
AGMANZ NEWS

THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

Vol. 5, No. 3

AUGUST 1974

NATIONAL MUSEUM
LIBRARY
29 AUG 1974
WELLINGTON N.Z.



AGMANZ NEWS Vol.5, No. 3

The Art Galleries and Museums Association
of New Zealand Inc.

To promote and improve public galleries and
museums.

Published with the support of the Queen
Elizabeth II Arts Council of New Zealand.

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Cover: Religious figures and animals carved by hand
from cottonwood. Part of the Spanish-
American section of the USIS exhibition
American Handicrafts.

NEW ZEALAND NEWS

The Taj Mahal – Wellington's new exhibition gallery

The former Wellington City Council public conven-
ience opposite the Hannah Playhouse in Wellington
was rented by Downstage Theatre and the interior
renovated at considerable expense to Downstage into
two small exhibition areas, plus office and workshop
space. Architect for the project was Mr. Lewis
Martin. The lack of suitable exhibition space is
badly felt in Wellington and the new TAJ gallery
would appear to have an assured future.

The gallery opened in June with the United States
Information Service (USIS) travelling show *American
Handicrafts*, a small but comprehensive collection of
items made by hand by various ethnic groups in-
cluding American Indians, Eskimos and descendants
of Spanish-Americans. USIS staff erected the ex-
hibition and manned the Gallery. Wellingtonians like
their new Gallery and enjoyed the show. Open for a
three-week period, including weekends from 10 a.m.
– 4 p.m., the exhibition attracted well over 6,000
people, including many school parties. The success
of the *American Handicrafts* show has encouraged
Downstage to formulate policy for the Gallery and
the management of it will be in the hands of the
Downstage Theatre Society Management Committee.
It is hoped to run regular exhibitions throughout the
year. These will be of a type often not suitable for

museum or art gallery exhibition but which have
worth on other grounds. USIS has installed a
Photography as a fine art exhibition for July. This
will be followed by a collection of antique dolls.

There is no doubt that the intimacy of the Taj
Gallery and its excellent down-town siting make it
a welcome addition to the Wellington scene.

News from the Dowse Art Gallery

The Friends of the Dowse Art Gallery have asked
four leading weavers to submit plans for a wall
hanging. The finally selected work will be chosen
by Lindsay Missen of the Design School, Wellington;
Joan Calvert, the winner of the Beehive tapestry;
and the Director. The entrants all received a token
sum of \$50 to cover costs, and the winner will be
commissioned for \$850. It is hoped to have the
work ready by October, 1974.

The Gallery is beginning a print collection of New
Zealand photography in 1975. To commence this
policy, an exhibition by Brian Brake is to be mounted.
Brake is an internationally known photographer, has
worked for *Time – Life*, is a personal friend of
Cartier-Bresson of France, and his exhibition, en-
titled "Monsoon" won him the Award of Merit by
the American Association of magazine photographers

in 1961. As the exhibition is in colour, and is very expensive to mount, it is regretted that it will only be available to Galleries with full-time staff. At the end of the tour of New Zealand, it is to go to Europe, Australia and U.S.A. Publishers are being interested in the catalogue. As Brake is New Zealand's most well-known photographer, whose films on Egypt and Indonesia have been purchased by many TV companies, the chance for this Gallery, and any others to purchase prints for their own collection will be to good to be missed.

Obituary: John Bruce Palmer 1923 – 1974

Bruce Palmer, Director of the Fiji Museum from 1963 to 1973, died suddenly in Auckland on May 3, 1974.

Bruce Palmer was educated at Victoria University of Wellington and Wellington Teachers College and for a while served in the Maori Schools Service where his great interest in Polynesian culture developed. Between 1952 and 1954 he carried out museum research in Great Britain and Europe and in 1956 was appointed Lecturer in Polynesian Studies at Wellington Teachers College. In this position he did much to foster student interest in Maori cultures and in archaeology. For several years he was joint editor of the *Journal of the Polynesian Society* and in 1958-1959 was President of the New Zealand Archaeological Association. In 1961 he was awarded an Italian Government Research Grant through UNESCO to study at the International Centre for the Preservation and Restoration of Cultural Property at Rome.

In 1963 he was appointed Director of the Fiji Museum, a post he held for ten years during which time he made notable contributions in many fields. Under his guidance the museum was developed and expanded and local staff members received a sound training in all aspects of museum work. He was responsible for an efflorescence of archaeological research in Fiji, developing a national site recording system and himself carried out site surveys and excavations in many parts of Fiji. He directed the Sigatoka Research Project. In 1969 he was responsible for the local organisation of the Wenner-Gren Symposium on Pacific Culture History, held at Sigatoka.

Bruce Palmer's interests extended far beyond the museum itself and his archaeological research. He was a committee member and later president of the Fiji Society for Science and Industry and served on its committees for historic places and nature preservation. He was a council member and then chair-

man of the Fiji Arts Council and on the organising committee for the first South Pacific Arts Festival. In 1965 he was invited by the Government of Western Samoa to advise on Samoan culture and history in primary schools and in 1971 represented Fiji at the UNESCO seminar on preservation of Oceanic cultures. From 1972 to 1973 he was a council member and acting secretary of the National Trust for Fiji. His services to Fiji were recognised with the award of the Fiji Independence Medal in 1970.

In 1973, when he retired from the Fiji Museum, he was a Senior Fellow at the East West Center, Hawaii, and co-ordinator of the Museum Management Training Project. In this capacity he visited New Zealand with his students, returning to settle in Auckland late in 1973.

Throughout his career, Bruce Palmer's deep interest in all aspects of Maori, Polynesian and Fijian culture was very evident. He was interested in far more than archaeological remains and material culture preserved in museums. He was a fluent speaker of Maori and continued to write on many aspects of Maori culture while he was in Fiji. He was deeply involved not only with the past of Fijian culture but its present and future. He will be greatly missed by many colleagues and friends.

The Marlborough Historical Society and 'Beavertown'

Since the formation of the Marlborough Historical Society in 1955 a collection of historical items has been gathered together. The growth of this collection, along with the resulting storage problem, decided the Society to construct several replica business premises typical of early Blenheim in which to house and display as many items as practical.

Donations of cash and materials from members of the public and local business firms, plus a small grant from the Department of Internal Affairs, along with a great deal of voluntary labour lead to the construction of fine display rooms and a storeroom, totalling in all, almost 3000 sq. ft. The buildings, which are fireproof, were opened on 11 November 1973, only seven months after construction began. In April 1974 a start was made on a further six rooms, each to depict a different type of trade or profession.

The complex has been given the name Beavertown for in the early days Blenheim was called 'The Beaver.' This name arose when a group of early surveyors in the area completely surrounded by floodwaters and forced to sit on anything protruding from the water, likened themselves to beavers.

New acquisitions for Whakatane and District Museum

Two important new collections have been received by Whakatane and District Museum. The first is a collection of 22 artefacts of greenstone and bone, including 3 greenstone mere. These have been donated by a former Whakatane resident, Mr HD Wilson.

The second collection comprises 24 pre-European wooden artefacts unearthed over a period of years by Mr A Moore of Thornton. The swamp site from which the collection comes is only 5 or 6 miles from where the canoe prow, reported in the February issue of the News, was found. The collection is interesting in that, as well as the usual ko, beaters, etc, it contains what appear to be several house members.

MUSEUMS – A MATTER OF TERMINOLOGY

Traditionally New Zealand maintains a distinction between 'art gallery' and 'museum' pointing to a British tradition to explain this phenomenon. However even in Britain there exists no clearcut division between the two. After two issues struggling to maintain some consistency in the use of the two terms Hon Ed has given up and will henceforth use

the term 'museum' to cover both art gallery and museum in the New Zealand sense. When some differentiation is necessary he will try to use a more descriptive term – 'art museum', 'museum of history', 'museum of technology', 'museum of contraceptive technique' (there is one!), etc. Art gallery is a decadent term anyway.

Hon Ed.

GRANTS FROM THE ART GALLERIES AND MUSEUMS FUND 1973–74.

The following list of grants from the Art Galleries and Museums Fund has been made available by the Department of Internal Affairs.

Operating Costs

Auckland City Art Gallery, to assist with "Outreach" programme, to establish satellite institutions in areas such as Ponsonby – \$5,000 in the 1974/75 financial year was approved in principle subject to the scheme being set up with suitable staff and in agreement with the Auckland Institute and Museum. Further assistance to be considered as appropriate. If this is set up before 31.3.74 a grant can be considered from the uncommitted balance of the money available.

