



AGMANZ NEWS

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The use of kitset style displays at the 5th Gondwana Symposium, New Zealand.

by Margaret A. Bradshaw, Curator of Geology, Canterbury Museum

In February 1980, Wellington was host to the 5th Gondwana Symposium, the first to be held in New Zealand. This is a three yearly geological conference during which all aspects of the geology of the southern land masses, that were once part of the supercontinent Gondwanaland, are discussed. The venue was the new Cotton Building at Victoria University.

During 1979 I was approached by the organising committee to design suitable displays for the Symposium. It was felt that delegates would benefit most from comparative displays on the geology prior to break up of Gondwanaland of: New Zealand; Australia (to which New Zealand was once linked); and Antarctica (to which New Zealand was also linked and about which the majority of delegates would know very little).

Since the open style of geology displays in the Antarctic Hall of Canterbury Museum was proving so effective, I decided on a similar but far more modest case design; in other words, cases with a bench section, a back section, a canopy hiding a light, and no glass front. The displays were to be arranged in the concourse of the Cotton Building close to where tea, coffee and lunch would be served during sessions. The area was in fact overlooked by the balcony on which part of the serving took place. The hall was therefore ideally suited for displays and the area lived up to expectations that it would become a focal point for pre-session 'accumulation' of delegates.

At first the Cotton Building concourse was a little daunting as a site for displays. It is enormously high, bounded on two sides by large lecture theatres, whose brick faced walls were curved. Just measuring and drawing an accurate plan to work from was itself quite a feat. During normal use the expanse of brick had been softened by the hanging of enormous modern works of art.

To prevent the displays becoming lost in such a cavern I decided to group the cases into intimate bays, one for each continent. The benches of each case were angled in to allow them to fit together automatically as a bay. Lighting was essential to draw attention to each bay, even though the high windows at each end of the hall made the concourse a well-lit area.

The actual organisation and construction of the displays was a complicated affair because they were designed in Christchurch but constructed in Wellington, and I was away in Antarctica the three months prior to the conference; although I had completed the basic design and draughted most of the captions and maps by then, the amalgamation period was the most important time for the display. As it happened, my appearance in Wellington the week before the Symposium, along with a vast amount of rock that I had 'begged, borrowed, or stolen' was barely long enough to correct the inevitable mistakes and to sort out all the problems that had been left for my arrival.

The cases themselves were constructed under the guidance of Ted Hardy, Chief Technician in the Geology Department at Victoria University, by a group of students working for the Wellington Environment Group, with funding from both the Government and the Symposium Committee. Maps and captions were completed by arts students working under the same scheme.

The cases were constructed with an eye for future use in the Wellington community after the conference, and were made out of chipboard in a kit set form to allow easy dismantling and storage.

Strip lights were inserted behind each canopy and were loaned by Victoria University for the duration of the Symposium. The basic colour for all the cases should have been a neutral oatmeal colour but for some reason turned out to be a pale yellow, which fortunately served just as well. Each bay was colour coded. New Zealand was dominated by colours within the blue-red spectrum; Australia by shades of green; Antarctica by browns, yellows and golds. The illustrations, though black and white, give an idea of how effectively colour was used. Below the bench, on the front of the case, mirror images of the back display area were blocked in with the same colour. The viewer had an immediate and bold impression of the colour for the topic and was subtly guided to the right by the slanting of the colour bands which became broad arrows pointing to the next case.

All photographs were cibachrome prints made from slides. Most of the material on the vertical back panels were photographs, maps and captions with a thin scatter of rock specimens. All these were mounted on the back panel in a horizontal position (which was a sheet of painted whakatane board and barely strong enough to support rock — bison board would have been better) before they were slid behind flanges in front of the solid chipboard back to complete the display. The majority of rock specimens were mounted on the bench section, and although many were too heavy to lift easily, all were glued with PVA glue (easily soaked off afterwards). Except for a few delicate fossils which were protected by perspex covers, all rock specimens were touchable.

An introductory panel (two in the case of New Zealand) was used for each bay, and these were designed to catch the eye. For Australia all the shades of green used in the cases were on the introductory panel. An orange-painted piece of chipboard cut out to the shape of the continent, with the main Gondwana basins marked, formed a centrepiece. The main heading 'Gondwana sequence of Australia' was set in large 8 cm high letters cut out of high density polystyrene. The Antarctic panel was similar but painted in browns and golds. A typical succession of Gondwana age rock was depicted by pieces cut out of chipboard, each with relative thicknesses to scale, and each painted a different colour. These were stacked and mounted on black painted wood to one side of the panel, with photographs and captions filling the remaining space. In the New Zealand introductory panels all the colours used in the individual cases were painted in giant chevrons that pointed towards the first case. New Zealand has a complicated history on the edge of a large crustal plate and an attempt was made to simplify this by using 'before and after' sections cut out of chipboard and painted in the same colours as the displays. New Zealand was perhaps geologically the most difficult of the countries to display, especially as many of the concepts have only been developed during the last few years. Seven cases and three panels were used. Five cases and one panel were used for Antarctica, and four cases and one panel in the Australian display.



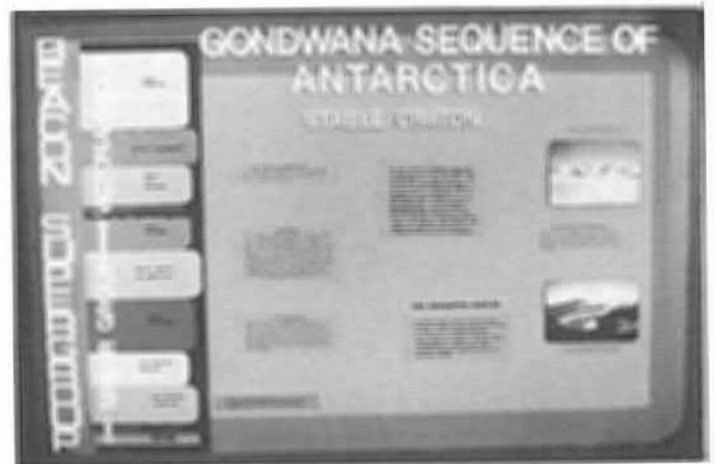
The New Zealand display.



Detail of the first New Zealand case.



Detail of one of the Australian displays.

