



AGMANZ NEWS

The Art Galleries & Museums Association of New Zealand
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Cover: *Takitoru* acrylic on hardboard 915 x 915 mm by Sandy Adsett. Waikato Art Museum permanent collection.

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copy for the news

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government involvement in conservation

We can be thankful that we have in the Hon. D.A. Highet, a very forward looking Minister for the Arts. I can remember vaguely uneasy feelings in November of last year that we were seeing the creation of a portfolio to reduce rather than advance government commitments to the arts but this has not been so. While the arts have suffered cut backs in expenditure along with other areas of government spending we have, I believe, been constantly reminded that our first Minister for the Arts has had the well being of the New Zealand art scene well and truly at heart.

An example of this has been the Minister's announcement of a sum of up to \$50,000 being made available for the restoration of major paintings in collections throughout New Zealand (see article below).

The report of the working party on conservation, to which Mr Highet made reference, recommended a hefty commitment on the part of government to the maintenance of New Zealand's cultural heritage. This is of course right and proper as is witnessed by the activities of, for example, the Canadian and Indian Governments, and the recommendations of the recent commission on Australian museums.

However while no national conservation facility has been created (we could not really expect such a move at this time) the most important thing about Mr Highet's public statements on the subject of conservation is not so much the grant, though this will obviously be an important catalyst for future conservation work, but the stated recognition that New Zealand must preserve its cultural treasures — . . . *not only paintings but artefacts, buildings, books, manuscripts — everything which needs to be preserved because of its intrinsic, artistic and cultural value.*

Mr Highet's reference to the conservation of the broad field of New Zealand's heritage as a national obligation is most encouraging. His statement is in no way hedged about with qualifications. It is a plain affirmation of a need — a national need — to preserve these objects that are now and will be in the future of great importance to our growing sense of national consciousness.

It would seem that we can now look forward to continued governmental involvement in the field of conservation.

Hon. Ed.

highet, minister for the arts, on conservation and indemnification

The following is extracted from the speech made by Hon. D.A. Highet, Minister for the Arts, at the opening of the Leger Exhibition at Auckland City Art Gallery, 5 September, 1976.

I am sorry that this show can only be staged in Auckland. I would like to think that all centres which have public galleries could display such exhibitions as this. But the conditions have to be right.

Overseas art galleries and museums particularly the American museums, will not loan their works to a gallery unless it has temperature control. Temperature and humidity control is an expensive business beyond the means of most galleries at the moment but it will have to come if art treasures from overseas are to be shown elsewhere in New Zealand. It is not just as a prerequisite for holding international exhibitions that some of our galleries must introduce temperature, humidity and light control but as an essential step to preserve what we have already in our permanent collections.

Your Director, Ernest Smith, tells me that at the Auckland Gallery alone, two-thirds of the works in the collection are not in a suitable condition for exhibition to the public and there are galleries all over the country with works in need of some restoration not to mention other museums and private collections.

It is a situation which calls for action. I have discussed the whole matter with the Arts Council and I intend to establish a committee which will be responsible for locating major paintings throughout New Zealand which require restoration and will determine the resources necessary for this task.

Our existing resources are very limited. There are conservation units at Auckland and Dunedin Public Art Galleries and in Dunedin there are some training facilities. Obviously we will need to supplement these both in terms of personnel and facilities. Conservators or art surgeons are in short supply the world over and those there are can command very high salaries.

The committee will comprise the Chairman of the Arts Council, one other Council Representative, two representatives from the Art Galleries and Museums Association, and one from the Department of Internal Affairs. I look to this committee to give me the recommendations quickly on which I can act with equal rapidity.

For I believe we have a critical situation on our hands and I am determined to find the resources necessary to alleviate the situation this financial year. I will make up to \$50,000 available from Lottery Profits for this scheme. I believe that is what you expect from a Minister for the Arts.

In the longer term we must provide for a programme of restoration covering the whole field of our cultural treasures — not only paintings but artefacts, buildings, books, manuscripts — everything which needs to be preserved because of the intrinsic, artistic and cultural value.