Auckland Institute and Museum, to assist smaller museums:

\$2,250 as 90% subsidy on salary	
\$1,000 for materials, travel etc.	
\$2,500 for staff training programme	5,250

Canterbury Museum, to assist smaller museums:

\$4,500 as subsidy on salaries	
\$1,000 for materials, travel, etc.	5,500

Dunedin Public Art Gallery, for 90% subsidy on salary of full-time conservator to assist smaller art galleries. 5,400

Otago Museum, for full-time curatorial officer and display assistance for smaller museums:

\$4,905 as 90% subsidy on salary	
\$1,000 for materials, travel, etc.	5,905
TOTAL grants and subsidies 1973/74	22,055
TOTAL commitments 1974/75 (including 3-year commitment to continue assistance on salaries)	22,055

Capital Works

Alexandra and District Historical Society Museum, for extensions 500

Auckland Institution and Museum, for extensions to coffee bar administered by Museum as a service to visitors. 5,000

"Beavertown", Blenheim to assist with outstanding accounts resulting from recent extensions. 500

Bishop Suter Art Gallery, Nelson, for extensions. 14,000

(The Trust Board to be encouraged to appoint a full time curator.)			<i>Otago Museum</i> , for hall of natural history	2,000
<i>Blacks' Point Museum</i> , Reefton, for extensions.	1,000		(The Museum to be invited to apply for a further subsidy next year for the next stage of development.)	
(The Trust Board to be recommended to have a local body representative on the Board.)			<i>Otamatea Kauri and Pioneer Museum</i> , for erection of "colonial" cottage.	8,000
<i>Coromandel School of Mines Museum</i> , for pre-fabricated building to house an antique fire engine and horse cart.	200		<i>Patea Historical Society Museum</i> , for establishment.	1,000
<i>Dargaville Museum</i> , for housing for canoe	500		<i>South Canterbury Historical Museum</i> , Timaru, for instalation and improvements to lighting.	2,000
<i>Dunedin Public Art Gallery</i> , for classrooms for art education purposes.	11,000		<i>Southland Museum and Art Gallery</i> , for fire alarms, refurbishing, heating, etc. (A further \$2,000 to be made available next year.)	2,000
<i>Far North Regional Museum</i> , Kaitaia, for display cases.	150		<i>Waikato Art Museum</i> , for alterations to new building.	10,000
<i>Ferrymead Trust</i> , for construction of display hall.	10,000		<i>Wairoa District Museum</i> , for establishment.	2,500
(A further \$15,000 to be made available next financial year.)			(A further \$5,000 to be made available next year.)	
<i>Govett-Brewster Art Gallery</i> , New Plymouth climate control.	8,000		<i>Waiuku Museum</i> , for extensions	500
(A further \$2,700 to be made available next year when the balance of finance is raised by the Art Gallery.)			<i>Wanganui Regional Museum</i> , for heating system, to come to charge next financial year - \$6,500.	-
<i>Hawkes Bay Art Gallery and Museum</i> , for extensions.	10,000		<i>Wellington Tramway Museum</i> , for tram depot building.	4,000
(Finance in later years to be made available after discussions with the Queen Elizabeth II Arts Council and local bodies as to the relationship between the museum and auditorium components of the extensions.)			<i>West Coast Historical Museum</i> , for new premises.	20,000
<i>Howick Historical Society Garden of Memories</i> , for relocation and restoration of a fencible sergeant's cottage.	500		<i>Dowse Art Gallery and Museum</i> , Lower Hutt.	
<i>Kaikoura Historical Museum</i> , for building of outside shelter for machinery exhibits.	100		1973/74	\$15,000
<i>Museum of Transport and Technology</i> , Western Springs, Auckland, for extensions, refurbishing and fittings.	8,000		1974/75	35,000
<i>Nelson Provincial Museum</i> , for new premises.	13,000		1975/76	50,000
(A further \$10,000 to be made available towards Stage 2 next year.)				100,000
<i>Norsewood Pioneer Museum</i> , for renovations to caretaker's house and buildings for display.	1,000		<i>Manawatu Art Gallery</i> , Palmerston North	
			1973/74	\$ 1,000
			1974/75	60,000
			1975/76	39,000
				1,000
				100,000
			TOTAL grants and subsidies 1973/74	151,450
			TOTAL commitments 1974/75	136,200
			TOTAL commitments 1975/76	89,000
			In addition to the above, Cabinet, early this year, approved a grant of \$150,000 towards extensions for the Hawkes Bay Art Gallery and Museum. This is in	

addition to the \$10,000 previously granted and listed above. It is intended to pay the \$150,000 in two

instalments of \$75,000 each over the 1974/75 and 1975/76 financial years.

ACCREDITATION

It is surely one of the most important duties of AGMANZ to encourage professionalism in the New Zealand museum movement. This basic principle came in for close examination at the 1974 conference, not that any members wished to challenge it but because it was felt that events could well put this basic tenet of our association in jeopardy. The conference had before it Dr Yaldwyn's article on the proliferation of small museums and various challenges made both before and during the conference had led to a questioning of the role of AGMANZ.

Towards the end of the conference the mood was such that the 'professional principle' was being stated in the negative — it is AGMANZ duty to discourage lack of professionalism — and our 1974 — 75 Council was directed to investigate an accreditation scheme as a means of setting minimum standards for New Zealand museums and even as a means of endowing institutional voting rights.

One point must be made at the outset. Despite the conference accreditation programmes are not in any way negative in their outlook. They have been instituted in America and the United Kingdom to

encourage professional attitudes and attainment rather than discourage any lack of professionalism. However Dr Yaldwyn's article has pointed to the fact that New Zealand is experiencing a massive growth in small museums. In a distressingly large number of cases it is probable that these small museums will be unable to offer perhaps even the most basic museological services to both the public and that part of our national heritage under their control. Clearly it is AGMANZ duty not to sit idly by and watch our museological standards slip. Rather we must actively improve our own standards while at the same time inducing institutions and individuals new to the profession to strive towards the highest possible standards.

The American Association of Museums and the British Museums Association have instituted accreditation projects as one of the ways of setting for their institutional members a set of minimum standards. In coming issues of the News an attempt will be made to introduce readers to these two accreditation programmes for it could well be that AGMANZ might establish a similar scheme in the future.

Hon Ed.

THE AMERICAN ASSOCIATION OF MUSEUMS ACCREDITATION PROGRAMME

Introduction

The following is a condensed version of the article on museum accreditation 'Accreditation: Two Years After' by Marilyn Hicks, Accreditation Secretary of the American Association of Museums, that appeared in the December 1972 issue of *Museum News* the professional journal of the AAM.

A Brief History

Since May, 1970 the AAM Accreditation Commission has utilized the theory transmitted by the Accreditation Committee of 1968-70 in its publication, **Museum Accreditation: A Report To The Profession,**

to establish, implement, evaluate and streamline the practices and procedures of the AAM Accreditation Program. The Accreditation Commission, the American Association of Museums and all participants have learned in their deliberations that behind a successful accreditation program lie years of development, re-evaluation and striving for perfection. The participants have also learned that the program must have national emphasis and backing by museum professionals, and must be uniformly administered and applied in order to bring distinction and value to the profession and its members.

The accreditation process is time-consuming and

complex, but it has developed successfully with the cooperation, patience and generous assistance of the 496 applicant museums, the 400 museum professionals who make up the visiting committee roster of on-site evaluators and, the ultimate authority, the Accreditation Commission. They have helped build, study and perfect the accreditation process by suggesting, analyzing and applying the procedures. In the meantime, museum accreditation has promoted institutional self-confidence and professional pride of accomplishment and quality among the participants. It has strengthened professional cooperation and enhanced respect for museums.

Application Procedures

A brochure summarizing the background and program is available from the AAM upon request. In addition, detailed information about all accreditation procedures may be found in the recently published second edition of **Museum Accreditation: A Report To The Profession**. Basically the process takes place in five stages.

Application

A museum desiring accreditation makes formal application by completing the Official Accreditation Application Form available upon request from the AAM headquarters, returning it to the AAM Accreditation Secretary, and submitting an application fee of \$50 for AAM members (or \$100 for non-members). In return, the AAM supplies three copies of the 25-page accreditation questionnaire and the book, **Museum Accreditation: A Report To The Profession**, which describes the program in detail.

Questionnaire

The questionnaire, which should be completed within one year of its receipt, asks questions about the museum's governing authority, staff, membership, finance, physical facilities, collections, acquisitions, recording, preservation, conservation, security, exhibitions, interpretation, programs, future and purposes. The applicant sends the completed questionnaire and a final registration fee of \$100 (the same for AAM members and non-members) to the AAM Accreditation Office.

Initial Review

The questionnaire is evaluated by the Accreditation Commission at its next quarterly meeting. The Commission may grant interim approval and appoint a visiting committee to evaluate the museum on-site; table the questionnaire for further information; or reject the application for the museum's failure to meet the minimum acceptable standards in terms of the basic definition of a museum.

On-Site Visit

For the museum granted interim approval, a visiting committee of two or three museum professionals from the same state or region as the museum is chosen from a list of visiting committee members approved by the applicant museum. A chairman is chosen from the approved names to coordinate the on-site evaluation. The chairman and his committee visit the museum for a one or two-day period to verify the answers on the questionnaire and to investigate the operations which cannot be judged on paper. The applicant museum bears all expenses for the visitors' transportation, food and lodging.