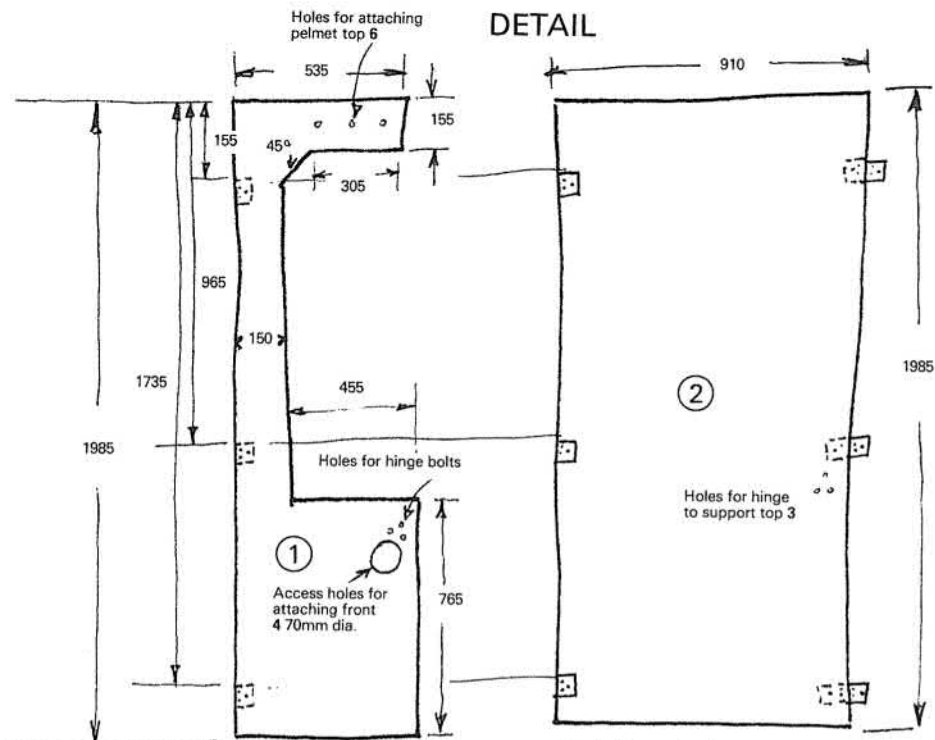


Introductory panel for the Antarctic bay.

The Wellington displays represented hours and hours of work and yet were on for a single week. At the moment the cases are dismantled and stored somewhere in the bowels of the Wellington City Council Offices. The removable back panels form wall displays in the Geology Department of Victoria University. The Antarctic display will be resurrected for an Antarctic conference in Queenstown in September this year, but all attempts to keep the display together to 'tour' the main New Zealand centres has failed due to lack of finance to pay for the exceptionally high transport bill. Even so, the New Zealand Symposium, well organised in all aspects, will be remembered for its ambitious and colourful displays, if the amount of celluloid I saw being used is anything to go by. Not only that, but it was refreshing to see discussion on various aspects of Gondwana geology being prompted and taking place before the displays, which became a sort of focus for the 160 delegates.

COVER:
MoTaT's Colonial Arms dining room, the venue for some of the AGMANZ 1981 conference functions. The Cropper house, formerly in Remuera, has been resited at MoTaT and restored.

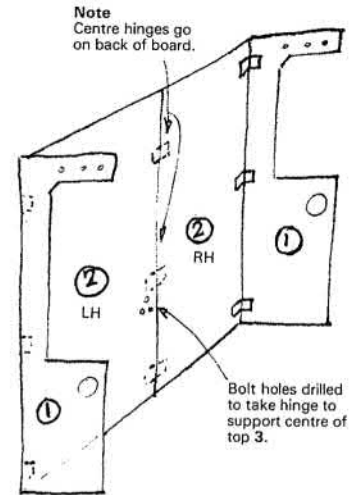
DETAIL



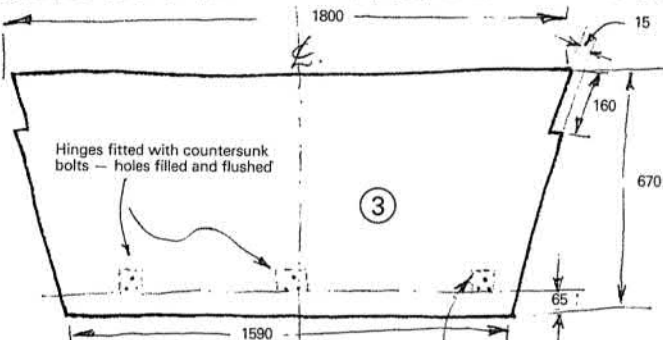
Side. 2 required
12mm thick

Back. 2 required
1 LH, 1 RH (for hinges).
6mm thick

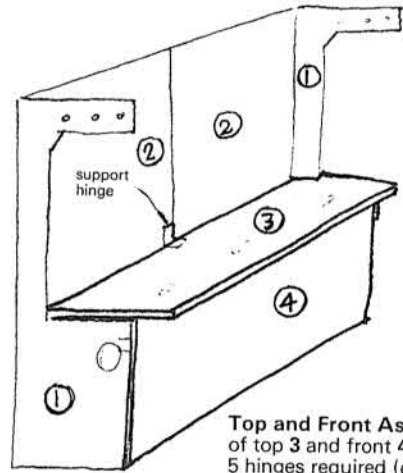
ASSEMBLY



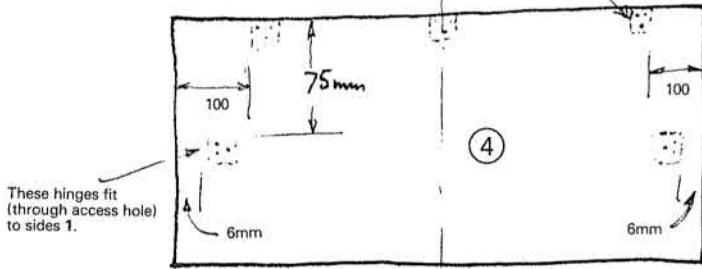
Assembly of sides 1 and back 2
10 hinges required – 9 to attach 4 parts
together – 1 to support top 3.



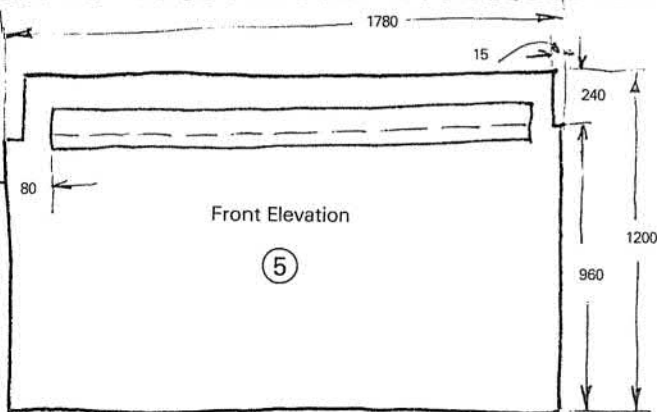
Bench Top. 1 required
12mm thick



Top and Front Assembly
of top 3 and front 4
5 hinges required (centre support
attached to back 2)
3 hinges to attach front 4 to top 3.
2 hinges to attach front 4 to sides 1.