I see this as the major responsibility of the proposed Conservation Laboratory. A working party established by the Arts Council recommended the establishment of such a laboratory to the last government. I agree that there is a great need for better provision of facilities and expertise in this regard. There is also a need for greater co-ordination of conservation action, training and information. The action which I have announced tonight is clearly a temporary solution to an emergency. The permanent solution will require the establishment of the type of facilities recommended by the working party to ensure that crisis action will not be necessary again.

I am aware that another area of practical concern for art galleries contemplating bringing exhibitions of works by world renowned artists to New Zealand is the high cost of insurance. As the value of art works have boomed in the last decade the insurance cover has risen proportionately. Indeed it did look for some time as though the Auckland Art Gallery could not afford to bring the Leger exhibition to this country because of the high insurance component in the total cost.

I would like to take this opportunity of thanking the Australian Government for indemnifying the exhibition from their shores to this gallery. The responsibility then rests with the New Zealand officials to deliver this exhibition back to the Museum of Modern Art in New York.

The question of indemnification by Government must be closely examined. I am aware that some overseas art institutions are now insisting that the Government of the receiving country provides indemnification before they will allow their art treasures to come. Some Governments, too, are insisting on indemnification if a touring exhibition is of national importance.

I would certainly not like to see New Zealand isolated by the international art community because we could not comply with their requirements. From the Government's point of view there could be a saving in overseas funds where the lending institution insists

upon a New Zealand gallery insuring the exhibition with its appointed insurance company. It is a question I have yet to discuss in cabinet but you can be assured of my continuing interest and sympathy in this matter.

grants from the art galleries and museums fund 1976-77

The Art Galleries and Museum Fund was cut by half this year to \$150,000. However it is encouraging to see that the Fund has survived, even if in a pruned state, the current wave of economic cut-backs.

Hon. Ed.

Non capital projects

<i>Auckland Institute and Museum</i> — salaries and staff training programme and assistance towards exhibitions programme.	\$6,000	
<i>Canterbury Museum</i> — subsidies on salaries and assistance towards travel costs and materials.	\$4,500	
<i>Otago Museum</i> — subsidy on salary and assistance towards expenses for provincial museum officer.	<u>\$8,600</u>	19,100

Capital grants

<i>Aigantighe Art Gallery, Timaru</i>	40,000	
<i>Bishop Suter Art Gallery, Nelson</i>	600	
<i>Canterbury Museum</i>	10,000	
<i>Chatham Islands Museum</i>	5,000	
<i>Cheviot Historical Records Society</i>	2,000	
<i>Gisborne Art Gallery and Museum</i>	40,000	
<i>Langlois-Eteveneux House Museum, Akaroa</i>	5,900	
<i>North Otago Pioneer Gallery and Museum, Oamaru</i>	10,000	
<i>Patea Historical Society</i>	300	
<i>Rangiora and District Early Records Society</i>	1,000	
<i>Southland Museum and Art Gallery</i>	<u>17,000</u>	130,000
		<u>\$150,000</u>

te awamutu and district museum

Audrey Evans

On 1st November, 1975, the Te Awamutu and District Museum (formerly known as the Gavin Gifford Memorial) opened its doors to the public under its new name and in new premises. The change of name and address however does not mean a change of administration and the control of the museum is still in the hands of the Te Awamutu Historical Society. Over the years the museum came to be known as the 'Te Awamutu Museum' and when the Borough Council made provision for a museum in the 2nd stage of its Civic Centre complex, it seemed an appropriate time to change the name officially.

The Te Awamutu and District Museum is a local 'folk' museum with collections mainly related to Maori culture, Missions, Land Wars and the pioneer period of this district. However, as with other small museums, in its early years before a collection policy was formulated the tendency was to take in whatever was offered whether related to this district or not. Consequently there is a quantity of material in storage which one would not expect to find in a museum of this type.



The museum entrance on Roche Street.