Final Review

The visiting committee submits to the Accreditation Commission a narrative report, checklists and a recommendation to grant or withhold accreditation. The Commission, at one of its quarterly meetings (held in February, May, August and November) evaluates all of the papers and makes a decision to: a) grant accreditation, b) table or withhold accreditation one year pending correction of specific weaknesses, or c) refuse accreditation. The museum is notified of the Commission's decision. If accredited, the museum receives a certificate and decals for appropriate display.

The following questions and answers provide information on the accreditation process based on two years of development and operation. Hopefully, they will clarify the issues which are of primary concern to applicant museums, their directors and staffs, and the visiting committee roster members.

How does a museum know if it qualifies for participation in the AAM accreditation program and could possibly qualify for accreditation before actually making formal application?

In order to apply for accreditation, a museum must meet every part of the Commission's basic definition of a museum: ". . . a museum is defined as an organized and permanent, non-profit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule." The museum is evaluated in view of its meeting the minimum acceptable standards according to the definition of a museum.

What are "minimum acceptable standards in terms of the definition of a museum"?

In every aspect of the basic definition of a museum, the museum is expected to be aware of the recognized methods utilized by the profession. The minimum acceptable standards are those determined by

the experience and judgment of the Accreditation Commission and its visiting committees. However, the Commission has acknowledged that every institution varies and will not necessarily meet all preconceived criteria. To ask every museum to equal the performance of the best in every field is clearly unreasonable. It is not the purpose of the accreditation system to distinguish among various levels of excellence in the manner of an academic grading system, but rather to determine whether a museum is operating with at least a minimum level of professional competence. To judge this, the Commission decides whether the particular museum aspect being evaluated is adequate to the context, community, situation and stated objectives of the museum being inspected. The Commission decides whether aspects of the basic definition are being adequately met.

But aren't there any specific formulae or requirements within the definition or within the recognized methods of the profession which must be met?

The Accreditation Commission has adopted definitions of the particular aspects of the basic definition as follows.

Organized: “. . . duly constituted body with expressed responsibilities.”

Permanent: “. . . the institution is expected to continue in perpetuity.”

Non-profit: The museum has produced documentary evidence of its tax-exempt status under the regulations of the U.S. Internal Revenue Service or the Canadian Department of Internal Revenue.

Essentially educational or aesthetic: The museum must manifest its expressed responsibilities by knowledgeable utilization of its objects and must exhibit them for elucidation and enjoyment.

Professional staff: “. . . one paid employee, who commands an appropriate body of special knowledge and the ability to reach museological decisions consonant with the experience of his peers, and who has access to and acquaintance with the literature of the field.” Stress should be placed on continuity. Even if seasonal, employment should be continuous and not automatically terminated at the end of each season. The employee should work sufficient hours to adequately keep up with the current demands of administration, record-keeping and care of collections.

Collections: “. . . owns and utilizes tangible objects: things animate the inanimate.” The tangible objects must have intrinsic value to science, history, art or culture. The exhibits should be evidence of the subject matter of the museum, rather than tools for communicating what is known of that subject matter.

They should serve as instruments in carrying out the museum's stated purpose and should reflect that purpose.

Care: “. . . the keeping of adequate records pertaining to the provenance, identification, location of the museum's holdings, and the application of current professionally accepted methods to their security and to the minimizing of damage and deterioration.”

Open to the public on some regular schedule: “. . . regular and predictable hours which constitute substantially more than a token opening, so that access is reasonably convenient to the public.” The museum should be open at predictable hours. The hours and season it is open should adequately take care of public demand.

Recognition: The museum should be worthy of the symbol of accreditation it will display. The visitor should be aware of neatness, cleanliness, some order of arrangement of exhibits, and professionalism in labelling and display.

The on-site visiting committee is given checklists containing questions about the museum which should be investigated during its visit. The questions are qualitative and relate directly to the basic definition of a museum. A positive answer to every question is not required for a museum to be accredited. But the final action of the Commission will depend in large part on the overall report submitted by the visiting committee.

If a museum meets all parts of the basic definition, how does the Commission decide whether it should be tabled one year pending a re-visit by a member of the visiting committee as opposed to being granted accreditation?

A tabled museum may not wholly meet a particular aspect of the basic definition. For example, a museum tabled for the “care” aspect of the definition may have good records and good preservation and conservation methods but security methods which are inadequate for protection of the collections. The Commission's decision is based on its persuasion that the museum meets minimum acceptable standards otherwise and can correct its deficiency within a year's time.

What determines rejection or refusal of accreditation?

A museum may be rejected in one of two stages of the accreditation process.

It may be rejected by the Accreditation Commission after the initial review of the 25-page questionnaire on the basis of the applicant's not meeting the basic definition of a museum. For example, if the museum

states in its questionnaire that it does not own collections, or it is open to the public by appointment only, or it does not have one paid, professional staff member, then the Commission makes its decision on the basis of what it sees on paper — the questionnaire. Rejection at this stage of the process is unusual because a museum, before it applies, is told the criteria which must be met in terms of the basic definition of a museum and should not apply if it does not meet every part of the definition.

Or, a museum may be rejected after the Commission's evaluation of the visiting committee report, checklists and recommendation. In this case, the Commission looks to the visiting committee for specific reasons to support the withholding of accreditation. The reasons must be clearly and understandably disabling factors based on the committee's firsthand verification of the questionnaire answers and evaluation of the actual operations. The decision is based on disabling factors stemming from the failure of the museum to achieve minimum acceptable standards in terms of the definition of a museum. For example, the lack of care of the collections or the failure of the museum to be educative or aesthetic in purpose, and the Commission's belief that one year would be insufficient time to correct the weaknesses and failures, would be sufficient cause for rejection. Most rejected museums have been tabled for more than a single reason.

How important to the Commission's final decision is the visiting committee's on-site evaluation?

The visiting committee's on-site evaluation of an applicant museum is considered by the Commission to be the most important part of the AAM Accreditation procedure. It is here that the strengths and weaknesses of the museum will be revealed. It is here that the verification of questionnaire answers and the existence of minimum acceptable standards are determined. The Commission relies most heavily on the findings of the visiting committee for its final determination. The visiting committee represents the presence of the AAM Accreditation Commission during the visit.

Does the Accreditation Commission ever disagree with the recommendation of the visiting committee?

The Accreditation Commission usually agrees with the recommendation. On the rare occasions to date on which the Commission has not agreed with the visiting committee's findings, the Commission overruled the recommendations in two ways: by reversing the committee's recommendation that accreditation be granted; and by reversing the committee's recommendation that accreditation be withheld. The

visiting committees had applied too permissive or too repressive standards during their evaluations.

Are there procedures for appealing a negative decision of the Commission?

A museum which has been rejected may challenge the decision by submitting an appeal in ten copies to the Accreditation Commission. The appeal must be a documented refutation of the visiting committee's report and checklists and the Accreditation Commission's letter of notification. The appeal is sent to the visiting committee chairman by the Commission for his review and comment. The appeal is reviewed at the next quarterly meeting of the Commission. **Is a list of rejectees available upon request?**

Should a museum's application be rejected, no announcement other than notification to the applicant museum's director and board president will be made by the AAM. Only the names of accredited museums are announced by the AAM. Even names of applicant museums are not available. If a request is received about a museum's accredited status, the AAM office will say if a museum has been accredited. If the museum is not on the accredited list, that does not necessarily mean that it has been rejected, for it may be in one of the stages of the accreditation process, or it may never have applied for accreditation. If the inquirer wants to know the status of a museum in the accreditation program (if it is not on the accredited list), he must ask the museum directly.

How have museums which have been tabled or rejected reacted to the decision?

All 13 of the museums whose applications have been tabled have accepted the decision and are striving to correct the deficiencies pointed out by the visiting committee and the Accreditation Commission. They are planning to accommodate a re-visit by the chairman of the original visiting committee within one year's time of the notification of the tabling.

How does the Accreditation Commission determine whether the accredited museums are maintaining minimum acceptable standard? Is there a re-accreditation process?

The accredited museum is sent a brief questionnaire based on the original 25-page questionnaire every two years after accreditation is granted. Drastic changes in the museum's operations (for example, the loss of the paid professional staff or the sale of the collections) may result in a re-evaluation of the museum and withdrawal of accreditation. The accreditation certificate awarded to a museum is the property of the AAM and may be retained and displayed only as long as the museum meets the standards of accreditation

as determined by the Accreditation Commission. The Commission has not yet established the time period for re-accreditation, but it is expected that re-accreditation, which will involve a repetition of the entire procedure, will occur every five years.

Have accredited museums found the rigorous, self-examination process valuable?

The following quotations from letters sent to the Accreditation Commission express the worth and value of the accreditation process.

