79.5	83
Totals	84.6	88.4	78.8	78.6	80.4

This table clearly demonstrates the large proportion of visitors of all categories who preferred to have more museum-type information about the pieces, despite the fact that many of these same people were glad to see the traditional Maori art in an art gallery setting. This result could be interpreted to mean that the New Zealand public are not yet prepared to accept and appreciate traditional Maori art simply as art, without knowing more about its utilitarian and symbolic functions.

It is interesting to compare this attitude toward traditional Maori art with the attitude registered towards Ralph Hotere's work which was more obviously 'art' in the usual art gallery sense.

Table VI: Percentage of visitors who felt that they understood Ralph Hotere's work.

	a	b	c	d	Totals
A	—	20	14.3	33.3	20
B	50	37.5	30	21.9	27.5
C	80	33.3	25	0	40
D	33.3	41.7	34.7	28.2	34
Totals	53.8	37.2	29.5	25	30.4

From this table it is obvious that a large majority of visitors felt that they did not understand Hotere's work, yet in response to another question (see Table VII) all but a very few were prepared to accept his work as 'art'.

Table VII: Percentage of visitors who mentioned Ralph Hotere's works in answer to the question 'Are there any items displayed here which you feel are not really art?'

	a	b	c	d	Totals
A	—	0	14.3	0	6.7
B	0	0	10.1	9.7	9.2
C	0	0	12.5	0	5
D	16.7	4.2	8.3	5.1	7.1
Totals	7.7	2.3	9.6	7.1	7.8

It must be noted that nobody among the respondents mentioned any traditional items in response to this question. In other words, all were happy to accept items such as bird snares, sinkers, pounders and clubs as works of art. Nevertheless, these tables and other comments supplied by respondents would perhaps indicate a greater readiness to accept work such as Hotere's as 'art' without such a strongly felt need to 'understand' it as in the case of traditional Maori art.

Table VIII: Percentage of visitors who considered Ralph Hotere's work as 'Maori art'.

	a	b	c	d	Totals
A	—	60	85.7	33.3	66.7
B	100	62.5	47.8	26.8	42.5
C	80	50	62.5	100	65
D	83.3	58.3	61.1	33.3	53.9
Totals	84.6	58.1	56.4	30.9	50.7

These replies indicate that a higher percentage of Maori people consider Hotere's work as 'Maori art', than do non-Maori people. Also, the percentage of those people who considered his work as 'Maori art' decreased fairly regularly with each older age group. Perhaps older people tend to have more fixed ideas of what should constitute 'Maori art', or else they are better able to discriminate between a person's racial background and the stylistic affinities of his artistic production.



Maori Art exhibition in the NZ Academy of Fine Arts. (PHOTO: P. READ)

Table IX: Percentage of visitors who thought that modern art such as Ralph Hotere's work should be displayed alongside traditional Maori art.

	a	b	c	d	Totals
A	—	40	57.1	100	60
B	100	37.5	59.4	56.1	57.5
C	40	50	50	0	45
D	50	70.8	69.4	66.7	68.1
Totals	53.9	58.1	63.5	61.9	61.8

Table X: Percentage of visitors who felt that traditional Maori art helps them to understand modern Maori art.

	a	b	c	d	Totals
A	—	60	85.7	66.7	73.3
B	50	75	49.3	48.8	50.8
C	100	50	62.5	0	65
D	66.7	70.8	54.2	53.8	57.4
Totals	76.9	87.4	53.8	51.2	56.1

There was quite general reluctance to answer this question. A higher percentage of Maori than non-Maori respondents felt that traditional art did help them to understand modern Maori art (66.6% of Maori total, 54.4% of non-Maori total). Perhaps if the question were to be asked in the context of an exhibition featuring a modern artist who worked closer to the traditional form, then the percentages would be higher for non-Maoris.

Table XI: Percentage of visitors who believed that this exhibition had helped them to appreciate traditional Maori art better.

	a	b	c	d	Totals
A	—	100	85.7	100	93.3
B	100	62.5	76.8	85.4	79.2
C	100	100	75	0	85
D	83.3	70.8	81.9	71.8	77.3
Totals	92.3	76.7	79.5	78.6	79.4

A very encouraging high percentage of visitors felt that the exhibition was a success. A somewhat lower percentage believed that the exhibition had helped them to better appreciate traditional Maori art, but nevertheless many of these same people still regarded the exhibition as a general success.

Table XII: Percentage of visitors who thought that this exhibition generally was a success.

	a	b	c	d	Totals
A	—	100	85.7	100	93.3
B	100	100	94.2	92.7	94.2
C	100	100	75	100	90
D	100	83.3	91.7	89.7	90.1
Totals	100	90.7	91.7	91.7	91.9

General comments by visitors

When asked to suggest ways to improve the exhibition and to make any general comments, a large number of respondents reiterated their desire for more information on the traditional pieces. Many also preferred this information to be available on labels with the items, rather than detached in a catalogue. Some criticised the limited amount of information contained in the catalogue. A few suggested the display of photographs showing the pieces in their proper cultural context.

Many asked for more examples of the work of other modern Maori artists, while about an equal number requested further traditional items illustrating a wider range of regional and tribal styles. A small number said they found the mixture of traditional and modern to be confusing.

There were frequent requests for more of the same type of exhibition staged more often. Some suggested better publicity and wider advertising. Several praised the gallery layout and display arrangement.

Some individual comments were:

'A permanent area devoted to Maori Art should be provided in the gallery with a rotation of the available material to run specialist exhibitions, e.g. weapons, tools . . .' — *non-Maori male aged 32.*

'More gallery exhibitions of the cultural art of different cultures held in the bowels of the museum.' — *non-Maori male aged 32.*

'It would be nice if you could bring the museum

(downstairs) in line with your approach . . . Now they are two completely different worlds.' — *non-Maori male aged 28*.

'Traditional art is a thing to cherish. Modern art is hard to understand.' — *Maori female aged 49*.

'More modern Maori art included, such as potters and weaving.' — *non-Maori female aged 52*.

'Mixing the modern paintings, etc, with the old is an insult.' — *non-Maori female aged 19*.

'Highlights the meaningless aspect of Hotere's work.' — *non-Maori male aged 47*.

'The modern section requires some explanation — I can't understand it anyway! At the very least it appears totally out of context with the other art forms.' — *non-Maori male aged 32*.

'I would suggest displays of both be held concurrently but in separate rooms.' — *non-Maori female aged 24*.

'Ralph Hotere's work should stand by itself, next to these artefacts, etc, it appears self-conscious. Showing his work here may be (unintentionally) using him.' — *non-Maori female aged 50*.

'Panels on wall (Hotere works) cannot be compared to the traditional Maori carving. You guys are joking I hope? Ones on the wall just an exhibition of ideas. . . the carvings of spiritual essence. You guys are mixed up! All OK — but by no means to be compared.' — *non-Maori female aged 50*.

Conclusion

This survey obviously raises many more questions than it answers. Problems of definitions and too many intangible variables compromise most of the results. The act of putting the Maori artefacts into an art gallery setting and calling the exhibition 'Maori art' would prejudice many issues. In some ways it might have been fairer to show the traditional items in association with works by several modern Maori artists, including some whose idiom is more clearly Maori-inspired. However, I also believe that it was most instructive to show Hotere's work alone. As a separate, named individual artist, he represented the extreme of a Maori artist working in a totally European idiom at a level of expertise comparable with established European artists in this country. As Hotere himself has said, 'I am Maori by birth and upbringing. As far as my works are concerned this is coincidental.' Considered in this context, it was most interesting to see how prepared the public were to accept this viewpoint of art in its own right for the traditional anonymous art of the past.