Norman F Every

The Te Awamutu Historical Society first formed a museum in 1935, shortly after the inaugural meeting of the Society. The nucleus was the collection of the late Gavin Gifford, housed in a room above his bookshop in Alexandra Street. It remained there until 1954 when the local Jaycee Chapter financed and built premises in Teasdale Street. A caretaker opened the museum for two hours every Thursday afternoon, but the need for a more permanent arrangement became necessary and a curator was appointed two years later. Storage problems arose and a lean-to workshop-storage room was attached to the back of the building in 1963. By 1972 the museum had again outgrown its accommodation and the Society began investigating the possibility of extending the premises. In 1973 the Borough Council announced approval from the Loans Board for the raising of a loan for the erection of a library and museum.

The present building situated on the corner of Herbert and Roche Streets amid well kept rose gardens and lawns is a concrete block construction on conventional lines. The frontage on Roche Street is faced with aggregate slabs and blue painted glass panelling below the windows gives an attractive finish. Entrance is via the main doors to the complex (shared with the Public Library) into a foyer of which one wall is a viewing window. This looks into a paved courtyard surrounded by gardens and shrubs. Centre piece is a six pound Armstrong gun recently restored to full working order. Double glass doors to the Museum are on the right of the foyer and open directly into the main gallery. The interior consists of the main gallery of 2720 square feet, a smaller mezzanine gallery of 1247 square feet, utility rooms of 550 square feet and basement storage 1000 square feet. The office is situated to the left of the main doors and commands a good view of both floors -- particular attention having been given to arrangement of cases so that reasonable surveillance can be maintained by one staff member. No building is completely devoid of problem features and difficulties have been experienced with reflections from the floor-to-ceiling windows which overlook the courtyard and form the wall parallel to the office and the exit from the public area. Windows also face the street and the public entrance to the building but sun-filter curtains have been sufficient to reduce the reflections from these.

On entering the main gallery, the visitor is introduced to the museum's fine collection of Maori artifacts including the unique carving known as *Uenuku*. From there he may progress to either the Missions period with particular emphasis on the Otawhao Mission or the Military section depicting the Land Wars which were fought in this district in the 1860s. This

museum is very fortunate in possessing a wide range of weaponry from 1780-1901 including Maj. Charles Heaphy's sword and a double barrel shotgun once the property of Rewi Maniapoto. The medal collection dates from 1814 and includes the New Zealand Cross won by William Henry Northcroft. The remaining area is taken up with small pioneer and natural history displays. Individual case lighting is made possible by floor plugs and wall sockets are installed at intervals of eight to ten feet. Seven of the large wall cases from the old building have been used, but nine new cases were specially designed by the Society and built locally, the main features of these being steel frames, all round viewing, sliding glass doors two wide (lockable), movable partition for variation of depth, and wheels on one end for ease of movement.

Since the museum opened the upper gallery has been used for craft demonstration, music and speech recitals and three exhibitions, photography, painting and carving, have been mounted. However although this area lends itself well in most respects to this type of activity a significant problem has been the difficulty of moving material from storage and utility areas into the gallery. Everything has to be man-handled up the stairs from the basement, through the workroom and across the width of the main gallery and up further steps onto the mezzanine floor. For this reason it is planned to put displays of a more permanent nature into this area in the future. As finance becomes available the pioneer section will be extended to *village* type displays (rooms of a cottage, blacksmith, saddler, chemist, shops, etc.) and transferred to this space. It will still be possible to continue a programme similar to that undertaken this year simply by rearranging the mobile cases in the main gallery. In this way it is hoped to encourage local community involvement.

The Historical Society has always believed that one of the museum's more important functions is to be a resource centre for the dissemination of local history and over the years it has been visited extensively by schools from North Auckland down to Tokoroa. Because long distances are often involved many group visits are made outside normal museum opening hours. An extension of this service has been introduced where the Curator or President of the Historical Society will go out to local schools on request with items of historical interest and talk to groups of children. Recently the local Intermediate School included Historical Events in its Special Interests Programme. This involved some classroom work on a local historical event followed by a trip to view the actual site using the museum as a resource for background material.