"With the public, an entirely new image is created. Public acceptance and participation in your museum program soars. With the donor, one has a new image. Things one had heretofore dreamed of owning, now become his. People call and ask you if you would like an artifact for your collection that before would not have been offered. This alone would be worth the small entry fee of the program and the small amount the visiting committee receives in expense money."

"Then, of course, there is funding. Shortly after accreditation we received two grants from foundations. In applying for national grants the accredited museum is viewed with favor. We also found people gave to our museum more readily after accreditation than before because here was a national standard of excellence to assure them that we operate a museum with acceptable procedures of funding, programs, cataloging, and exhibiting. We found our donations soared after accreditation."

"I think our communities deserve this effort on our part and the sooner an institution applies for accreditation, the more benefit is derived."

"Accreditation provided many benefits for us. Cooperation among staff members was tremendous; we found solutions to problems that had been postponed for years; and the trustees learned a great deal about standard procedures in other museums."

"We will try during the coming year to implement as many of the recommendations the visiting committee members made as we can. I think a statement

such as you sent us, with strong comments good and bad, is a very great help to an organization such as ours."

"Inasmuch as the Museum is now mounting a fund-raising drive . . . this accreditation has considerable clout in our community. We have striven for the past two years to measure up to stringent professional standards and I think we have done so."

The Benefits of Accreditation

Accreditation will improve professional standards and engender respect for and confidence in the museum profession, thus equalizing museums' competition with universities, colleges, libraries and hospitals for tax and funding support. It will provide a guide for foundations, governmental agencies and donors who have asked for assistance in determining which museums meet professional standards and which ones would utilize contributions, grants and contracts effectively. Federal, state and local legislation may eventually include a phrase, "funds to be available to those museums which meet the standards established by the profession."

Fear of losing or being unable to obtain accreditation may discourage museums from purchasing illegally-obtained cultural property or from violating Federal, state and local statutes. And institutional accreditation may also be a step towards the development of a mechanism for accrediting individual museum professionals.

Heightened public responsibilities and intensive training required of professionals in the various fields represented by museums will merit the prestige and increased support that accompany professional status. The future accomplishments within the accreditation program will result in respect and confidence from the public served. It will be realized that accreditation, the thrust towards professionalism, is a sign of maturing goals and the coming of age of the museum profession.

THEFT

One subject discussed at the 1974 conference was that of the theft of museum objects. Museum objects came in for particular comment because of the comparative ease with which these diverse items can be disposed of by the thief.

A few points emerged from the discussion that are worthy of note:

a) Some museums do not even notify the police of thefts. This is the first step in all cases of theft - notify the police as they have a communications system that can distribute such information in a very

short time. Rather than covering up a theft make it known, not to the general public, but to the police and where necessary to fellow professionals who might be offered the item.

b) Make sure that your collection is adequately catalogued and marked, that you have a good description of your items and if at all possible have a good photograph of at least the important items in your collection. Police regard a photograph as all important in the recovery of a stolen item.

c) Call in your local police department Crime Prevention Officer to review your security arrangements. He is an expert in his field and his few hints might secure a previously unrecognised security gap in your institution.

d) Remember that staff vigilance is the best security

measure that you have. If possible have your galleries well attended by staff who are aware of the importance of their task. Have a plan of action to cover any incidence of theft or malicious damage.

e) Insurance is no form of security.

The discussion at the 1974 AGMANZ conference brought out one point very clearly and that was that just about every institution represented there had suffered some form of breach of security leading to loss of or damage to items of collection. Almost daily the press carries reports of spectacular overseas thefts so this is a subject constantly being suggested to the criminally inclined members of our society. It behoves New Zealand museologists to be at least equally aware of the dangers of theft and malicious damage.

Hon. Ed.

THE INTERNATIONAL COMMITTEE FOR MUSEUMS OF ETHNOGRAPHY MEETING IN MILWAUKEE 1973

D.R. Simmons

This committee is set up as a permanent committee of I.C.O.M. The representative for New Zealand is Mrs B.E. MacFadgen, National Museum of New Zealand. At her request, as I was attending a conference in Chicago, I attended the meeting in Milwaukee on 29th and 30th August 1973. Representatives attended from Canada, USA, West Germany, Austria, England, British Solomon Islands Protectorate, Tunisia, Scotland, Czechoslovakia, Sweden, Poland, Yugoslavia, Belgium and New Zealand.

The theme of the meeting was laid out in the following circular from Dr Barrie Reynolds, Chairman of the ICOM International Committee for Museums of Ethnography.

Ethics of ethnographic acquisition

The illegal export or unethical collection of cultural material is a problem that rightly is of serious concern to the museum world today and a number of steps are currently being taken towards a solution.

For the ICOM International Committee for Museums of Ethnography the problem is also of considerable concern and the Committee, at its meeting in the Fall of 1973 (immediately prior to the Congress of the Union of Anthropological and Ethnological Sciences in Chicago), plans to examine the problem

as it relates to ethnographic material and to seek a workable solution.

For ethnographic material the problem is not simply one of illegal export – in contravention of the laws of the country concerned – but also of unethical collection, namely the indiscriminate removal from a community and export abroad (even where this is completely legal) of objects of considerable importance to the cultural history of cultural wellbeing of the community or the indiscriminate collection of objects without ensuring their careful documentation remaining with the objects.

In order that the Committee, in its discussions, might be properly aware of the extent of the problem I should be very grateful for any information regarding specific cases of illegal export or unethical collection as they relate to ethnographic material. Any suggestions on practical solutions to this problem would also be very welcome.

Two days were devoted to the discussion on acquisition, the ethics involved and the limitations on museums which would result in the observance of these ethics. Some of those present were not prepared at first to accept any restrictions, self-imposed or otherwise, on their right to purchase material or to dispose of material already in their possession. It

was finally agreed that ethnographic material surplus to requirements, be offered in the first instance to museums in the country of origin rather than being placed on the market. This really was the most important aspect of the problems associated with acquisition, the principle that ethnographic museums could not expect to place restrictions on dealers without equivalent restrictions on their own activities. There are many museums around the world who act as dealers in their own right or who by identification and writing catalogues for dealers actively encourage the trade they deplore. Once this aspect had been thrashed out the acceptance of the ethics in the recommendations submitted to the IXth International Congress of Archaeological and Ethnological Sciences and to I.C.O.M. was fairly straightforward.

There still remained the other internal difficulties of museums which contribute to the problem, that is the standards of care, management and cataloguing. While there was some strong objections it was finally agreed that in general the standards in ethnographic museums were much too low with no way of identifying many important pieces if these were removed from the institution concerned. Care of collections on them were suggested with each country and area setting up its own internal committees to facilitate the work.

A recommendation which was linked to this was that curators as a point of ethics should not make private collections, or if they already have such to place them in an appropriate museum.

These last recommendations are in the nature of ethical housekeeping. Museums cannot demand that outside people or organisations adhere to certain standards without themselves observing them. It was the recognition of these factors which was the most valuable contribution made at the Milwaukee meeting.

The recommendations placed before the IXth International Congress of Archaeological and Ethnological Sciences and I.C.O.M. follow.

The IXth International Congress of Archaeological and Ethnological Sciences added a recommendation that similar committees be set up to consider the ethics of museum acquisition in relation to material originating in archaeological excavation.

The ICOM International Committee of Museums of Ethnography meeting in Milwaukee on 29 and 30 August 1973; recommendations

Recognizing the serious nature of the problems of ethics of acquisition and the unethical movement of cultural property,

Being aware that in ethnography the complexity of the problem makes it very difficult of simple solution, Recognizing that one of the primary problems is the treatment of ethnographic material as art objects and the domination of the market by dealers and private collections,

Yet, noting that museums, both of art and ethnography, contribute seriously to the problem by actively encouraging such dealers and private collectors purchasing undocumented objects or objects of doubtful origin or authenticity from or through them and even selling to them,

Warmly welcoming the ICOM code of ethics and the adherence to this of individual museums and the Unesco convention (1970) regarding the movement of cultural property,

Noting that among the basic factors causing the complexity of the problem are:

the generally low standards of curatorial management of ethnographic collections across the world and the communication of information on them;

the lack of development of systematics in ethnography as a discipline in its concern with material objects and their documentation;

the lack of clear definition of ethnographic material, of distinction between reliably documented and identified, and other material;

Consider that this problem is both of an importance and urgency to justify the undertaking of a major examination and search for solutions by means of an international meeting of experts preceded by meetings of working groups within the numerous individual countries concerned, and therefore:

most strongly recommends that the International Congress of Anthropological and Ethnological Sciences, together with the International Council of Museums, and under the aegis of Unesco, establish a commission to undertake this work as a matter of utmost urgency.