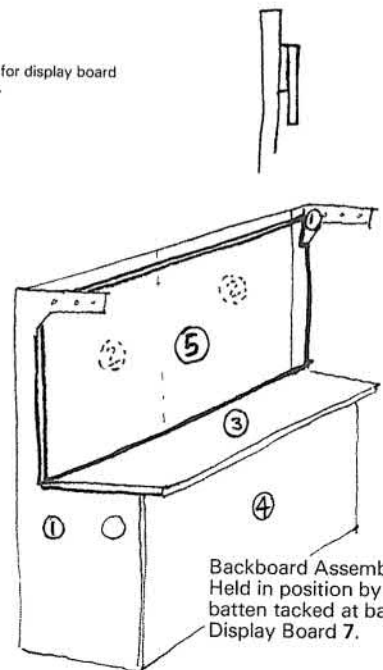
Front. 1 required
6mm thick



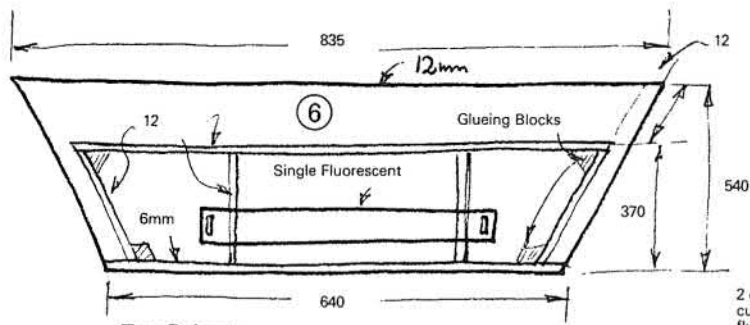
Backboard. 1 required
12mm thick

Attached 'slide' for display board
from 6mm thick.

Backboard
Side Elevation

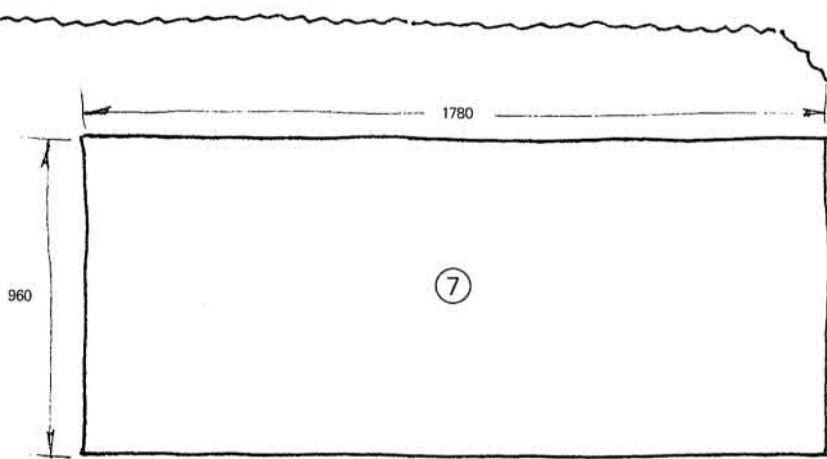


Backboard Assembly
Held in position by top 6 and 1/4 round
batten tacked at base in front of
Display Board 7.



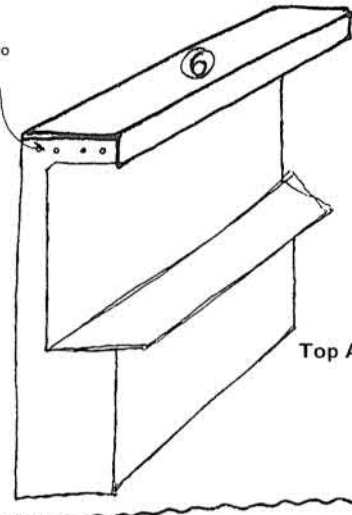
Top Pelmet
Plan View of top from underside

2 centre baffles cut out to take fluorescent light
Side Elevation

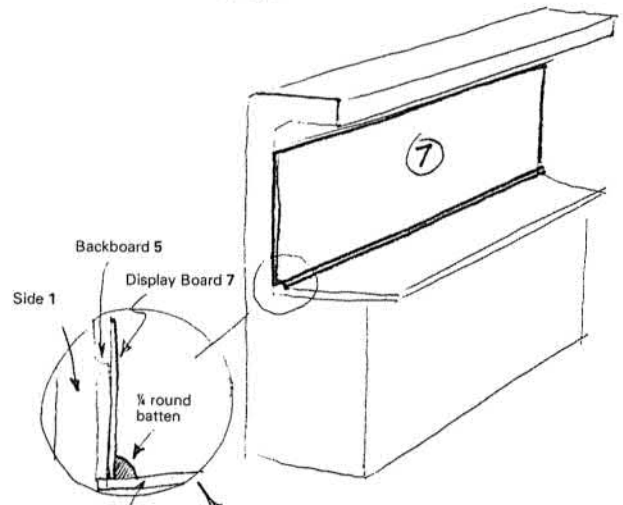


Display Board
(Ivory Board or similar — make slide on Backboard 5 to suit thickness)

Bolt top 6 to sides 1.



Top Assembly 6



Display Board Assembly 7
Slide into groove provided on backboard 5 and fasten bottom with 1/4 round wooden batten pinned to bench top 3 as shown in enlargement.

When making a number of these display board it is ESSENTIAL that jigs be prepared for cutting and for drilling such that any one part fits another.

When dismantled, boards break up into 5 units:

- 1 and 2. Sides and back remain as sub-assembly and fold flat.
- 3 and 4. Top and front remain as sub-assembly and fold flat.
- 5. Backboard.

6. Top pelmet with fluorescent (can be used to store bench top specimens).

7. Actual Display Boards.

Backboard 5 can be used as actual display and dispense with display board 7 but this means it is a fixed display and does not give flexibility.

Drawing by Ted Hardy.

Display to mark rededication of the *Kauhanganui*, Rukumoana Marae.

by Steve Edson, Waikato Art Museum

In the ethnographic literature, anthropologists sometimes delight in drawing the distinction between what people say they do and what they may actually be observed to do. The primitive logician might be similarly intrigued to discover that museum anthropologists, whose broad concern is the study of Man and Culture, actually spend a great deal of their time handling artefacts — the inanimate stuff of material culture.

To be sure, the acquisition, documentation, storage and interpretation of our collections for publication and display is an integral part of our traditionally defined role in museums. But, in directing our attention exclusively to the material aspect of our cultural heritage, haven't we succeeded, rather too well perhaps, in painting ourselves into a corner of anthropology? Bearing in mind that it was an interest in living peoples and cultural dynamics which attracted many of us to the discipline of anthropology in the first place, I should like to think that we are equipped to offer the community more than just our individual or collective expertise on cultural property. Indeed, given opportunities for a broader involvement in a society which is increasingly unable to recognise and resolve cultural problems equitably, I believe that all anthropologists have a responsibility to contribute to cultural understanding and tolerance in their communities.

Last year, Waikato Art Museum staff were afforded just such an opportunity following the late Mr Winara Hamiora's request for assistance with the mounting of a display to mark the historic rededication of the *Kauhanganui* (Maori Parliament Building) at Rukumoana Marae.

