agmanz news

quarterly of the Art Galleries and Museums Association of New Zealand

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December 1982

Feathers and Fibre

Peter Waaka, Education Officer
Rotorua

Successful exhibitions of Maori art have been mounted before, both within New Zealand and abroad. Carvings in wood, greenstone and whalebone have long been admired and displayed in important art collections throughout the world. Fibre crafts, however, with the occasional exception of fine cloaks, have been largely ignored.

Four months ago the Rotorua Art Gallery decided to give the public an opportunity to examine the development of Maori craft in the confines of a single exhibition. Through the services and expertise of exhibition curator Mick Pendergrast, hundreds of items, both traditional and non-traditional, were forthcoming from throughout the North Island. To be eligible for display, works had to incorporate feathers and/or fibre in their construction and show a high standard of design and craftsmanship. These criteria were extended to include unusual items and those which portrayed as wide a range of styles, techniques and patterns as possible.

Mick Pendergrast of Pokeno, South Auckland, has had a life-long interest in Maori art and craft. He spent 25 years teaching in the Eastern Bay of Plenty where his appreciation of fibre crafts flourished. Author of a book entitled 'Maori Basketry for Beginners' (1975), he was an ideal choice to curate an exhibition involving such an assortment of Maori craft objects from an exhibition involving such an assortment of Maori craft objects from a wide range of family and tribal backgrounds. The resulting exhibition, mounted at the Rotorua Art gallery from 19 July–22 August, represents the most comprehensive range of Maori craft ever assembled in New Zealand.

The exhibition was opened by the Member of Parliament for Eastern Maori, Dr Peter Tapsell, and was attended by more than 300 people from various parts of the country. In his opening address Dr Tapsell expressed the view that this collection of Maori craft objects was the most significant and most impressive display he had ever been called on to open.

A major part of the exhibition has been devoted to plaited articles. Plaiting (*raranga*), the technique employed by the Maori to manufacture baskets and mats, has been consistently neglected in art and museum collections yet it has proved to be the most persistent form of Maori workmanship. The plants which provided the Eastern Polynesian ancestors of the Maori with raw materials for their clothing, basketry and fishing gear

Taniko Piece (decorative border). Made by Tira Hinewai from Te Kuiti in 1943. Material: Flax fibre. From the Puti Rare collection, Auckland.

were not available in New Zealand so the early settlers were forced to find alternatives. *Harakeke,* the so-called New Zealand flax, proved to be the most useful and most versatile material although baskets made from *kiekie, paopao, houhi, pingao* and cabbage tree also feature in the exhibition.

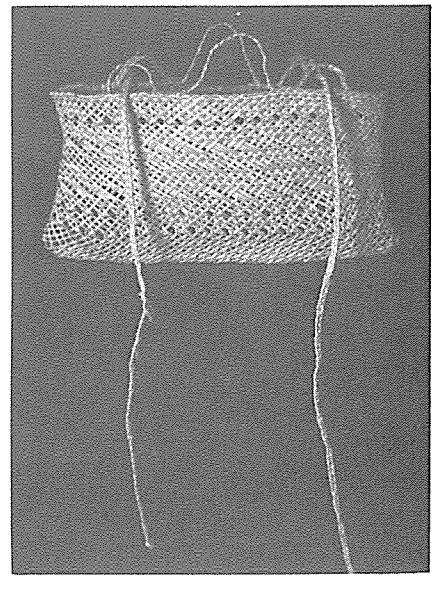
The kit is one of the most popular examples of plaiting and is still widely used both as a practical container and as a visual item of Maori identity. Although the life of an individual kit tended to be comparatively short, it was generally replaced with an identical article, unimproved and unchanged. As a result, changes in structure and technique were gradual, allowing age-old patterns to survive the ravages of time. Some elements of today's craftwork can thus be attributed to New Zealand's early Polynesian heritage.

More than 100 kits of various shapes and sizes were displayed in the exhibition. Some of these were used for gathering seafood and harvesting crops while others had more specific purposes. Special kits were made to carry loads on the back, to steep karaka kernals in water, to extract juice and oil from various roots and berries and to store weaving materials.

One of the more unusual items on display was a *tawiri titoki,* a device used for extracting the oil of the *titoki* berry. The article is made of flax and was found on the western shore of Lake Taupo during the 1920s. *Titoki* oil was the finest known to the Maori and was used to anoint the head and the hair. As life styles changed corresponding changes took place in the manufacture of work baskets and many forms, owing their existence to their practicality, became obsolete. Today, with the upsurge of interest in handcrafts, the kit has made its appearance on the streets of the cities, in demand by both Pakeha and Maori for its usefulness and attractiveness. Modern examples borrowed from present-day plaiters are displayed alongside museum pieces.

The other main category of plaited articles involves floor mats which traditionally covered the earthen floors of houses. The lower layer consisted of fern fronds, rush or other unworked material covered with coarse mats. These were in turn covered with finer sleeping mats. Plaited mats are still used on the floor of meeting houses today. Two finely woven round mats (an unusual design) are on loan to the exhibition from Rotorua centenarian, Mrs Ranginui Leonard, who turns 110 years old later this year, and is by far our oldest contributor.

Another category of Maori craftwork on display focuses on garment-making techniques. Without the use of the loom the Maori produced warm and beautiful cloaks by the *whatu* technique (known also as downward weaving). Particular types of cloak were made for protection from the rain and wind and others as prestige and fashion items. Maori weaving includes the techniques of single pair twining more often on coarsely woven rain cloaks, double pair twining on better class cloaks and *taniko* patterns as decorative elements on the finest cloaks. The oldest and most historic cloak on display was made by a Te Arawa ancestress during the early



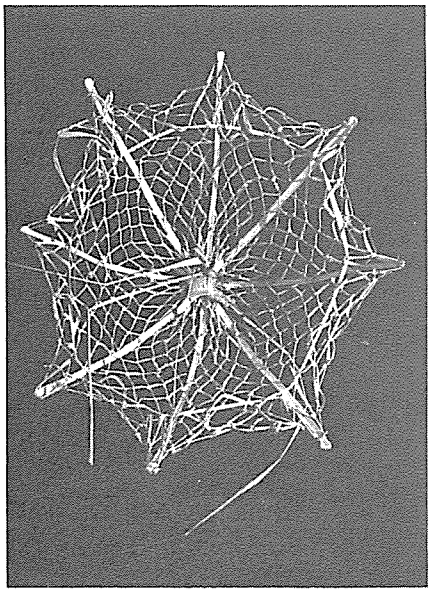
Kawhiu (diving kit) made by Hanara Waara, Kopuapounamu. Material: Flax. Mick Prendergroot Collection, Pokeno.

1800s and is on loan to the Rotorua Art Gallery from the Auckland Institute and Museum. The cloak was made as a result of a severe defeat suffered by Te Arawa at the hands of the Tuhoe near Lake Rerewhakaitu. It takes its place in the exhibition alongside some 15 other cloaks, traditional and contemporary, from various parts of the North Island.

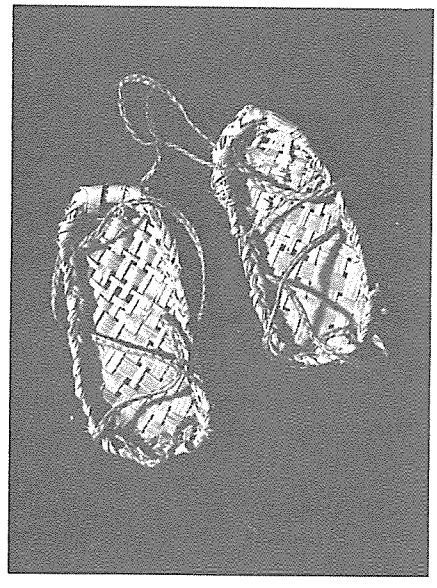
The influence of missionaries, and later of Pakeha settlers, combined with the availability of new materials led to wide-sweeping changes in costume design and manufacture. Today, western dress has been fully adopted while the contemporary equivalent of traditional dress is worn only on ceremonial occasions and by performing groups. One article of traditional clothing on loan from the Auckland Museum is a triangular apron (*maro koopua*) made of flax fibre. It is a part of Elsdon Best's collection from the Tuhoe people and was worn only by high-born girls.

Throughout the exhibition various craft-making techniques were displayed by present-day craftspeople. Mr Renata Tihore from Hicks Bay demonstrated his knowledge of traditional fishing apparatus and was accompanied by two young apprentices who he has been tutoring over the past few months. At the time of early contact, Europeans commented on the size and efficiency of Maori fishing tackle and the expertise and knowledge that accompanied it. Captain Cook considered it to be superior to anything made in Europe. The time and labour involved in the production of traditional fishing gear, however, and its comparatively short life span have led to its replacement by commercially manufactured cords, nylons and netting. Some fine examples of crayfish pots, fish traps, shellfish dredges and eel traps (*hinaki*) were on display.

The exhibition, therefore, represented an attempt to rectify the past neglect of fibre crafts and to inspire thought and discussion amongst our craftspeople. The general public will have gained a deep insight into a much-neglected art form.



Torehe (fish trap) made by Renata Tihore, Hicks Bay . Material: Flax and supplejack. Mick Prendergrast Collection, Pokeno.



Paraerae (sandals). Material: cabbage tree leaves, Auckland Museum Collection. Photographs courtesy Alex Wilson and John Martin. Rotorua Art Gallery.

Seminar on Museum Documentation and Registration held at the National Art Gallery, 24, 25 and 26 August 1982

Kate Pinkham,
Registrar, National Art Gallery

Geoffrey Lewis, Director of the Department of Museum Studies, University of Leicester, was invited as Vice President of ICOM to give the keynote address at an ICOM Australasian/ Pacific seminar on museum documentation held in Sydney, August last. AGMANZ took the best advantage of Mr Lewis' proximity to New Zealand and, rather than sponsor one or two New Zealand attendances in Sydney, arranged for him to travel on to Wellington and guide a three-day New Zealand-oriented seminar here. Twenty-two key gallery/museum people responsible for their respective institution's documentation attended — the numbers deliberately limited so that discussion would be the more intensive. In addition, Keith Thomson (AGMANZ), John Yaldwyn (National Museum) and Judy Turner AGMANZ secretary/treasurer were also in attendance.

Geoffrey Lewis opened the seminar with a statement based on his Sydney address on the history and development of museum documentation processes, setting the scene by talking about the principles underlying that documentation and inevitably referring to work being undertaken in the United Kingdom and by ICOM in this field but not, however, going into great detail about the processes themselves. He discussed library cataloguing as opposed to museum cataloguing and the necessity of extending museum documentation to cover not only the collections records but also the information handling requirements of our museums as a whole, the latter involving the general policies and objectives of each institution.

He went on to describe some of the key issues which arose from the British Museums Documentation Association (MDA) in the development of an interdisciplinary cataloguing structure to collection and documentation and the computer programme package which was developed concurrently. This led on to a summary of the work being undertaken by ICOM's International Committee for Documentation (CIDOC) on the establishment of national policies for the documentation of the cultural heritage and the development of minimum data categories proposed for the national and international exchange of information.

Two further papers presented at this seminar are published in this edition of AGMANZ News — others were given by myself, on the establishment of a National Art Gallery registration procedure; by Ann Calhoun (N.A.G.) on cataloguing; and by Sherry Reynolds (Extensions Officer, Auckland Institute and Museum) on problems met in small museums' records. Further individual and national standards were discussed.

What became apparent during the ensuing, often heated debates was the general enthusiasm for, and recognition of the necessity of museum documentation. Further, there was an apparent need for the establishment of basic professional standards at all levels and the development of an overview of the documentation processes. This brought up a call for structuring the development of operations manuals, cataloguing manuals, authority listings and the case for more

advanced information retrieval systems than those (generally and indexes) now in use in New Zealand. Again, it was agreed that while any moves towards this are forwarded, clear objectives be established and documentation needs and priorities be advanced.

Geoffrey Lewis' good humour and great knowledge (his teaching as well as his practical experience) kept us to the point throughout and I feel that we all benefitted greatly from his guidance.

Registration, Accessioning and Cataloguing

M. McR. Jameson, Executive Director, Motat.

A report for submission to AGMANZ Council compiled by the convenor of the Registration, Accessioning and Cataloguing Working Party.

INTRODUCTION

1. As a result of a resolution passed at the March 1981 Annual General meeting, a working party was formed with the task of: ". . . investigating, developing, and preparing a registration, accessioning and cataloguing system which:

(1) permits the application of automated management systems; and
(2) takes due cognizance of
  (a) individual museums and art gallery aims and objectives; and
  (b) overseas art gallery and museum community developments and capabilities in respect to automated systems."

2. The following persons were appointed to the working group:

a. Mr M. McR. Jameson, Executive Director, MOTAT
b. Mr J. Bass, National Museum
c.. Mr F. Dickinson, Director, Dunedin Public Art Gallery
d. Ms Kate Pinkham, Registrar, National Art Gallery
e. Ms Rose Young, Research Assistant, Waikato Art Museum.

3. In the event, because of a change in employment, Mr Bass was unable to participate.

4. Prior to the working party conducting its first meeting, each member was asked to establish, from a general sampling of the type of organisation they were representing, the following facts:

a. the general system currently in operation for artefact/collection management;
b. specific categories they would like to see represented within a registration system; and
c. what each of the sample organisations would expect from an automated system.

DISCUSSION

Research within New Zealand

5. **General** — during the course of its studies, it became apparent to the working group that the artefact documentation systems in use were almost unique to each organisation surveyed. It was concluded that further detailed examination is required if a viable system which takes cognizance of the varying needs is to be produced.

6. **Areas Surveyed** — not all museums or art galleries were surveyed but every attempt was made to solicit advice from a representative grouping from large to small and public to private. Unfortunately, only a small number of institutions were able to respond with documentary support. Heavy reliance had to be made by the working group on personal discussions. Using this information certain general conclusions have been drawn.

7. **The New Zealand Situation**

a. It was clear that the curatorial and registration staffs in almost every institution surveyed are already pressed with their current workload and were somewhat reluctant to become deeply involved in something which had the potential of adding to this burden despite its obvious long-term benefits.
b. In the case of museums and art galleries dealing with man-made objects the range of standards varies widely from very advanced and well-documented to no system at all apart from perhaps assigning a number to an item when it is received within the collection. It would be fair to say however that in Natural History and Fine Arts collections every organisation had a more well established and documented system than in other categories.
c. There is no one establishment which precisely records information in exactly the same way. Reporting format, terminology, classification, categorisation and information fields tend to be unique. The only common trend that could be determined was that the importance of information and detail tended to be based upon the interpretation being applied by individual registrars and curators when interpreting their parent institution's theme and nature of the collection.
d. Not only does the range of information vary widely, but so also does the degree of precision in any given piece of information.
e. The problem of artefact management is obviously gaining greater prominence. This is based upon the number of establishments who advised that a review and re-evaluation of their collections and artefact management methods is currently in progress.
f. In general most institutions would welcome some more definitive guidance on artefact documentation and management, providing the use of such guidance did not impose central management or rigid time scales.

8. **Attitudes Towards Automation within AGMANZ Community** — with only minor exceptions there is general acceptance that in the long term, the introduction and use of automated management systems is a highly desirable facility. However, this acceptance is also accompanied by a widespread reluctance to an early commitment to such systems for one or all of the following reasons:

a. An awareness that the current management systems need much more work in order to establish just what the various collections are.
b. Concern that the introduction of an automated system would initially add to their already formidable workload.
c. Concern that the adoption of an automated system would add to the financial burden of their institutions (indeed in the smaller museums it is felt that automation would never be within their financial capabilities).
d. A lack of true understanding of what computer technology can and cannot do.

Research in North American Continent

9. **General** — some eight different museums were visited in the course of a study tour, three based in Canada and the rest in the U.S.A., including the Smithsonian Institution. Detailed reports of the results of these discussions in four of these are included within this report.

10. **Canadian National Inventory Programme (NIP)**

a.

General

(1) The Canadian National Inventory Programme (NIP), is one of the five national programmes offered by the National Museum of Canada. These programmes are as follows:
  (a) Mobile Exhibits
  (b) Conservation Services
  (c) Museums Assistance Programme

(d) Core Funding
(e) Inventory (NIP).

(2) The stated objective of NIP is to provide a centralised inventory of information on the specimens and artefacts held by Canadian museums and related institutions.

(3) The purpose of this visit was two-fold. One to gain an insight into an operational automated system for managing museum collections, and two to investigate the operation of a national inventory programme. An appointment has been requested with the Director, Mr Peter Homulus, but in the event he had to be away on other business. Discussions were held with the Assistant Director Museum Services (NIP) and a Board Member of the Canadian Museum Association.

b. *Background to Organisation*

(1) During the period 1966–1972, Canada experienced a major resurgence of interest and effort to preserve the Nation's heritage. This resulted in the passing of the National Museums Act 1972. One of the requirements of this Act was that all national artefacts were required to be sent to a central laboratory for conservation and/or restoration where the best resources would be established for the purpose.

(2) This requirement meant that many items had to be identified and collected from the length and breadth of the Nation. It was felt that there was therefore a need for some form of central inventory and control which would ensure the proper management of activity. It was for this reason that the NIP was established.

(3) Initial steps were to rent time and resources from a computer systems warehouse. The programme was some three years underway when the particular company went bankrupt. This meant that NIP lost its systems and whilst it was able to retrieve the data, this data was only able to be managed by the warehouse's particular system. In effect therefore it was of no value and a system had to be built.

(4) The ensuing investigations recommended that the NIP establish an "in-house" data management capability. This was adopted and NIP then commenced to procure both computer trained personnel and hardware. The system which was introduced was based upon adaptations of commercially available packages. There were two programmes, one for entering and one for retrieving:

(a) DEAP (Data Entry Application Programme) — this programme permits the users to place data on file and make subsequent amendments. Amendments however must be done in batches. A single item entry cannot be called up. This is only possible in the retrieval programme ISIS which does not permit amendment and therefore there are inevitable delays in producing the updated data listings and being able to effect amendments. This is the prime area of dissatisfaction with the programme.

The programme is designed however to allow the user organisation to complete freedom of entry form. The programme accepts detail as entered and then sorts. It does not however make any corrections. In effect, every entry is treated as a free text field by the user as there are no formatting constraints applied. This is of course quite expensive in storage area as a record has some 32,000 character spaces reserved for it. The system currently has storage for items in the following categories:

i. History
ii. Fine and Decorative Arts
iii. Archaeology (sites and specimens are subcategories)
iv. Ornithology
v. Ethnology

(b) ISIS (Integrated Scientific Information System) — this is the record retrieval system. (The basic program was provided at no charge by the International Labour Office and adapted to meet NIP needs). The programme is very flexible and is capable of searching all records on a letter, a part word, a key word, or a category. As the user progresses, options are presented to allow the user to further refine search requirements.

c. *Control and Management*

(1) The NIP is responsible to the National Museums Board of Trustees but also takes direction from the Canadian Museums Association which includes members of provincial museums. It is the latter organisation which is charged with such tasks as:

(a) "selling" the system to museums throughout Canada;

(b) selecting those museums which are to be classified as associate members and provided with hardware;

(c) resolving personnel problems (e.g. what union does an employee working within the system belong to);

(d) recommending the funding of personnel support to participating museums;

(e) establishing development priorities;

(f) recommending changes to the system;

(g) acting as client for the production of bibliographies, reference libraries and text processing.