Abstract

Display and sales in gallery and museum shops. Brian McHugh. *Kalori*; journal of the Museums Association of Australia, No. 56 June 1979, p 30-33

Australian museums and art galleries have begun to recognise the importance of the museum shop, which can often satisfy the spirit of enquiry aroused in the visitor, and extend his experience in the direction of his own choice.

Information on the artist's methods and materials is constantly being sought by people who want to know 'how it is made'. A book could be the first introduction to the subject. Even a small museum could obtain, perhaps on a sale or return basis, books with particular relevance to its collection. Shells and sharks' teeth, exotic handicrafts and jewellery, educational games and construction kits, ethnic arts and crafts, museum replicas and quality prints and postcards are available from specialist suppliers.

The shop is a useful medium of publicity and propaganda for the institution, and can increase sales by stocking maps, guidebooks and small items of interest to the local and overseas tourist. The staff of the shop can create a favourable impression of the institution as whole.

A well-run shop can be very profitable, but its primary stock should be chosen in accordance with the aims of the museum. The shop should be regarded as a department of the museum, and co-operate with other departments, but the manager should have some say in deciding shop policy. Location of the shop near the main entrance has advantages, but possibilities for future expansion may be limited. Space is needed for unpacking, reserve stock, mail orders. The shop should be secure when functions are held in the museum. Modular fittings and shelving give flexibility. Adjustable spotlighting is desirable. Precautions against pilfering should be taken.

The shop can supply books and materials to educational institutions as well as visitors, and provide cards, prints and gifts to business houses making presentations to important clients.

EDUCATION AND AGMANZ

An Education Committee has been formed to consider Education and AGMANZ. It will look at aspects of Education in Art Galleries and Museums; the Museum Service and relationship with the Education Department. Also it will consider —

What is Education?
What are AGMANZ' views on Education?
What are your views?

Is Education total, or part-time?
How can we offer a wider educational programme?
Should we offer a wide programme?

The Education Committee invites observation, comments, and recommendations from members of AGMANZ. These can be sent to:

Campbell Smith, Convener Education Committee,
Waikato Art Museum, PO Box 937, Hamilton,
or to any member of the Committee:
Ann Betts, 67A Beachville Road, Christchurch 8;
Luit Bieringa, National Art Gallery, Wellington;
Ken Gorbey, Waikato Art Museum; or
Peter Purdue, 3/11 Chaytor St, Palmerston North.

It is hoped to prepare a *preliminary* paper formulating AGMANZ' ideas on Education for consideration by the AGMANZ Council at their mid-year meeting. When adopted, this paper would be used as a basis of discussion with the Department of Education and other authorities. This paper will be a **Blueprint for the Eighties**. Make sure that your views are known.

Campbell Smith, Convener

Audiovisual instruction by demand

by T. L. Rodney Wilson Robert McDougall
Art Gallery, PO Box 237, Christchurch

For some twelve months the Robert McDougall Art Gallery has been experimenting with and perfecting, a slide/tape audiovisual machine. Now that the 'teething problems' have been eliminated, and because other institutions have shown an interest in it, we are publishing full details in order to allow others to benefit from an easily managed, reliable, and obviously popular teaching tool. Outwardly it resembles an enlarged version of the tape/slide machines manufactured by companies such as Singer and Bell and Howell. It differs, however, in that it is a good deal more rugged, presents a larger image suitable for group instruction and is fully automatic requiring no supervision at all. The functions of this machine are very simple and straightforward: however, in order to achieve this and allow for every conceivable form of misuse by the public, a sophisticated switching circuit has had to be developed. A wiring diagram for this **Auto Synch** is published here (fig. 2) but I must point out that the circuit design is copyright. The McDougall Gallery will take orders for the manufacture of these units employing printed circuits. The cost per unit will be \$675 and this includes the electronic pulse button used to programme the tapes, amplification, etc, all housed in a small tidy cabinet, speaker and instruction manual.

The design brief: to produce a sound and image audiovisual machine that would not be constantly operating or require the attention of a staff member to operate for the public. It had to be capable of being switched on by the public and then rewinding and resetting itself before switching off automatically at the conclusion of the programme. It had to be foolproof in operation and simple to prepare programmes for.

Function. The machine shows no image and produces no sound when at rest. It is activated by the visitor pressing a button on the top of the cabinet. The programme plays for as long as is required, from a few minutes to three-quarters of an hour and the slides are changed by electronic pulses applied to the tape (as many as 80 slides may be shown — only single image projection without variable dissolve was required, in the belief that many simple straightforward programmes are more useful for formal gallery teaching functions than a single sophisticated multi-image show). When the programme has reached its end, the tape automatically stops and rewinds whilst the projector returns to position zero by the shortest route (reversing if fewer than 40 slides, advancing if more than 40 slides. The remaining slide apertures between the chosen programme number and the 80 capacity of a carousel are filled with black slides.) When the tape is rewound the taperecorder switches off. The projector continues to reset until position zero is reached, at which point the lamp is turned out but the cooling fan continues to run. At this point the machine has reset itself and is awaiting reactivation by another visitor.

Possible malfunctions. In the early stages malfunctions were caused by the following:

1. pressing the button during play;
2. pressing the button during the reset cycle (at which point the taperecorder would begin once again, but the projector would continue to rewind resulting in a loss of correct synchronisation); and
3. unplugging or other disconnection from the power source during play.

Now problems 1 and 2 cannot occur, whilst in the third situation, when power is reconnected, the slides will reset and hold, while the tape finishes its programme without image then rewinds and re-enters the conventional readiness phase. In this way the possibility of accidental or wilful sabotage has

been eliminated.

The equipment. A heavy duty audiovisual taperecorder employing solenoid controls with auto stop, auto rewind, separate channel recording and suitable for use with a projector was required. The preference was for a cassette type recorder rather than the reel-to-reel type. The most suitable machine was found to be the **Sony ER7cm Master Recorder** marketed by Email Industries, PO Box 1693, Wellington. This machine, designed as the master unit for language laboratory work, combined all the features required with utter reliability and the heavy duty performance that would be required of something in near-constant use.

A heavy duty, carousel-type audiovisual projector capable of a wide range of audiovisual tasks was required. The German **Kodak SAV2000** marketed by Kodak (NZ) Ltd, PO Box 2198, Auckland, was chosen. Both the Kodak Retinar 60mm and 70-120mm zoom lens are suitable although the definition and brilliance achieved from the 60mm is superior.

Slides are mounted in the super-thin, glassed **Gepe mounts** to ensure that the transparency is a constant distance from the lens and held perfectly flat for even focus.

A cabinet had to be constructed that was aesthetically pleasing, could accommodate both vertical and horizontal images, and was large enough for use by several people at any one time. This was fabricated from 16mm customboard, lacquered satin white on the outside, soft grey on the plinth section and provided with a polished aluminium framed, charcoal grey, flexible, rear-projection screen. The speaker grille cloth is simply plain black cotton. The interior surfaces are painted matt black. Figures *b* to *e* show construction details, and *f* the finished article.