The *Kauhanganui*, over which Ngati Haua have traditionally exercised a custodial role, was set up by King Tawhiao in response to the needs of Maoridom to find political expression in the aftermath of the Land Wars. Presided over by the *Tumuaki* (President), an office held by successive Kingmakers, the parliament functioned as an independent forum for debate and policy-making on matters of national importance and provided a platform for seeking redress from the Dominion Government for past injustices. It was originally sited at Maungakawa where the first parliament convened in 1891. When, a few years later, Maungakawa ceased to be the political centre of the King Movement, a second *Kauhanganui* was built at Kutea, near Matamata, to open in 1901. Its successor is the present building at Rukumoana. Constructed entirely of *kauri*, it was opened in 1917 and used regularly until the parliament's dissolution during World War II after which the building fell into a state of disrepair. The restoration project begun at Rukumoana by Mr Hamiora with a grant from the N.Z. Historic Places Trust and with the support of the Labour Department and local community happened to coincide with Waikato Art Museum's programme of archaeological fieldwork at nearby Te Miro. Excavation in the swamp there, between 1978-79, had resulted in the recovery of a substantial quantity of artefacts pertaining to the 19th century settlement of Maungakawa where the original *Kauhanganui* formerly stood (see *NZ Archaeol. Ass. Newsl.* 1979:65-75). It soon became apparent that the Art Museum and the Rukumoana Community were working on different aspects of the same project and a spirit of partnership



Statue of King Mahuta in front of the *Kauhanganui* receives attention before the *hui*.



A corner of the Lower House or Commons features some of the archaeological finds from Te Miro.

has prevailed ever since. Following the discussions between Ngati Haua Elders and museum staff (Exhibitions Officer Bruce Young and myself) at the *marae*, it was decided that the display should be modest in scope and relatively unobtrusive (no information labels) since the focal point of the forthcoming *hui* was to be the rededication of the newly-restored building.

The display, comprising some two dozen photo-portraits, ten panels, eight cases and three free-

standing units, was assembled at the Art Museum in Hamilton and transported to Rukumoana for installation in the *Kauhanganui* three days before the *hui*. In the Upper House or Council Chamber, selected photo-portraits of the Kings and Kingmakers most intimately connected with the *Kauhanganui* were mounted on the wall behind the podium on which the *Kingitanga* throne formerly rested. *Taonga* (heirlooms) belonging to Tawhiao, Wiremu Tamehana, Mahuta and Tupu Taingakawa were displayed in covered cases around the room. A replica of the *Kauhanganui's* flae



Visitors move inside for the rededication of the newly restored *Kauhanganui* at Rukumoana Marae.



covered the entire southern wall. In the Lower House or Commons, the larger of the two rooms, additional photo-portraits and historic documents were displayed alongside photo-murals, panels of photographs and selected artefacts from the Te Miro Excavation. The last comprised mainly smaller finds — digging implements, eeling-clubs, a *pouwhenua*, staff, spinning-tops, musket-balls, gun-flint, iron cooking-pot fragments, whetting stones, cartridge-box, lashing pegs and a large, wooden *pahu* or gong. Also featured were two items found at Te Miro some years ago — a palisade-post with anthropomorphic head and the original Maungakawa Press upon which the King Movement's newspaper, *Te Paki o te Matariki* was printed.

Museum staff Bruce Young, Chris Currie, Keith MacMillan and two TEP workers completed installation the day before the *hui* by which time the *marae* had become a hive of activity.

On Friday 14 September some 300 visitors (many of whom had come from far afield) were received onto the *marae* before assembling at the *Kauhanganui* where, after the removal of *tapu*, a moving rededication service was held in the crowded Council Chamber. This was followed by the planting of trees brought from 'The Elms', Tauranga, to commemorate the occasion and later, back on the *marae* by cultural entertainment and an overwhelming feast (see *Te Maori* 1979, October/November issue).

At the conclusion of the *hui*, loaned items were restored to their owners but the photographic material and several display cases were left in the *Kauhanganui* for anticipated further use.

Waikato Art Museum's participation in this function at Rukumoana was a novel and enriching experience. The opportunity of working on the *marae* together with the *tangata whenua* allowed us insights into a contemporary culture that we who work in museums rarely have the privilege of obtaining at first hand. Consequently, our understanding, not only of the historical but, perhaps more importantly, the contemporary social and political significance of the occasion was greatly enhanced. It was, for a museum anthropologist, a refreshingly relevant project.

Waikato Art Museum gratefully acknowledges the assistance and co-operation of all those who contributed photographs and loaned items from their collections for this display: Auckland City Art Gallery,

Auckland Institute and Museum, Auckland Public Library, Alexander Turnbull Library, Cambridge Historical Society, Elms Trust, National Museum of New Zealand, Mr Tupu Gray and family of Raglan and Hamilton and Sister Heeni Wharemaru of Hamilton. The goodwill generated by those who loaned their *taonga* for this occasion is immeasurable.

REQUEST FOR INFORMATION ON *TAUMATA ATUA*

With the recovery of a fine example from Kawhia last Easter, Steve Edson of Waikato Art Museum is anxious to hear from anyone who either has examples of stone *taumata atua* in their collections or knows of any in private hands. All he wants to know at this stage are basic details such as accession number, measurements, brief description, provenance and references (if published). Can you help? All replies to Waikato Art Museum, Box 937, Hamilton will be acknowledged promptly.

DE BEER GRANT

Moira Johnson, Education Officer, National Art Gallery, visited the United Kingdom in June 1980, and reports:

The various trends which are emerging in the U.K. at present appear to be as follows:

1. Greater use of audiovisual aids in galleries both for educational and public relations exercises;
2. Increasing use of trained volunteer help in galleries, where possible;
3. An increasing interest in Community Arts (and a growing collaboration between Adult Education and Arts Organisations).
4. The growth of Design History (courses, publications, Design History Society).

LONGEST STRIKE IN MUSEUM HISTORY

The twenty-four professional and clerical workers of the New-York Historical Society have been on strike since December 1979 for 'a living wage, a health plan, job security and promotional and seniority rights,' and training and professional development opportunities. Salaries range from \$6,500 (clerk) to \$16,000 (publications editor), averaging \$10,000. The line between management and the union is now sharply drawn, with much division and bitterness. The Society has operated at a deficit for many years — strikers feel public grants were not wanted for fear of external influence; management since the strike has declared nine positions will be 'eliminated for economic reasons,' in the publication and education departments.

The Society is New York's oldest museum, with outstanding collections of paintings, furniture and a major research library. Much of the museum is open to the public, the real loser in this battle — nevertheless, there has been no public outcry.

(Abstracted from *Currently* v 4 no 3, June-July 1980. *Currently* is the newsletter of the Ontario Museum Association)



Disabled children visit MoTaT.

**INTERNATIONAL YEAR OF
DISABLED PERSONS 1981**

A special issue of *Museum* (probably No 1, 1981) will be on the theme 'Museums and the Handicapped' in connection with the 'International Year of the Handicapped'. Mrs Guri Dybsand, Chairman of the Working Party on 'Special Groups' from CECA, will welcome any details about special activities or programmes for handicapped visitors to the museums. Mrs Guri Dybsand, Kulturhistorisk Museum, Stemannsgade 2, DK-8900 Randers, Demark.



MoTaT 'live' weekend.

Art Galleries and Museums subsidies

A total of \$153,750 has been approved for distribution to 24 museums and art galleries from New Zealand Lottery Board funds, said the Minister of Internal Affairs, Mr Allen Highet.