Militaria displays.

Norman F Every

One of the most important additions to the Museum facilities has been the building of a fire-proof room in the basement for the housing of archives of concrete block construction. The work has been undertaken by the committee and will shortly be ready for use. So that this facility may be properly maintained and used it has been necessary to appoint someone to oversee it — to be known as the Hon. Keeper of Archives. It is hoped that this will give confidence to those persons or organisations who may wish to deposit material and those who have already done so over the years.

Plans for the future include such things as extension of pioneer, military and natural history displays, re-organisation of storage areas, and up-dating the index system for artifacts.

The Museum is staffed by the Curator who is the only full time employee and two assistants to open the building to the public at weekends. A voluntary system of *hostesses* who attend the office two days per week so that the Curator may be released for other duties, is proving most helpful. All other work is usually undertaken by an active and dedicated committee of Historical Society members.

Museum hours: Tues.-Fri. 12.30—4 p.m.
Sat.—Sun. 1—4 p.m.
Monday — closed to the public

Telephone: 4326

waikato art museum

Ken Gorbey

Waikato Art Museum is a rather strange institution that, judging by the letters misaddressed to it, is still the subject of some confusion. This is perhaps to be expected for it is only three years since Waikato Art Museum came into being as an integrated whole, a whole that still displays in its organisational structure some of the vestiges of the old founding bodies.

A brief history

Up until 1970 Hamilton could not boast too loudly of museum orientated cultural facilities. The art gallery, established just after the Second World War by the local arts society, occupied a small ageing building at the southern end of the main street. With little more than 1000 square feet (93 square metres) of display space the exhibitions that could be accommodated were severely limited. Storage and workshop facilities were crammed and a report done in 1972 by Raewyn Cooper, then the Conservator for the National Conservation Scheme at Auckland City Art Gallery, showed just how deficient this building was from a climatic point of view.

The museum was established in the mid 1960s on the top floor of the Hamilton Public Library building. Unlike the art gallery it had plenty of space, some 10,000 square feet (927 square metres), but this space was totally inadequate as a public facility. It could be reached only by a long haul up 49 of the most dismal of concrete steps and suffered from quite absurd fluctuations of temperature and humidity. A series of huge skylights resulted each day in a thermal gain and loss of immense proportions. On several occasions the thermohydrograph reached up over 95°F and on others the museum came close to freezing up. Light levels were high and uncontrolled. The displays were antiquated.

In 1970 both the Arts Society and the Museum Society vested the control of the two institutions in the hands of the Hamilton City Council who immediately set out to employ professional staff. Mr Gordon Brown became Director of the Waikato Art Gallery and Mr Noel Roe was appointed Director of the Waikato Museum. Further staff were hired until when the present writer was appointed to the staff of the museum, each institution had four posts established if not filled.

Despite the inadequacy of the physical conditions a great deal was achieved in the old buildings. Mr

Brown put on the *Ferrier-Watson Collection of Watercolours by John Kinder* which he toured through New Zealand and later Campbell Smith mounted an exhibition of the work of Ralph Hotere and several graphic shows. Numerous local and touring exhibitions were also displayed. In the museum the problem of natural light was attacked by a series of experimental screens. These proved most successful and when finally the museum floor was taken over by the library were extended to control all the sky lights. Permanent exhibitions were put on in one gallery though never fully developed and two galleries were used for temporary exhibitions including *Te Kooti Rikirangi Te Turuki* (1971), *African Art* (1972), *Te Whiti O Rongomai* (1973) and *Bambang Oetoro: Indonesian Batik* (1973).

However nothing could disguise the fact that both buildings were inadequate, and it was very obvious that both institutions required re-housing. In 1971 Mr Brown resigned to take up a position at Hocken Library. The resultant soul-searching led, at the instigation of Mr Roe, to a report that set out the benefits to be gained by amalgamating the art gallery and museum into one institution. (Roe, NM; GH Brown and KC Gorbey April 1971 *Waikato Arts Centre: Waikato Art Gallery and Waikato Museum Integration*). Looking back over the last five years it is possible to pick very many holes in that initial report yet it did contain arguments that stand today and that led to its acceptance by Hamilton City Council as the basis for amalgamating the Waikato Art Gallery, and Waikato Museum.