As a result of the Milwaukee deliberations the ICOM Ethnography Committee further recommends:

that all museums be encouraged to establish proper codes of ethics for acquisition and to upgrade their standards of curatorial management as a major contribution to the solution of the ethical question; that, as a point within this code it be stipulated that curators (of any discipline) not use their positions in museums to collect or develop private collections of ethnographic material; that where a curator on appointment already possesses such collection he/she deposit a list of the contents with the museum and be

encouraged to transfer the collection to an appropriate museum:

That as a point within this code museums agree not to sell or transfer items from their ethnographic collections to dealers; private individuals or to any organizations other than reputable museums, preference being given to their own country and the countries of origin.

And further that museums be encouraged not to use dealers as agents for the disposal or acquisition of objects, and that, in the use of private field collectors, museums be encouraged to require competence in the specific subject, to give proper direction and to insist on full documentation and the acceptance of the full ethical standards the museums experts of its own staff. The committee recognized that normally the most valuable ethnographic collections are those that have been acquired through well-documented, scientifically governed field expeditions and stresses

the importance of the general recognition of this fact. The committee also urges that the practice of twinning countries or museums from different countries in a special relationship that enables a developing museums to build such collections and establish a well trained staff in its museums through the technical assistance and guidance of staffs from its linked museum, appears to be one of the most practical steps towards the solution of the problem and to their mutual advantage.

Finally, the committee, recognizing that museums exist for the benefit of the people of each country, consider it vital that there is a clear responsibility on each museum curator to ensure that the information that is contained in his collections is made readily available to the public in an accurate form and easily comprehended manner, through exhibitions and other means of communication.

INTERNATIONAL ASSOCIATION OF TRANSPORT MUSEUMS, LUCERNE

J.H. Malcolm

This report is submitted at the request of our Editor, who gave me a very simple brief: a short report on the IATM Convention held in Lucerne last September and the benefits accruing to my Museum as a result of my attendance.

The Convention was held in conjunction with the 5th Annual Meeting of the International Association of Transport Museums, of which the Museum of Transport and Technology at Western Springs, Auckland, is a member. IATM, as its name implies, is international and its members are drawn from all parts of the world. My attendance as MOTAT's delegate was but part of a round the world trip, which included visits to some thirty museums in ten countries, and the ferreting out and purchasing of some specialised items for my Museum; however, in my opinion the lengthy trip would have been warranted by attendance at the Convention only. The personal benefits of the Convention would not have been so pronounced without the visits to other museums of a transport or technological nature, discussions with directors and observations of changes that were taking place in the museums since my last visits six years ago. I found these changes very noticeable, particularly in the larger museums and in museums and organisations which, like MOTAT, have

to rely on gate takings, and consequently attendance, for their very existence. The change was twofold. First a move was noted towards customer participation and fuller public relations. The second change is towards a concentration on the present and future rather than the past, with the normal and accepted museum items falling further and further into the background being mainly used to illustrate progress made in a particular technological field.

This has resulted in specialisation, particularly noticeable in Europe and in museums within the Communist bloc, and in facets of showmanship new to the normal concept of museum management. I found museums consisting of traditional collections, many of great worth with wonderfully restored and preserved items masterly displayed, very poorly attended, whilst those with the new tendency towards public participation and presentation of what is happening now were crowded, and only outstripped by those with a really gimmicky approach or a fair-ground atmosphere.

The 1973 IATM Convention was hosted by the Swiss Transport Museum. This museum is one of the largest and most modern institutions of its kind and uses the latest techniques of display, including a large

variety of audiovisual facilities. It has traditionally encouraged communication with the public with the belief that a transport museum's role does not merely consist of collecting evidence of transport history, but should be also the promotion of deeper understanding of transport policies and economical aspects. It offers a fascinating record of the development of all forms of transport, on land, water and in the air, of telecommunication and space travel as well as tourism, and takes a very full part in research. The fact that over 600,000 visitors pay for entry to this museum each year shows how successful it has become; public relations and audiovisual presentation have played a very big part in this growth.

It was therefore very appropriate that the theme of the convention was "Relations to the Public and Audiovisual Facilities".

The language of the Convention was English and German and most of the working papers, which all tied in with the Convention theme, were given in both languages. The papers were followed up with working examples only a few yards from the very fine lecture hall in the Museum, or tours of the Swiss transport facilities. The Convention was basically three days of concentrated work or observation, from 8 in the morning to 8 at night, with a get-together in the evenings prior to the working days and a full day of suggested sightseeing on the day following its close.

Complimentary transport was granted to delegates on practically all ground and water facilities within Switzerland during the five days, and entrance to all the tourist attractions in Lucerne was also free.

The working sessions covered subjects with the following headings:—

- The Museum as a Mass Medium
- Press and the Museum
- Radio, Television and the Museum
- Audiovisual Communication as well as Maximum and Minimum Costs of Typical AV Equipment

Short papers on problems experienced by museums were given by delegates with the methods used to combat them. All set papers were given by experts in their fields, with a rather too short period for discussion following. The remarkable and extensive audiovisual equipment within the museum was analysed very fully, with comments on the technical problems and experiences made with these presentat-

ions. Of particular interest was the space travel cylinder with its multi projection screen and the planetarium.

Illustrations of the present and planned extensions of transportation within Switzerland included visits to inspect the present Gotthardt Rail Tunnel with the facilities for loading motorcars for transport and the latest track plan signal box of the Swiss Federal Railway and inspection of the new Gotthardt road tunnel, which, when completed will be ten miles long, the world's longest road tunnel. Here, after a very full brief, we donned overalls and went into the tunnel to watch the digging work in progress. We drove over the St. Gotthardt, the Nufeu, the Ulsichen and the Grimsel passes to obtain an idea of the road transport problems of Switzerland, inspected the Swiss Air workshops including the simulators in Zurich, and the Rhine port of Basle-Kleinmünchen. We rode on a cog wheel railway and in an aerial cable car, had dinner one evening on a paddle steamer over a hundred years old while touring Lake Lucerne, and had a tramride through Basle in a tram equally as old.

Socially, the Conference was most successful. Despite the language problems delegates mixed well and like most conferences, discussions went on well into each night in small groups following up points brought out in the papers or noted in the inspection of museum facilities and museum design.

One never ceases to learn and the amount of information disseminated on the chosen subjects was extensive and like everything else the Swiss do, very precise and fully analysed. Even small remarks such as: "Never use an original slide for continued projection - take a copy as the slide you show is sure to fade - its easy to get a copy but often impossible to get another original" are worth remembering. But the main lesson learnt is the change in presentation and in public relations, to give to the public what the public wants, a modern and even futuristic outlook rather than a history, with research to assist progress. In other words, to look ahead rather than backwards.

I finish the report with a remark made, with a typical shrug of Continental shoulders, by a delegate as he looked at the combined movie and flicking slide projections and the sophisticated displays, and listened to the multitude of sounds in the exhibition in the Swiss Transport Museum during one of the demonstrations: "It is wonderful and it is beautiful, yes, but is it a museum?"

HASN'T ANYONE GOT A GOOD WORD FOR LORD ELGIN

Lord Elgin, in tearing down the marbles from the Parthenon, could not have foreseen the hail of abuse that would follow him to the grave and beyond. Censure was immediate. "*Civilised barbarian*" — the description of the Frenchman Pouqueville, who a few years later would be one of Napoleon's agents in that massive removal of European treasures to France. "*What the Goths spared, the Scots have destroyed*" — Lord Byron. And still today the abuse continues to thunder. Elgin deserves it all of course for, despite the fact that a later and rather unsympathetic commission of enquiry found that he had had the full authority of the Turkish Government, his was a most spectacular piece of cultural vandalism.

Yet it is time we let Lord Elgin rest in peace. Surely in his earthly life he got his just reward losing wife and fortune for the marbles. Need we carry on the tirade 170 years on? Perhaps we should as a warning to all who would follow his example, but here we must be very careful.

For Lord Elgin is now an emotive issue. Whenever we take his name in vain we tend to become involved at an emotional level rather than at the level of rational thought. It is time to lay the emotive, the Elgin phobia, to rest.

I make this plea because Lord Elgin has recently taken something of a beating as the museum profession takes stock of its performance over the years in the field of the collection of cultural property. Every second pronouncement on the subject, not in this issue I hasten to add, seems to require a further airing of the sins of the Scot. But we can do without this man's example in considering rationally our professional position within the whole field of the ethics of the acquisition of cultural property.

In this issue two such considerations are before us. Mr Dave Simmons, Ethnologist at Auckland Institute and Museum, reports on an ICOM meeting in Milwaukee of museologists from ethnology museums and Professor Roger Green, Anthropology Department University of Auckland, reviews a recent New Zealand publication on legislation aimed at protecting our archaeological heritage. Both cover what could loosely be called the restrictive aspect of the whole question. Mr Simmons' article reports on 'ethical housekeeping' matters — ethics that the museum must impose on itself. Professor Green on the other hand reviews governmentally imposed restrictions. There can be no doubt that each is as important

as the other. Every museum is bound to act professionally, to collect not only within the bounds of the laws of a country but also to maintain high museological standards both at the collection and curatorial stages, and there can be no denying that governments have a responsibility to strictly control the export of cultural property.