The member of the Advisory Committee on Art Galleries and Museums, which allocates the funds on behalf of the Lottery Board's General Purposes Distribution Committee, consists of: Mr Bob Cater, (Chairman), Department of Internal Affairs; Mr Luit Beiringa, Director of National Art Gallery; Mr Ken Gorbey, President, and Captain John Malcolm, Secretary, of the Art Galleries and Museums Association of New Zealand; Mr Hamish Keith, Chairman of Queen Elizabeth 11 Arts Council; Dr John Yaldwyn, Director, National Museum; and Professor Keith Thomson, Chairman of the Board of Trustees of the National Art Gallery, National Museum, and National War Memorial.

Subsidies given were:

Northland Regional Museum, Whangarei (\$25,000) for the exhibition centre.

Warkworth and District Museum Society (\$2500) for the third module of its building programme.

Museum of Transport and Technology, Auckland (\$7500) for the storage and display of its library, and to improve access to it.

Howick Historical Society (\$500) for electrical services. Clydesdale Agricultural Museum, Hamilton (\$3000) for housing and displaying the Fairbrother collection of milking machinery.

Huntly Mining and Cultural Museum Trust (\$3000) for establishment costs.

Putaruru Timber Museum Society (\$10,000) for erecting building and setting up exhibits.

Rotorua Museum (\$10,000) for completion of the Tudor Towers Museum extension.

Govett-Brewster Art Gallery, New Plymouth (\$10,000) to purchase land.

Gisborne Museum and Arts Centre (\$4500) for two display buildings at Makaraka for technology exhibits.

Cobblestones Museum, Greytown (\$1000) for restoration of a church.

Colonial Cottage Museum Society, Wellington (\$750) for display cases.

Wellington City Art Gallery (\$3000) for capital works on its building.

Bishop Suter Art Gallery, Nelson (\$30,000) being the final subsidy on the new building.

Coaltown Trust, Westport (\$5000) to house the engine room of the steam vessel *S.S. Mawhera*.

Lyttelton Historical Museum Society (\$3000) for twelve showcases and strip lighting.

Robert McDougall Art Gallery, Christchurch (\$15,000) for modernising the 'Southern' Galleries.

Canterbury Steam Preservation Society, Christchurch (\$500) for the exhibition hall.

Pleasant Point Railway and Historical Society, near Timaru (\$500) for a sprinkler system.

Waimate Historical Society (\$1500) for moving exhibits and improvements to building.

Otago Early Settlers Museum, Dunedin (\$200) for the public research room and to furnish the strong room and the fabric storage room.

Otago Museum, Dunedin (\$10,000) to carpet the Hall of Natural History.

Taieri Historical Society (\$500) for restoration of the old gaol.

ABSTRACT

Progress in documentation; museum documentation.

D. A. Roberts and R. B. Light. *Journal of documentation*, v 36, no 1, March 1980 p 42-73

The uses of museum documentation

Every museum needs a documentation system for collections management purposes. Museums are dealing with unique objects which cannot be replaced from an external source if lost or stolen. They have to make every effort to reduce the possibility of loss to a minimum. Effective collections management and control depends on comprehensive documentation from the time of receipt of an object by the museum. This documentation can then be used for auditing and stock-checks of collections, for location of objects in store, as evidence during disputes about ownership, etc, and for insurance purposes following loss by fire or theft. During a recent survey, the investigators found that the impetus for implementing an organised documentation system in some museums had come from the discovery that objects had been stolen and that there were no adequate records for auditing and insurance purposes. Museums are, at last, becoming more conscious of these requirements.

The museum curator also makes use of the documentation about the collection as a basic source of information during day-to-day work. For example, museums establish collecting policies to guide their future acquisition of objects: such policies depend upon a knowledge of the existing coverage of the collection. Museums periodically up-date their displays: before this can be accomplished the curator needs to know what suitable objects or information are available. Museums provide both identification and

enquiry services to members of the public: to answer enquiries the curator needs to be able to refer to the collection via its documentation and to be able to feed any knowledge gained from the public while answering the enquiry into the documentation system for future reference. Museums are actively involved in vetting planning applications and advising on structure plans which may adversely affect a site of environmental importance: to be able to respond to such demands they need documentation about their geographical area. Conservators may be cleaning a fossil which is the only example of an animal species yet discovered, or may be repairing a painting, valued at £100,000: in both cases they need to know from the documentation system what previous treatments have been applied to these objects, and what effect applying a particular treatment has had on similar objects. The curator or an outside researcher may be undertaking research into an aspect of the collection: the success of that research will partly depend on the quality of the documentation about the collection and the success of future research will be influenced by that researcher feeding the results of the work back into the documentation system. Finally, a curator may be preparing a publication about part of the collection: the quality of the existing documentation will affect the ease with which that publication can be prepared and its eventual value.

Features of a museum documentation system

An effective documentation system helps the museum satisfy the demands of the user, whether a curator, researcher or member of the public.

The system should be able to include any number of

individual records, each of which can be of any size. A museum collection can range in scale from a few hundred objects to tens of millions of objects. An individual record about one of these objects can vary from a few data characters to tens of thousands of data characters.

The system must be easily extensible, both by the addition of new records and by the addition of data to existing records. Most museums continue to acquire objects at a high rate and the system must be capable of accommodating the records about these new acquisitions. Museum records are liable to additions due to the renaming of objects, changes of storage location, etc, and the system must allow for these additions. Unlike a library record, a museum record can never be considered complete. The museum is responsible for up-dating records in order that a full history of the object is preserved.

Few museums have documentation officers responsible for their records and so all museum staff tend to be involved in recording information. Few of these staff have any training in library or information science techniques. The system must be easy to use and must itself be documented. A procedural manual can act as a reference tool on which to base decisions concerning terminology etc.

The system should provide easy access to information (via indexes, etc) but also provide protection for sensitive and confidential data. This need to restrict access to data is a general problem applicable, for example, to the valuation of an object or the name of the owner of a site.

The system should be able to accept information about objects in the museum's collection and localities, people, places, events and documents of relevance to the museum. It must also allow appropriate cross-referencing between these different types of record. The museum is now seen as a centre of information and advice on a wide front, positively involved in the conservation of the environment and cultural activities of all kinds. Neither it nor its documentation should be regarded as being solely concerned with the objects in the collection.

The system should provide facilities for the adequate documentation of objects and data from the time of their receipt by the museum. This 'initial documentation' plays a key role in ensuring the security of the collection.

The system should also allow the development of good 'permanent documentation' about the collection. A minimum standard for museum cataloguing using traditional (i.e. non-computer) methods should be:

- a numerical and adequately descriptive record of the collection to allow access from the specimen to the related information through its accession number;
- a classified card index facilitating access to specimens from the recorded information.

In addition to files of descriptive records and card indexes, museums retain detailed supplementary information about their collections.

The following sections discuss these initial and permanent aspects of museum documentation and the development of computerized methods. Those problems which remain as a basic feature of museum documentation are then emphasized.

Initial documentation

Museums acquire objects by donation or purchase for incorporation into their collections, receive objects from other institutions on loan, and accept objects for identification from members of the public. They also receive many objects *en masse* from a donor as a single acquisition. Initial documentation is a mechanism for coping with this material.

One procedure is to assign an initial serial number to each object or group of objects that comes into the museum. This number, together with further

administrative information, is then entered in an initial register. This should (for security purposes) be a bound book with printed headings on numbered pages. If the object is *not* accepted into the collection, an indication to this effect is made in the initial register. If the object *is* accepted into the collection, the permanent identity number is noted in the initial register and the production of permanent documentation follows later.