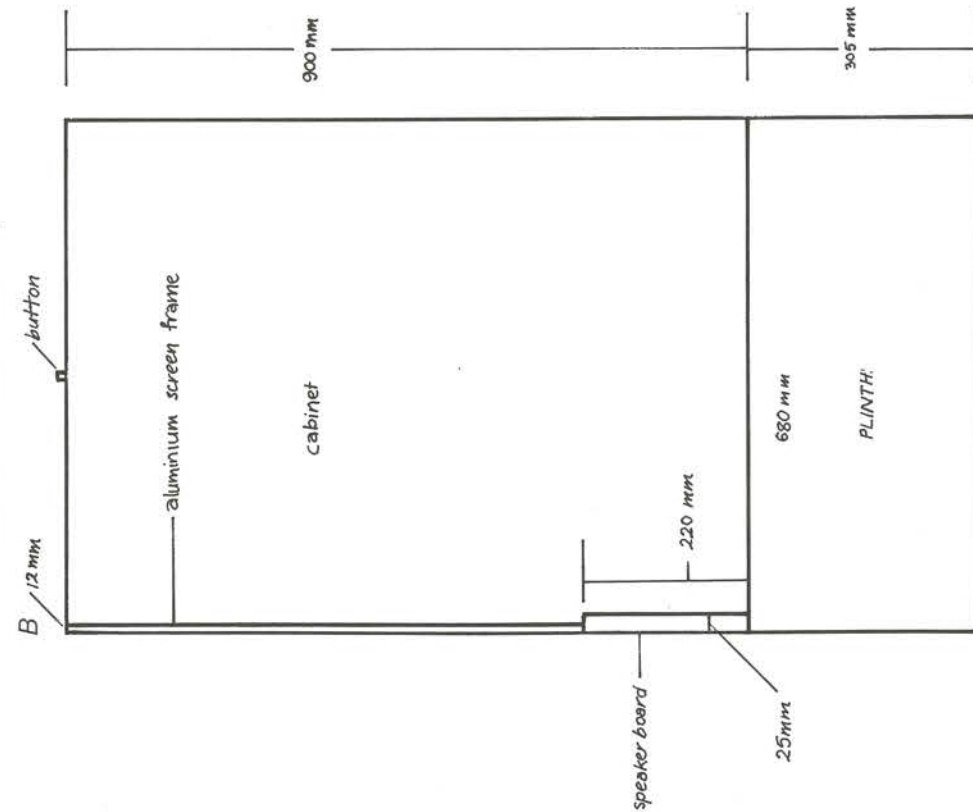
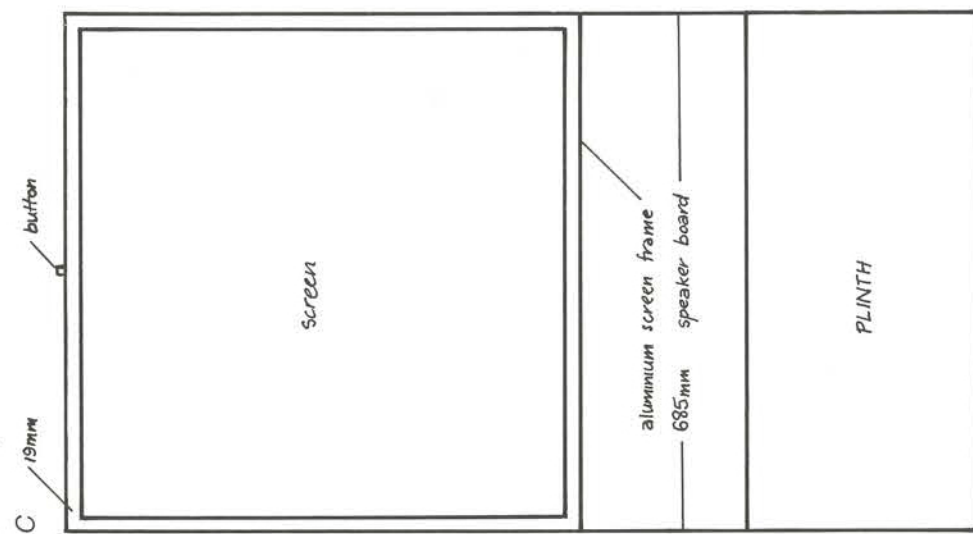
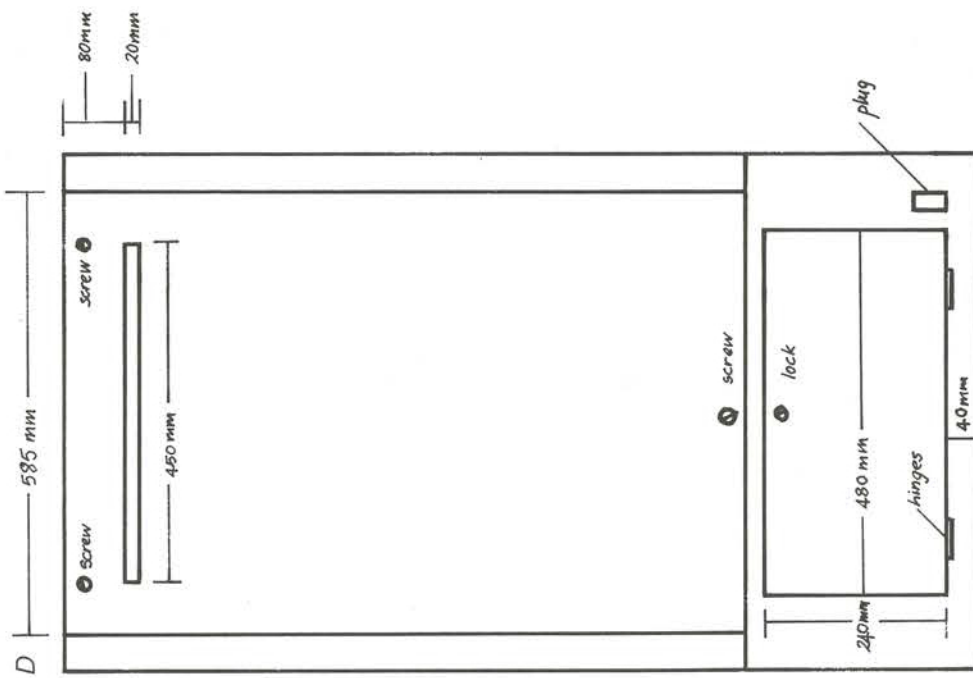
The circuit was designed by Mr George Wood of Christchurch, whilst the cabinet was designed by Mr Graham Snowden, the gallery technician and the writer, and was built by Graham.

Programmes are prepared by recording the spoken commentary on to a reel-to-reel tape, and then mixing in music and/or sound effects. This master-recording is preserved, and from it cassettes made. Once in the Sony ER7cm the pulses are applied to the cassette where indicated on the original commentary script. Should further cassettes be required these can be simply prepared from the master-recording.

To date the following programmes have been made: *Manner and Matter* (Rembrandt and Van Dyck prints), *Seascape* (Neil Dawson slides without commentary — the projector steered by a Kodak Interval Timer instead of a tape programme), *Honoré Daumier* (to accompany an exhibition of lithographs from the collection of the late Dr Walter Auburn, *Glass* and *The Street at Night* (electronic music by Chris Cree Brown, current Mozart Fellow, University of Otago and photographs by Gary Ireland — from the gallery's recent Street exhibition). Others intended for 1980 are: *Van der Velden*, *John Weeks*, *Colin McCahon*, *Word and image*, *Margaret Stoddart*, *Lace*, *Oriental carpets*. Copies of audiovisual programmes prepared by the McDougall education service for use on this machine are available now and will continue to be available. Please write to the author for:

1. orders of the electronic switching circuits;
2. assistance with details of componentry, cabinet design, programme preparation; and
3. orders of existing, or 1980 issue audiovisual programmes.