(2) The provision of computing resources is provided through two channels:

(a) The NIP funds the system and distributes hardware (some provinces are required to fund the data links into the system), once participation is recommended by the Museum Association Board.

(b) The Museum Assistance Programme funds the salaries of categories and data entry personnel (once recommended by the Museum Association Board).

d. *Methods of Participation* — participation in the programme is open to any museum. Some 25 museums have been allocated computer equipment, some of which is specifically assigned for the particular museum's sole use, and some of which is shared by more than one organisation with host museum acting on an agency basis. Those organisations not assigned hardware, or able to operate from a shared terminal, are able to have their data entered by sending copies of their existing records to the NIP central staff who then will arrange for its entry.

e. *Staffing of the System* — to assist in the data already available within the various institutions, NIP has entered into the Canadian Government work scheme programme and engages a number of cataloguers and data entry personnel on limited contract. These people are funded in part by

Government work promotion funds and the Museum Assistance Programme. To provide for the entry of data submitted by participating museums who do not have access to a terminal, NIP has entered into a programme with the Canadian Department of Justice. Under this co-operative programme NIP has installed some 12 terminals in the national maximum security prison and trained some 20 persons who are subject to life sentences in data entry. These persons are paid a nominal hourly rate from Museum Assistance Programme funds. NIP has met all hardware and training costs. This approach has meant that a much shorter introduction time can now be contemplated.

f. *The System* — providing one is located in the NIP central offices the current range of programmes provides an excellent service. However, the central staff do not have to think in day-to-day activity terms as the registrars and curators in the various institutions have to do and therefore the system is suffering from contributor resistance as the user simply sees his participation as an additional burden rather than an aid.

g. *Future Developments* — NIP is taking steps to introduce a new on-line interactive which will permit user modification of individual entries. The system is being developed by Control Data Canada Ltd. It is being based upon a commercial package known as CYBERNET (a network system). It is being renamed PARIS (another acronym) and will decentralise some of the computing and storage power, and updates central records by interrogating satellite terminals and storage. It will have two programmes as the present system will merge, one for retrieval and one for refile. To the user, the programmes will tend to be invisible as discrete entities.

h. *Observations*

(1) *General* — both the data entry system (DEAP) and the retrieval system (ISIS) have some very fine and powerful characteristics. The system is fast (being based upon a central mainframe system) and offers users complete flexibility in entry formatting. Information retrieval for single items is again fast, however, all outputs are in standard format within each of the major category areas. Any special formatting or listing can only be engineered by the NIP central staff. The system however is centralised and does not require any real involvement or participation by the users. They are constrained by the inability to massage data to meet their specific needs or desires without using the central staff.

(2) *Central Staff* — the central staff are well qualified and motivated in their tasks. They believe in the value of the NIP but it was also clear that they realise there is significant resistance and dissatisfaction with the existing systems. This is resulting in the NIP staff becoming increasingly isolated from the institutions they support. There is a clear determination however for the organisation to survive.

(3) *User Organisation Attitudes*

(a) There is a very wide spectrum of opinion as to the value of the NIP. The group expressing dissatisfaction with NIP are not opposed to the use of automation. Indeed it actively pursues its introduction. The main point of resistance hinges on the lack of direct access for amendment, the inevitable delays between entering data and having the master files updated so that subsequent amendments or additions can be made. They feel that if the same money that is spent on NIP was given directly to the museums to support "in-house" automatiion development first, greater progress would be made and a greater commitment to the programme would be obtained.

(b) The other extreme is represented by the NIP central staff. The staff are naturally convinced of the value of such systems. It is considered that the staff do not fully appreciate the areas of concern in the user institutions and have fallen into the trap of persevering in their endeavours for the sake of the system rather than its end use.

(c) The NIP Control Board seems to display a much more reasonable approach to the task. The Board is quite clear that the use of computers has a definite part to play in collection and administrative management. It also believes that computers can play an important part in effecting communications with the public the museums serve and provide for greater efficiency in operations. The Board is aware of the problems of the present NIP system and recognises the need for more direct involvement and authority on the part of participating museums, to the extent that unless urgent action is taken disenchantment will build a level of resistance that will take years to recover from.

(4) *Some Positive Aspects of NIP* — despite the level of disenchantment that the programme faces from some quarters, there are nevertheless some important positive benefits which NIP is producing:

(a) An increase in awareness for the need for proper documentation in the processes of acquisition, research and use of cultural material throughout all levels of the Museum and related institution community.

(b) The opportunity to share details of a collection on a wider base than ever before practical.

(c) The production of a listing, albeit currently incomplete and containing suspect information in many areas, from which the more significant items of the Nation's cultural heritage can be identified and located.

i. *Conclusions*

(1) As a nation, Canada is placing a high priority on the task of preserving and presenting its cultural heritage (more so than the United States which tends to be much more state oriented, and certainly much more than New Zealand).

(2) The concept of the NIP cannot be faulted. It is in the manner of implementation where it is less than satisfactory. The use of centralised systems does fly in the face of technological developments. The increase in capability and decrease in relative cost that development has brought, lends itself to decentralised systems. This fact therefore opens the possibility of installing devices which will meet the various contributing organisations needs more readily whilst at the same time meeting the central goals of NIP.

(3) There is an increasing interest in automation within certain sections of AGMANZ community. AGMANZ and its

members would therefore do well to learn from the Canadian experience. Close attention should also be paid to the school of thought now gaining international recognition which is based upon three tenets:

(a) Centralised policy — decentralised management.
(b) Top-down design; bottom-up build.
(c) Central protocol management; decentralised hardware and system design authority.

11. **Canadian National Museum of Science & Technology**

a. The Museum's artefact records are subject to Central Government audit. As would be expected therefore the standard of record maintenance is extremely high. The manual system is based on five cards for each artefact, namely:
   (1) *Catalogue File* (master card) — this is the main record for research purposes. Cards are filed numerically within each accession year.
   (2) *Source File* — a card is made up for each donor on which the artefacts given to the Museum are recorded. These are filed alphabetically.
   (3) *Alphabetical File* — all artifacts manufactured by a known company or person are listed by name. Where an artifact is known better by a model name there is a double card entry, e.g. "Champion" threshing machine made by Massey-Harris, is filed under "Champion" and "Massey-Harris".
   (4) *Classification* — all artifacts are filed by group classification (24 in total), e.g. Agriculture, Aviation, Communications, etc. Within these classification groups there are also categories assigned. Where an item may be used by more than one category and/or classification cross-referencing cards are prepared and placed in the appropriate spaces.
   (5) Duplicate Catalogue File — stored off site in Government vaults.

b. Spare parts are categorised separately and are treated as a work resource rather than an artifact.

c. Being a National museum, it is required by Legislation to be a contributor and user of the National Inventory Programme (NIP). the Director and his staff are vehemently opposed to involvement in the programme, the opposition stemming mainly from the Museum's inability to get on-line real time support for the management of their own collection. At the moment they consider their participation in the programme involves extra work rather than time and labour efficiencies. This is a perspective, which having now gained an insight to the NIP, I would agree is a correct one. The Museum has therefore taken the decision to use its own in-house data management expertise and hardware (the Museum has a Digital Equipment Corporation (DEC) PDP-11) to drive the interactive terminals for the Computer Court displays and the various Question and Answer terminals within the display pavilions. The Museum's registration staff have therefore proceeded to adapt commercially available software packages to automate their manual system. They have now reached the point whereby:
   (1) 90% of the collection records are entered;
   (2) all new incoming artifacts or artifacts or artifact transactions (loans, transfers, relocation within the Museum) are entered directly into the automated system;
   (3) record cards needed by curators or restorers are generated by the automated system on demand; and
   (4) interactive on-line terminals are available to staff members of the various departments for:
      (a) collection management
      (b) departmental budget management
      (c) Museum administrative management (personnel and finance).

12. **Smithsonian Institution ADP Services**

a. The Smithsonian operates a central ADP service from the offices of Computer Services. The office is charged with the operation of the Museum's central system and conducting research and development projects to discover new computer techniques applicable for museum application. It also provides systems advice to each of the museums and establishments within the Institution.

b. It is emphasised however that each museum and establishment also operates its own computer installation over which it has complete control and which stands alone from the central system. Steps are being taken to provide much more central direction however and the first action was to complete an inventory of collections and format into central system report detail. This will be 100% completed by March 1982 on current estimates. The Computer Services staff emphasised that the central system is really only ued by central staff and the development of a central data sharing system is probably some years off. Support for the central system is really only being shown by the Natural History Museum and in particular the entomology, ornithology and crustacean divisions.

c. The central system is based upon a program known as SELGEM (SElf-GEnerating Master). It is a generalised program giving the flexibility to be adapted to an individual museum's establishment/s processing and documentation needs. The program was designed and developed by the Institution and is made available free of charge to any interested non-commercial institution. (It is currently used in New Zealand by the DSIR Entomology Division). The programme was designed to operate on Honeywell hardware but is provided with file manipulation and utility programs which allow it to be used by any computer which has a minimum of 64 Kbytes of RAM and a COBOL compiler. (The program is written in COBOL — COmmercial Business Oriented Language).

d. The programs provided with SELGEM are as follows:
   (1) *Input:* A total of four allowing input from cards, proper tape and keyboard;
   (2) *Update and Maintenance:* One master file update program;
   (3) *Editing:* Four programs covering sorting, frequency of use records, missing category search and format editing;
   (4) *Utilities:* Seven programs covering file merging, file collation, start key generation, library maintenance, data reconfiguration and report length limiting;
   (5) *Report Writing:* Three programs giving the ability to list master files, format reports to user requirements, and interface with statistical and tabulator programs;
   (6) *Query and Retrieval:* Three programs to permit various types of searches; and
   (7) *Indexing:* Three programs to permit key word indexing, file building and printing out.

13. **Association of Science and Technology Centers Conference: Forum on Computers in Museums**

a. The panel for this forum was as follows:
   (1) *Gwenn Bell,* Director of Digital Computer Museum.
   (2) *William Sudduth,* Director, North Carolina Museum of Life & Science.
   (3) *Victor Jackson,* Lawrence Hall of Science.
   (4) *Judah Schwartz,* Computer Scientist, Massachusset Institute of Technology.

b. The central themes presented were as follows:
   (1) *Gwenn Bell*
      (a) Science and technology museums have the responsibility to ensure that the public really understands the impact and implications of this second industrial revolution.
      (b) Unless carefully planned, computer based exhibits requiring direct interface can be too inhibiting except for the already initiated.
   (2) *William Sudduth*
      (a) The computer provides museums with a tool which is more flexible, reliable and more powerful than any other system before available.
      (b) Retain the interactive-involving capability of the computer — this is one of its greatest strenths.
      (c) Don't reduce the computer exhibit to simple YES, NO, 1 or 2 etc. type responses. Provide for self expression and thought on the part of the user.
   (3) *Victor Jackson*
      (a) Computers are an excellent "stand-alone" exhibit.
      (b) Recommended priority applications for museums are information processing; resource management; computer assisted exhibitry.
   (4) *Judah Schwartz*
      (a) Computers are motivating — but so are narcotics.
      (b) Before embarking into computer exhibitry two questions must be asked: "Is the computer going to be part of the exhibit?"; and "Is the computer going to be the point of the exhibit?"
      (c) If the computer is going to be the point of the exhibit avoid giving the computer a "life" (e.g. using statements like "I'm not sure what you mean"). This is offensive to life.
      (d) Use synthesised speech with caution. The printed word has the acceptance and sanctity of having an author. Synthesised speech provides communications which is no longer attached to an author.
      (e) Don't write to use programs which look for a certain structure and will not accept mispelling.
      (f) Simulations are excellent for modelling but cannot replicate real life. Ensure the user understands this.

c. General discussion indicated that Mr Schwartz was representing an extreme point of view. He does however have strong feelings about giving the impression that a computer has "life" and is intelligent. His view, which was generally accepted by the Conference, is that a computer is yet another tool which man should use to expand his capabilities. He heartedly endorses any move to have the public accept these devices as a normal part of life in the same manner as the pocket calculator has been accepted as a normal household appliance. It was also generally accepted that computers did provide the opportunity for museums to broaden and improve their service to visitors. Further, failure to capitalise upon this aid would mean that public expectations would soon pass what the museums were able to realise and their relevance and acceptance would accordingly diminish.

14. **Conclusions of North American Study Tour**

a. *Artifact Management* — it is perhaps consoling to note that even the well-established museums which were visited face problems in artifact management not greatly different to those faced in New Zealand. This does not mean that one should be complacent, but rather it should serve to add impetus to the drive to overcome the problem. Overseas experience would indicate that it is difficult to keep on top of it even in the most well-ordered establishments. It was further noted that there was no great drive for uniformity or commonality in artifact management systems or formats. As within New Zealand each establishment seems to have developed a system which best suits their needs. Perhaps the greatest unifying force noted is in Canada, and this is being driven by NIP.

b. *Application of Automatic Data Processing (ADP)* — ADP was being used within every establishment visited, although not all were applying it to artifact management. It is treated not as a new innovation but simply as a normal work aid. Those which have adapted it to assist in artifact management all indicated that it was an invaluable aid, which not only was starting to save time but also improved the service which was able to be provided to researchers, designers, curators and last of all but not least, the public.

The UK Experience

15. All dealings with the UK have been through the Museums Documentation Association (MDA) which some New Zealand institutions are members of. Some of the information within this report is extracted from the MDA Occassional Paper No. 5 dated February 1981, "International Museum Data Standards and Experiments in Data Transfer", which deals primarily with international systems.

16. As opposed to the Canadian NIP the work being done by MDA is principally supported by the Museums Association rather than as central government policy and support. Background papers and reports indicate that the state of development within the UK is not greatly different to that in the USA. There is little commonality in the precision to which items are defined and/or described between the various museums or art galleries. Work at MDA has tended to concentrate (much as the Canadian NIP) on transferring data from individual systems into common record format. It can be anticipated that given time a greater uniformity in data standards and format can be anticipated.

International Development

17. ICOM established an International Documentation Committee (CIDOC) which has now been in operation since 1969. This Committee has met at regular intervals to undertake its task of:

"a. creating a common method of organising data (a standard data structure) to be used for exchange of data by machine;
b. devising conventions and record formats;
c. establishing a 'minimum contents list' that all museum records should possess; and
d. investigating further requirements for compatibility."

18. At its 1979 meeting (and it is understood that there has been no advance from this), the minimum con tents list proposed is as follows:

a. Institution name (museum and country name).

b. Accession or registration number.
c. Mode or method of acquisition.
d. Date of acquisition.
e. Source of acquisition.
f. Common name (in local language).
g. Classified object name and classification system.
h. Description.
i. History.

19. Subsequent to the 1979 meeting MDA was requested by CIDOC to collate information about major systems being developed by Committee members (see MDA Occasional Paper No. 5 dated February 1981).

20. In their report, MDA have concluded by saying: "... the mechanical transfer of museum records is technically possible. In achieving this there is a need for agreement on several different levels. ... However, the practical exchange of records ... has more mundane aspects which are equally important. ... CIDOC needs to reach agreement on the physical arrangement of records on magnetic tape as follows:

a. General form of the tape (e.g. width, number of tracks, and density).
b. The arrangement of data on the tape (e.g. labelling conventions, character set, blocking strategy).
c. The arrangement of data within a record (e.g. fixed or variable length field, and the relationship of field codes to field data)."

CONCLUSIONS

Registration Procedures

21. A level of conformity in initial registration and artifact documentation procedures is essential if the exchange of information between institutions intranationally or internationally. Recognising the wide disparity in precision which currently exists within New Zealand there is an urgent need to establish a set of standard definitions which will record that detail thought to be necessary to the required degree of precision. In developing this "standards list", however, care will have to be taken to allow a degree of flexibility in formatting by each individual establishment. It should be noted that it is considered to be just as important to establish the same degree of common precision for manual systems as it is for automated systems.

22. Given the increased emphasis which is being given by a large number of AGMANZ members to reviewing and upgrading their present artifact management systems, it is vital that a centrally agreed set of protocols and definitions is formulated and circulated by AGMANZ as soon as possible. Whilst the preparation and issue of an AGMANZ recommended bibliography on Registration and Cataloguing is desirable it is felt that this in itself would not give the degree of guidance required to produce the level of precision necessary.

23. The minimum acceptable artifact category which seems logical to establish at the moment is that which has been defined by CIDOC (see paragraph 18 above). It is now considered necessary for AGMANZ to define the minimum level of precision which should be represented within the nine fields defined. It is also noted that the nine categories defined by CIDOC are incorporated within a set of recommendations in a paper prepared for ICOM by Robert G. Chenhall and Peter Homulus. (See Museum Vol XXX No. 3/4 1978 pages 205–212.) This paper did however recommend a further seven categories as well. CIDOC was of the opinion that these other seven categories were required for "in-house" use applications rather than general use.

24. The task of establishing these criteria is likely to be protracted and contentious if overseas examples of Canada, UK and ICOM are to be learnt from. This is not something which can be undertaken by an ad-hoc working group as it is considered that direct liaison and discussion with each member of AGMANZ is the only way in which a universally acceptable categorisation and definition system will be able to be developed. It was the working group's opinion this would require a permanent staff assignment.

25. The work which has been undertaken by the Canadian NIP in categorising information fields for the various disciplines within the museum and art gallery field is of great significance and should be considered for adoption by AGMANZ.

The Application of ADP

26. In the long term, benefits of applying ADP systems for collection management are significant and cost effective. However, it seems impractical to contemplate central government support for the introduction of an ADP system as is the case for Canada. Even if some limited government support could be gained, it is felt that the adoption of the Canadian centralised system would not be to AGMANZ's best advantage. The major disadvantage of the Canadian system is the lack of decentralisation and direct involvement by contributing organisations. With the advances which are taking place within the computer industry it seems more practical to contemplate the introduction of a distributed network.

27. This opinion is also supported by Mr James Martin, a world-recognised leader and consultant/lecturer in computer sciences and technology. He strongly recommends that central management should only define protocols and conventions. All other aspects should be under the control of the organisation which has prime responsibility and accountability for the system and the data being used.

28. This contention is also supported in a May 1980 report to the Canadian Council of Associate Museum Members by their representative on the NIP Advisory Committee, which among other things, recommends:

"a. The National Museums Canada:
  (1) refine the mandate of NIP to the provision of technical consultation and services in support of museums collection management; and ...
  (2) enlarge the mandate of the Registration Assistance Programme to support not only registration but also projects directed towards the development of standards for museum collections; ...
b. The NIP undertake:
  (1) the improvement of liaison and communications with participating institutions and museum professionals ...
  (2) the improvement of their technical capacity to support museum collections management by ...
    (a) limiting information files within the National Inventory to museum collections (not including resources directed towards information from CMA, Public Archives, and ICOM) ... and
    (b) requiring the museum professionals themselves to accept prime responsibility for their own collections and documentation."

29. The adoption of a distributed network system is considered to have the following advantages:

a. The system could develop in step with financial resources. (A major main frame system would not have to be purchased or leased before work could commence.)
b. Member organisations adopting ADP would expand the base of understanding and expertise which could be offered to AGMANZ.
c. Members adopting ADP would have a greater sense of involvement and participation in the long term development — but perhaps most important, the information the user inserts stands a greater chance of being accurate.
d. Some initial set-up costs can also be offset against other institution

administrative needs making the introduction of ADP more attractive.