Yet while doing our best to promote these restrictive measures museums should also involve themselves in that other aspect — the controlled and ethical exchange of cultural property. New Zealand and indeed all museums would indeed be uninteresting places if restricted to displaying items from within their own national boundaries. Surely one of the joys of visiting museums is that they expand our horizons and God forbid that we should fall prey to the next restrictive progression, that items should remain within their regional boundaries. We are part of an international movement and have an international as well as national duty. It is therefore heartening to see the involvement of New Zealand museums in the proposed exhibition of Maori art to tour America under government sponsorship. This must point to the possibility of putting together, at least for a Pacific Basin tour, a major exhibition of New Zealand fine arts, not as selected by officers of the Department of External Affairs, but as selected by the art historians of the New Zealand museum movement.

Perhaps there is a need to go beyond this idea of temporary touring exhibitions and look to other forms of exchange of cultural items. There is one large museum in the Pacific Basin that would love to display a small collection of Maori material in its permanent exhibition halls. Should anything be put in the way of a New Zealand museum exchanging the necessary items, perhaps on long-term loan, thereby giving another country an insight into the life of the ancient Maori? Some form of reciprocal arrangement could obviously be worked out.

My plea is therefore for a balanced view of the whole question of the ethics and legislation that must protect our national cultural heritage. We must be careful to never deny the rest of the world the works of our artisans and artists whether they be prehistoric, historic or contemporary. Rather it is our duty to make sure that the world's cultural property is available to the citizens of the world and I leave that statement as open as possible.

I doubt that we can consider rationally the pillaging of the world's cultural property by constant reference

to one such example, that of Lord Elgin. Should we not refer more often to the one million dollar Etruscan pot that recently found its way, apparently in a wholly illicit manner, into a New York museum? Why not Sir Aurel Stein's removal of a vast collection of protected Chinese scrolls to the Western World? So often Lord Elgin serves no better purpose than

that of a spring board for those who wish to launch into an emotional and simplistic tirade against the sins of our professional forefathers. How often is such a tirade a smokescreen that does no more than obscure the present day picture? So lay off Lord Elgin and consider the here and now.

Hon. Ed.

BOOK REVIEWS

McKINLAY, J.R. 1973 **Archaeology and Legislation**. New Zealand Archaeological Association Monograph No. 5. Wellington, vii, 64 pp, Appendices A - D: pp. 65-131, bibliography.

The Minister of Maori Affairs in his white paper on amendments to the Maori Affairs Act 1953 (and subsequent amendments) has proposed, and the Minister of Internal Affairs has foreshadowed, changes to current laws protecting archaeological sites and the portable cultural artifacts found in them. The question is, will the Government enact, and will the people who value New Zealand's prehistoric heritage be able to press for, intelligent legislation to create a governmental agency to administer such laws? Or will we get an ill-considered, unworkable and unhelpful set of regulations with no Department of Antiquities or other agency adequate to service them?

This book, published by the New Zealand Archaeological Association, is an attempt to provide guidance in the first direction. It reviews previous legislative efforts in the field of Maori antiquities in New Zealand and their inadequacies. It then examines current legislation, both its strengths and weakness. It also provides a survey of recent legislation from around the world, with commentary on the successes and failures experienced by others - all in the hope that informed reason will prevail. It ends by recommending some possible courses of action in the revision of the New Zealand statutes that seem to the author, who is the archaeologist for the New Zealand Historic Places Trust, most appropriate for this country.

Is there a sympathetic public, both Maori and pakeha, for such action? Is there informed discussion of such legislative changes where one might hope a book like this would assist? In my opinion, the answer to the first question is yes; to the second question the answer is no. If I am right, it behoves those who care, but are not informed, to write to the New Zealand Archaeological Association, P.O. Box 3382, Wellington, and get a copy, so that when the

revised legislation is introduced, they are in a position to make their submissions to appropriate parliamentary representatives.

The protection of our prehistoric cultural heritage is everyone's business; however, more than a few of us are going to have to take it seriously if in the future we are to retain any record of this nation's past, whether as important archaeological sites or as major collections of portable artifacts from well documented contexts. Too much has already been lost by catering to the individual's right in Anglo-Saxon law to dispose of his property as he will. It is now time that the nation becomes the sole active guardian for all of what is a rapidly diminishing record of the past. Without a well-documented history that includes the Maori and Polynesian elements as well as the European, we can not hope to achieve a balanced and successful plural society. If you were a long neglected minority who saw progress as the destruction or obliteration by the rest of the only record attesting to your cultural origins, would you not be concerned? Perhaps that is why it was the Minister of Maori Affairs, and not Internal Affairs, who was the first to propose major revisions of the law in this field. They and any other proposals should be examined in the light of the information contained in this book on archaeology and legislation.

R.C. Green

DUNNINGHAM, Margaret M. 1974 **An Introduction To Balinese Folk Art**. A Waikato Art Museum Publication to accompany the Balinese Folk Exhibition. Hamilton. introduction 9 pp, catalogue 12 pp, glossary, select bibliography, 2 colour plates, 5 plates, map. Price \$1.00.

This catalogue has been produced to accompany the exhibition of Balinese Folk Art from the collection of Mr. and Mrs. A. Dunningham. The exhibition has

been organised by Waikato Art Museum with the assistance of the Queen Elizabeth II Arts Council.

The catalogue merits review as a book because this is really what it is - one of the few catalogues that I have seen that can take a useful place on the shelves as a reference text. Most catalogues teeter between prestigious souvenirs and numerical object lists. The first often become an expensive bore and the second an irritating substitute for good labelling of the exhibits. This catalogue is neither. The Introduction by Margaret Dunningham is comprehensive and steers an excellent course between historical fact, observation and informed comment. In the Catalogue the individual descriptions contain vital information about the objects, dimension, name, technique and materials, and where appropriate background information.

I found the type a trifle small for my taste, but selection of illustrations, the layout, the superb cover and the attention to detail by designer James Mack make this catalogue a model worthy of close scrutiny by catalogue compilers as well as a fine guide to the exhibition.

T.J. Bayliss

Note: The Editor would be glad to receive any publications that have a bearing on the work and operation of New Zealand art galleries and museums for review in the pages of the News. These publications will be distributed to New Zealand museologists for review purposes.

THE PACIFIC BASIN MUSEOLOGY TRAINING PROJECT, EAST-WEST CENTRE HONOLULU 1 JULY - 23 DECEMBER 1973

Dante Bonica

(The following article is extracted from Mr. Bonica's full report to Hamilton City Council and AGMANZ. Mr. Bonica is General Assistant at Waikato Art Museum and is engaged in work with the archaeology and ethnology collections. Ed.).

Introduction

I was recently very fortunate in being able to attend the Pacific Basin Museology Training Project at the University of Hawaii from 1 July - 23 December 1973. The course was planned and directed by the Culture Learning Institute of the East-West Centre in Honolulu and was designed primarily to provide basic museum training for young Pacific Islanders who would, on their return to their homes, establish small museums or cultural centres. The course was therefore ideally suited to my own interest in Pacific ethnology and archaeology. The secondary aim of the course was one of promoting fellowship and understanding between peoples of differing nationalities - this being the original objective of the East-West Centre.

I would like to offer my very sincere thanks to Hamilton City Council for offering me this opportunity to further my museological training and

the Art Galleries and Museums Association of New Zealand who made a substantial grant of over \$700.00 to cover my travel expenses.

The Training Project was under the guidance of Mr. Bruce Palmer, a New Zealander and museologist whose knowledge I came to respect greatly.

The Museology Course

The museology training course was one of three allied courses; the others covering the fields of ethnomusicology, aimed at preserving Pacific music, and archive management. The groups worked together on occasions but in the main maintained separate course programmes.

For the first two weeks the three project groups combined together in an orientation programme which was designed to familiarise participants with the aims of the courses, as well as with the new environment. This consisted of lectures and field-trips.

The formal training programme covering approximately four months of the course consisted of a series of intensive lectures on basic museum management. These were invariably presented by Mr. Palmer

in a classroom situation. Part of each weeks programme also included seminars and lectures on historical and anthropological subjects.

A great deal of the training up to the end of October was purely theoretical with little practical work although there were initial visits to the Bernice P Bishop Museum and the most impressive Honolulu Academy of Arts. There then followed a series of visits to the Bishop Museum and Academy to study specific museum activities and problems.

Besides attending daily lectures and study visits members of the course were required to complete assigned essays and projects and to hand in one major piece of work after the fieldtrip. The Culture Learning Institute also required a monthly report from students describing their month's work and experiences.