The report stressed two things. The first was to achieve a successful integration of the service of an art gallery and museum there would have to be a strong theoretical base whereby staff could maintain a unity of purpose in building a collection and operate educational programmes. The second point was the need to present a plan for the various organisational changes necessary.

A flurry of staff changes initiated by Mr Brown and Noel Roe leaving led to the present writer being appointed Co-Ordinator (later Director), Campbell Smith taking the Art Gallery Directorship and Jim Mack filling the newly created post of Exhibitions Officer.

As is suggested by the title of the initial report the new combination of effort had difficulty in finding a politically viable name (see 1976 *What's in a name change?* AGMANZ News Vol. 7 No. 3: 54-55) but finally emerge Waikato Art Museum.

For approximately a year the two institutions continued operation much as before awaiting an opportune moment to merge.

The new premises

Early in 1973 the Hamilton Public Library discovered that it was bursting at the seams and much to the delight of staff claimed the museum floor.

Aware of the temporary nature of their building and also sure in the knowledge that the Hamilton City Council with its financial burdens could not consider building a new art museum for many years, staff had looked at many old structures, including the hangar-like Bledisloe Hall and a gas retort tower as possible art museum buildings. We were attuned to the idea of having to modify an already existing structure rather than have the joy of building a new one. It was therefore with some delight that we accepted the Council's offer of taking up a lease on the 14,000 square feet (1300 square metres) top floor of the PSIS building, Investment House in London Street.

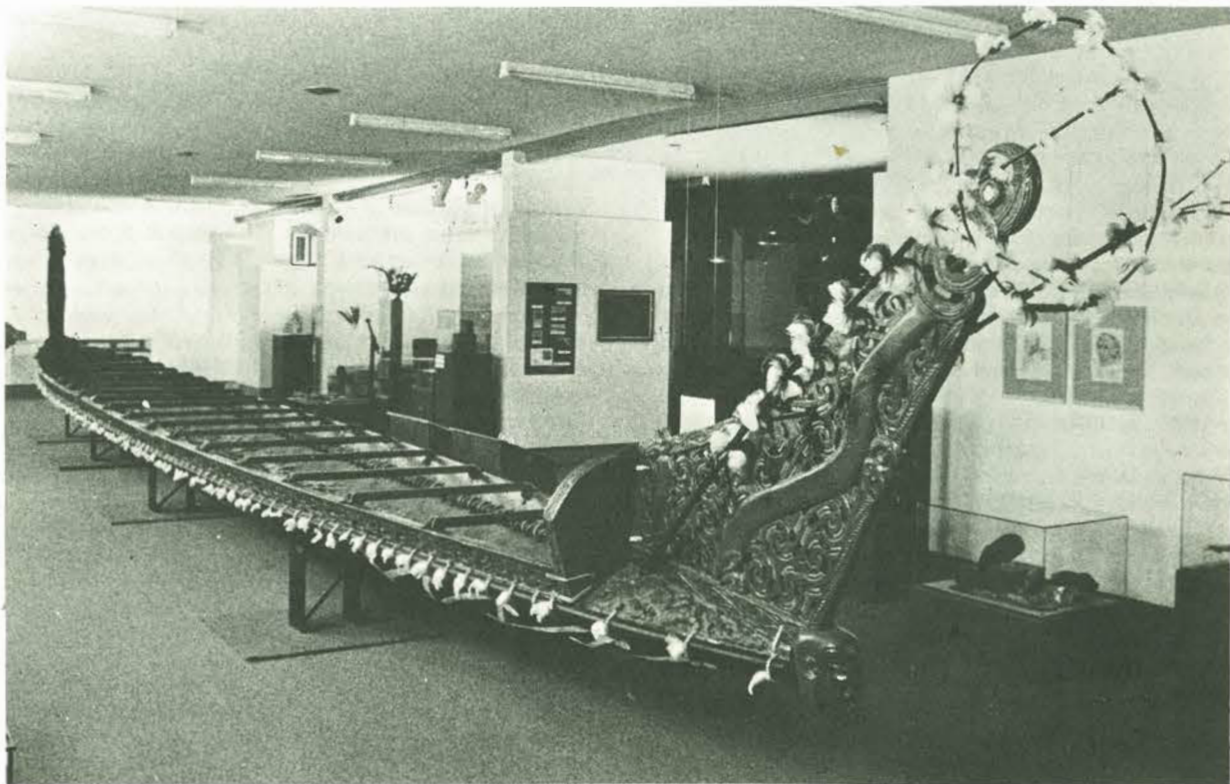
This building had very many disadvantages. It was quite a way, some 1000 yards (920 metres), from the centre of downtown Hamilton, and once again the museum was served by two rather depressing staircases although there was also a public lift. The building suffered from a low stud height, no more than 11 feet 6 inches (3.50 metres), a constant and high level of fluorescent lighting, a concrete block exterior wall broken by pillars every twenty feet