The Introduction of ADP Systems and Registration Standards

30. It is considered that real improvement in collection management standards will only be achieved if there are some real financial or fringe benefit advantages to an establishment in addition to appealing to professional pride and standards. Anything which is likely to add to the financial burdens of institutions at the present time is likely to be ignored or at best only be paid "lip service".

31. Consideration could therefore be given to gaining tax relief on the purchase of hardware and application software, (at least that currently available to educational establishments), and possibly access to long-term low-interest loans in return for pledging to meet certain documentation and management standards. Continued use of the loan would be subject to the institution displaying an agreed level of progress towards the goal.

32. Another area worthy of consideration is that if AGMANZ was able to negotiate for the whole community it may be possible to arrange contract rates for application programs and possibly hardware. Again this would be tied to the institution pledging to meet certain standards before being given access to the supplying company and attracting the discount rates. This course would also have the advantage of ensuring a greater level of uniformity throughout the community than might otherwise be possible.

33. It is also suggested that institutions entering into such schemes should agree to provide in-house-developed programs at no cost to other member institutions. This not only expands the development base but also helps reduce implementation costs.

34. Prior to any of these sorts of systems being able to be introduced, AGMANZ must first establish a protocol and conventions office. Again as mentioned for registration, this will need to be either a full-time staff post or by a contracted development house. The latter is the less preferred however because there is no direct involvement in the AGMANZ community and has the potential for introducing the same sorts of problems currently being experienced within Canada. By combining the Registration task and the ADP protocol/convention task, not only is a natural grouping produced but it will also effect economies in manning.

RECOMMENDATIONS

35. It is recommended that AGMANZ Council:

a. *Note* that the working group has only been able to complete in part the task it was assigned.

b. *Note* the conclusions of this report particularly in the areas of:
   (1) the need for urgency (paragraphs 22 and 34);
   (2) the need for the appointment of full-time staff (paragraphs 24 and 34);
   (3) the capitalisation upon the work already completed by Canada in both collection management and the introduction of ADP systems (paragraphs 25, 26 and 28);
   (4) the need to offer member institutions some concrete benefits which may be derived from participation in the scheme (paragraph 30); and
   (5) the advantages to be gained by accepting the concept of a distributed network data system for application within the AGMANZ community (paragraph 29);

c. Agree to take the necessary steps to:
   (1) arrange and provide the funding necessary to support a full-time staff for the development of museum collection management and ADP protocols and conventions; and
   (2) arrange a system of introduction which provides financial benefits or considerations for participating organisations whilst at the same time ensuring real progress towards the achievement of AGMANZ standards.

M. McR. JAMESON
Chairman of Working Group

What happened to Mrs Jones' bequest or . . . documentation problems in history museums

Rose Young: History Curator Waikato Art Museum.

What did happen to Mrs Jones' bequest?

Well, some of the history collection went out to that museum on the coast when it opened in 1966. Remember, all those things stored in the old warehouse. We didn't make a list . . .

Then there were those stuffed birds which had to be destroyed. But the ones we're looking for might have been in the lot we transferred to the university.

I think all the shells went up to the university, but we didn't actually check them off.

We could sort through the sales receipts back in the 1960s to sort out which of those stuffed deer heads were sold . . .

What about those baskets stolen off display. Were there actually two baskets stolen? The label which the thief left behind says so — but, perhaps that label was transferred over from an earlier display arrangement.

The four-wheeled cycle which went out for restoration — was it ever returned? That would have been when we moved to our new building. It may have been put into that old warehouse — or, did it go into Council storage? Or, perhaps . . .

Mrs Smith wants her father's green enamel mug back — she says she gave or lent it to us in about 1950. I can't find a donor's card but that doesn't really mean we didn't receive

camera, box: *Brownie Reflex Synchro Model; fixed focus lens; rotary time & instantaneous shutter; reflecting viewfinder; body: black bakelite; Eastman Kodak Co., Rochester, N.Y.; 1941× Acc. 1982/44/1.*

the mug. Ah, I've found some correspondence about it, . . . but it doesn't show any catalogue number.

Never mind, we've only got a dozen or so mugs in the storeroom and only six of them are green, so we'll check them all out. Oh my God, only three of them have catalogue numbers and none of them match up. The others may have been catalogued but not numbered properly. We'd better check through all the catalogue cards.

What a pity we've only got a numerical ordering of our card systems, and we can't really be sure whether the mugs would have been catalogued under F for Farming, H for Household, or CG for China-Glassware,. and don't ask for the logic of that.

Well, I've found two more catalogue cards listing enamel mugs. One has a donor noted, the other hasn't. Neither card describes the mug — whether it's green or not.

What a mess, and anyway, why would anyone in their right mind want to accept six green mugs for a museum specialising in costume history.

Do any of these situations sound familiar? They are all based on semi-true experiences and have been recounted to emphasise the needs for:-

- adequate registration and accession records
- adequate donors' records — which don't merely lead to a dead end
- adequate methods for marking objects
- adequate storage and display inventories, and the recording of all collection moves, e.g. loans, transfers, etc.

These are all essential parts of a good registration system which are unfortunately lacking in many museums. Establishing such basic procedures is a maior priority.

My own involvement in registration procedures at Waikato Art Museum began with a concern to improve the catalogue records of the history collection — many of the existing records consisted of single line entries, such as: T226 — scales, donated by; T226 (number duplicated) — match box, donor not known; T231 — seven carpenters tools; T232 — portable writing desk, donated by; etc. This led me initially into the broader problems of inadequate registration systems and the sorting out of a variety of extremely muddled records. We have now made considerable progress, have recently appointed a registrar, and now I'm back to where I started — grappling with problems relating to the better documentation of 1964/13/2 (alias T226) — scales.

I am still at the stage where I am faced with problems rather than perfect solutions, but I believe that having reached the stage of recognising the problems I am at least part of the way towards solving them.

Problem 1: Classification

Classification need not be problem number one — it could be one of the problems to be faced after other basic documentation is completed — particularly when dealing with an existing uncatalogued or partially catalogued collection. Establishing a classification system will be easier if you understand the nature of your collection. Similarly establishing a collection policy for new acquisitions will provide guidelines as to what form of classification system might suit your institution's collections. For a start it will reveal that broad catagories into which your collection might fall and suggest how you might break down major collection categories into cohesive subdivisions.

But, dealing with history collections is not simple — there is no one classification system into which objects naturally belong. Local history collections not only contain a diverse range of objects which interrelate with each other in numerous ways but also, different museums place different emphasis on their collections according to their overall theme and collection policies. The proposed use of the collection is also an important factor — a museum which approached its collections from a single view point may find classification an easier task than a museum which proposes to explore its collections from many different angles — each equally valid.

For these reasons it is difficult to apply a single classification system for all history collections. The nature of the object or its material may suggest one classification grouping but the reason it was collected might suggest something different. An object might form part of a special collection — should it be separated from that collection to be stored and documented with "like" objects, or, should the special collection relationship, like an archaeological assemblage, be maintained, even though this poses storage and cross-referencing problems.

Computer cataloguing may eventually overcome the need for deciding upon a single classification system; however, while dealing with manual documentation systems some form of classification which divides the collection into manageable cohesive groupings seems desirable. The problem is in developing or finding a suitable system to use.

Classification systems are now being developed for history collections. Robert Chenhall in his book *Nomenclature for Museum Cataloguing* proposes an overall system which is based on the original function of the object. This system provides an excellent starting point but does not, I believe, provide a perfect solution. For one thing, the original function criteria can be interpreted in more than one way. e.g. the functions of a tobacco box and a cigarette box seem to me very similar i.e. to hold smoking material, but Chenhall classifies one as personal gear and the other as a household accessory. I can understand some of his rationale but at the same time feel that it separates two items which have a logical connection. At the same time, using Chenhall's system, why isn't the tobacco box listed as a product package. My other complaint is that the adoption of Chenhall's system *in toto* would often lead to overlooking the special nature of some museum collections, and I believe that a museum's classification system must, first of all, serve that museum. It cannot be compared with a library system designed to serve the general public rather than a specific user group. The most important users of the museums collection are generally the museum and its staff and this fact should not be overlooked especially if staff resources are limited. The Canadians, in their National Inventory system appear to have recognised this fact and leave the classification of collections up to the individual museum. An example of a specialised classification system is that set up for the Welsh Folk Museum collections.

The Museums Documentation Association of the U.K. is gradually building up a series of broad categories into which objects may be grouped for cataloguing. Those relating to history collections include: History Artifacts, Scientific Instruments, Technology Artifacts, Costume, Pictorial Representations, Photographs and Military Artifacts. Some of these are broad catch-alls eg. History Artifact, while others are more specialised and classification systems may be devised within these categories eg. the ICOM system being adopted for costume collections.

There are problems even with the broad categories, or perhaps, particularly with the broad categories, especially if you use more than one and treat the category heading as a collection division. My favourite example is a sample Military Artifact card circulated by the M.D.A. which is a record prepared for Edith Cavell's dog — now stuffed and resting in a museum as a "Military Artifact". A museum which also has a category for zoological specimens might have difficulties in choosing the correct category

for this item — but, it does illustrate the need to consider the *reasons* for which an object was collected when deciding upon a classification system. As a zoological specimen the dog is probably quite unimportant but, its historical associations with Edith Cavell place it quite comfortably into a military collection. I'm not quite sure what its "Original Function" would be under the Chenhall system.

The ultimate solution to this problem will be computerised cataloguing but in the interim help is needed. Curators should have a collection policy or be in the process of developing one; they should understand the nature of their collections and how the collections are to be used. Although it might be a nice ideal to have a system which will suit everyone I believe that the first priority is that it should suit the museum it serves. Classification systems already developed provide a good starting point but shouldn't be adhered to rigidly if they don't fit the needs of your collection. Access to some form of advisory service would be of great assistance to smaller museums with limited resources. In this regard the work of Museum Liaison or Extension Officers provides an invaluable service but these people are dealing with a broad range of museological problems and would undoubtedly welcome some form of back up service.

Problem 2: Special Collections

History collections frequently contain a great deal of documentary material — manuscripts, documents, ephemera, etc. Some of this material is donated or collected as collection objects in their own right, but we also tend to accumulate, in research and collection files, a variety of reference tools and supplementary data such as tool catalogues which could also be viewed as collection objects.

The problem arises of whether to treat such items as library material, or whether to process them through the main cataloguing system. When collections of documentary material are received must every item be given an individual catalogue record or, can they be given a single accession number and a single record which merely lists contents but does not attempt to describe each item individually unless the importance of the object warrants such treatment?

Similarly, how does one treat a special collection which includes a mixture of objects, photographs, ephemera, etc. For example, we recently received a collection of objects relating to one W. R. Friar, who had distinguished himself in 1910 as a schoolboy cadet representing N.Z. in a shooting competition held in England and who later, as a member of the N.Z. Rifle Brigade, died of wounds received at Paschendale in 1918. The collection includes:

(A) • Two diaries relating to the trip to England in 1910;
- An assortment of letters, tickets, invitations and souvenir ehemera relating to that trip;
- A pocket knife won in the U.K. Competition;
- A book won as a shooting prize in N.Z. (received into the collection later than other items);
- Various photographs — both family and school photos plus photos relating to the school cadets;
- A miniature bust of Lord Roberts, "patron" of the school cadets of the British Empire who were known as "Lord Roberts' Boys";
- Two shootings medals;
- A bundle of newsclippings related to winners of the W. R. Friar Memorial Prize for school cadets.

(B) • Photographs and postcards ref W.W.I.;
- W.W.I. medals and an In Memoriam Medallion with accompanying correspondence;
- Correspondence from a war hospital in France leading up to and following the death of Friar;
- A letter book kept by his mother during W.W.I. listing correspondence and parcels sent;
- Army uniform badges and flashes N.Z.R.B.

Do we keep the collection together — treating it as a whole whose sum is more important than its parts, or do we disperse the parts into their various relevant collections of medals, badges, photographs, ephemera, postcards, ms materials, etc? Do we make out an individual record for each item or merely make out an overall inventory listing, provide indexing to it, but only catalogue fully those items which seem significant or which, because of their physical size must be stored separately?

Problem 3: The Catalogue Record and what to record

Again the diversity of material in history collections creates problems. Few curators or volunteer personnel in local history museums have formal training in dealing with material culture. None would have expertise in all fields which might be included within the broad framework of a local history collection, and which might even include natural as well as culture history. Dealing with a non-specialised collection requires the Curator to be something of a Jack of all Trades.

For this reason, and because local history museums frequently rely on volunteer and temporary staff, assistance in establishing detailed guidelines on what to record and how

eperne, silver: *presented to Henry Hall, thrice elected Mayor of Blackpool, 1883. Acc. 1963/66/1. A good collection photograph can overcome the need for a detailed description of form.*

to record it is a basic need. Basic data field systems are being established overseas, and some of these such as the M.D.A. provide instruction booklets as guidelines in filling out catalogue records. But even these do not totally overcome the problems faced by the self-trained curator dealing with a diverse collection.

While I frequently use the M.D.A. systems as a basis from which to work in cataloguing different parts of the collection they do not make up for my lack of knowledge concerning certain types of objects. I am often at a loss when trying to decide basic nomenclature and what descriptive or technical details should be recorded.

Will a generic term or a brand name together with a serial number (if the object is manufatured) provide the researcher with sufficient information, or should other specific features also be recorded? In my own case, having embarked wisely or unwisely, upon a major overhaul of collection records, I am gradually approaching different groups of objects, attempting to analyse their specific documentation needs and producing object specific worksheets where these appear to be of value. This follows the M.D.A. system but also goes into greater detail for some objects. For example, a special worksheet designed for cataloguing cameras and prepared with the assistance of our photographer includes headings for: simple name - camera type — trade name — lens type — shutter type — finder type — serial no — body description — etc. Ideally we should also have prepared back-up instructions for using the worksheet, but have not done so yet.

The headings given may appear obvious to anyone with a knowledge of cameras, but this is not necessarily so for the curator whose specialist subject is costumes and doesn't have a clue about cameras and their important interchangeable features. One might spend hours trying to describe certain figures in detail, only to find that a trade name says it all. For instance, all Kodak Autographic Reflex 2A cameras may consistently have the same lens, shutter and viewfinder, unless, of course, they have been modified.

A sharing of such basic groundwork would be invaluable. I do not welcome the prospect of analysing every type of object in the collection, particularly if the groundwork has already been done, and by someone with far greater expertise. There are published sources for some object types, e.g. the work of the ICOM costume committee provides a vocabulary for cataloguing women's costume; the Technical Leaflets published by the American Association of State and Local History often provide data on specific types of objects and their publication *Documentation of Collections: Bibliography* points to other possible references. As a curator I would like to have a file of sample "ideal" catalogue records for different types of objects which I could use as a guideline — ideally with back-up instructions for filling out specialist details and with information on basic reference texts to use, etc. At the same time I feel there may be a need to devise a two level approach. One providing a level of detail which might only be undertaken by the specialist who can recognise and describe specialist features, and a second level comprising basic minimum descriptive information which can be adequately recorded by the Jack of All Trades curator and volunteer staff.

Problem 4: Vocabulary — consistency

The need to maintain internal consistency of vocabulary is of extreme importance for all types of museum collections. This refers especially to basic object nomenclature, e.g. what is recorded as a spade today shouldn't be recorded as a shovel tomorrow. Consistency is important for other types of data also — one shouldn't alternate in using the terms gift and donation for example — this would be important where you intend using such data for index headings. As exercise by the Canadian Inventory Programme was able to reduce the number of index headings derived from a group of collection records from approximately 450 to 150, merely by applying consistent spelling and standardised forms of nomenclature thus reducing dual references such as lobster pot/pot, lobster to a single preferred term. Consistency also makes it easier to understand the catalogue record — to know that a descriptive term always means the same thing.

The most efficient means of maintaining consistency would be to establish an authority file or a thesaurus which lists preferred terms and cross-references, backed up also by a glossary of terms to be used for recording certain types of information. The M.D.A. catalogue card instruction booklets give samples of terms which can be used, e.g. in describing inscription types, methods of production, acquisition methods, etc. Chenhall's *Nomenclature for Museum Cataloguing* might provide a starting point for naming history objects although allowances have to be made for local idiom; or, you could establish your own authority file following standard library indexing procedures. An excellent reference on the subject is the text *Information Handling in Museums* by Elizabeth Orna and Charles Pettitt.

Internal consistency is essential. Whether this could lead to standardisation between institutions would depend upon all institutions using the same authority file. This would require the adoption of some standardised existing system, or for some institution to act as a central body in coordinating such an exercise and may be beyond our immediate reach — particularly for history collections where cataloguing procedures have not developed to the same extent as those dealing with Fine Arts.

Problem 5: Indexing

The degree to which indexing or cross-referencing of the collection is necessary will depend upon the individual museum, its resources and the use it makes of collections. With a manual system it is not possible to have the range of index headings per item as would be possible with a computerised system. In a small museum with no full-time staff and where the displays are essentially static or "permanent", no indexing other than a donors index may be necessary or possible. But, in a museum with a local history collection where the historical associations of objects are of utmost importance then it is desirable, if resources permit, to create indexing which provides several entry points to the collection. This is especially important if the museum is actively engaged in a temporary exhibit programme utilising its own resources. The ability to use a collection in a context other than that of object type or function — to bring together a variety of objects which can be associated in a number of different contexts — requires a good indexing system. Once these needs are satisfied one could look to the possibly wider needs of outside researchers.

Again, the book *Information Handling in Museums* provides an excellent guideline as does the M.D.A. publication *Practical Museum Documentation.* However, it is important to remember that if indexing systems are to be created they will require constant maintenance as additional material comes into the collection. Authority files and procedural manuals should be developed which will enable the system to be fully utilised by all members of staff. Good groundwork at the start and continued maintenance is essential and resources to enable this should be allowed for by the museums controlling body once it has decided to have an indexing system. This also applies to most other aspects of registration and brings me to my final problem.

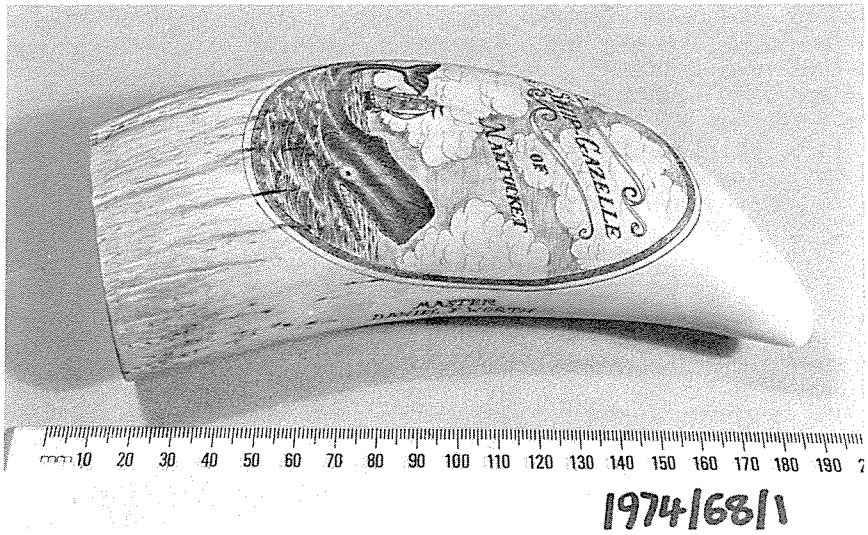
Problem 6: The organisation of staff resources

Although I have placed this problem last it is perhaps the biggest problem of all for museums. Good documentation, consistency in recording data, and the development and maintenance of indexing systems all require time and an organised and methodical approach.