A more conventional practice is to record brief details about all objects received by the museum in a day book which may take the form of a diary into which each enquiry is written or of a series of forms in duplicate. If incorporated into the collection, an accession number is assigned to the object or group of objects and details entered in an accession book. In this procedure then, the day book, with brief details about all objects, and the accession book, with information about only those objects incorporated into the collection, together take the place of the more general initial register.

The column headings in an initial register or accession book reflect the need to establish a minimum initial record for control purposes. They typically include: accession number; date received; from whom received; method of receipt (gift, purchase, loan, etc); basic identification and description; condition; storage location; disposal (including permanent number if object is retained).

This book forms an immediately valuable source of information for the museum, particularly for security and collections management purposes. It should enable the curator to locate the object and deal with any problems concerning ownership and insurance. It also acts as a simple control to prevent losses between the time of receipt of the object and the completion of registration procedures or other appropriate action.

Permanent Documentation

For a typical object everything that is known about it, whether fact, tradition or hearsay, should be recorded in permanent form. The production of such a descriptive master record continues during the life of the museum as new data becomes available. It is a costly and time-consuming process.

For an object, 'everything' may include its number; information about its production; information about people who have used it, owned it or altered it; information about its acquisition by the museum; information about conservation; a detailed description; and a name or classification. For a locality, 'everything' may include its number; information about where it is; information about its production and subsequent uses; and information about documents in which it is mentioned. For a document, 'everything' may include a standard bibliographic citation; information about its production, ownership and acquisition; a detailed description; and an analysis of its content.

Aspects of permanent documentation are discussed below.

Data standards

Much of museum documentation research in the last decade has been devoted to defining the categories, which form a record and about which a curator may wish to record information, and the appropriate terminology to be allowed within these categories. This work has been analogous to that in the library world and able to benefit from the development of bibliographic schemes. It is as yet, however, far less well developed.

The desire to computerize records forced curators to look critically at the information being recorded. Attempts were made to assess the individual fields or categories that could be considered to make up a typical museum record and which together formed a data standard. In the United Kingdom, great emphasis was placed on the development of a multidisciplinary

hierarchical record structure of logically related data categories. This was initially conceived in the late 1960s as a communication format for all museum data, through which other systems could pass data and within which data could be stored in a standard form. Since then, the basic idea has evolved into a simple data definition language from which can be devised a detailed data standard. In other countries, parallel work has been conducted from a more pragmatic basis with individual groups devising non-hierarchical data standards for one or more subjects. For example, in Canada and France, nationally applicable data standards have been developed for specific subjects such as archaeology and paintings. In the United States, a significant data standard has been developed by the Museum Computer Network and co-ordinating attempts made on a broad scale by the late Museum Data Bank Co-ordinating Committee.

There is considerable overlap between these different data standards. Realizing this, attempts have been made to develop internationally agreed lists of data categories. As discussed later, a core set of minimum categories whose presence is mandatory in any object record is now being considered by a committee of the International Council of Museums. In the next few years this core will be extended into more comprehensive lists.

Record Cards

One use of these data standards is in developing record cards or sheets. It has become common practice for the master record about an object, locality, etc, to be noted on some sort of card or form, the body of which is subdivided into boxes or fields. Such recording media may either be designed for internal use by a single museum or be designed by an agency as a service to a group of museums, such as those of the National Park Service in the United States. In the United Kingdom, the Museum Documentation Association (MDA) has prepared an extensive range of record cards and sheets based on its single multidisciplinary data standard. These include a general 'museum object' card and a series of specialist cards, such as those for fine art objects, natural history specimens and photographs.

Completed examples of the A5 Decorative Art and Military Artefact cards produced by the MDA are illustrated in Figs 1 and 2. They are examples of typical master records, demonstrating the complexity and volume of data being recorded by museums today.

Terminology control

Attempts are being made to standardize the terminology to be allowed within a given data category and the syntax of this terminology.

In the case of terminology definition, most interest has centred on schemes for formally naming objects. Only in the case of natural history and palaeontology is there a formal international system for naming specimens on a general scale. In other disciplines there are a number of schemes which have gained varying degrees of acceptance. For example, in archaeology the Dragendorff system for classifying Roman Samian pottery is widely used but there is no general naming system for the whole subject; in the visual arts, photographs and iconography, schemes have been devised but have not gained wide acceptance. The only attempt at a general scheme with the potential for wide acceptance is that prepared by Chenhall for naming man-made objects. This names objects depending on their function, a feature also illustrated in the Human Relations Area Files scheme followed by a number of American and Scandinavian museums. The various nationally based bodies responsible for developing documentation systems seem to offer the main hope for changing this lack of standardized terminology.

Record number

One of the key categories within a record is that for a permanent number. Each object to be retained in a

collection should be allocated a sequential identity number, which should be permanently affixed to the object itself and appear on all documentation relating to the object.

Catalogues and indexes

After its preparation, a completed record card is either itself used as a master record in a museum catalogue or used as an input document for data preparation and processing to produce a computerized master record. Most museums with a manual system are restricted to preparing only three or four basic indexes, due to high labour costs involved. Those museums that are able to afford the initial cost of computerization are likely to have a wider range of indexes, each of which will be more complex than its manual equivalent. If facilities and resources allow, a curator of an archaeology collection may have, for example: numerical catalogue; common name index; classified name index; site name index; geographical place name index; collector or excavator index; donor index; storage location index; object date or period index; associated person index.

Supplementary information

To complete its documentation system, a museum has supplementary information associated with the records and objects. This may include correspondence concerning acquisition and identification, evidence of ownership, purchase and disposal together with identifying photographs. This information is usually stored in an envelope or documentation folder, which is kept in identity number order.

Computerized records

Interest in the possibility of computerizing museum records grew rapidly in the late 1960s. However, curators often had unrealistic expectations of the use of computers.

By 1975, the development of suitable software packages was nearing completion by a small number of computer scientists working in museums or in agencies acting on the behalf of museums. The five years since then have seen a period of planning and the gradual introduction of computerized documentation systems into museums.

In the United Kingdom, most interest in the use of computers has come from curators keen to exploit the computer's ability to generate a wide range of indexes to the numerous fields that are present in a typical record. Research has concentrated on the development of systems able to produce a series of, perhaps, ten indexes to a collection. These indexes will be on paper printout or microfiche.

The indexes produced are intended to anticipate most queries about the collection, freeing the museum from the need to maintain an on-line retrieval system.

Queries which are not easily answered by the existing indexes can either be answered by creating a new index (which could then be added to the series) or by a sequential search through the full file. The latter is normally held on magnetic tape, rather than disc. Complex indexes, with five or more levels of headings, can be used to answer questions relating to more than one aspect of a collection.

The production of a large national catalogue or indexes in the United Kingdom seems far in the future. As every museum object is unique, there is no prospect of centralized or shared cataloguing.

Recently, interest has been expressed in the in-house use of minicomputers by museums, either to the total exclusion of a main-frame machine or in association with a main-frame.