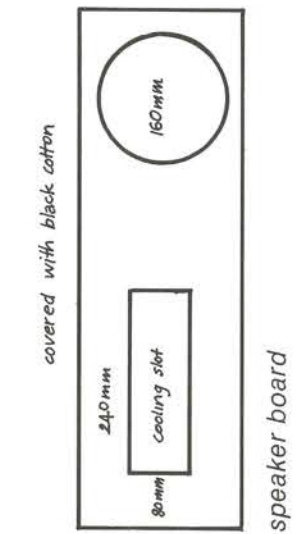
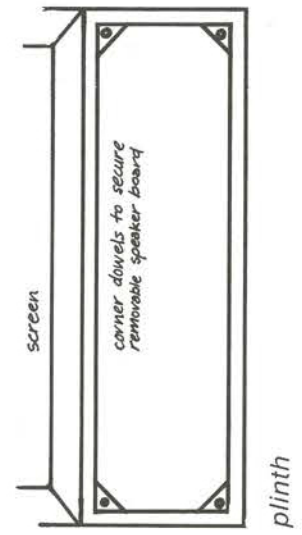
Cabinet construction details (all dimensions — external)



rear

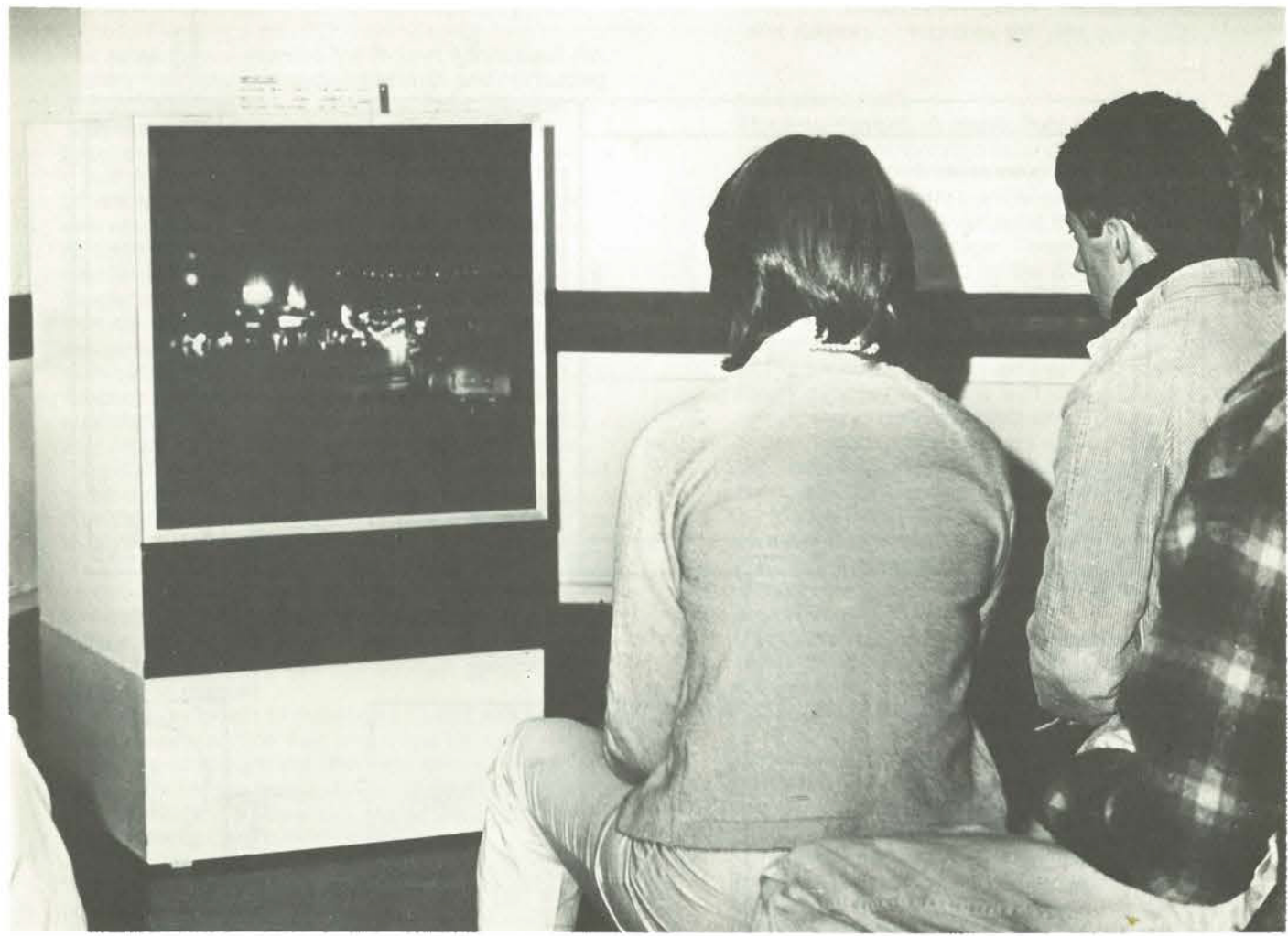
front

left hand side

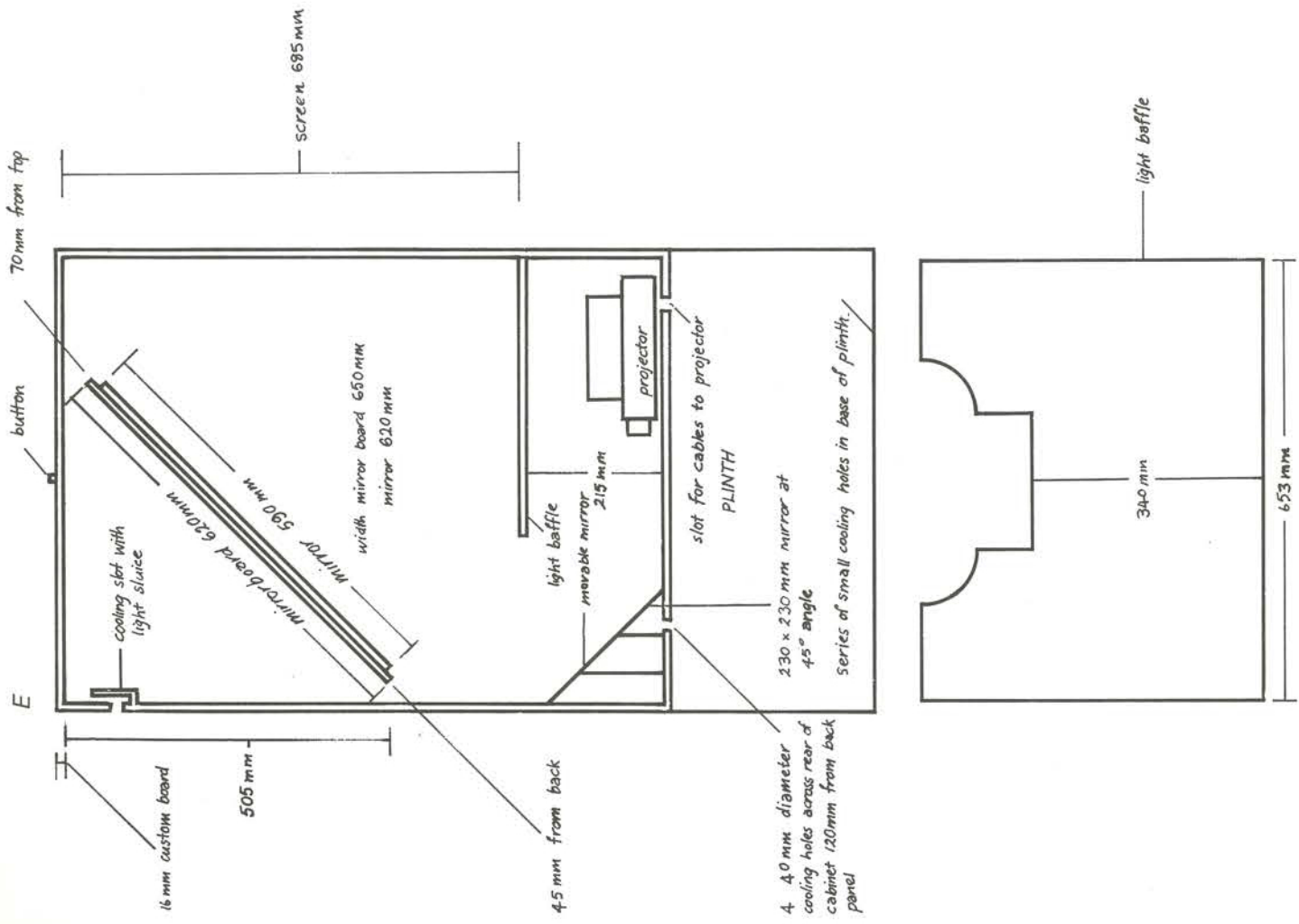


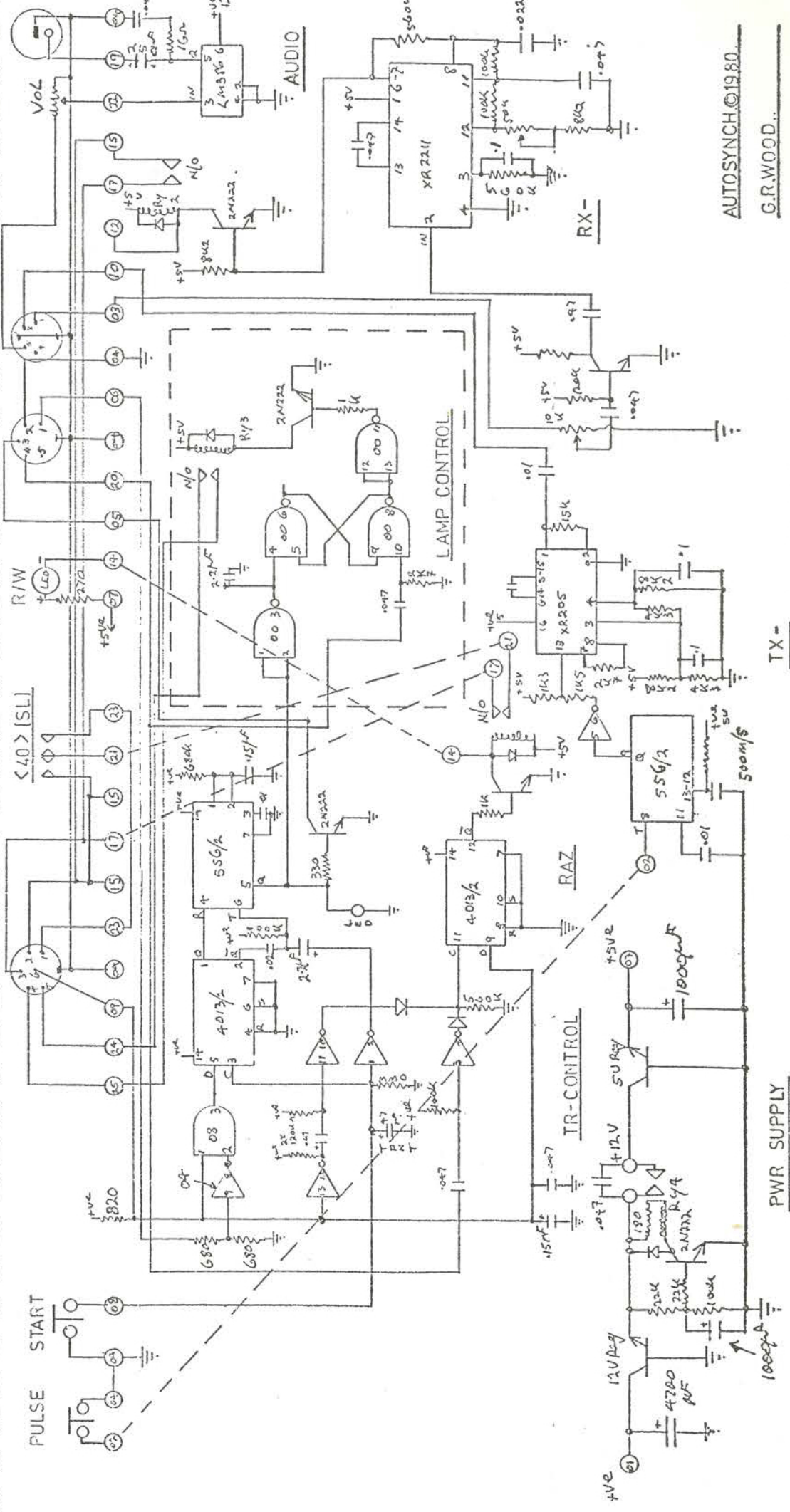
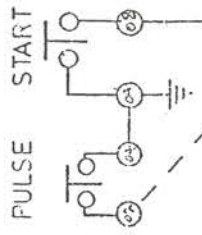
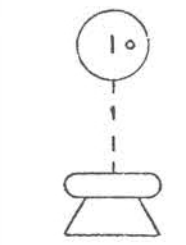
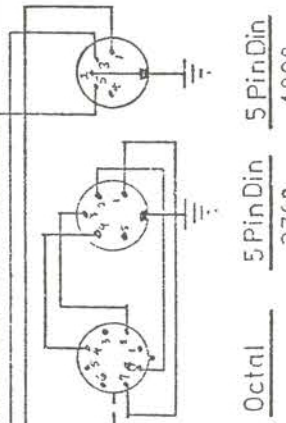
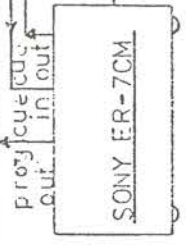
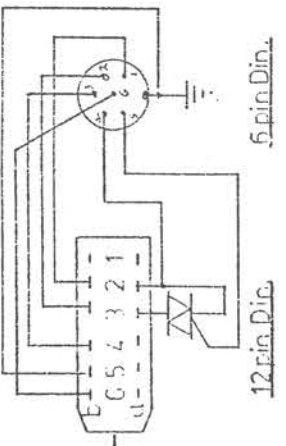
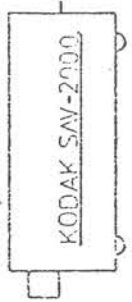
plinth

speaker board



Cross section showing position of mirrors





Museum Anthropologists Group

by David Butts, Co-ordinator

During the AGMANZ Extended AGM this year, museum anthropologists met to discuss the establishment of a Museum Anthropologists Group (MAG). It was agreed by those present (and some others who had conveyed their support by letter) that there was a real need for such a group in New Zealand. MAG will function as a focus for the professional concerns of museum anthropologists. Membership of MAG is limited to those museum professionals whose major concern is the curation and research in the areas of anthropology, ethnology and archaeology. With the recent influx of anthropology graduates into museum positions, there has been an increased awareness of the need for increased communication between individuals in isolated centres. Though the problem of professional isolation has not been too much of a barrier for those anthropologists in institutions with more than one anthropologist on the staff, it has certainly been a problem for those away from the major museums. With the greater number of individuals involved now, it is important that a real effort is made to provide a focus for museum anthropologists to discuss with their colleagues issues of professional concern.

MAG will be concerned with the following broad areas of mutual interest to all museum anthropologists:

The role of the museum anthropologist — in the museum, in the community, in the academic disciplines of anthropology, ethnology, and archaeology.

Professional ethics and the formulation of policies which indicate the professional attitudes and responsibilities of museum anthropologists.

Museum documentation — making sure collections are comprehensible.

Communication within the profession — information and enquiry circulation, seminars, conferences, publications.

Communication with the public — the use of the news media, publication, exhibitions, etc.

Cultural property and legislation — museum involvement in the work of the Historic Places Trust and antiquities legislation as well as the complex problems of returning cultural property to its country of origin, and the return of Maori material to New Zealand.

Resources and research directions — material culture research is revitalising anthropology sections of museums throughout the world.

Within these broad interest areas there are many specific issues which need discussion and resolution. MAG proposes to hold its first seminar later this year. The purpose of this seminar will be to discuss these issues; the presentation of keynote papers will hopefully go some way to establishing the key issues in each of these general areas of interest.