Much of the material covered in the formal lectures I was familiar with from my work at Waikato Art Museum and so I took it upon myself, with the cognisance of Mr. Palmer, to undertake a comprehensive study of the Maori ethnological material in the Bernice P. Bishop Museum. The resulting descriptive and photographic record served as my major required work at the end of the course.

The Fieldtrip

The fieldtrip was designed to familiarise course participants with the nature of individual museums in the South Pacific, to consolidate what they had learnt and also to afford an opportunity of coming into contact with other cultures.

The fieldtrip, sponsored by UNESCO, comprised a tour of Fiji, Western and American Samoa, New Zealand and Australia, and lasted for four weeks. During this time the following institutions were visited:

- Fiji Museum, Suva.
- Auckland Institute and Museum, Auckland.
- Waikato Art Museum, Hamilton.
- The National Museum, Wellington.
- Canterbury Museum, Christchurch.
- The Australian Museum, Sydney.

At each museum most time was spent attending lectures, formal demonstrations and tours conducted by various staff members. Subjects covered were related directly to the running of these museums and included such subjects as accounting, staffing, display techniques, public relations, education, collection policies, advertising and museum publications. The final part of the fieldtrip was spent in Western and American Samoa where the three groups were the guests of the Samoan participants in typical Samoan style. We were exposed to a valuable cross-section of Samoan culture in attending memorable 'ava ceremonies, official speeches, dances, concerts and feasts. While in Western Samoa the museology group arranged a special meeting with Dr. Fanafe Larkin, Director of Education, to discuss the future of the proposed museum and cultural centre near Apia.

The final three weeks of the course in Honolulu were spent completing the major assigned work. Participants who completed the course were presented with a Certificate of Competency in Basic Pacific Island Museology.

Conclusion

I consider that the course achieved its aim of providing a basic training in museology orientated towards the Pacific Island situation and I found much of the content of great worth. However, two points require some comment. First the course was basic in content and I found that I had covered a great deal of the programme in my three years at Waikato Art Museum. Secondly, during the initial intensive lecture period lack of practical sessions was a major shortcoming, overcome in part only by the emphasis on practical museology in the later stage of the course.

I believe that the greatest worth of the course was in fact that people of many different cultural origins were required to work together to a common purpose and in turn were exposed to a wide range of differing cultural experiences. From this I gained totally different perspective of the work I hope to be increasingly involved in - New Zealand and Pacific ethnology and archaeology.

RESEARCH MATERIALS IN THE SMALLER MUSEUMS

Maxwell Gage

I recently visited two of our regional museums of moderate size (they need not be named) and enjoyed meeting the Directors and some of their staff, from whom I learned something about the scope and scientific value of their holdings of geological materials and also about the difficulties and limitations under which these materials are curated and catalogued. The museums visited may not be typical, though I suspect their problems are shared by others as well. Moreover, although my own interests are essentially geological, the inferences drawn may well apply to museum resources in other "natural history" fields. The institutions visited both function through the devoted labours of a Director and a small permanent staff, none of whom as it happens are particularly qualified to deal expertly with fossil, mineral or rock specimens. Such attention as the collections have received and guidance in their use in the preparation of geological displays seems to have been almost entirely through outside help, or from the donors.

While there is no suggestion that these materials are not in good care their availability from both the research and the educational points of view is rather limited. Identification, localizing and cataloguing on the whole is far from complete and the value of collections for either purpose is highly variable. Without having explored the situation in greater depth than this I have the impression that few of the smaller museums are fortunate enough to have competent amateur or professional assistance continually available from outside. They tend therefore to become repositories for "curiosity" material of low value taking up storage space, while at the same time they may be unaware of the true worth of good items for display or educational use. These good items might be potentially valuable for comparative research but unavailable for scientific study because of inadequate cataloguing. I doubt whether much type material is held in the smaller museums.

Does the above really give a true picture? Some response to this article from "News" readers would help us to judge. If it is true, what might be done to assist these museums in evaluating their resources? How is the small museum to select what is worthy of the storage space it takes up, and what should be discreetly thrown out? How is it best to identify, catalogue and safely store collections of potential

research value so that scientists can be aware of their existence?

It is hardly a secret that even the larger metropolitan museums do not find it easy to retain all the assistance they need in order to curate properly the natural history collections in their custody, though the situation is obviously better in the National Museum maintained departmentally by other Government institutions and the universities. In the regional museums so much depends upon the fortunate circumstance that qualified persons in a position to offer their time more or less gratuitously are on hand. For the small, local and, alas, sometimes temporary museums which J.C. Yaldwyn reminds us are becoming quite numerous the position must be rather hopeless with rare exceptions. Luckily however the small local museums tend to emphasize local history and what we may call natural curiosities, for it is clearly better if natural history specimens of potential research value go elsewhere. On the other hand such specimens, at least the more perfect and spectacular ones, are perhaps more likely to be displayed somehow in this class of museum rather than out of sight storage, and thus more likely to catch the eye of the casual scientific visitor.

Besides the essential technical skills and knowledge of standard cataloguing procedures, a very important factor in the proper curating of natural history material is access to the relevant specialist literature. Even the larger regional museums in general could not afford to maintain their own sets of the ever-proliferating and ever-more-expensive journals and monograph series that are indispensable for safe identification of specimens, nor to provide all the microscopes and special equipment often required. Only the Government scientific departments, the universities and the National Museum are reasonably provided with these costly necessities, along with the expertise.

Assuming that regional and local museums are never likely to be absorbed into some National Museum "system" (perish the thought!) the only practical solution would seem to require first of all some substantiation that the smaller museums have, or may have, potential research materials, along with open recognition of their need for positive help in order to take proper care of the collections and to

make them available. In some cases it may become apparent that specimens should be transferred to active research institutions, notwithstanding the understandable reluctance of museums to give up their custody of materials which they see themselves as holding on trust on behalf of the donors.

In order to assess the situation more closely perhaps the Directors of the regional and smaller museums who believe they may hold collections of scientific importance could persuade their governing bodies that they have some responsibility to bring these to the attention of an appropriate branch of D.S.I.R., a university department, or one of the metropolitan museums. In preference to transferring collections, the assistance requested might take the form of occasional loan or secondment, for a term, of scientific personnel. The specific tasks would be to go over collections, to advise upon or even carry out proper cataloguing, or whatever else is necessary in relation to their research value. The justification

for the time to be spent would be in terms of the collective responsibility of scientists everywhere to preserve research materials and to ensure their availability for study; the bait would be the possibility of something especially interesting coming to light. No one can rest content while there are substantial collections lying unidentified in drawers.

This article is intended as a kite-flying exercise. The aim is certainly not to criticize the smaller museums with slender resources, but to encourage them to assess the real value of what they hold in these fields and perhaps to bring to light some hidden treasures.

Until a few months ago Maxwell Gage was Professor of Geology at the University of Canterbury. Upon retirement he has accepted the position of Research Associate in Geology at Canterbury Museum and with an assistant in Mrs Margaret Bradshaw is continuing the work of Don Gregg who left the museum in 1971 to become Director of the Tasmanian Museum.

WHO YOU SHOULD KNOW – 11

WHO YOU SHOULD KNOW – 10

Dave R. Simmons

Ethnologist

Auckland Institute and Museum



Born in Auckland in 1930 Dave Simmons was educated at Sacred Heart College. He subsequently attended Auckland Teachers Training College and the University of Auckland and then taught in Auckland, on the Hauraki Plains and in Wellington before going overseas to study at the Sorbonne and the University

of Rennes in France. He went on to England where he taught for eighteen months before returning to New Zealand.

In New Zealand he took up a teaching post at Waiootemarama in the Hokianga and continued extra mural studies to complete his B.A. majoring in French and Anthropology. The final year of his B.A. was completed full-time on an Education Department scholarship. Dave then moved to a teaching post at Papakura High School and undertook M.A. studies. His thesis *The New Zealand Myth: A study of the origin and migration traditions of the Maori* was completed after his appointment as Assistant Keeper in Anthropology at Otago University in 1962. In 1968 he took up the position of Ethnologist at Auckland Institute and Museum. Field work undertaken has included a period recording the dendroglyphs of the Chatham Islands, archaeological investigation of the Dart Valley area, the recording of Lake Hauroko burial in Southland and recording meeting houses on the East Coast. Mr. Simmons has just returned from a trip to record Maori material in United States museums, during which he also attended the ICOM International Committee for Museums of Ethnography Meeting in Milwaukee.

Ron J Richardson
Executive Director
Museum of Transport & Technology

Ron Richardson was born and educated at Hamilton, first at Hamilton East School and then Hamilton Technical College. During the Second World War he served as aircrew for five years with the RNZAF. He has his 'A Grade' Motor Engineers Certificate, is a Fitter II E Aero Engines (RNZAF), is an Associate of the Chartered Institute of Transport (London) and an Associate of the Real Estate Institute of New Zealand.