(6 metres) and interior partitions of deep walnut formica. It had in fact been designed as a shop, a commercial enterprise, and one that had just gone bankrupt.

However the new premises offered such advantages when compared with the old buildings. The building was modern and secure being of ferro-concrete and concrete block construction was heated, was served by a huge service lift, was carpeted throughout except in the work rooms and offered a very pleasant working environment for staff. There was also ample scope for modifying the floor to suit the needs of a museum.

The modifications were achieved in a brief and hectic four months. First all the interior walls, block and formica, were clad with a ½" thick fibrous plaster board wall, incorporating a hanging rail at 9 feet (2.75 metres), on a steel structure. Four large wall doors were built into the new wall for ease of moving objects on and off display. A warm off white industrial paint coat with a texture was then applied.

In all the art museum now has 8000 square feet (743 square metres) of display galleries and 6000 square feet (558 square metres) of other functions in the new building and the 2500 square feet (232 square metres) of the old art gallery is used as a store.

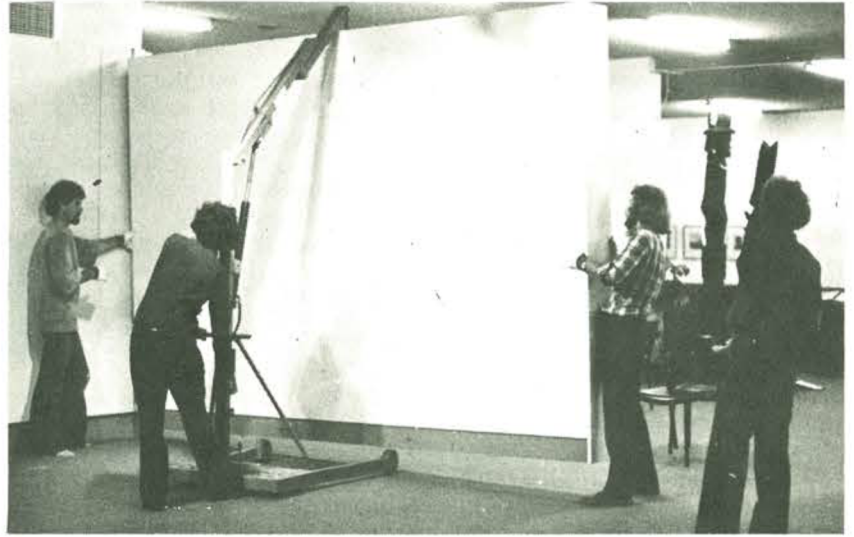


Te Winika at Waikato Art Museum

Waikato Art Museum — Kees Sprengers

Staff changing the position of a twelve foot wall using the hand operated mobile crane.

Waikato Art Museum



The galleries of Waikato Art Museum

The layout of the galleries at Waikato Art Museum is on a very open pattern there being no closed off individual galleries. However the long gallery that contains the great war canoe Te Winika does tend to stand as a separate area.