Another development has been towards the preparation of more sophisticated data capture programs for the initial input, storage and processing of data before passing it over to a major processing package.

Underlying problems Many basic problems remain: uniqueness of objects; size of records; complexity of records; need for multiple indexes.

Museum Anthropologists Group Seminar

by David Butts, Manawatu Museum

The first Museum Anthropologists Group Seminar was held in the Royal Society Room, National Museum, 28-31 August 1980. Ten museum anthropologists attended from North and South Island museums.

The first topic, *Museum anthropologists and ethics*, was introduced by Stuart Park. Object-related ethics included such matters as accessioning, de-accessioning, sale and display. People-related ethics covered display, community relations, the media and publications.

The next topic was *Restitution and cultural property*, introduced by Robin Watt, which generated discussion on the benefits and disadvantages of the Antiquities legislation. Betty McFadgen introduced the session on collection documentation, discussing and comparing Canadian and British systems. It was clear to all present that MAG needs to give consideration to the problem of computerising information.

Communication with the public, introduced by Wendy Harsant, covered such topics as advertising and community involvement. Temporary exhibitions and travelling exhibitions, and liaison between museum anthropologists and museum education officers were discussed.

Steve Edson introduced *Communication within the profession*. Museum anthropologists' geographic isolation from one another, a tendency to work in professional isolation, a dearth of senior curators, and limited means of acquiring and passing on curatorial expertise were discussed. The need to continue regular meetings for in-service curatorial training and to broaden our interest in contemporary cultural affairs, were also discussed.

Research in museums was introduced by a paper by Dave Simmons given *in absentia*. Discussion centred around his concept of striking a balance between our 'house keeping' role and our research role, 'if the museum is to grip the imagination of the public it serves, some of the excitement of research must be communicated'.

The final session of the seminar was set aside for a summing up of the major issues and the formulation of a number of resolutions for further action.

(1) The next meeting of MAG will be held on 16 March 1981 in Auckland, prior to the AGMANZ annual meeting.

(2) MAG will remain informally structured in the meantime. Co-ordinator until March 1981 will be David Butts.

(3) The meeting believed that considerable benefit would flow from a seminar/hui attended by museum anthropologists, museum designers, Maori educators, Maori artists and writers, and other representatives of the Maori community, to discuss future developments in the presentation of Maori culture and society in New Zealand museums. It was suggested that such a meeting could be held in Auckland during 1981. A report on the feasibility of this idea will be given at the March 1981 meeting.

(4) The meeting expressed its concern to establish explicit criteria governing the export of artefacts from New Zealand. It was decided that the staff of the National Museum would formulate and circularize for comment, guidelines relating to the export of cultural property.

(5) Betty McFadgen has undertaken to report to the next meeting on developments concerning the AGMANZ documentation sub-committee and in the meantime will contact MAG members regarding standardization of ethnological terminology.

(6) In recognizing the need to enhance co-operation between museum anthropologists and museum

education services, the MAG feels that it would be useful to have a position paper on the subject (delegated Harsant/Williams) circulated amongst its members for comment before submitting the same to the attention of the AGMANZ Education Committee for their consideration.

(7) The meeting expressed its support for the new AGMANZ Diploma Course, as a means of stimulating the museological profession, as well as providing much needed in-service curatorial training in New Zealand.

(8) The meeting agreed that there must be a balance between custodial and research responsibilities and recognised the need to present formalized results in the form of publications. It was also felt that a forum for the presentation of research papers is desirable and it was decided that a mini-conference should be held in 1982.

This seminar was at once hard work and most enjoyable. A spirit of co-operation and a willingness to learn from one another, opened the door to frank discussion of ideas and problems. The important thing now will be to maintain the momentum and strive towards realistic goals.

POSITIONS WANTED

Illustrator/display arranger

I am looking for an opening (full or part-time) as an illustrator and display arranger to set up or enlarge the botanical/zoological section in a museum.

This year I am completing my third year BSc studies at the University of Waikato (majoring in Biological and Earth Science subjects).

I took art through to my final year at school and attended private classes outside school hours, working with a wide variety of media. Since I am very keen in both this and the scientific field, I thought the position of scientific illustrator in a museum an appropriate way to combine the two. My past experience in this respect includes illustration work involving limnological studies carried out by the Water and Soil Division (MOWD, Wellington) and graphic work involving studies in the Geophysics Dept, Auckland University.

S. B. Harris (Miss)

Teachers College Halls of Residence, Hillcrest Road, Hamilton.

Internship

An American student in his thirties interested in museum administration, organisation, collection registration, or library facilities is available to work in a New Zealand museum for an initial period of one year from January 1982. He can come supported by a grant covering from 50 to 90 per cent of his funding. If there is a New Zealand museum that would like to provide the balance in cash, housing or other services to have him work on their staff please write to Paul Bick, The Museum, Texas Tech University, Box 4499, Lubbock, Texas 79409, USA.

Wellington Cultural Conservators

Wellington Cultural Conservators is the name of a group of people who meet monthly to discuss the conservation of cultural and historical material. The group feels that the name, whilst having some drawbacks, adequately describes who we are and what we are interested in. Since the group has been meeting regularly for over a year, it was felt it was time we advised any other interested people of our existence. Essentially, our aim is to provide a forum where people interested in the conservation of items held in archives, art galleries and museums, can discuss work they are carrying out, problems they are facing and generally any ideas of interest.

Not surprisingly, the majority of group members are professionally involved in the field of conservation. In the group we have a Document Restorer, a Map Moulder, a Curator of Prints and several Conservation Officers and Assistants, Librarians and Archivists. The format of each meeting varies. Sometimes we have conducted experiments in workshop sessions. Such topics as the effects of acidity, humidity and ultraviolet light have been studied this way. Other times we have listened to a guest speaker. Dr Nathan Stolow addressed the group on his work in micro environments. We have heard several people from firms which supply conservation material, or seen a film on some aspect of our work. One practical exercise involved a simulated fire fighting situation, in which we had to stem the flow of water down a stair well and so protect an imaginary collection of valuable

cultural material on the floor below. Everything was imaginary apart from the water and several got a thorough soaking. However, we all came away with a better understanding of the damage likely to occur in a fire from smoke and water. The group is presently considering a plan to use special universally recognised symbols to readily identify material of great cultural value which will facilitate its rescue in the event of a disaster.

Planning is currently underway for a workshop next year, probably in March, to be held in Wellington on the subject of protection and salvage of valuable cultural material held in art galleries, museums or archives.

At the stage it is hoped to draw about 30 people evenly from AGMANZ, ARANZ, and New Zealand libraries, with places not taken up by one given to the others. Emphasis will be on practical exercises involving damage caused by fire or flood and action to be taken to prevent or lessen damage.

More information will be available when dates have been set.

We will gladly receive enquiries from anyone interested in our activities. Write to:

Kevin Bourke
Archivist
ANZ Banking Group (New Zealand) Ltd
P O Box 1492
Wellington.

The *City beautiful* as a source of history . . . or . . . the mystery of the missing issues

By S. Challenger

How many readers consider the *City beautiful* to be an historical resource? Probably not many. But it is, both directly in recording the day-to-day activities in horticulture, and indirectly in containing articles which summarise historical issues. However, the value of the journal is reduced if the would-be researcher cannot obtain ready access to a complete set of issues. And this is precisely where I need help.