I find that I am my own worst enemy in this regard. Although I am able to recognise the problems and see possible solutions I have great problems in implementing them to my own satisfaction.

The pressure of other work demands and requent interruptions make it difficult to follow though a cataloguing sequence from its beginning to its logical conclusion. I have a tendency to get involved in one aspect of the system, get interrupted, and then find it difficult to get back to where I left off as a different, apparently more immediate, problem demands attention. This may be a personal problem as I do feel progressively more muddleheaded, but I believe this state may be shared by other curators. We are no longer a strange breed of people who can remain closeted away from all and sundry, but tend to take part in the increasing range of activities that museums are now involved in, as well as handling an ever-growing number of public enquiries.

In comparison, in most public libraries the cataloguers are not the subject reference librarians whose role of developing the library's resources in their particular subject area equates more to the role curator. Cataloguing is considered an *essential* task — not something which will be done if there is



any time left over — and cataloguers are usually removed from other work demands. This is rarely the case in museums, particularly in smaller institutions where staff are required to undertake a wide variety of tasks. Moreover the immediately problem for museums is greater than in libraries where standardised cataloguing procedures and thesauruses already exist. The development of new procedures in museums will require a much closer monitoring and the need, dare I say it, to document your documentation systems and create easy to follow working manuals. All of this will mean an increasing pressure on staff resources, particularly if your existing system is so bad it needs a total overhaul or your collection is a rapidly growing one. Curatorial staff cannot be expected to struggle on with this task unaided. Directors and funding bodies must be made aware of the urgent need for registration and cataloguing staff and of the benefits which will accrue by having well documented collections and their curatorial staff better able to undertake their role of developing, researching and utilising collection resources.

To conclude, the importance of good collection documentation must not be under emphasised. It is a resource which should be developed equally with other museum resources. Unfortunately this aspect of museum work is very much a back of house activity — unseen by the museum public — and one which does not in the short term contribute to attendance figures in the same way a block buster exhibition does. But, in the long run good documentation creates the conditions whereby a museums collections can be fully utilised, exhibition programmes developed and research needs satisfied. Pressure should be brought to bear on museum directors and their controlling bodies to recognising this fact by providing the fullest possible support for this less glamorous aspect of museum work.

scrimshaw whales tooth: *"Ship — Gazelle of Nantucket — E Pluribus Unum — Master Daniel F. Worth" Acc. 1974/68/1. Class: Chenhall suggests that scrimshaw be classified under the original function of the object being catalogued — Not very applicable in this case.*

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Getty's millions get riches taped — Another perspective

by Leslie Geddes-Brown

The entire art history of Europe is to be computerised, thanks to an outlay of millions of pounds a year from the $1300 million trust fund set up from the estate of the late J. Paul Getty, the American oil tycoon.

Last week, the first stage of the scheme was finalised in London by the president of the Getty Trust, Harold Williams. He arranged with the Courtauld Institute to index a collection of 1 300 000 photographs, cuttings and catalogues of European works of art of the past 700 years. Fed into a computer, this will be the nucleus of an art-history index linking the Getty headquarters in Los Angeles with London, Paris and Rome.

A further collection of 800 000 photographs of architecture and sculpture will follow. As well as being computer-listed, these will be linked to a video system. Then an art historian in any of the four cities will be able to call up, for example, pictures of all the church naves in Northern France built between 1230 and 1250.

"This is the most important step forward in art history since the founding of the British Museum library in 1753," says Professor Peter Lasko, director of the Courtauld Institute.

Professor Lasko, who calls Williams the best-loved man in Europe, adds: "Art historians are traditionally contemptuous of computers, so no one has realised the full impact this will make on research. For years we've been trying to find someone to put up the money, but in the art history field it's never been possible until Getty came along."

And with its legal requirement to spend $50 million every year, its plans, which Williams described for the first time last week, can be equally free-thinking.

"Once the system is established, people all over the world will be able to communicate with the computer and each other. But, initially, we are only indexing Western civilisation."

On the same Los Angeles site will be a centre for art conservation and a new Getty museum.

These plans, formulated by Williams after a year's travel and consultation, are good news for museum directors who feared the trust' huge resources would price works out of the market. Instead, of its $50 million spending money, half will go to the two centres and the rest will be split between the operating costs of the museum and its acquisition budget.

So around $12.5 million (£7 million) will be used each year to buy works of art (compared with the National

Gallery's £3 million). "We still have the largest budget in the world," says Williams, "but we won't adopt a vacuum-cleaner approach."

Last year, only three works were bought from Britain — the Chatsworth Poussin and two Van-Huysum flower paintings.

Extract courtesy Sunday Times UK 27.7.82.

The New Zealand Film Archive

Johnathan Dennis
Director

BACKGROUND

In March 1981, eighty-three years after films began to be made in this country, The New Zealand Archive was established.

A letter addressed to the Dominion Museum in 1910 states that it "was greatly to be deplored that the cinematographic representation of different phases of historic events could not be permanently and officially preserved for the edification of future occasions". It wasn't however until 1956 that representatives of the Education Department's National Film Library, the National Archives, the Film Unit, Film Society and National Museum met to discuss their joint interest in setting up a national film archive for New Zealand.

The most pressing problem which faced them was that up until the early fifties all professional motion pictures were made on a nitrate-based film stock which begins an absolutely irreversable process of decay from the moment it is manufactured. It literally decomposes and whatever the conditions of storage: it sooner or later comes to an unstable, festering, sticky end. Some moves had to be taken to transfer the nation's film holdings — public and private — on to the more stable acetate or 'safety' film.

While much valuable work was done, no concrete plan was ever established, and it appears that none of the organisations then involved ever received any significant allocations to further the work. Certainly no single body had a specific responsibility to maintain an all-embracing film archive.

At the end of the seventies an ad hoc working party, joined by the BCNZ, and the newly formed Film Commission, met during a two-year period to revive the film archive concept. In late 1980, the Film Commission, under Section 17(c) of its Act, drew up a Trust Deed which, subscribed to by all the interested parties, enabled The New Zealand Film Archive to be established as an autonomous charitable trust.

In the Deed, the aims and objectives are detailed as:

1. To collect, preserve and catalogue film materials;
2. To provide premises and facilities for preserving, storing, consulting, viewing and displaying film materials;
3. To provide access to material held by the Archive consistent with overriding preservation and copyright requirements;
4. To issue publications, screen archive films and by similar means encourage and promote public interest and awareness in film materials, film history and culture, preservation matters and film archives generally. 'Film materials' are defined as including feature films, documentaries, shorts, trailers, cartoons and television programmes — whether on film, videotape, or disc — soundtracks of films, stills, designs, posters, slides, and promotional, critical and historial material relating to films, and film equipment.

THE PRESENT

During the Archive's first twenty months real progress has been made in meeting these aims and objectives, despite extremely limited funding and staffing. The Archive operates with a full-time staff of one — the Director, plus a part-time film repairer and a part-time assistant.

Operations having begun, a substantial amount of time has been spent in raising enough money to enable them to continue, for despite the involvement at Board level of several State enterprises, the Archive is not a Government body, and has no guaranteed sources of finance.

Grants have been received from the Film Commission, Television New Zealand, the Federation of Film Societies and the Education Department which, together with a grant from the Conservation of Cultural Property fund, amount to $53 000. The Minister for the Arts granted $50 000 from the Lottery Board toward the film preservation work and has offered a further contribution by way of a subsidy on funds raised from non-governmental sources.

Numerous private sector approaches have not met with great success — the biggest single contribution coming from an Australian motion picture laboratory ($1300). Kodak contributed a quantity of film stock and IBM a typewriter. Mobil donated $1000 and the producers of the new feature SAVAGE ISLANDS were the first from New Zealand's independent film industry to give financial support with their donation of $1000.

As the preservation of all the Archive's present nitrate film holdings alone will cost approximately $600 000 at today's prices — it appears probable that for the forseeable future, the search for adequate overall funding will continue to be time consuming and onerous.

PRESERVATION AND FILM HOLDINGS

The film preservation process is specialised, laborious and expensive. The Archive inherited on its establishment nearly one million feet of nitrate film (over 800 titles) which all has to be repaired by hand and transferred onto safety film. Over 50 titles were already decomposing and work is progressing on the restoration and preservation of these titles first. The problem of deteriorating colour in more recent motion pictures will be as great if not greater and more expensive than the nitrate problem.

The nitrate collection includes New Zealand silent and sound films and some features, as well as a proportion of overseas material. Where any of the latter is unique it is being returned to the Archive in the country of the film's origin for preservation. In the same way films of New Zealand origin discovered overseas are returned to this country.

Among the New Zealand materials held is film of *Whale Hunting in Cook Strait* (*c.* 1918), *Labour Day in Gisborne* (1910), *Historic Otaki and the Tangi and Funeral of Te Rauparaha's Niece* (1921), James McDonald's films of *Maori Life on the Wanganui River and the East Coast* (1921 and 23), *The Prince of Wales Visit* (1920), *Dominion Day Celebrations in Wellington* (1908) and tests for the New Zealand designed *Coubray-Tone* sound-on-film system. Recent acquisitions include the first reel from *The Romance of Hinemoa* (1926) — a feature film made in New Zealand by Gustav Pauli; fragments from *Down on the Farm* (1935) — New Zealand's first talkie feature; and *Scenes In and Around Beautiful Temuka* made by the South Canterbury Picture Company in the late 1920's.

Overseas films which will remain in New Zealand as part of the collection include early American primitives like *Mr Edison at Work in His Chemical Laboratory* from 1897, original prints of Robert Flaherty's *Moana of the South Seas* (1926), D. W. Griffith's *The Lonely Villa* (1909) with Mary Pickford, Fritz Lang's *Siegfreid* (1924), Leni Riefenstahl's *Olympia* (1938) as

well as duplicate negatives of classic British documentaries like *Song of Ceylon* and *Night Mail.*

As well as saving what is left from the past the Archive must guarantee the survival of the moving images from the present and future. The acquisition of films for the Archive is largely by free donation — making it almost totally dependent for the growth of its collection on the generosity of the film industry and collectors. Many independent film makers willingly give copies of their films to the Archive and find it a useful and secure depository for their master material. In this way all the original film material from Geoff Steven's 1979 feature *Skin Deep,* has been placed with the Archive which will also be preserving the master negative of his new film *Strata* before it is released next year. Other more recent acquisitions include *Angel Mine,* John Barnett's *The Games Affair* and the negative for some experimental films like Peter Well's *Foolish Things,* Gregor Nicholas' *Mouth Music* and David Blyth's *Circadian Rhythms.*

Some distributors have also deposited used release prints and publicity materials to form part of the Archive's study collection. In this way prints, many of which would otherwise have been destroyed, such as Rangi's Catch (1973) made on location in New Zealand by the Children's Film Foundation, *The Lavender Hill Mob, The Face Of Fu Manchu, Nothing But The Best, Carry On Nurse, Chariots Of The Gods* and *The Masque Of The Red Death,* have been received.

Film distributors who are members of the Motion Picture Distributors Association — all the American-owned companies — were approached, and asked to deposit. Before they can do so, permission from their parent body in the United States must be obtained, and this matter remains under negotiation.

Decomposed rolls of nitrate film. (Courtesy NZ Film Archive, Stills Collection)

FILM STORAGE

The New Zealand National Film Unit, as a contribution, provides the Archive with temperature and humidity controlled vault space for acetate films (and undertakes all copying and laboratory work at a reduced price).

The Archive's nitrate films are stored in two former ammunition magazines in a security area controlled by the Defence Department. All the nitrate is wound through and checked visually for decomposition once a year, and recanned and sorted as necessary.

SPECIAL COLLECTIONS

Some of the major special collections acquired have been: The Edwin Coubray Collection of stills, posters and documentation, presented by this great pioneer New Zealand film maker; all the minute books, photographs and memorabilia of the 33 Club — a film industry club dating from 1934; the families of the pioneer Dunedin film makers Jack Welsh and Henry Gore have donated many items including photographs, equipment and rare documentation on rare New Zealand features; and the Kerridge Odeon Organisation deposited the personal scrap book of Sir Robert Kerridge relating to the late 1920s and early 1930s.

STILLS AND POSTERS

The basis of the Archive's stills collection of about 6000 stills covering European and American cinema, was a gift from the National Film Archive in London with some additions from the Museum of Modern Art in New York. The Archive also acquired stills for approximately 100 New Zealand titles.

3000 film advertising posters from around the world (including about 40 NZ titles) are held in the Archives collection, with major new acquisitions coming from Amalgamated Theatres, and a collection discovered at the Majestic Theatre in Wellington. An exhibition of "Hollywood Posters" from the Archive's collection toured New Zealand as part of a travelling film festival during the first half of 1982.

CATALOGUING — RESEARCH — DOCUMENTATION

No cataloguing of the films has been possible so far although technical records — which include some content summary — are made for each title.

The Archive's research facilities have been limited by the lack of staff and time to service the large number of requests received. Access to the documentation and reference collection is possible by appointment and the films will become available for study as the preservation programme proceeds and suitable viewing equipment is obtained. Wider public screenings of the films can only take place with the permission of the copyright owners.

The beginnings of a major film-book reference library is already in operation — most of the books have been donated. The Archive is also collecting every kind of documentation and information relating to both New Zealand and overseas films including production files, scripts, drafts and marketing material.

PUBLICATION

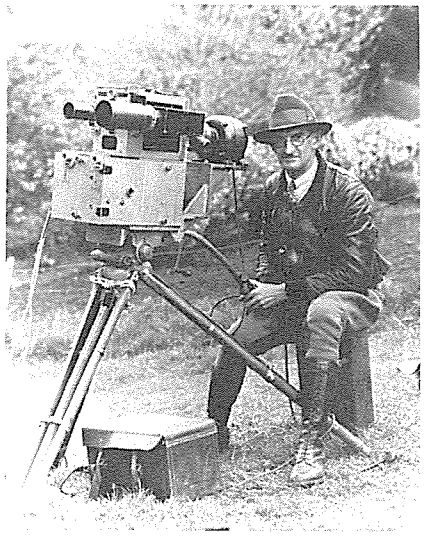
The Tin Shed, the Archive's first publication, was also the first book on film history to be published in New Zealand, and coincided with the 40th Anniversary of the Film Unit. The booklet centres on early government film making in New Zealand. It includes two articles by a film maker involved with most of the films made for the government between 1923–1941, part of a talk made by John Grierson made during his visit to the country in 1940 and a comprehensive chronology and filmography of all known government films to 1941. Sadly, of the 355 films listed, only about 80 are known to survive in any form.

STATUS OF THE ARCHIVE

The New Zealand Film Archive is the New Zealand Observer of FIAF (the International Federation of Film Archives) which has its headquarters in Brussels and links the world's principal film archives. This body sets the codes of practice, develops and maintains the highest standards of film preservation, and is a clearing house for inter-archival information and policy.

This year's FIAF Congress was held in Oaxtepec, Mexico hosted by the Filmoteca de la UNAM. 75 participants from 33 countries attended including the Director of The New Zealand Film Archive. The enormous amount of business and information exchange offered and contacts made through FIAF are particularly crucial and valuable because of New Zealand's isolation from the international film archive scene.

The Archive is also an approved repository for film materials under the terms of the Archives Act. The first major result of this has been the acquisition of the Ministry of Works Film Collection — 432 cans of both nitrate and safety, 16 mm and 35 mm films from the late 1930s onwards. This includes some Public Works Department Film Unit films as well as a number of contemporary titles.



Pioneer Dunedin film maker Jack Welsh seated beside his camera during the shooting of Down On The Farm *(1935), the first New Zealand talkie feature.*
(Courtesy NZ Film Archive, Stills Collection)

with items (the bonnet from the *Pork Pie* mini for instance) from the more recent films. Changing exhibitions of posters and stills from the Archive's and other collections, cover films and film makers like Len Lye. A small viewing theatre has been built capable of screening both 16 mm and 35 mm.

Access by the public to their film culture and heritage is the main thrust of the Film Archive in the future. It must be to moving images what our art galleries and museums are to paintings and artifacts, and our great libraries to rare manuscripts and books: a guardian of national works of cultural value placed in its trust, a show place, dissemination centre, and study resource.

Coubray-Tone Radio Films Sound Track (Auckland 1929) shooting scenes of Bishop Cleary's funeral.
(Courtesy Coubray Collection, NZ Film Archive)

THE FUTURE

A deep interest in New Zealand's film heritage has been stirred by the Archive's activities and cartons of film-related materials together with as much as 30 000 feet of film — both nitrate and safety — arrive each week.

Having outgrown the original cramped space it shared with the Federation of Film Societies, the Archive has recently been able to take the top floor of the Wakefield Building in Central Wellington. The move means the Archive can now expand its activities. In particular, a large and attractive area is now operating as a "Museum of Cinema" exhibition space. Old equipment and memorabilia from the pioneer days of film making in New Zealand is being displayed together

Note:

Anyone with old films and especially if they are silent or early sound and of New Zealand origin — there there is a good chance the New Zealand Film Archive may like to copy them for preservation. If there is even the slightest possibility that a film may be nitrate (most nitrate is on 35 mm — never 16 mm — and the most obvious identification is the words *nitrate film* printed along the edge of the film at regular intervals) then THE NEW ZEALAND FILM ARCHIVE should be contacted. The Archive would also be interested to hear from anyone with any stills, posters, books, equipment or information relating to New Zealand or foreign films.

PO Box 9544 Wellington

The Attorney-General of New Zealand v. George Ortiz and others

The two following linked articles on the Taranaki panels by Bob Cater and John Yaldwyn were written at the request of YU. Raj Isar, Editor of the UNESCO international quarterly journal of museology Museum and are due to appear in volume 24 no. 4 late in 1982. They are reproduced here in a somewhat abbreviated version with the permission of the UNESCO Division of Cultural Heritage.

The Taranaki Panels — A Case-Study in the Recovery of Cultural Heritage

by R. R. (Bob) Cater,
Assistant Secretary (Recreation, Arts and Youth)
Department of Internal Affairs, Wellington

Court proceedings currently taking place in the United Kingdom illustrate the difficulties a country such as New Zealand can face in seeking to recover cultural property which has been illicitly exported. The case concerns five carved wooden panels (fig. 1) which at one time probably formed the end wall of a Maori *pataka,* or raised storehouse, similar to the type of building shown in figure 2.

These panels were almost definitely carved before 1820 by members of the Atiawa tribe. During the 1820s, Atiawa living in the area around the present town of Waitara in northern Taranaki were attacked by the Waikato tribes from the north. To protect the *taonga* (treasures) of the tribe and their *mana* (spiritual well-being and prestige), the local people hid them in nearby swamps intending to recover them when hostilities ceased. The tribe was, however, defeated and dispersed, the carvings and their hiding places abandoned and forgotten. From time to time since then, individual Atiawa carvings have been accidentally recovered, usually when swamps in the Waitara area were drained for development into pastoral land (fig. 4).