MAG will be able to function as a professional advice group within AGMANZ on matters relating to museum anthropology. MAG has a co-ordinator as its only officer. This position will circulate on a twelve-monthly basis amongst the members of MAG. The current Co-ordinator is David Butts, Assistant Director/Anthropologist at the Manawatu Museum, PO Box 1867, Palmerston North. Any enquiries or problems which people might consider MAG could offer assistance with, should be directed to the Co-ordinator, who will ensure that

they are circulated to all members of the Group. It is also a part of the Co-ordinator's responsibility to submit a regular contribution to *AGMANZ News*. The establishment of MAG in New Zealand follows the establishment of overseas organisations such as the Museum Ethnographers Group in Britain, the Conference of Museum Anthropologists in Australia and the Council of Museum Anthropology in America.

Correspondence

National Conservation Week Campaign

As in previous years, the National Conservation Week Campaign Committee will be using the first week in August 1980 as a focal point for publicity and activities designed to promote concern for the natural environment. The Committee, established in 1969, comprises representatives of several Government departments, as well as the Scout and Guide Associations, the Litter Control Council, the Royal Forest and Bird Protection Society, the National Council of Women, and Victoria University of Wellington. It is a Committee of the Nature Conservation Council and receives an annual grant from Government to pursue its work of environmental education and publicity.

During 1979 the Committee promoted the theme *Species at Risk* to focus attention on New Zealand's rare and endangered flora and fauna. For Conservation Week 1980 we plan to extend this to emphasise the concept of habitat. We hope, by using this approach, to promote awareness of and concern for the interrelationships which exist among all living things and their environments, and also the far-reaching effects of both habitat destruction and the exploitation of natural resources. The title for the 1980 campaign will be *A Place to Live*, and the dates for the Week 1-10 August 1980.

We are aware that many of your member organisations have in previous years mounted appropriate displays during Conservation Week, and we would appreciate your advice to them of our theme and the timing of Conservation Week this year. You may also like to suggest that they coordinate in some way with our district representatives and committees, as well as with local schools.

We would appreciate any assistance you are able to offer and would, of course, be happy to provide any further information you may require.

Professor J. T. Salmon

Chairman, National Conservation Week Campaign,
PO Box 12-200, Wellington North.

SOUTHERN MUSEUMS WORKSHOP

Mr Gordon White, Extension Officer, Otago Museum, has pointed out that the Workshop was incorrectly referred to in Volume 11 Number 1 as 'the AGMANZ South Island Museums Workshop'. The workshop was organised for the Otago-Southland area by Otago Museum, and AGMANZ's contribution was a small financial grant. An apology has been made for this editorial lapse.

ICOM News

Members of AGMANZ will be receiving details from Thomas Cook Ltd of the proposed tour to the **ICOM General Conference in Mexico**. This tour has been arranged by the New Zealand National Committee for ICOM through Thomas Cook Ltd Tourist Agency. The tour leader is James Mack. On the way to Mexico City the tour will take in three days at San Francisco and on the return will stay at Los Angeles and Honolulu. There will be opportunities to visit museums and art galleries at these places and to meet people working in them. **Tour Leader** Mr James Mack is an Art Advisory Officer to the Queen Elizabeth II Arts Council of New Zealand. Before his return to New Zealand he was Director of the course in Museology at the East West Centre in Hawaii. Mr Mack has a knowledge of American museums and galleries, and is an experienced traveller. In 1979 he organised a large group to attend the Sydney Biennial. James has a long association with AGMANZ and he has a wide understanding and interest in the museums both here and overseas.

Tax Rebate. Of special interest to AGMANZ members is that persons travelling in their *professional capacity* to the Conference will be entitled to claim a deduction for travel costs of up to \$400 in terms of the 4th schedule to Section 105 of the Income Tax Act 1976.

Membership of ICOM. Members of AGMANZ are eligible to become ICOM members. Membership of ICOM is by application to the ICOM (NZ) Chairman, Campbell Smith, Secretary, John Malcolm, or Treasurer, Margaret Gibson Smith. The current membership fee is \$17.50. In a way it is correct to say that ICOM resembles AGMANZ, on a wider international basis.

Tour Inquiries. The tour, which is being organised by Thomas Cook Ltd, is offering travel and accommodation at a reasonable price. Any inquiries can be made to James Mack, Queen Elizabeth II Arts Council, PO Box 6040, Te Aro, Wellington or to the Chairman or any branch of Thomas Cook. The tour does *not include* your stay in Mexico. It is to Mexico City and return. Conference charges, hotel and travel during the Conference period are your own responsibility. The registration fee is \$50 and accommodation ranges from First Class (\$583 single, \$680 double to \$432 single, \$494 double) to Standard (\$428 single, \$474 double to \$226 single, \$368 double). For enrolment forms and details, please contact the Chairman.

Campbell Smith

Chairman, National Committee ICOM New Zealand, Waikato Art Museum, PO Box 937, Hamilton.

NATURAL HISTORY MUSEUM OF ICOM

The Wrocław University Museum of Natural History, Poland, collects mint postage stamps featuring animals.

Would some New Zealand ICOM or AGMANZ philatelist undertake to send new issues to the museum? Reimbursement of expenses can be arranged.

Please contact the Editor if this small task interests you.

Northern Museums Seminar

by G. S. Park, Director, Auckland Museum

Some seventy people attended a very successful weekend seminar for museum personnel from throughout the Auckland provincial area, held at the Auckland Museum on 16-18 November 1979. The weekend aimed to introduce museum people from differing institutions to each other, to the different museums they represented and to the common problems faced in museums everywhere.

As is inevitable in a preliminary meeting such as this one the programme ranged widely and a little superficially over questions concerning the care and storage of the collections, the role of displays in the museum and the relationship of the museum to its community and the public at large. Speakers came from a number of provincial museums, as well as from Auckland Museum, and AGMANZ.

The final business session held on Sunday afternoon was particularly concerned to explore ways in which the museums of the province can co-operate in future, and especially to consider how Auckland Museum can best help other museums through the Internal Affairs Department's scheme for non-capital assistance to provincial museums. In the past this assistance has taken the form of in-service training, travelling exhibitions and the provision of some conservation services. Whilst considering all these to have been useful, those attending were strong in their belief that the existence of an advisory officer able to liaise with local museums and assist in the provision of information and services was most desirable, following the example of the very successful Extension Service at Otago Museum. The meeting requested Auckland Museum to seek from the Minister's Advisory Committee on Museums funding for the appointment at a senior level of a regional advisory officer available to northern museums.

A strong feeling emerged during this discussion session that more emphasis might well be given in future allocations from the Internal Affairs fund to items of non-capital expenditure, such as the funding of advisory officer positions. There were, however, notes of caution from representatives of some museums who were likely to be seeking funding for capital projects in the future, who did not wish to see the amount available for such projects unduly diminished. In spite of this division, there was unanimity on the value local museums could obtain from the appointment of such advisory officers.

Those attending felt strongly that seminars such as this one were very useful, though there was a need to discuss specific topics in more depth in future. Province-wide seminars like this one were seen as complementary to the more local regional workshops, such as the Waikato-King Country-Bay of Plenty group. Decisions as to when and where the next meeting will be held have yet to be made, but that there will be future seminars there is no doubt.

The Temporary Employment Programme in Museums

by Ken Gorbey

In response to a remit passed to AGMANZ Council by the Waikato-Bay of Plenty-King Country Museums Group, the President, Doctor John Yaldwyn, and Vice President (Museums), Ken Gorbey, discussed the matter of Temporary Employment Programme projects put forward by museums with two officers of the Department of Labour. The remit arose out of the concern on the part of many museums that the limit of project time, being in most cases two to three months, mitigated against museums putting forward interesting and worthy projects that required longer than normal training periods.