The *City beautiful* was originally issued by the Christchurch Beautifying Association, and the CBA produced Volumes 1 to 3, between December 1924 and September 1927. The Canterbury Horticultural Society took over responsibility for the journal with Volume 4, and the CHS Library holds a run from Volume 4 onwards. It is these very early issues, before Volume 4, that I am concerned with, for they are only partly represented in New Zealand libraries. Lincoln College holds Volume 1 and part of Volume 3; the Botany Division, DSIR holds, in addition, part of Volume 2. But nowhere in New Zealand have I been able to locate Volume 2, Issues 2-7 (November 1925 to April 1926). Repeated inter-loan requests throughout New Zealand by the Goerge Forbes Memorial Library have all drawn a blank on these issues; they just don't appear to be held in New Zealand.

So I have tried overseas as well. The Library of the Royal Horticultural Society in London certainly holds the *City beautiful*, but it does not commence its

holdings until 1932. The British Library, normally an almost infallible resource, has also provided a blank, for it tells me that 'this journal is not held by any of the departments of the British Library, and we have been unable to trace another library in this country which holds the issues you require'. So there we are.

But why do I want these issues? Simply because in Volume 1, No. 2 Charles Chilton, Rector and Professor of Biology at Canterbury College, and a leader in the Christchurch Beautifying Association, commenced a series of articles on the history of the activities of the Association, which continued in 24 parts, throughout Volumes 1, 2 and 3, and these missing issues contain articles 12-16 from Professor Chilton's series.

So — can anyone help me? I am attempting to trace the changing attitudes towards the environment in New Zealand and these articles are potentially a very useful resource towards this objective. If you know of the location of any of these six issues — Volume 2, Numbers 2 to 7 — please let me know and I will take the matter from there. They could be in small local libraries that have not reported their holdings to the Union List of Serials in New Zealand Libraries, or they could be in the holdings of local historical societies, as well as in private hands. If you can help please contact me at Lincoln College, Canterbury, at either P O Box 39, or phone Christchurch 252811. I should be delighted to fill this gap in my knowledge.

AGMANZ Diploma in Museum Studies

The Art Galleries and Museums Association of New Zealand is offering a course leading to the award of a Diploma in Museum Studies. The course is designed at least initially, to fill the needs of members of the museum profession in museums and art galleries in New Zealand who wish to gain more formal training and qualification in museum work.

The Diploma course comprises four components: an academic requirement, sections devoted to museum theory and museum practice, and work experience in a museum. The Diploma Studies Committee may issue a Certificate in Museum Studies to those who complete the theory, practice and work experience requirements.

The minimum **Academic Requirement** is the equivalent of seven papers of a university degree, equating with one year's full-time tertiary study. Applicants may seek credits from qualifications already completed, and in some cases, especially in respect of graduates, these qualifications will meet all of the requirements for this component. Before enrolling for academic courses at tertiary institutions students are advised to seek approval (for Diploma purposes) from the AGMANZ Diploma Studies Committee.

The **Museum Theory** syllabus comprises four parts: History and philosophy of museums; Museums and their collections; Museums and their public; and Organisation of museums. Each of these four parts will be equivalent to a half-year of part-time study; accordingly no more than two may be attempted in any one year. These courses will be taught by correspondence, by individual seminars and where practicable by group seminars. Each student will be assigned a tutor, a member of the museum profession close to him geographically and if possible in museum discipline. Tutors will guide and advise students in their work, and mark papers prepared by the students on questions set by the course examiners. Assessment will be made both of course work and examination results (60% course work, 40% exam). One three-hour paper will be set for each of the four parts of the course; a pass will be required in each part in order to fulfil the requirements for this component of the Diploma.

The **Museum Practice** component will be offered as a series of short practical courses organised by AGMANZ; credit may also be given for relevant courses offered by other organisations. These workshops may be taken at any time whilst enrolled for the Diploma. Each course will be awarded in advance a credit rating for Diploma purposes; whilst course length and credit rating will vary, a possible combination would be two points per weekend course, three courses per year for three years to achieve the required 18 credit points. Assessment of these workshop courses will be by a combination of assessment of performance during the course, and by assessment of an assignment or practical test of skills learned.

The fourth component is **Work Experience**. Prior to the award of the Diploma, three years' full-time employment in an approved museum position must be completed.

The Library of the Auckland Institute and Museum (Private Bag, Auckland) will be the central resource library for Diploma resource materials. Other local resource centres containing basic materials will be established in other principal centres.

Intending Diploma students should enrol with the

Diploma Registration Committee of AGMANZ at Box 57-016, Owairaka, Auckland. Students should obtain an enrolment form from the Committee, complete it and return it together with the Registration Fee of \$15. There is no restriction on the numbers who may enrol, but entry to the courses of the Museum Theory components will be restricted to ten students per year. Only Museum history and philosophy, and Museums and their collections will be offered in 1981. The fee for these courses is \$40, to cover costs of resource materials, postage and administration. Diploma students must be members of AGMANZ.

The ten students accepted for enrolment in the Museum Theory papers being offered in 1981 will be required to attend a seminar being offered in Auckland from 9 to 13 February 1981 by Barnes Riznik. Some assistance will be offered with costs of travel and accommodation where necessary. The seminar will be an introduction to part of the Museum Theory course, and will also be used to introduce students to some of their examiners, tutors and fellow students.

Note: The word 'museum' includes art galleries; the pronoun 'he' does not imply male gender.

ICOM News

Visit of Head of ICOM ASIA

The Head of ICOM ASIA, Mrs Janine Schotsmans, spent four days in New Zealand while on her way to the ICOM 80 Conference which is being held in Mexico City 25 October to 4 November. Mrs Schotsmans spent most of her time in Wellington where she met officials from various organisations.

In Auckland a small group of people gathered at the Auckland City Art Gallery to meet Mrs Schotsmans before her departure.

Mrs Schotsmans' visit can only be described as 'flying' but it has allowed us to establish important contacts with the ASIAN Pacific Museums. It will prove most beneficial in the future.

It is very pleasing that the importance of this occasion was acknowledged by a grant from the Minister of Internal Affairs. This allowed ICOM New Zealand to offer practical hospitality to Mrs Schotsmans.

Campbell Smith, Chairman, ICOM New Zealand.

Secretariat

The Executive Council, in its 47th Session, Paris, 20-21 May, selected Mr Jeffrey Jordan (U.S.A) as a High Level Consultant to coordinate the contractual work carried by the ICOM Secretariat. He commenced his duties on 1 June 1980, for one year.

Select bibliographies

1. *Display in Natural History Museums*, December, 1976.
2. *Museums of Science and Technology*, March, 1977.
3. *Basic Museum Bibliographies*, May, 1979.
4. *Museum Architecture* (Supplement Oct. 1977) October 1979.
5. *Ethical Behaviour of Museums Professions*, January 1980.

These bibliographies are available from ICOM Documentation Centre, Maison de l'UNESCO, 1 rue Miollis, 75015-Paris, France.

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