In May 1978, notice was received in New Zealand of an impending auction of items from the George Ortiz collection at Sotheby Parke Bernet in London. The auction was to be held on 29 June. New Zealand museum authorities were particularly interested in two lots: number 150 which consisted of the five carved panels (fig. 1),

and number 141, a carved *pare,* or lintel for a meeting-house doorway, from the eastern Bay of Plenty, near Te Kaha, in the Whakatohea tribal area (fig. 4). Pre-sale estimates indicated that no New Zealand museum had the financial resources to bid for the *pataka* panels. However, with assistance from the New Zealand Lottery Board, through its Chairman and Minister for the Arts, the Hon. D. A. Highet, and strong support from the tribe concerned, Whakatohea, the then Director of the Canterbury Museum, the late Dr Roger S. Duff, arranged to attend the auction and bid for the *pare.* This cultural masterpiece was subsequently obtained for £40 000 and repatriated to New Zealand where it is now displayed in the Canterbury Museum.

In early June 1978, a television news broadcast featured some of the items from the forthcoming London auction, including the panels of lot 150. The broadcast was seen by Mr G. Meads of Inglewood in Taranaki who thought that the carved panels were identical to some he had seen about six years earlier at the home of a nearby resident. By chance he mentioned this to the Director of the Taranaki Museum in New Plymouth, Mr Ronald Lambert, when they met at a social event two or three days later. Mr Meads thought that the Taranaki Museum might have a photograph of the panels which he had seen, that could be compared with the illustration of the Ortiz panels in the auction catalogue. Mr Lambert, who had not seen the panels, was impressed with the many points of similarity his informant described. He contacted the then Chairman of the New Zealand national Committee for ICOM and President of the Art Galleries and Museums Association of New Zealand, Dr John C. Yaldwyn, at the National Museum in Wellington (author of the following article on the cultural significance of the Taranaki panels). He in turn contacted the author of this account at the Department of Internal Affairs, the New Zealand Government agency charged with the administration of legislation designed to protect the country's cultural heritage.

Arrangements were made for a copy of the auction catalogue to be sent quickly to New Plymouth. From the illustration in the catalogue, Mr Lambert rapidly concluded that the Ortiz panels were indeed those which had been in Taranaki in about 1972, and the Department of Internal Affairs was able to confirm that no permit to export them had been granted. Since as early as 1908, New Zealand has imposed legislative controls over the export of Maori antiquities through a succession

Fig. 1. The Taranaki panels. Five epa *from the end wall of a* pataka *or raised store-house, carved before about 1820 near Waitara.*
(Photo: National Museum, B 13725)

of Acts of Parliament. That currently in force is the Antiquities Act 1975, which replaced an earlier Historic Articles Act 1962.

This information was sufficient for the Department to request the police to interview the person who had been in possession of the carved panels seen by Mr Meads. This person freely admitted that he had dug up the panels in about 1972 and had held them for some time, originally with the intention of giving them to the Taranaki Museum. However, he had been approached early in 1973 by a dealer in ethnic art, Mr Lance Entwhistle, who had offered him an unexpectedly high price. In an affidavit, the original possessor of the panels stated "I asked him [Entwhistle] if he did buy them, would they leave New Zealand. He replied 'No' ". Two or three days later, when again approached by Mr Entwhistle, the finder agreed to sell. The finder confirmed that the five panels illustrated in the auction catalogue were the one he had sold, and produced his own photographs of the panels he had dug up. These clearly matched those figured in the catalogue.

This information, which totally contradicted the provenance cited in Sotheby's catalogue, was sufficient to convince New Zealand officials that a *prima facie* case could exist to claim that the panels were forfeit to the Crown because they had been unlawfully exported. Preliminary legal opinions from the New Zealand Crown Law Office, from the legal division of the Ministry of Foreign Affairs, and from London solicitors, agreed that there was sufficient evidence on which to apply to the Court in London for an interim injunction to stop the sale of the panels, leaving the question of ownership to be determined later.

On 23 June 1978, the Department obtained the approval of its Minister, the Hon. D. A. Highet, "to instruct Crown Counsel to brief Counsel in London to seek an interim injunction". This brief was cabled to London on the same day.

Four days later, New Zealand representatives in London confirmed that a Writ seeking an interim injunction had been issued, but that Sotheby had undertaken to withdraw the panels from the auction and to hold them until 30 July so that the situation could be clarified. Given this undertaking, the Department's solicitors did not proceed to serve the Writ.

At that time the possibility was raised that New Zealand might negotiate with the vendor (Mr Ortiz) to buy the panels. The Minister reported the situation to Cabinet which, on 10 July, agreed that all necessary legal steps should be taken "to secure the return of the five panels . . . and, if necessary, to apply for a Court Order to the effect that the artifact is the property of the Crown in New Zealand, provided that such steps shall not include negotiations with a view to a financial settlement without further authority from Cabinet".

After some legal discussion, the vendor's solicitors indicated that Mr Ortiz would not be prepared to extend the undertaking to withhold the panels from sale beyond the end of July. Consequently, on 19 July, the Department's solicitors were formally

Fig. 2. The pataka *"Te Awhi" standing at Maketu, Bay of Plenty, in about 1886. It is now in the National Museum collections and displayed in the Canterbury Museum, Christchurch.*

(Photo: Burton Bros, National Museum C 1195)

instructed that if that remained the position they were to proceed with the action to obtain an interim injunction to prevent the sale and to prevent the removal of the panels from the United Kingdom. On 25 July advice was received in Wellington that the solicitors for Mr Ortiz, who was a resident of Switzerland, and for Sotheby had agreed to extend the undertaking they had given in June. This was recorded on the summons to appear for a court hearing, and approved by the Judge who had adjourned the summons to a date in October or November 1978.

The focus of activity in New Zealand during this period was on extensive investigation, both within the country and overseas, to establish the factual basis for New Zealand's case. The necessary papers were dispatched to London on 27 October 1978.

At the beginning of December, solicitors for Mr Ortiz served two affidavits on our solicitors, one contained a Swiss legal opinion which indicated that a person who had, in good faith, purchased something and retained peaceful (i.e. unchallenged) and uninterrupted possession of it for five years "became the owner thereof by prescription". The second affidavit dealt with the circumstances under which Mr Ortiz had purchased the panels in New York on or about 23 April 1973 from Mr Entwhistle following the latter's purchase of them from the New Zealand finder in early March. The documentation of this sale contained a condition that Mr Ortiz was "not to show the carvings or a photograph of them to any New Zealand scholar or any scholar of New Zealand extraction for a period of two years nor to entrust a photograph of them to any third party". The documentation also contained an invoice relating to a purported earlier sale which was annotated with the alternative (and subsequently discredited) provenance later to be published in the auction catalogue.

On 7 December 1978, a hearing of the injunction proceedings was adjourned by the Judge who indicated that, in his view, the case should be brought speedily to trial, but agreed to hear counsel before making any order. He fixed 14 December for that hearing. However, on 12 December the parties agreed that the previous undertaking should continue to apply until trial of the action. The Department's solicitors proceeded to have a statement of claim drafted and instructed a Swiss lawyer to advise on Swiss law.

In February 1979, the statement of claim was served after it had been decided to join Mr Entwhistle as third defendant in the case, and the statement of defence of the first defendant, Mr Ortiz, was received in early April. In his statement, Mr Ortiz admitted most of the known facts and made it clear that he intended to defend the case on legal grounds. His argument was that the vesting of the panels in the Crown (the Queen of the United Kingdom is also Queen of New Zealand) would have required seizure to have taken place in New Zealand; that Mr Entwhistle had good title when he sold the panels in New York; and that by the law of the State of New York, as the proper law at the sale, the present holder (i.e. Ortiz) gained good title.

Alternative contentions were:

(i) under Swiss law uninterrupted possession for five years gave good title, and

(ii) even if the Crown (in respect of New Zealand) was held to retain valid title, that title would be unenforceable in England, either because it would be based on a foreign public law, or on grounds of public policy.

Although Sotheby had been joined in the action as second defendant, the firm had agreed to take no part in the action and simply to abide by the outcome. The statement of defence of the third defendant, Mr Entwhistle, was received on 26 July; it followed closely that of Mr Ortiz.

Advice was received in New Zealand that there could be some delay in bringing the matter to trial. However, in February 1980 the first and third defendants issued a summons which resulted in an appearance before a Master of the Court in London in which they sought the trial of two preliminary issues, namely "whether on the facts alleged . . . Her Majesty the Queen had become the owner and is entitled to possession of the carving . . ." and "whether in any event the provisions of the [various New Zealand] Acts are unenforceable in England as being foreign penal revenue and/or public laws". The Master ordered that there should be a trial of these preliminary issues.

The Department's advisers considered that New Zealand's interests would be best served by having the matter tried in a single main trial. An appeal was therefore lodged to the Judge in Chambers against the decision of the Master. On 26 March 1980, the Judge ruled in New Zealand's favour, but the defendants immediately proceeded to appeal the point and the Court of Appeal upheld the original decision in their favour.

As both parties moved (albeit slowly) towards a trial of the preliminary issues, the Department's advisers thought it desirable that evidence should be available to the effect that "the law of New Zealand, which seeks to protect its articles of historic importance, is very usual". the Department approached Dr Lyndall v. Prott and Mr P. J. O'Keefe of the University of Sydney in Australia for an assessment of this matter. Both had considerable experience in the field of laws relating to the protection of cultural property. By December 1980 they provided a statement covering aspects of the relevant legislation of no fewer than 119 different jurisdictions. Their statement showed that New Zealand's law fell within a group of 71 jurisdictions which had some provision for forfeiture or confiscation of cultural

heritage items which were being illegally exported. In February 1981, Dr Prott and Mr O'Keefe added several further jurisdictions to their statement from additional information which had become available to them.

At last, in June 1981, the trial on the preliminary issues was held in the Queen's Bench Division of the High Court of Justice and on 1 July Mr Justice Staughton handed down his verdict. He found that the New Zealand legislation on which the Department had based its case (the Historic Articles Act 1962 applied at the time the panels were taken out of New Zealand) is enforceable in the English courts and that it could not be considered as a foreign penal, revenue or public law. In his judgement Mr Justice Staughton stated "Comity required that we should respect the national heritage of other countries by according both recognition and enforcement to their laws which affected the title to property remaining in their territory."

Predictably the first and third defendants have appealed against this decision and there, for the moment, the matter rests. If their appeal fails the Department's case for the recovery of the panels will proceed to a substantive trial — the outcome of which in turn will be subject to a right of appeal.

One day, we hope, New Zealand will recover the precious relics of our past. But before we do, those of us involved in the protection of cultural heritage must all face the fact that as long as there is any failure to abide by the principles set out in such documents as the UNESCO Convention on the Illicit Import, Export and Transfer of Ownership of Cultural Property, similar cases will arise throughout the world. Countries which wish to preserve their heritage must be prepared to fight costly and long-drawn-out actions in overseas courts as we are doing. We hope our experience in this case might help to define legal principle and precedent which will assist others.

Postscript

Since the above article was written it has been announced that Ortiz and Entwhistle won their appeal against the High Court decision in London. The Master of the Rolls, Lord Denning, in the Court of Appeal on 21 May 1982 reversed the High Court's findings on both preliminary issues. He ruled that the Crown was not entitled to the panels under the Historic Articles Act 1962 and that this legislation was unenforceable in the English courts as it was a foreign penal, revenue or public law. He thought that the retrieval of unlawfully exported works of art must be achieved by diplomatic means and that there should be an international convention on this matter which individual countries could agree to.

Mr Geoff Thomson, Parliamentary Under-Secretary to the Minister of Internal Affairs, announced on 4 August that New Zealand would appeal against Lord Denning's ruling to the House of Lords. (In the hearing on the preliminary issues then the score is now first round to New Zealand, second round to Ortiz, with the third and decisive round yet to be played out in London.)

The Taranaki Panels — Their Significance and Mana

by John Cameron Yaldwyn
Director, National Museum, Wellington

There are five carved wooden panels from Taranaki standing in storage in London while legal questions on their ownership are being discussed in Wellington, Sydney, Switzerland, New York, and London itself. these are the Taranaki panels (fig. 1), which Swiss collector George Ortiz planned to sell by auction at Sothebys in London in 1978. Probably less than 200 years old, the panels originally formed the end wall of a raised Maori store-house, or *pataka.* This carved wall undoubtedly represents the single most exciting unit of the now-extinct Taranaki carving style, a local style considered by many to be one of the most interesting and certainly the most distinctive of the dozen or so different classic Maori regional styles. It is a true masterpiece of Maori art.

Carved before 1820 with stone tools, or possibly soft metal (introduced after effective European contact in 1769), the panels were hidden in a swamp near Waitara during tribal musket wars in the 1820s or 30s. Forgotten and lost for a century and a half, then dug up by chance in 1972, they made their way inexorably to London, via New York and Switzerland, in 1978. Their origin and history before 1972 is currently of secondary importance; what happened to them between 1972 and 1978 is causing international concern and lengthy court arguments in London. (See preceding article by R. R. Cater.)

Origins of Maori art

Maori art, wood sculpture and culture are derived from Polynesian originals in the central Pacific area. The ancestors of the Maori race migrated to New Zealand from the vast Pacific triangle of islands enclosed between Hawaii in the north, Easter Island in the south-east and New Zealand in the south-west. The New Zealand scholar Dr Terence Barrow points out that these migrants to New Zealand between the 9th and 14th centuries brought carving techniques and artistic themes with them from eastern Polynesia which developed in the presence of abundant supplies of good wood, and rocks ideal for stone tools, into Maori art as we know it today. For the earlier relationships of this art "we must look westwards to the margins of Melanesia, to South-East Asia, and thence to the Asian mainland". (T. Barrow, *Maori Wood Sculpture of New Zealand,* A. H. & A. W. Reed, Wellington, 1969).

The Taranaki style

Within classic Maori wood carving tradition the Taranaki style can be recognized by the long, narrow, sinuous and longitudinally-ridged bodies of the main figures, the peaked, triangular-topped heads, and by the presence, in most examples, of groupings of from two to six short, curved, wedge-like ridges (called *pu-werewere* or "the flowers in the sacred maiden's hair") interrupting the flow of the long, curved eyebrow or mouth ridges on the faces. All these features can be seen in the individual panels illustrated here. This distinctive style of carving is characteristic of the Taranaki tribal area centred on the present-day town of Waitara, and traditionally associated with the Atiawa people of that area. The name Taranaki is used in modern New Zealand for a much larger political area with its administrative centre at New Plymouth. As a style, Taranaki carving has not been followed since the musket wars of the early nineteenth century, though some modern carvers have produced meeting-house panels using distinctive Taranaki features.

Description and symbolism of the Taranaki panels

The five associated Taranaki panels illustrated here are all individually different in detail. The four on the right (viewed facing the wall) are of similar composition with basically two interwoven sinuous figures, though one (the second from the right) has a single sinuous figure. This is only part of the complexity though. The central panel (about 125 cm high) for example has an upper figure with a large full face and its body and limbs intertwined and shared in various predictable ways with the figure whose full face is at an angle cross the centre of the panel. To complete the composition, and provide additional shared limbs, there are two

interwoven figures at the foot of the panel with faces in profile facing downwards and with single-toothed mouths at the lower corners of the panel. Such profile figures are termed *manaia.*

The panel second from the left has one full face at the top sharing body and limbs with two intertwined, outward-facing, upside down *manaia* at the bottom. That second from the right has an upper figure (with a damaged face) and one damaged, downward facing *manaia* at the bottom. The right hand panel has a pair of intertwined *manaia* above flowing into another pair of *manaia* below. There is also a square hole of unknown use cut in this panel. The panel on the extreme left is much simpler in style. There are two low-relief, full faces turned sideways in reverse position to each other.

The precise meaning and symbolism of these panel sculptures are now unknown, though they would have had a very clear and definite meaning to their carver-artists. Classic Maori carving (as Dr Barrow puts it) has as its central symbol the human figure, or *tiki*, which usually represents an ancestor or, on very rare occasions, a god or a contemporary human individual. The Taranaki panels can be considered as ancestor sculpture with the interwoven bodies possibly sexual in significance expressing ideas of fertility and abundance (a theme not inappropriate to a food store-house!).

From their general similarity to other wall panels from known *pataka* store-houses from various parts of New Zealand it is clear that the Taranaki panels are from the end wall of a medium sized *pataka.* Other Taranaki carvings have been recovered from swamps (fig. 3 for example) but these are the only associated group of Taranaki carved panels. Early drawings exist of Taranaki *pataka* but none show details of end wall carvings. National Museum ethnologist Mr Roger Neich considers that differences in formal composition and surface decoration indicate that the Taranaki panels as now associated may be a composite group from various sources. The first carving on the left is obviously different. The second, fourth and fifth from the left form another group, and the central panel may represent still another. The absence of a raised border on the top right edge of the central piece may indicate that it has been modified to fit this grouping. Nevertheless, these comments (based entirely on examination of a single photograph) do not preclude the possibility that all these panels were authentically part of one building in their last functional configuration.

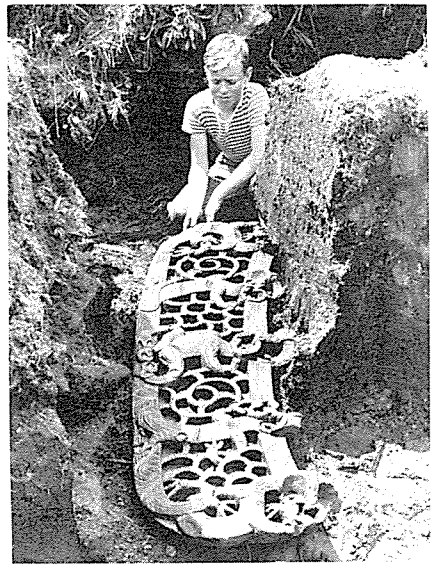


Fig. 3. Reconstruction of the finding of a pre-1820 Atiawa carving in a drain dug through a swamp near Waitara, Tarnaki — the Ainsworth pare *(meeting-house door lintel) discovered in 1959 and now displayed in the Taranaki Museum, New Plymouth.*

(Photo: New Zealand Herald*)*

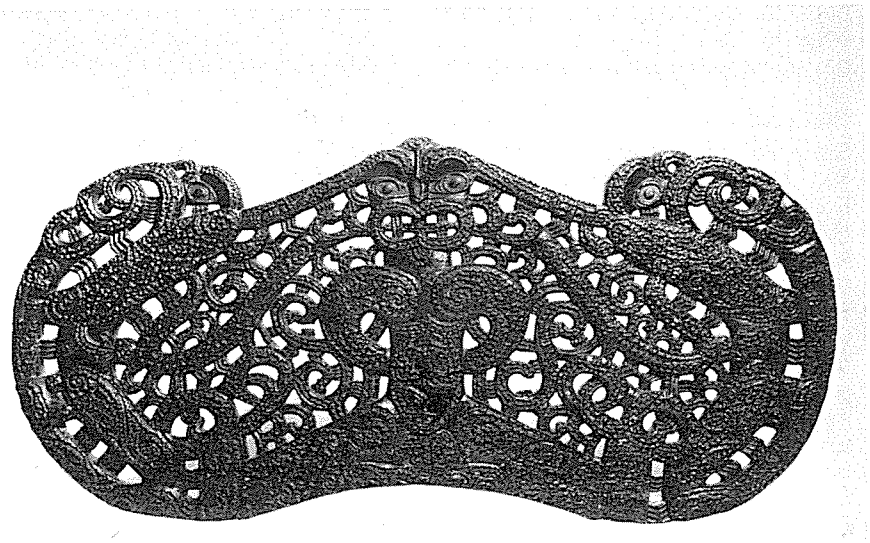
The importance of the pataka

Raised *pataka* store-houses ranked with carved meeting houses as the most important structures in a traditional Maori village. The best available carving talent was lavished on meeting house and *pataka* alike and their carvings were prized by the community. *Pataka* had exterior carvings on the facade and on the front wall inside the shallow porch. There was usually a low doorway in the central panel of the front wall as can be seen in the old photograph of a *pataka* in a village at Maketu in the Bay of Plenty (fig. 2). This is incidentally one of the few photographs of a reasonably traditional *pataka* in its original setting. Most photographs in historical collections show European-type buildings raised above the ground on legs with little or no carving, or old traditional *pataka* which have been moved and re-erected in a garden, in an outdoor exhibition, or in a museum gallery. The lack of a doorway in the supposed central panel of the Taranaki end wall may indicate that this was the back, rather than the front, wall of a *pataka,* or that this *pataka* had an entrance through the floor. Back walls of traditional *pataka* usually did not have carved panels, but complete Taranaki *pataka* are unknown.