It was pointed out to the Department of Labour that museums had a great deal to offer the Temporary Employment Programme in that so many of the projects they could offer had the 'interest' element which is so important in involving people who might have poor employment records or lack of work skills. The deputation was able to point to instances of museum projects which gave Temporary Employment Programme workers confidence to compete in the open job market.

However, it was also pointed out that frequently many of these potential projects could not be offered because of the high initial training input demanded of permanent staff, for example, special cataloguing, shelving, even collection research projects. With this in mind it was requested that museums be allowed to forward projects with a planned duration of nine months.

The Department of Labour then explained that as a

matter of policy it could not subsidise ongoing permanent employment and that TEP projects extending over six months could well be regarded as permanent. The Department's officers could not see this policy being changed, but they did offer a number of suggestions.

If a museum had a long-term project it could be offered to the Department of Labour as a series of segmented projects. In this way a trained person could well be referred to undertake more than one of the segments of the projects so long as there was a break between the segments and the Department was unable to place that person to unsubsidised work. The Department is prepared to advise its District Offices that projects of this nature could be approved for periods of up to six months duration.

The attitude of the Department is that the placement of a worker to a TEP project is an alternative to unemployment. It expects persons placed in TEP projects to continue their search for unsubsidised employment and will refer them to any suitable vacancies that are notified to the Department.

It is keen, however, to use TEP projects as a basis of providing job seekers with work skills which will enable them to compete for unsubsidised employment.

Although no real progress was made towards lengthening the Temporary Employment Programme project time for museum projects it is possible that something further will yet come from this meeting.

Department of Internal Affairs Art Galleries and Museums Grants 1979-80

Non-Capital Grants for Major Metropolitan Museums

Auckland Institute and Museum towards the salary of an assistant preparator	\$6,000
Canterbury Museum towards the salaries of staff assisting local museums	7,000
Dunedin Public Art Gallery towards the salary of a driver/lecturer of the mobile exhibition van	4,000
Otago Museum towards salary and expenses of an Extension Officer	9,000
	<u>\$26,000</u>

Subsidies recommended on Capital Projects

1. Ashburton Plains Museum to provide shelter for wooden railway carriages	400
2. Bishop Suter Art Gallery modernisation of the art gallery <i>The Committee expressed its concern over the preservation needs of the collection of paintings and therefore agreed to go above the previously committed grant of \$20,000 to match the local authority's contribution of \$20,000 per annum over five years.</i>	30,000
3. Cheviot Historical Records Society Inc. towards display cabinets, fixtures and shelving, but not for floor coverings, nor protection of farm machinery	1,000
4. Coaltown Trust, Westport towards the establishment of a goldmining section and to complete the brake drum room, but not for an audiovisual presentation.	2,000

5. Ferrymead Trust towards the provision of a display and storage building. <i>The Advisory Committee recommends that the Trust be advised that it would in future, look more favourably towards institutions with a co-ordinated management, and with a defined development and collection policy.</i>	10,000
6. Firth Tower Historical Reserve towards completing a further stage of a capital development programme of the reserve.	10,000
7. Kaikohe and District Historical and Mechanical Society towards the establishment of a pioneer village	2,000
8. Howick Historical Society to supply electricity and water to the Colonial Village buildings.	1,000
9. MacKenzie Country and Western Carnival Society, Fairlie to construct a museum building.	1,000
10. Manawatu Museum towards the purchase and installation of mobile storage units.	2,250
11. Marlborough Vintage Farm Machinery Museum to provide a shelter for vintage farm machinery.	500
12. Martinborough Colonial Museum to provide a barn to shelter old machinery. <i>On the condition that further details on the project be provided.</i>	500

13. Museum of Transport and Technology, Auckland
refurbish main exhibition pavilion. 2,000
14. North Otago Museum
to build showcases and upgrade facilities for the second stage of a museum complex. 4,000
15. Otago Early Settlers Association
towards improving storage facilities, developing a steam and printing display and a photograph gallery. 3,000
16. Oxford Historical Records Society Inc.
towards furnishings and fittings for the new museum building, but *not* floor coverings. 500
17. Paeroa and District Historical and Art Society Inc.
towards building and furnishing a museum. 3,000
18. Patea Historical Society Museum
towards the first stage of a building to shelter vintage machinery. 300
19. Porirua City Corporation
to build a museum. 40,000
It was recommended that this grant be made on the condition that a full-time professional director be employed as soon as possible so that she/he can start developing policies and planning displays before the public opening of the museum. It was further recommended that the Council be invited to consider asking Dr Dell to be a member of the selection panel for that position.
20. Robert McDougall Art Gallery
to purchase equipment: an addressograph, slide projector and recorder. 2,500
21. Southland Museum and Art Gallery
21.1 to construct display cases and an area for a lighthouse light unit
21.2 application declined. 3,000
22. Taranaki Pioneer Village Society Inc.
towards development of a pioneer village. 5,300
23. Tokomairiro Historical Society
to purchase showcases and display materials and provide storage facilities. 1,000
It was recommended that the Society be invited to continue to seek the advice on display and curatorial procedures from the Otago Museum's Extension Officer, and that it discuss the need for developing a collection policy with him.
24. Waikato Art Museum
24.1 purchase audiovisual equipment and a slide/tape unit.
24.2 application declined. 1,000
25. Waiuku Museum
restoration of a historic house on the museum site. 1,550
26. Warkworth and District Museum Society Inc.
to build the first stage of a museum. 5,000
27. Wellington Civic Art Gallery
27.1 towards converting the ground floor of 65-67 Victoria Street to a gallery.
27.2 application deferred. 5,000
28. Wellington Tramway Museum
to complete Stage II of a museum building. 1,000

AASLH Technical Leaflets

One of the most active publishers of museological literature is the American Association for State and Local History. Theirs is an impressive booklist and one of the largest items on this list is the Technical Leaflets, now at 1979, numbering 121.

AGMANZ has decided to buy in a series of those leaflets thought to be most relevant to New Zealand conditions. Obviously *Restoring a Log Cabin* would have limited application in New Zealand but the titles listed below all appear to have something to say to us.

The leaflets are available at \$1.00 each (including landing charges and postage) from: Michael Hall, Waikato Art Museum, P O Box 937, Hamilton.

Technical Leaflet No.	Title
2	<i>Care of textiles and costumes: cleaning and storage</i>
5	<i>Storing your collections: problems and solutions</i>
6	<i>Collecting historical artifacts: an aid for small museums</i>
11	<i>Documenting collections: museum registration and records</i>
33	<i>Displaying your costumes: some effective techniques</i>
35	<i>Tape recording local history</i>
36	<i>Filing your photographs: some basic procedures</i>
38	<i>History for young people: projects and activities</i>
57	<i>Cataloguing photographs: a procedure for small collections</i>
60	<i>Exhibit labels: a consideration of content</i>
64	<i>Constructing life size figures</i>
71	<i>Care of textiles and costumes: adaptive techniques for basic maintenance</i>
75	<i>The exhibit of documents: preparation, matting and display techniques</i>
88	<i>Organising your 2 x 2 slides: a storage and retrieval system (for 35mm slides)</i>
91	<i>Designing your exhibits: seven ways to look at an artifact</i>
94	<i>Converting loans to gifts: one solution to 'permanent' loans</i>
118	<i>The eight most common mistakes in restoring houses (and how to avoid them).</i>

National Air and Space Museum (NASM) Smithsonian Institute, Washington

by S. Waterman, Education Officer, MoTaT

This Museum began at the close of World War I when it acquired a building in the Smithsonian complex. In 1966 the Museum became known as the National Air and Space Museum. In 1972 work began on the present building which was opened in July of 1976. There is industry participation in many of the exhibits. The design and size of the building is exciting. There are large areas for dynamic exhibitions of flight vehicles and 23 galleries and halls for permanent and temporary displays. There are also research facilities.