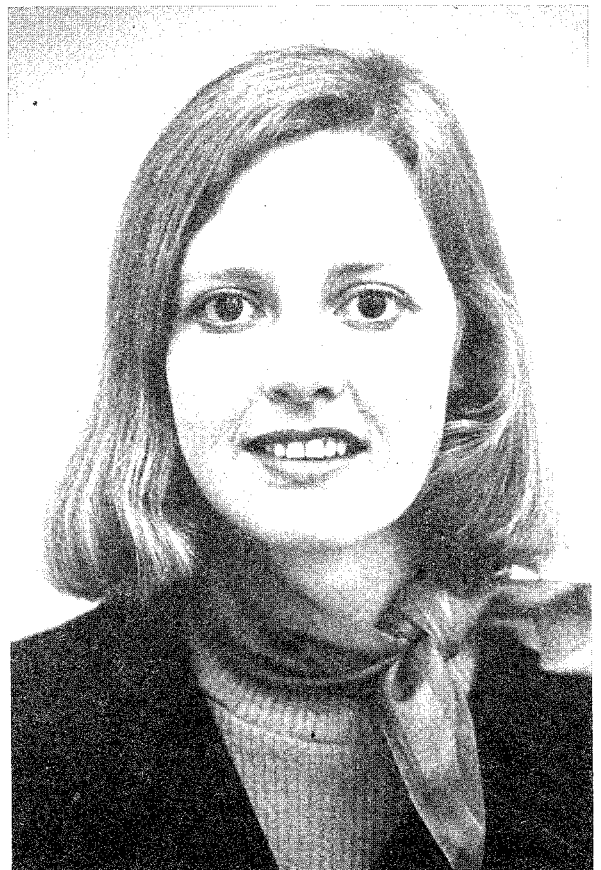
From 1945 through to 1970 Ron Richardson has been deeply concerned with the transport industry. He lists fourteen companies with whom he has held senior executive positions — General Manager, Director, and a few that Hon Ed has not heard of before. He has also served for many years on the Executive of the Commercial Carriers Association and has been involved with numerous other business,

service club and charitable committees.

Ron Richardson feels that his wide experience in the transport industry has enabled him to bring to MOTAT various skills that have helped materially in the efficient management of the museum. In particular he would point to an engineering background, ability to encourage and negotiate with all types of person, and, predominantly, inexhaustible patience.

Ron is married with an adult family.

Ann Kirker
Curator of Prints and Drawings
Auckland City Art Gallery



Ann Kirker was born in Auckland in 1947 and except for a few brief periods, has always lived there. Although raised in a family orientated toward medicine,

several aunts and uncles had practiced commercial art and photography and this precedent encouraged her to embark on a Fine Arts course at Elam, University of Auckland in 1966. She majored in Graphics graduating with Honours four years later. A keen interest in the history of New Zealand print-making prompted a thesis on the subject and from this point her career concentrated on theory rather than practice of the technique.

Soon after completion of university studies, Gil Docking offered her the curatorship of works on paper at the Auckland City Art Gallery. It was a new post and for this reason, presented a challenge to interpret the position in a personal and creative manner. Basic duties involved registering, protecting and exhibiting a collection of over five thousand items. Opportunities to carry out original research and publish findings through the Gallery, was a particularly rewarding aspect of the position. Shortly after the appointment was made Anne spent six weeks in Australia, chiefly at the National Gallery of Victoria under Dr Ursula Hoff and Sonia Dean. From their example she gained experience in methods of professional practice.

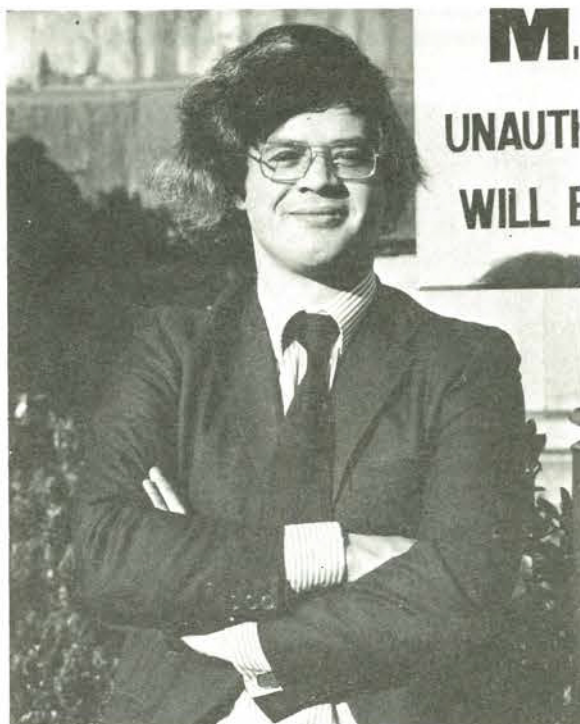
In 1972, Anne pursued intensive study of the formerly obscure 19th Century watercolourist, Alfred Sharpe. The artist had been classified as a New Zealand painter with English origins; however after lengthy investigations, his career was pieced together to reveal that a considerable period at the end of his life was spent in Newcastle, Australia. Following Sharpe's passage, Anne discovered hitherto unknown works in New South Wales, traced various records of his activities and met local inhabitants whose recollections contributed further to an assessment of the painter.

Recently, she has returned from a year at the British Museum, under the Sarah and William Holmes Scholarship. Open to Australian and New Zealand print specialists, this was the first occasion the award had been offered to a candidate here. Its conditions are unrestrictive and they encouraged Anne to use the Print Room according to a personally selected programme. London and centres in the near vicinity presented good opportunity to gain first-hand knowledge of original material in all areas of art history, which was further enriched by a short interval on the East Coast of the USA on her return to New Zealand. At Washington and New York recent trends in printmaking were investigated in order to assist a recommendation to purchase more widely for the Auckland Collection in this field.

Anne trusts experience derived from the past year's

concentrated research will lend a higher degree of scholarship and efficiency in maintaining her Department of Prints and Drawings at Auckland, and prove valuable to our country as a whole.

Ian Hunter
Education Officer
National Art Gallery



Ian Hunter was born in Londonderry, Northern Ireland, in 1947. He lived in various parts of the province and, in 1962, moved to Belfast.

Ian began full-time studies at the Ulster College of Art (Belfast) in 1965, and specialised in Painting and Sculpture. Post graduate study at Leeds, England in Art Education followed, and he then taught for a time in both England and the United States.

His interest in American sculpture, especially the recent works of Tony Smith, HC Westerman, Ernst Trova and Louise Nevelson took him to the United States on several study and working visits during 1968, 1969 and 1970. These study visits brought Ian into contact with many of the fine American art gallery and museum collections from which his interest in museum and art gallery education work later grew.

During his travels throughout Canada and the United States, the unemployed artist picked up many very useful skills, working in Denver, Colorado as a Coca-Cola sign painter, in the Arizona desert as a pipe welder and in Cleveland as a truck driver.

In 1970 Ian Hunter departed Northern Ireland (for mainly historical reasons) and came to settle in New Zealand. After an initial period of moving around he enrolled at Victoria University to study Anthropology and Asian History. In 1971 Ian was appointed Education Officer with the National Art Gallery and has since that time been actively engaged in re-organising and building up an efficient Art Gallery education service.

Ian Hunter holds no fixed theories or how-to-do-it philosophy with regard to Art Education, but believes very strongly in the role of Art Galleries and Museums as community services and in educational programmes which aim at something more than simply school services.

In June-July of last year he undertook a private study tour of art galleries and museums in the United Kingdom, France and the United States, and studied in particular their respective education functions and service programmes within the community. He is at present working on the results of his findings.

Ian states that his main interest, outside gallery and art education work, is in Primitive Art which began, as a boy in Ireland, with ancient monuments and earthworks. In the United States it was American Indian Art and now in New Zealand it is, not surprisingly, Maori and Polynesian sculpture.

He enjoys getting away from it all, especially down along the beaches of the West Coast of the South Island, the beer there, 'Westbrew', being fantastic and much better than Guinness. Main ambition — to find enough free time to get back to some serious sculpture.

LATE NEW ZEALAND NEWS

Obituary: G.R.C. Muston

Mr G.R.C. Muston, who died on 30 May 1974 after a long illness, had had a distinguished career as an architect and was co-founder of the firm of Structon Group Architects. His long standing interest in art led him into the field of art gallery and museum administration. He was a moving figure in the formation of the Dowse Memorial Art Gallery in Lower Hutt, was architect for the building, and served on the board of management.

When the new Act governing the National Art Gallery and National Museum came into operation on 1 April 1973, Mr Muston was appointed Chairman of the reconstituted Board of Trustees. He threw himself into the tasks or re-organisation of the Board and the constitution of its associated Councils and Committees with his usual vigour, and pushed ahead with detailed planning for extensions to the existing building. The onset of ill health prevented him from seeing these plans come to fulfilment. His loss will be deeply felt in many fields of general art administration in New Zealand and particularly in those relating to art gallery and museum administration.

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