Pataka were used as foodstores but had a variety of other uses including that of safeguarding rare and valuable possessions. As Dr Barrow so succinctly states "*pataka* kept foods away from the ravages of rats and from pollution by unauthorised hands. Precious things were best stored out of common touch. . . . Taboos relating to the food and possessions of high-ranking members of the community were scrupulously maintained with the help of these buildings." Traditional, relatively small, carved *pataka* were probably not built after about the 1850s, but large, ornately-carved *pataka* were still being built as status symbols in the 1860s. Functional, carved *pataka,* large or small, have not been built in New Zealand since about 1870.

Fig. 4. The Ortiz pare, *probably carved between about 1800 and 1817 in the Whakatohea tribal area near Te Kaha, eastern Bay of Plenty. It was purchased at a London auction in 1978, repatriated to New Zealand, and now displayed in the Canterbury Museum, Christchurch.*

(Photo: National Museum B 13714)



The meaning of mana

In traditional Maori culture all important people and things had their *mana,* their supernatural power, authority, spiritual quality or well-being. Thus chiefs, men of rank, priests, carvers, carvings, meeting houses, *pataka,* tribal heirlooms and treasures (*taonga*) all had their personal or individual *mana*. For both people and things, *mana* is accumulated by age, importance, association or success, but diminished by failure, desecration or pollution. Thus a carver making and handling images of tribal ancestors must guard against loss of *mana* both from himself and his carvings during the sensitive time of their creation*. After erection, a tribally-owned *pataka* continued to acquire *mana* from its beauty, importance, and from the "precious things" stored inside but became susceptible to desecration by enemies who could destroy it, carry it away, or worst of all, use it for fire wood to cook their food. In the specific case of the Taranaki *pataka* panels under discussion, we can assume they were buried in a swamp to protect them from desecration, and consequent loss of tribally-shared *mana,* by musket-armed enemies from the north.

*"Food, especially cooked food, was regarded as a potent destroyer of *mana,* with women running a close second. Both were kept well away from carvers at work . . . They were *noa,* that is common or ordinary, and free from *tapu* [taboo] . . . This was not the difference between good and evil but between positive and negative. The male element was positively charged, so contact with the female negative could discharge sacred *mana.* . . . For this reason women and food were kept away from carvers at work." (T. Barrow, *Maori Wood Sculpture of New Zealand,* p. 13.)

Protecting New Zealand's cultural heritage

From the point of view of New Zealand's cultural heritage the Taranaki panels are of major significance. A recent survey by Mr David Simmons, Assistant Director of the Auckland Museum, shows that there are more Maori artifacts in collections outside New Zealand than inside. Many pieces of great significance from the whole range of regional styles left the country during the nineteenth century in the hands of explorers, traders, collectors, dealers and private individuals. We need to hold as much of our traditional wood carving in New Zealand as possible to provide inspiration for modern carvers to carve in their own tribal tradition and to provide enjoyment, stimulation and cultural background for all New Zealanders, Maori and *Pakeha* alike. This is the philosophical background to the law which now vests the ownership of Maori artifacts found or accidentally dug up in New Zealand, in circumstances where their Maori ownership is not clear, in the Crown (i.e. in the New Zealand nation as a whole), and which forbids the export of early Maori artifacts or any antiquities significant to the history of New Zealand without a permit from the Department of Internal Affairs.

The far-sighted and important law which contains these provisions, the Antiquities Act 1975, was not brought in without a great deal of discussion as it introduced a new concept to the English legal system on which New Zealand's laws are based. This is the concept that the Crown automatically assumes ownership on behalf of New Zealand as a whole of any traditional Maori artifact, be it stone adze head from a sandhill or carved ancestor panel from a swamp, whose traditional owners are unknown. It also gives New Zealand museums, and the National Museum in particular, a great deal of responsibility in the implementation of the Act. Museums act as registration centres for newly found objects, report on the cultural and historical significance of finds or objects intended for export, provide specialist advice to those involved in administering the Act, and in many cases hold and display important pieces acquired by the Crown under the Act.

Repatriation of cultural property

The National Museum has another important function concerned with the protection of New Zealand's cultural heritage. It takes the initiative in repatriating significant cultural items that become available overseas. With funds granted by the Department of Internal Affairs and the New Zealand Lottery Board it makes carefully considered purchases of Maori art, or European material of significance to the country's history, from both private individuals or dealer firms, in New Zealand or overseas. Large, or especially valuable, items are often handled directly by the cultural section of the Department of Internal Affairs. All cultural items thus repatriated with public money pass into the "national collections" and are registered in the National Museum, National Art Gallery, National Library, or National Archives depending on the item concerned. Once registered in one of the national collections, cultural items can be displayed in any approved institution within the New Zealand-wide system of art galleries and museums. It is hoped that the Taranaki panels now in London will one day return to be displayed in the public gallery of one of our own New Zealand museums.

Botanical Display in Britain

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PART 2: Provincial museums and other institutions

This article concludes a two-part account of botanical display techniques in British institutions. In the last issue of *AGMANZ News,* recent developments in biological displays at the Natural History Museum in London were discussed. This second part deals with displays in provincial museums, botanic gardens and the Commonwealth Institute.

Liverpool City Museum

The Liverpool City Museum has a staff and budget comparable to, though still larger than, the National Museum of New Zealand. By contrast, however, almost 50% of its budget is spent on display and a mere 2% on research. The natural history galleries, opened in 1974 to replace those destroyed in the war, reflect that disparity. They have been reviewed and discussed by Evans (1974) and Gray (1975). Much of the space is devoted to six of the world's major ecological zones — oceans, polar regions, coniferous and tropical forest, savannah and desert. Each has received similar treatment — maps outlining the distributional range of the zones, a major diorama display, and other cases dealing with such topics as plant and animal adaptations to the climate, Man and his artifacts, and a range of the smaller wildlife of the zone (Fig. 1). The dioramas of forest scenes were of greatest interest to me — one of them could be viewed from two levels so that both tree tops and forest floor could be explored, another could be viewed from below to see birds and butterflies flying around between the branches. In the coniferous forest, a stream with live ferns and mosses has been very realistically recreated, but unfortunately many of the trees were suffering from defoliation (though this problem may now be surmountable by application of a technique first devised by Page (1979) for herbarium material).

There is a hall devoted to "Man and his environment" — notable because it deals with themes not often seen in museums. Such topics as conservation, land reclamation, pollution, pesticides and hazards of litter are all covered. Much of it is two-dimensional but dioramas of the *Torrey Canyon* disaster and another of a rubbish tip are very effective. Also interesting is a demonstration of the use of lichens in determining levels of air pollution displayed against a spectacular photo-

graphic background of smoke gushing from factory chimneys.

At the other end of the same hall are more economically orientated topics such as "The coming of agriculture", "Grasslands and grazing", "Uses of timber" and "Natural resources of the U.K.". The spread of agriculture to Europe is depicted on a map with adjacent perspex tubes showing the evolution of wild and cultivated wheats. The "Grasslands" display maps vegetational changes from prehistoric forest to present day grazing lands and shows how aerial photographs can be used to identify the different types of grassland. The "Timber" exhibition is more traditional but does have some interesting examples of wood pulp, wood chips and different sorts of logs.

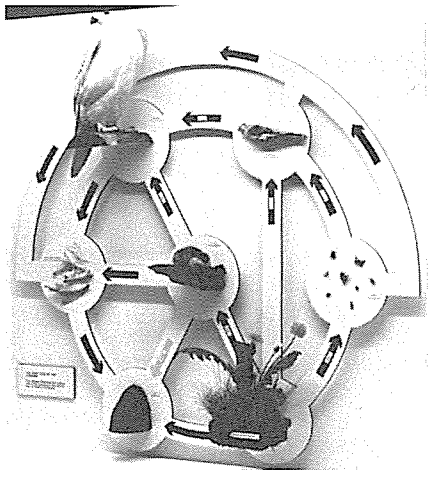


Fig. 1. Food chains in polar regions, from the Liverpool City Museum natural history gallery.

A novel feature of the natural history gallery is a living-plant room which is a brave attempt to overcome the problems associated with displaying botanical material merely in the form of dried or pressed specimens. The area is about 10 × 7 m and consists of a series of stands for growing live plants under banks of artificial light, the technical details of which are documented by Greenwood et al. (1978). Topics which have been exhibited here include medicinal and culinary herbs, water culture of crops, the diversity of weeds and the action of selective weedkillers, the effect of light on plant growth, plant adaptations, and, perhsp most relevant of all for a museum in one of the industrial wastelands of Britain, the use of genetically adapted plants in reclaiming derelict land. Unfortunately, although the idea of a plant room is appealing, there are major drawbacks. Maintenance requirements are high, amounting to 5½ people days per week; the resources of a botanic garden are necessary to maintain a supply of material; plants need changing frequently because the quality of light and general environment are far from perfect; and the overall visual impact of the displays is not particularly inspiring (Fig. 2). Hence, one is forced to conclude, albeit reluctantly, that living plant exhibitions are best left to botanic gardens.

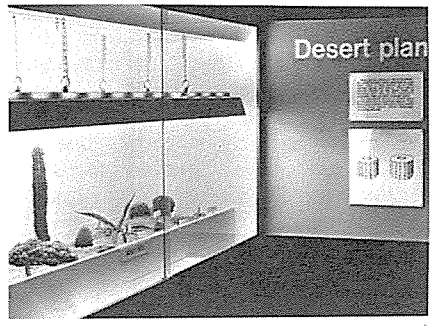


Fig. 2. One of the Liverpool City Museum's live plant displays.

Royal Scottish Museum, Edinburgh

The Royal Scottish Museum has no specifically botanical exhibitions and my main reason for going there was to view the new "Evolution" gallery opened in 1975 (Waterson 1976; Dunning 1976). Unfortunately, compared to the exhibitions on the same theme at the BM(NH), the Scottish Museum's efforts leave much to be desired, even allowing for a significant difference in available resources. To my mind the Scottish attempt falls down on basic museum principles which it could have improved even within the limitations of its set budget. The display is organised on five levels rising from a darkened room exploring the physical background of life, through gradually lighter rooms dealing in turn with the "Ages of Fishes", "Reptiles" and "Mammals" to an as yet incomplete floor on "Time and the theory of Evolution". Yet one enters the exhibition on the ground floor with little indication that this is part-way through the sequence and with no clear idea of the overall layout. The bottom floor is *very* dark which positively discourages one from reading labels that are in any case excessively long and very technical. Some material is clearly out of place; a wall panel dealing with fossil plants, for example, has photographs of cross-sections of a fossilised stem, sporangia and spores, with an adjacent panel showing "the first nucleated cells" (Fig. 3). In the past, I have found it difficult to interpret these fossil structures satisfactorily, even to University botany students, and their inclusion in a Museum display seems to me to be a total waste of space. Undoubtedly the Scottish Museum's exhibition does include some superb material, but if only a more coherent theme had been followed with a few more main headings in the cases, it would have been displayed to better effect.

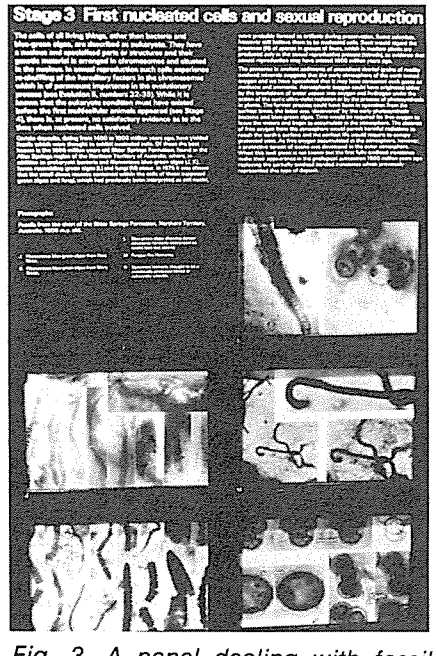


Fig. 3. A panel dealing with fossil plants form the Royal Scottish Museum's "Evolution" gallery — surely too esoteric and too wordy to sustain most people's attention.

Exhibition Hall, Edinburgh Botanic Gardens

The Exhibition Hall at the Edinburgh Botanic Gardens is used to enhance the educational role of the Gardens by exploring aspects of plant biology which cannot be demonstrated solely from live plants. As a display centre it has the immense benefit of being situated in a botanical environment and being able to draw on the extensive resources of the living collections. Unfortunately, ever since it was opened in 1970, it has been the "Cinderella" of the Gardens, receiving a budget which is insufficient to sustain all the original objectives (Burbidge et al. 1970).

The exhibition policy has been to eliminate museum-type cases and to rely instead on a combination of screens for supporting two-dimensional material and hexagonal units as bases for displaying live plants and other objects (Fig. 4). The hexagonal units come in two sizes which fit together to form bases of varying heights; some have a flat top, others a bowl top which may be filled with water or used for planting. The great advantage which this hall has over the live-plant room at Liverpool City Museum is that the plants can be continually exchanged for others in the glasshouses so that the exhibitions are always seen to their best effect.

Topics which have been displayed include aspects of plant growth, hydroculture, methods of grafting, dry rot, adaptation of flowers to different types of pollinating agent (wind, bees, birds, moths, etc.) and changing exhibitions devoted to one particular plant of economic or other importance (e.g. bananas, coffee, tea, etc.). The last two topics in particular are much used by school parties but unfortunately

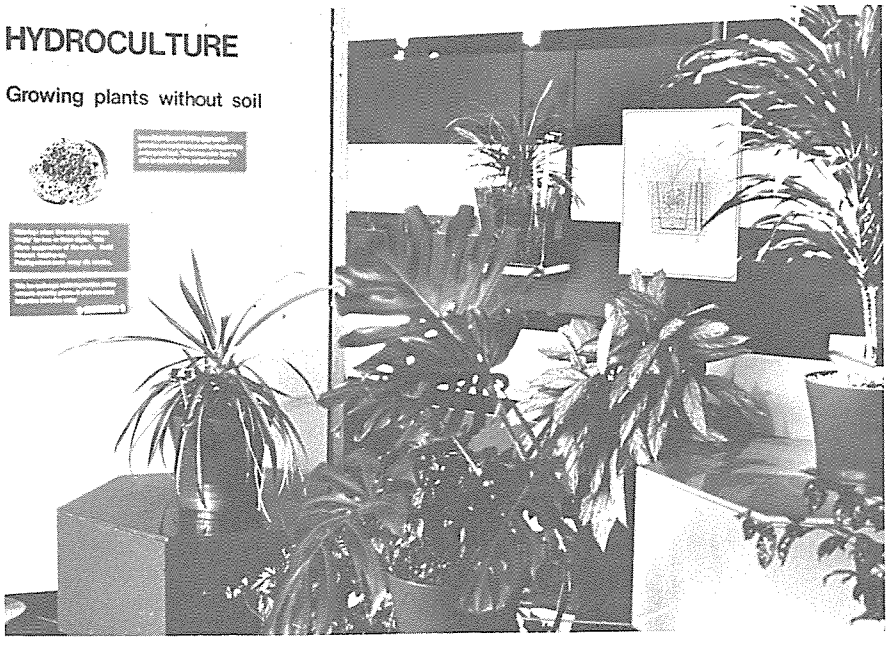


Fig. 4. Live plants in the Exhibition Hall at Edinburgh Botanic Gardens. The proximity of the Gardens ensures that fresh material is always available for display.

after ten years they are beginning to look rather tatty — a disadvantage of not having protective cases is that little fingers tend to pick at exhibits with inevitable consequences!

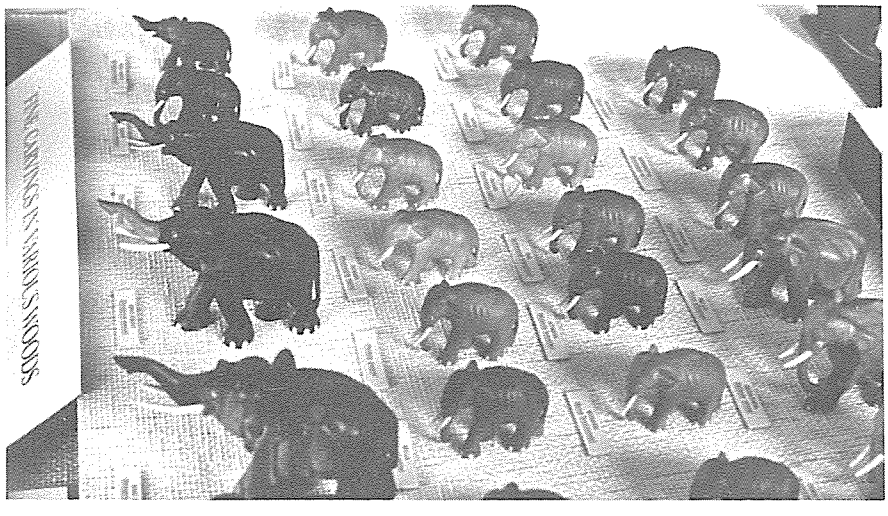
An excellent idea which has never been carried through to its full potential is to have several windows in the Hall opening onto living dioramas of plants. One such window is more or less functional and used to demonstrate water relations by comparing a bank of typically herbaceous British plants with aquatic plants on one hand, and succulent plants from the desert on the other. Another idea is to have a living pine wood diorama with a range of herbs and ferns on the "forest" floor, but although the trees are planted, the enclosing perimeter, which is necessary to block off the background of glasshouses, remains unbuilt.

Museum of Economic Botany and Wood Museum, Kew Gardens

In stark contrast to the Exhibition Hall at Edinburgh, which is used in conjunction with the resources of the Gardens, the Wood and Economic Botany Museums at Kew bear only a geographical relationship to their botanical environment. They are situated in old, historic buildings and retain a distinctly Victorian approach to display.