The scope of the National Air and Space Museum is a broad one, beginning with man's first attempt to fly, spanning his first ascents in balloons, the surge of powered flight which followed the Wright Brothers' flight in 1903, and the space age of today. The audiovisual collection of over 2,000 motion pictures and the audiotape collection of aerospace personalities is used constantly by researchers from all over America.

Many of the educational programmes in NASM are conducted by volunteer docents who work under the direction of the Division of Education. Docents are individuals who are interested in the needs of visitors in the galleries and who are willing to devote their time to training and serving in the galleries. This is common in American museums. These docents provide an invaluable public service for museum visitors. It is an excellent example of community involvement and using the talents of people which otherwise would be wasted. The same system could operate easily in New Zealand.

The Division of Education docents are divided into groups according to the subject emphasis of their particular tour/programme. Each of these groups has a chairman elected annually by the tour group who is a voting member of the NASM Docent Council, a group whose purpose is to co-ordinate the activities of docents with the Division of Education. The Docent Council, in turn, is chaired by the NASM Docent Chairman elected annually by all NASM docents. The NASM Docent Chairman serves as a liaison between docents and the Division of Education. In addition all NASM docents are members of the Smithsonian Education Volunteers whose advisory board includes two NASM representatives at large, the NASM Docent Chairman and past chairman. Docents at this Museum are asked to commit half a day a week giving tours. New docents begin by learning one tour and are then encouraged to learn to give as many as they can.

A tour usually begins at 10 am and 1 pm. They might last from 45 to 90 minutes depending on the interest level of the group. School visits are handled in exactly the same way as carried out by the Education Officer at MoTaT.

There is a constant evaluation going on of how effective the different galleries are in the Museum. This evaluation took the form of an interview survey in 1976 by a firm which specialises in this type of study. After this survey some galleries were altered and new ones installed.

Among the most general questions in this survey were: At what levels of involvement are people

responding to the museum — as an educational experience? as an aesthetic experience? as an 'obliged' tourist point of call?

The specific questions asked of patrons largely paralleled those asked in 1976. Topics of interest included: What are the patrons' perceptions of each gallery? What is the level of the patrons' information retention? Which of the exhibit units command attention and interest? What are the patrons' abilities to follow sequences of information presentation.

There were several unit questionnaires for the general public.

Museum Entrance Questionnaire

A small number of people were administered this questionnaire before any part of their NASM visit had begun. The purpose of this was to measure the specific expectations visitors had as they entered the Museum.

Museum Exit Questionnaire

Some information can only be asked for when patrons leave the Museum. Information from this questionnaire was used to contrast the data gathered in Museum Entrance Questionnaire.

Most questions asked were of an open ended style, but the interviews had a coded list of likely responses. People were asked where they had 'stopped and really looked at' an area or 'noticed' it. A total of 1,850 people were interviewed over a period of eight weeks. Interviews began about 11 am and finished half an hour before closing time. People under the age of 16 and those not fluent in English were excluded by the firm undertaking the survey.

This research project was made in close collaboration between the director, assistant director, education division curator, assistant curator and heads of the various sections, and public relations. It is obvious that such surveys are necessary and their effectiveness shows in the ten million people who visit NASM each year.

One of the interesting facts to come out after talking with Lou Casey, the head of the Education Division of NASM, is the amount of wear and tear there is at the Museum, not through vandalism but through interest. For instance labels giving information about each exhibit have to be renewed frequently due to all age groups stopping, reading and touching the labels. As we have both noticed people will often read something out loud to someone else and actually touch the print when the information is interesting and of value to them.

Manawatu Museum Small Museums Workshop

By David Butts, Deputy Director

A very successful Small Museums' Workshop was held at the Manawatu Museum on Saturday and Sunday, 3-4 November 1979. Representatives from the following institutions and societies attended: Patea Historical Society and South Taranaki Museum (4); Pahiatua and District Museum Society Inc. (2); New Zealand Rugby Museum (2); Apiti Historical Society (2); Wairoa Museum and Historical Society (1); Woodville Pioneer Museum Inc. (2); Feilding Borough Council (2); Hunterville and District Settlers Museum and Art Gallery Inc. (2); Onga Onga Old School Museum (4).

The workshop programme was divided into five main sections:

(1) **Opening and Introduction.** Professor Keith Thomson spoke on the role of AGMANZ as the official organization in New Zealand representing museums and art galleries. He also spoke of the general nature of the museum movement world wide and the need to train members of amateur museum societies in the basic skills of museology and museography. Mr Bob Cater (Department of Internal Affairs) continued this session by outlining possible avenues of obtaining financial assistance (in the form of subsidies) from Government sources. This was followed by a general discussion on the theme — *What is a museum?*

(2) **Registration.** Mina McKenzie, Director of the Manawatu Museum, discussed the following topics: What to collect; Proof of ownership; First recording — a day register; Classification of objects entering the museum; Identifying collections and objects by numbers; Fixing numbers to objects; Storage of information on file.

This discussion was followed by a practical period when participants familiarized themselves with various forms of registration documentation and practised putting numbers on dummy pieces of wood, ceramic, metal. This was a concentrated session and one which stimulated considerable interest.

(3) **Museum Storage.** David Butts, Deputy Director of the Manawatu Museum, discussed basic concepts relating to the storage of museum objects. Topics discussed included:

Division of space in the museum; Conditions in the storage area; Factors to consider when designing or buying storage furniture; Storage of textiles; General comments on storage: Fire safety in the storage area; Basic equipment for workrooms. An attempt was made in this session to consider commonsense alternatives to the potential problems of museum storage. Although small institutions do not always have the resources to provide everything necessary for adequate storage, an awareness of the dangers inherent in certain procedures can help avoid unnecessary disasters.

Demonstrations of packing textiles in cartons and rolling textiles were also given. General discussion at the conclusion of this session centred on the availability of packing materials and storage equipment, costing and sources.

(4) **Exhibition.** Raemon Rolfe, Exhibition Officer at the Manawatu Museum, discussed the basic tenets of exhibition work:

Human capacity for exhibition viewing; Planning

exhibitions; Guidelines for exhibition of objects; Labelling; Colour; Exhibition furniture.

A practical session followed this discussion in which participants were asked to plan their own exhibition of a set of artefacts relating to butter making placed before them on a table. This involved arranging the objects in a case or other setting chosen by the participant, indicating colour and materials used. Participants also had to write labels for the exhibition. This session stimulated considerable discussion and indicated an appreciation on the part of participants of practical advice on techniques well within the resources of their organizations.

(5) **Final discussion** resulted in several definite conclusions:

Participants were eager to attend another workshop. June 1980 has been suggested as a tentative date.

It was generally considered that a single topic should be dealt with in the next workshop now that an overall perspective has been established.

Participants wanted the staff of the Manawatu Museum to distribute information on materials, furniture, literature, etc, at regular intervals in order to reinforce the workshop.

Participants wanted the staff of the Manawatu Museum to visit their institutions in an advisory capacity. Mrs Mina McKenzie has already done this for the Wairoa Museum Society.

There was a great need expressed to establish lines of communication between all the institutions attending the workshop for the continuing exchange of ideas and information.

The staff of the Manawatu Museum have benefited immensely from the workshop and look forward to the next one. This has been the first step towards a regional consciousness amongst small museums and historical societies which do not employ professional staff. The Manawatu Museum sees its role as 'regional museum' in the Rangitikei/Manawatu/Horowhenua as a service one, with a special responsibility towards these smaller organizations.

Such occasions would not be so successful without some social content and the dinner provided by the Manawatu Museum Society on Saturday evening was a very important part of the workshop.

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