The Wood Museum is currently undergoing renovation and was only partly accessible to visitors during my time at Kew. Most of the newly opened area is devoted to the uses of wood — downstairs there is a range of polished timber samples with adjacent panels describing the tree and the properties of its wood, whilst upstairs small models demonstrate the applications of timber in building, transport, industry, furniture-making and domestic situations. The room currently being refurbished is to be used for displaying some of Kew's more spectacular pieces of furniture, including a very fine inlaid table from New Zealand in which no less than 37 species of fern can be identified. In the, as yet untouched, rooms, rather old-fashioned wall and table cases are used to display such topics as the manufacture of a violin and the uses of cork and teak, as well as a range of conifer cones and wooden native artifacts. The characteristics of certain exotic timbers are also strikingly demonstrated by carved elephants from Ceylon (Fig. 5), and a wall of wooden bowls from New Zealand. Thus, although there is a greater emphasis on the uses of wood in the renovated sections of this building, the main appeal of a visit to the Wood Museum is in the intrinsic interest and beauty of the objects themselves.

Fig. 5. Carved elephants in the Wood Museum at Kew Gardens showing the attributes of different timbers from Ceylon.



The Museum of Economic Botany is a piece of pure Victoriana. One wing is dominated by a range of vegetables, fruits, herbs, seeds and other economically important compounds such as resins, gums and waxes, mostly displayed as plaster casts or specimens pickled in museum jars, each with its own typed label, and arranged in endless rows in a monotonous series of wall cases (Fig. 6). Fortunately there are some quite extraordinary objects to relieve the tedium — notably a huge model of an indigo factory made for the Colonial and Indian Exhibition of 1886 — as well as some beautiful artifacts made from seeds, nuts, lacquer or other plant products. In more suitable surroundings the range of gourds, calabashes, baskets and tapa (including a copy of the Polynesian Gazette printed in Levuka in 1885) would be spectacular, and the study of such potentially fascinating subjects as "arrow poisons" a great deal more rewarding. Unfortunately, pervading everything is a spirit from the Colonial past when Kew had a key role to play in economic development of many countries but which is still all too apparent in displays devoted to "The story of rubber", "The growing of tea", and other crops such as sugar, coffee, cocoa and bamboo.

Commonwealth Institute, London

One's immediate impression on entering the main building is of a lively, exciting environment, full of colour and attractive displays. Each of the member countries of the Commonwealth has a stand, devoted in the main to principal components of the nation's economy, New Zealand's

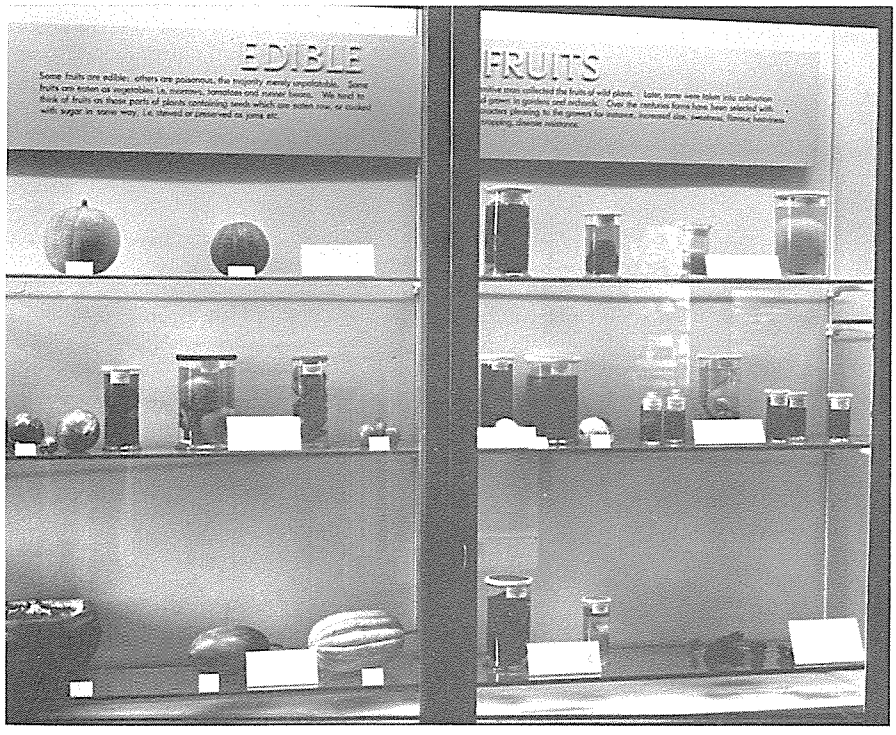


Fig. 6. Plaster models and preserved specimens of fruits at the Museum of Economic Botany, Kew — a stark contrast in display techniques to those used at the Commonwealth Institute in London to promote similar products.

contribution, for example, being dominated by agriculture, forestry and tourism. From a botanical point of view, the most interesting courts were those of African and Caribbean nations whose economy is dependent on such crops as coffee, cotton, cocoa, citrus fruit or coconuts. It was especially instructive to compare the treatment of these subjects with that at Kew — as might be imagined, a country whose livelihood depends on a particular product has a vested interest in devising an impressive piece of propaganda to promote it (Fig. 7). The very clear message which emerges from the Commonwealth Institute is that aspects of economic botany *can* be attractively displayed if, indeed, they are considered to be appropriate subjects for inclusion within a natural history museum.

One feature immediately evident at the Institute is the wide range of diorama-type exhibits. A few are elaborate models, others no more than painted backgrounds to the main foreground scene. Some have utilised a succession of painted panels receding into the distance, others a series of fly screens with vegetation and topography superimposed. All are effective in their own way, as is the use of painted glass screens, lit from behind, to create the illusion of a cocoa plantation. On the other hand it was disappointing to see the quality of the plant models which are all too obviously plastic and in no way compare with those to be seen in the BM(NH). The production of convincing botanical models is clearly a job for a highly skilled technician with considerable feeling for his subject, and is not a technique to be entered into lightly.

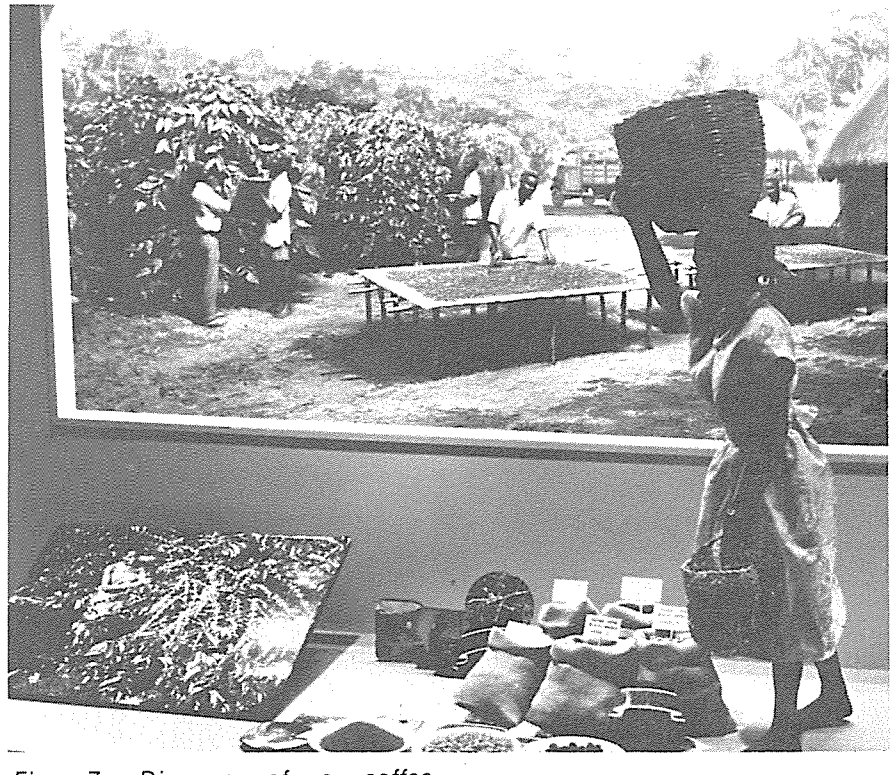


Fig. 7. Diorama of a coffee plantation from the Ugandan Court at the Commonwealth Institute, London.

National Museum of Wales, Cardiff

The Cardiff Museum has a technician who produces superb models of plants, but unfortunately I discovered this too late during my stay in Britain to arrange to meet him. However, the Museum also has a display devoted to the different techniques for preparing botanical material, from which I was able to glean quite a lot of information (Fig. 8). Basically, the methods employed at Cardiff are pressing, drying in heated sand, freeze-drying or modelling, of which the latter is easily the most demanding. The details of both modelling and freeze-drying are already well documented and do not need repeating here (Petersen 1958; Davies 1962; Taylor 1968).

Since model making is such a time-consuming process, and literally hundreds of different species have been recreated at Cardiff, it was somewhat disappointing to find that the majority have been used merely to fill cases which are entitled "mountain plants", "moorland plants", "water plants", etc. and which contain nothing other than the models themselves arranged systematically. The technique of freeze-drying has been applied to a range of lichens, fungi, mosses and liverworts but, again, apart from some illustrations of life cycles (Fig. 9), the material is used only to display diversity. To this extent it is emminently successful — the Museum contains a wider range of three-dimensional plant

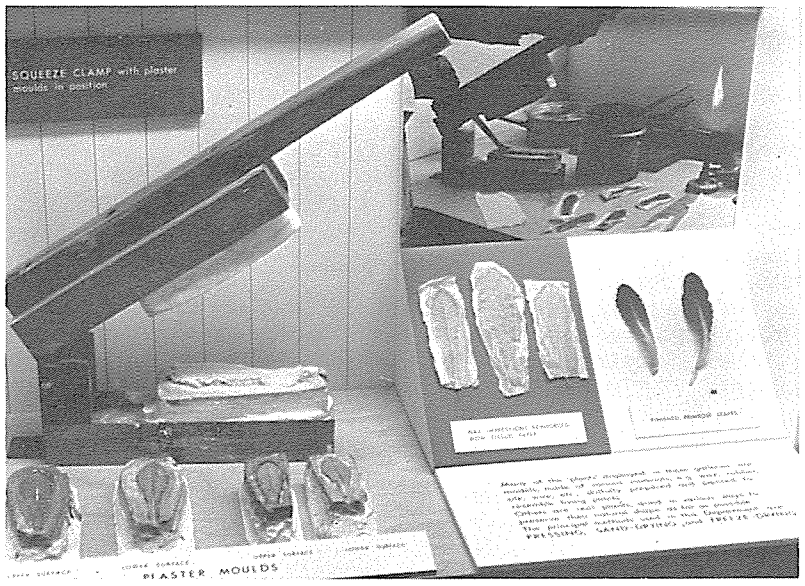


Fig. 8. An exhibition in the National Museum of Wales demonstrating one way of modelling plants. A completed example of the liverwort Marchantia polymorpha shows just how successful this technique can be.

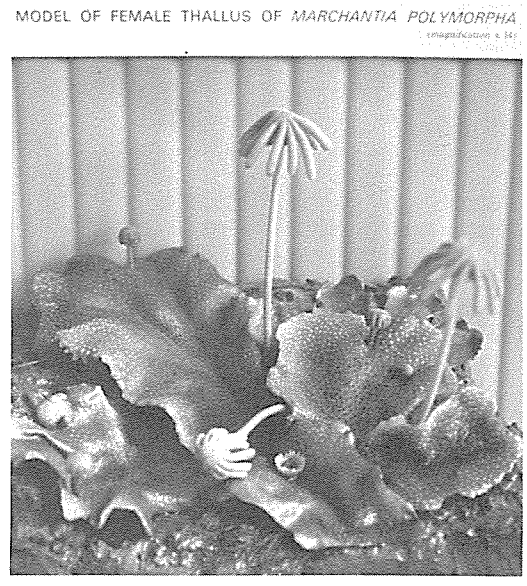


Fig. 9. A case in the Botany Hall of the National Museum of Wales relating freeze-dried specimens of mosses to enlarged models of stages in their life cycles.

specimens, including everything from slime moulds and fungi, through all the lower plant groups to ferns, gymnosperms and angiosperms, than any other institution I visited in the country.

Some of the peripheral displays demonstrated just how much more versatile the models could be when included with other material. For example, several cases are devoted to timber and its uses, but as well as including the usual polished wood samples and manufactured objects, there are also silhouettes of the trees and models of the flowers, leaves and bark — the familiar oak, ash and willow being instantly recognisable from these features rather than from the more demanding wood structure. Other cases which, one imagines, might be appealing to amateur gardeners, identify a wide range of common plant diseases, and show the development of a variety of fruits such as apples, pears and plums, along with an explanation of different grafting techniques. A more strictly agricultural problem is exemplified by an exhibit stressing the importance of new cultivars of crop plants; a new strain of barley developed at the Welsh Plant Breeding Station is modelled together with its parent species to show its desirable features of strong stem and longer head.

In a more recent exhibition on "Botany in Wales" one section is devoted to "naming plants". Here an attempt has been made to interpret the mysteries of an artificial key taken from a local Flora (Fig. 10). A sequence around two walls uses models of Welsh plants to explain the difference between, for example, "leaves sessile" and "leaves petiolate", "ovary superior" and "ovary inferior" or "flower actinomorphic" and "flower zygomorphic". Nearby, the description of a plant in a Flora is related to a model of the real thing, and the family characters of a range of buttercups compared with those of different pea species.

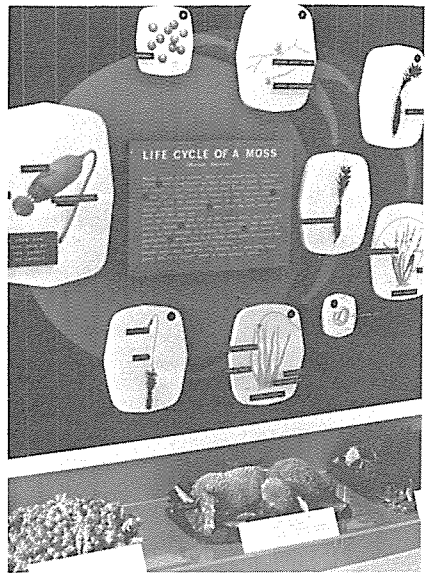
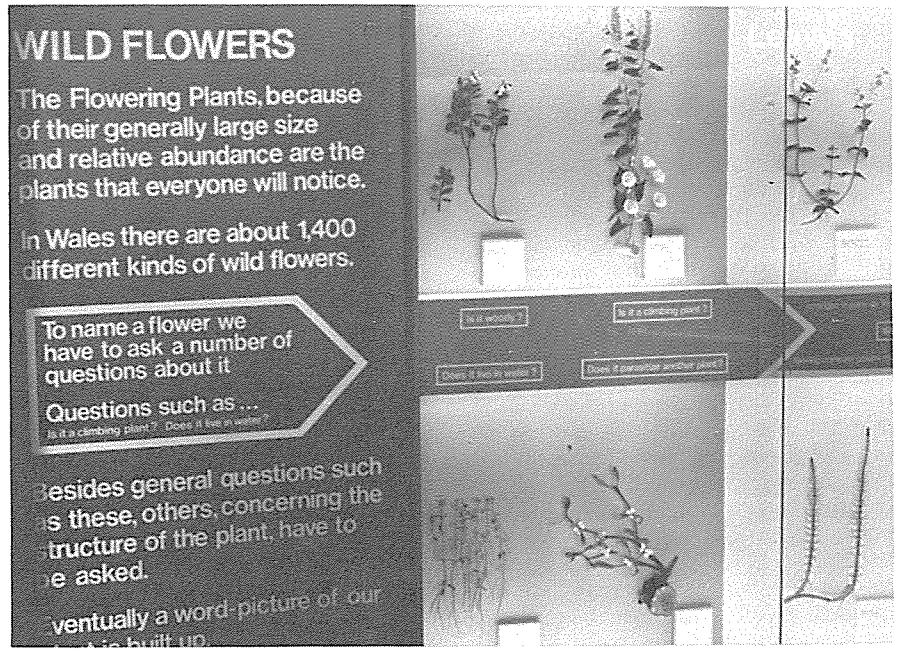


Fig. 10. Models of Welsh plants used to explain technical terms from an identification key in a local field guide.



One extraordinarily incongruous element in the main Botany Hall is a table bearing a whole series of physiological experiments in action. Transpiration, respiration, etiolation and light sensitivity are all being measured — the whole exhibit closely resembling a Stage 1 University laboratory bench. However, knowing the capacity of undergraduates to perform such experiments without comprehending any of them, I am doubtful of the educational value of such an exhibit in a public museum!

Nevertheless, the National Museum of Wales is refreshingly different to almost all the other museums I visited in that a serious attempt has been made to tackle the problems of displaying botanical material. In the absence of funds on the scale of those available to the BM(NH), its efforts are highly commendable.

CONSIDERATIONS FOR FUTURE BOTANICAL DISPLAY IN NEW ZEALAND

This is not the place for a detailed account of what the National Museum might display in any future Botany gallery. However, a few general comments are in order.

There is a school of thought which argues that systematic botany is best displayed in a botanic garden, and that any museum display on the same theme can only be a poor imitation of the real thing. Whilst having some sympathy for this point of view, I believe that there are topics which can and should be displayed in a museum where they can be more thoroughly explored than in either a botanic garden or a reference book. Implicit in this belief is the premise that a natural history museum should cater for a visiting public which has little or no biological training. It is therefore essential to get away from a rigid adherence to displays dominated by systematics. These may have their place in any overall scheme for a Botany Gallery but, in general terms, the displays need to cover a wide range of topics, capture the interest of the visiting public and relate to aspects of their normal life with which they are already familiar. For example, in a country like New Zealand with an agriculturally-based economy, the humble cow-pat must surely be well known to almost everyone. Yet, not so well known is the fact that it is the substrate upon which an astonishing range of toadstools will develop in a well-ordered sequence as different nutrients are used up over the course of several days. Here, then, is an ideal subject for display — familiar to the visitor, appropriate to the dimensions of a Museum case, readily preserved or modelled because of its outward simplicity, but with the potential for demonstrating principles of biological diversity and ecological complexity.

New Zealand museums have very limited resources of money and staff for display, and simplicity is the key to setting realistic goals. We are unlikely to succeed if we tackle complex problems in complex ways. For example, it will surely be necessary to include forests in any future Botany Gallery, but we may need to be content with creating only the illusion of a forest — perhaps by the use of painted screens. Realistic dioramas are not only vastly expensive but, on a large scale, they also become inflexible. Modelling of plants is a very skilled and time-consuming business, and, whilst freeze-drying may be an acceptable alternative for some material, it is really only applicable to small plants of a certain texture and moisture content. Air dried or pressed specimens are, of course, totally unacceptable for most modern museum displays. The limited range of options available therefore dictates that we "think small" so that expensively provided models are used to best effect. Forest dioramas will have to be confined to, say, a close up view of a branch covered with filmy ferns and mosses, or to a lichen and liverwort encrusted rock. Alternatively, we can explore superficially simpler environments where there are fewer plants, more amenable to the available techniques of preservation or modelling. Scree slopes or alpine herbfield with their characteristic array of cushion plants, mat plants and tussocks could probably be treated quite realistically.

In a gallery of limited dimensions, a high New Zealand content is probably essential and some attention has to be given to features of local importance — divaricating shrubs, distinctive juvenile foliage, characteristic growth forms, etc. If these can be related to other characteristic New Zealand elements so much the better. It is convenient, therefore, that we now have some scientific basis for legitimately comparing the dry-climate theory for the evolution of divaricating plants with the visually much more rewarding hypothesis of moa-browsing to provide a display of truly local flavour.

This inter-disciplinary approach can be pursued in many different directions. The use of local plant products in Maori artifacts is an obvious example, or the distinctive features of local timbers in some of the Museum's more spectacular pieces of furniture from the Colonial era. Even in the modern age we can still relate the use of plant products to such activities as home-dyeing or other cottage industries.

Whatever the ultimate content of a new Botany Gallery, though, there has to be a unifying theme, the scope of the exhibition has to be within the capabilities and resources of the Museum, and it has to be carefully planned well in advance of any structural or preparatory work.

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New Publication

The Unpublished New Zealand Bird Paintings

George Edward Lodge,
text by Sir Charles Fleming,
foreword by Sir Peter Scott.
409 pp. and 89 coloured plates

During the spring of 1982, several New Zealand museums have shown temporary exhibitions of watercolours of New Zealand birds, now available for public scrutiny for the first time, which lay hidden in a strongroom in the wooden Government Building in Wellington and later in the Dominion Museum, from 1914 until 1982, unseen by the taxpayers who paid for them.

Relevant government files were destroyed, so that the paintings' history was not easily pieced together, but it provided a fascinating section of the text that accompanies the 89 plates, which feature in a volume these authors have published in October. The surviving records are a National Museum file (1912), a Hansard debate (1913), and the Drummond papers in Canterbury Museum, ample vindication of museum's policy to preserve mss as well as specimens.

The Book James Drummond dreamed of

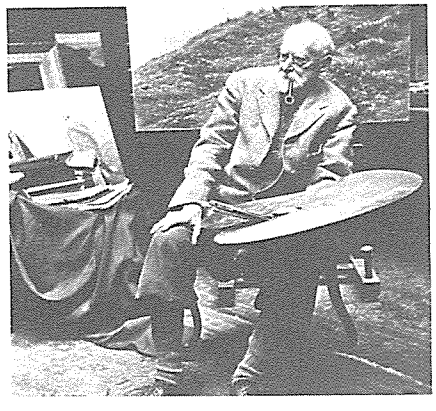
The book should have been dedicated to James Drummond (1869-1940). For forty years from 1865 till 1905, New Zealand ornithology had been dominated by Walter Lawry Buller (1838–1906), with F. W. Hutton (1836–1905) his only rival. Their deaths left a demand for an updated handbook of birds for the average man, less costly than Buller's prestigious volumes. It also left a vacuum in ornithology, into which was sucked James Drummond, journalist, naturalist, conservationist and compulsive writer, whose weekly "Nature Notes", based on correspondence with bushmen and nature lovers throughout the country, were syndicated to the Saturday Supplements of the nation's main daily papers.

Drummond's biography of Seddon led to a similar request on the life of Sir Ward. It came to naught, but Ward apparently agreed to Government aid for a new bird book. Drummond sought an artist and in 1910 George Edward Lodge, one of Britain's leading bird artists, agreed to paint 96 bird pictures for £648. Eventually he produced 90, depicting 158 birds, and the Massey Government approved £1000 on the Internal Affairs Department estimates to cover his fee. Augustus Hamilton (Dominion Museum) was critical of the project, prompting the Minister, Francis Bell, to insist that the paintings would be government property. In 1913, Lodge wrote to a friend in New York that he was busy painting the pheasants of the world for William Beebe's monograph and "illustrating all the New Zealand Birds". The following year Drummond interested H. F. Witherby & Co., who were then publishing Gregory Mathews' *Birds of Australia,* the most ambitious bird book of the century, but World War I stopped further progress.

After the war, Drummond couldn't get started. His health broke down and perhaps he lost confidence, as he wrote no further books. In 1925, Mrs Perrine Moncrieff of Nelson planned a bird book with R. A. Falla. When she sought government help she learned about Lodge's paintings and Drummond's plan. She offered to team up with him, but Drummond preferred to go it alone — so neither book was written. Drummond's "Nature Notes" continued into the nineteen thirties but he died in 1940, his ambition unfulfilled.

National Museum's Role

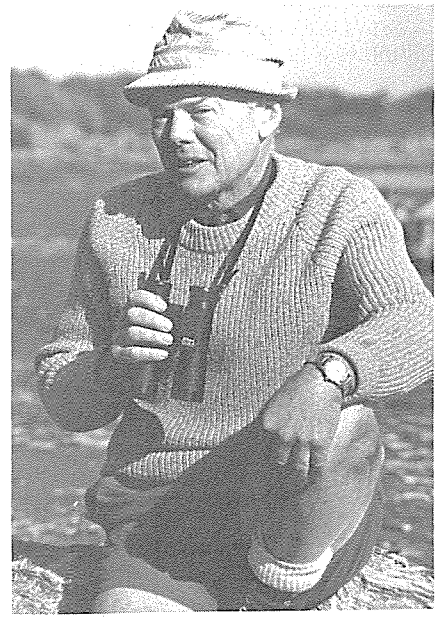
In 1947, Dr R. A. Falla was appointed Director of the Dominion Museum. A few months later, J. W. A. Heenan, Secretary, Internal Affairs Department, transferred the Lodge paintings to the museum, encouraging Falla to write a text for them. But Falla was too deeply interested in the work of the museum, and later in the Nature Conservation Council, to tackle the task. Moreover, 90 coloured plates represented a very costly volume in the 'forties', before modern technologies and tastes extended the market for coffee-table volumes. In 1981, after the successful publication of a facsimile edition of *The Zoology of the Voyage of the H.M.S. Beagle* (edited by Carles Darwin), Dr J. C. Yaldwyn and the directors of Nova Pacifica planned the book that has now been issued, 70 years after Drummond's book was planned.



The Painter: George E. Lodge still painting in his nineties.

G. E. Lodge, Artist-Naturalist (1860–1954)

Lodge was a contemporary of Archibald Thorburn, another bird artist whose reputation was at first higher, but Lodge outlived him, illustrating so many fine bird books so well that most would accord them equal status. Lodge was an outdoor man, at home on the salmon rivers of Norway or the Scottish moors, and his paintings of game birds hang in many a gun-room of England's stately homes. Thanks to his experience as a falconer in his youth, Lodge's pictures of birds of prey are unchallenged. His career culminated in the 394 illustrations prepared, as an old man, for the 12 volumes of Bannerman & Lodge, *The Birds of the British Isles* (1953–63). Lodge did not live to see all his work published, dying in 1954 at the age of 93. His New Zealand work was done in his prime, along with Beebe's pheasants (1918–22) and not long after his contributions to *The British Bird Book* (F. B. Kirkman, editor, 1910–13).



The Author, Sir Charles Fleming in August 1982.

C. A. Fleming

Sir Charles Fleming was born in Auckland, New Zealand, in 1916. As a schoolboy he was encouraged by A. W. B. Powell and R. A. Falla of the Auckland Institute and Museum to collect shells and take part in Museum expeditions.

In 1939 he published a definitive account, *Birds of the Chatham Islands,* based on field work during which he and his companions 'rediscovered' the Chatham Island Petrel, Snipe, Yellow-crowned Parakeet, and the Black Robin. He graduated from

Auckland University College with a masterate thesis on the seabirds known as prions.

In a long and productive career with the New Zealand Geological Survey he has published papers in geology, mineral resources, fossil shells, and living birds. Awarded the degree of D.Sc. in 1952, he later went on to become the Chief Paleontologist at the Geological Survey. He continued to publish on a wide spectrum of topics in the earth sciences and zoology.

Sir Charles has served as President of the Ornithological Society of New Zealand and the Royal Society of New Zealand. He is a Fellow of the Royal Society (London), an Honorary Fellow of the Zoological Society of London and of the Royal Australian Ornithologists' Union, a corresponding Fellow of the American Ornithologists' Union, an Honorary Member of the Geological Society of London, and a Foreign Member of the American Philosophical Society.

As a dedicated ornithologist, active conservationist and retired geologist still active in paleontology he is admirably suited to the task of writing the test to this long-awaited book.

Sir Charles is a Fellow of AGMANZ.

George Edward Lodge: The Unpublished New Zealand Bird Paintings has been published by Nova Pacifica Publishing Company Ltd, Wellington jointly with the National Museum and has been sponsored by the New Zealand Division of the World Wildlife Fund who have played an active role in its promotion. The cost of this publication is $160 if purchased before December 1982, thereafter $185.

Positions Wanted

I am a third year Bachelor of Arts student at Canterbury University, and in November of this year will be looking for permanent employment.

I am interested in working as an art gallery assistant and am hoping that you may have such a position, or a similar one available.

The main course of study I have undertaken has concentrated on European Art, and this year I am doing courses in Eighteenth and Nineteenth Century French Painting and Byzantine Art. However despite the concentration on European Art my interest in the field of Art is quite varied.

I finished school in 1979 having gained a 'B' Bursary and Higher School Certificate at Erskine College, in Wellington. During the past three years I have had a variety of vacation jobs while University was in recess. These have included painting the Blenheim Amateur Operatic Society's building and two years in charge of the Picton Children's Holiday Programme. The Holiday Programme involved the organisation of a wide variety of activities for up to sixty children for seven weeks of the holiday period.

As well as these vacation jobs, I have worked part-time as a Receptionist-Car Cleaner for Gateway Rentals Ltd, in Christchurch, and distributed brochures to Travel Agents for Brochure International Ltd also in Christchurch.

I hope that you will give this matter some thought and I eagerly await your reply.

Linda Colquhoun (Miss)
57 Kirkwood Avenue
Ilam
Christchurch 4

We are interested in obtaining information regarding museum development and possible museum-related jobs in New Zealand. Hopefully it will not be too much of an inconvenience to provide us with some assistance.

Both my wife and I are involved in graduate level coursework in Museum Studies through the University of Oklahoma. We also work at a local museum on the campus of Stephen F. Austin State University. Having both grown up and worked overseas, our eventual goal is to return in some capacity of museum work.

Between the two of us, we have experience in all phases of museum administration, artifact collection and conservation, exhibit research, design and construction, general photography and the production of educational audio-visual presentations, as well as archeological field training and experience. For additional information concerning our backgrounds, we are enclosing copies of our resumes.

Though I was raised in Africa and my wife in South America, we have long been intrigued by the cultures and peoples of Oceania. We would welcome the opportunity to work in some capacity with museums and people in the area.

We have a special interest in projects utilizing local involvement to encourage and preserve traditional crafts and customs. The "village museum" in Tanzania is a good example of this approach. (*Museum,* Vol. XXXIII, No. 4, 1981, p. 250.)

Are there any similar projects in your area? Who might we contact about such programs?

Tom and Arleigh Kennedy
1215 Mimms Road
Nacogdoches, TX 75961

I am inquiring as to the possibility of employment in your museums or galleries. My interests and experience encompass but are not limited to studies in the natural sciences, biological illustration, and publication design. In addition to the positions listed on the enclosed resume, I am most recently employed as a Graphic Media Artist for the State of Oklahoma Teaching Hospitals.

With knowledge and enthusiasm as well as the desire to learn further, I believe I have much to offer an association such as yours. Perhaps you are in need of someone to assist in research, or in the preparation of museum displays and publications?

I will be most pleased to receive any correspondence from you or others who might assist me in obtaining work in New Zealand. Your time and consideration are greatly appreciated.

Teresa Smith Dominguez
1013 S.W. 31
Oklahoma City, OK 73109 USA

I am seeking a job in paper conservation. Most of my working experience to date has been with photographs which has led to a concern for the preservation of photographs and other works on paper, which I have pursued via a course at Camberwell School of Art & Crafts, and private study with Ian and Angela Moor.

My aim now is to consolidate the practical and administrative skills I have acquired during my career in photography, and apply these to what I know of conservation. Naturally I expect to recommence my career in conservation in a junior capacity.

If you have any suggestions in this respect, or the possibility of vacancies either now or in the future, I would be grateful to know of them. I look forward to hearing from you.

Angela Thompson
16 Malfort Road
London SE5 8DQ
England

I am writing to ask whether you have any vacancies for a teacher of painting and drawing. I have been teaching for over ten years, and working as a freelance picture conservator/restorer and painter.

My teaching experience has been largely in the field of adult education, although I am also

teaching 'A' level art at the North Essex School of Art. During the last six years I have, together with my husband, run some highly successful landscape painting courses on a private basis.

Studio Cottage
3 Newmans Green
Acton
Sudbury
Suffolk
England

A Request for Artifacts

Since late 1979 the Kwaio Cultural Centre has been the focal point of a successful revival of traditional arts. The Centre was started with the help of a grant from the Australian Government and continues with the help of a grant from the Netherland Organisation for International Development Cooperation. The Centre is also the site of a school and a Women's Development Group.

The Centre was conceived of by the Kwaio people themselves. Professor Roger Keesing (Australian National University) helped with the initial planning, and two U.S. Peace Corps Volunteers, both anthropology students, are living at the Centre. The volunteers teach, and supervise an arts marketing business which sells to collectors and handicraft stores in Honiara. The arts business provides a much needed source of income to many Kwaio people while also respecting and supporting the traditional culture. Of course, no old items are sold.

When the Centre first opened, there was very little artwork being produced here. Most art forms were familiar only to older people. Since then almost sixty formerly lost or dying arts have been revived including: weapons, shields, tapa cloth armor, plaited ear sticks and other ear ornaments, incised clamshell and stone pendants and clamshell nose pieces, types of woven bags, fish hooks, dyed tapa cloth, shell rings, stone scrapers, drills and other traditional tools, plaited and tie-dyed belts, plaited combs, tortoise shell money ornaments, ritual batons, traditional toys, gold lip shell pendants, fernwood and wooden figures, betel nut mortars, carved walking sticks and lime sticks, masks, dance sticks, plaited armbands, bracelets and neckbands.

All of the items made are strictly traditional. People have learned of these from a variety of sources: (1) Instruction by older people at classes held at the Centre; (2) Using heirloom pieces as models. These are still kept as sacred objects in men's houses and the Centre staff has often been allowed to view and photograph them; (3) The Malaitan collection of the National Museum of the Solomon Islands has been photographed. The Centre has also taken three artists to visit the Museum to view the pieces themselves; (4) The few published photos of Malaitan art work; (5) Photographs provided by the British Museum of Mankind. We would like to see photos from other museums, too. Thus, this letter.

Many art forms have not been revived and for several forms there is only one example from which the artists can work. In an effort to rediscover old arts and to provide as wide a range as possible of each form for instruction, we are appealing to your museum to help us. Some of the best and certainly the best-preserved Malaitan pieces are now in museums outside of the Solomon Islands. While a number of lovely pieces are still to be found in the bush here, this source of information is limited by conditions of storage, by the loss of many items during the punitive expedition of 1927 which followed the killing of the District Commissioner, and by destruction or sale of traditional items in more recent times by 'modern' Kwaio. Many pieces in museums are bound to be fine old examples of nearly forgotten arts, due to early contact by whites with the people of the Solomon Islands and the vastly superior storage conditions of museums.

For this reason we would like to obtain photographs of and any information available on the Malaitan pieces at your museum. These photographs would be invaluable to local artists to help them in reviving these lost arts and useful for cultural education in the Centre school. They would be carefully filed in the Centre office, a permanent building, for the use of all.

It has been our experience that many museum pieces, especially those collected long ago, are poorly documented. In return for the photos, the Centre will try to provide the contributing museum with detailed ethnographic information on the pieces we know about.

We sincerely hope that you will respond to our request. The artists of Kwaio will be extremely grateful.

Kwaio Cultural Centre
Ngarinasuru, Singalaagu
East Kwaio, Malaita
Solomon Islands
Southwest Pacific

National Museum Barbardos

A Report to the Barbados Government has just been submitted by the Museum Development Committee in which it is proposed to make the existing museum into a "National Museum". It is still too early to say precisely what the effect of this will be: but there is certain to be a change of emphasis in the museum. Formerly the museum has concentrated on Applied Art — glass, silver, fine ceramics, toys and furniture. In future it will concentrate on the history and culture of Barbados.

I should like to make an appeal for material illustrating the history of Barbados. It is difficult to guage what may be available, but the sorts of items I have in mind would include:-

Paintings, drawings, prints and photographs of Barbados.
Portraits and personalia of Barbadians and persons connected with Barbados.
Any items relating to Barbados History or Institutions such as the Militia, Churches, Railway etc.
Barbados products and crafts such as old Barbados shellwork, pottery, turtleshell or basketry.
Archaeology of Barbados.
Also, any illustrations or objects concerning the old sugar industry and/or the slave trade, even if not specifically relating to Barbados, e.g. illustrations of African slave forts or Prohibitionist propaganda.

David Devenish
Director

We have recently acquired a large number of issues of the Polynesian Society Journal (often up to 4 of each number).

These are available for INSTITUTIONAL purchase only, at $1.00 per copy. Undisguised preference will be given to orders from smaller institutions wishing various individual numbers or short runs to complete their sets. Requests for larger runs will then be considered.

Please contact Ron Lambert, Taranaki Museum, P.O. Box 315, New Plymouth.

P.S. Bribes will not officially be accepted.

Biennial Conference and Agmanz A.G.M.

This will be held in Nelson between Friday 25th and Sunday 27th March 1983. Venue: The Nelson Provincial Museum. Host: Mr Steve Bagley.

We are delighted to announce that our key speaker will be Dr Neil Cossons, Director of the Ironbridge Gorge Museum and currently President of the U.K. Museums Association. The theme to the conference will be 'The smaller museum and the local community with particular regard to the funding of the Museum: Financial & Political! Dr Cossons has a special interest in museum management and was responsible for his institution being chosen as Museum of the Year in 1977 and The European Museum of the Year in 1978.

The ART GALLERIES and MUSEUMS ASSOCIATION OF NZ (AGMANZ) in conjunction with the MAORI EDUCATION FOUNDATION

is offering a fellowship to encourage Maori graduates to equip themselves for a career within the NZ museums/art galleries profession.

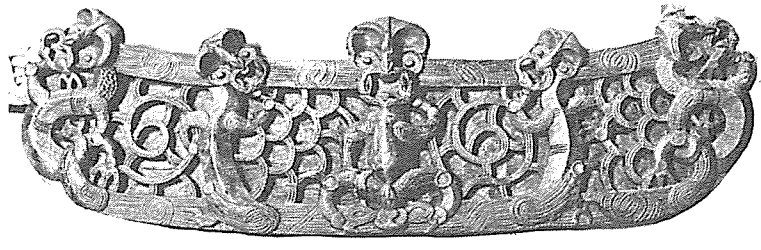
The value of the fellowship will be fixed according to the proposal put forward by the successful applicant at between $4000 and $7000. A bachelor or equivalent degree is the minimum qualification for application.

Further details and application forms are available from the

Secretary
Maori Education Foundation
PO Box 3745
WELLINGTON

Applications close on 15 December 1982.

A 10 year old Waitara boy,
releasing a frog,
found this splendid Paepae
in a drain where it was
being used as a step.



There are over one million fascinating stories like this at the country's Museums and Art Galleries - Visit your local Art Gallery and Museum now and discover some of them.

International Museum Day 18 May

Are you short of excellent promotional material? There are still a number of the AGMANZ International Museum Day posters left which can be obtained from the Secretary by sending $1.00 to cover postage and packaging. There are two sizes available: 60 × 42 cms
30 × 42 cms

THE ART GALLERIES AND MUSEUMS ASSOCIATION OF NEW ZEALAND

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

ISSN0110 — 5833