Te Winika was gifted to the City of Hamilton by Dame Te Atairangikaahu in 1973 just prior to the art museum being shifted to its new premises (see *Te Winika for Waikato Art Museum* AGMANZ News Vol. 4, No. 3: cover and p.42) and was lifted into the building before reconstruction work commenced. The canoe is surrounded by Maori and Pacific exhibits. These are still being developed and only the Iban section could really be regarded as complete.

Beyond the Te Winika gallery is a long section defined by the next line of pillars. This is being developed as a series of displays on the history of the Waikato and Hamilton. By February 1978, the centennial of local body government in New Zealand, this area will be fully committed to such displays but at the present moment the eastern section is still available to temporary exhibitions.

The remainder of the gallery space is committed to touring and temporary exhibition mainly in the fine arts.

To create interesting, varied and where necessary intimate gallery space, a series of twelve foot and six foot (3.65 metres and 1.80 metres) long walls, eight feet six inches (2.60 metres) high, are used. These walls are constructed from a box construction of twelve inches by one inch planks faced by chipboard. They are therefore somewhat heavy but are moved

quite simply by two people utilizing the art museum's small manually operated mobile Hunter crane. It is in fact possible to make extensive changes to a gallery's appearance in perhaps only quarter of an hour by changing the position of these walls. There seems to be endless configurations possible and staff are still, three years on, discovering new ways of placing the walls. The walls are stabilised by being nailed to the wooden clad structural pillars. In this way it is possible to present to our public a gallery that is never quite the same. Each exhibition has a freshness that is difficult to achieve utilising the same unvarying space time after time.

Recently a new Exhibitions Officer, Mr Bruce Young, has discovered a new use for these walls by lying them flat as massive tables to take three dimensional objects (see photograph, Ken Gorbey 1976 *Japanese Contemporary Ceramics* AGMANZ News Vol. 7, No. 3:56).

Lighting is still a problem but the original severity of the ranks of fluorescent lights has been reduced considerably. Spotlights have completely replaced the fluorescents in some areas and in others the fluorescents have been reduced to a low level of background lighting with spots doing all highlighting. All fluorescents are UV screened using Morden tube jackets.

Early in 1976 a partial climate control plant was commissioned. Due to the temporary nature of the building it was not possible to commit the funds necessary for a plant that would monitor humidity changes to within $\pm 2\%$. However the present machinery, installed with assistance from the Molly Morpeth Canada Fund and the Art Galleries and Museum Fund, maintains a comfortable temperature and dampens humidity changes.

Back-of-house areas

Waikato Art Museum has approximately 50% of its space devoted to display and 50% to other functions. While this might sound a good ratio it is somewhat disturbing to find that only three years after moving into the new building the back-of-house areas are now comfortably full. That is, we can expect that with staff and collection additions the art museum will be overfull in some years time.

The back-of-house functions of the art museum are divided into two areas; one for clean operations, the other for dirty. The dirty area contains the workshop, paint, timber and board stores and furniture store. The area is served by a large service lift to the ground floor truck bay. All work that creates excessive dirt and dust is done in this area. A large door opens directly on to the gallery. While in no way seeking to reflect upon their moral condition the Exhibitions Officer and Exhibitions Assistant have offices in this area.

The clean area is on the other side of the gallery. Here is found:

- (a) a large open central area of low lighting where the fine arts collection, and important sections of the ethnological collection is stored
- (b) the exhibitions workshop and card store
- (c) another large open but well lit area where the conservator, education officer, historian and archaeologist have offices and where the staff-room and library are located
- (d) the 'kitchen', an area which in part is now occupied by a large Lundia rolling unit containing archaeological and ethnological collections and various other items
- (e) a series of closed offices for the Director, Director Art Gallery, Senior Clerk and Typist/Receptionist
- (f) a chair and education collection store
- (g) a small photographic studio
- (h) a smaller darkroom

In this area it is possible to maintain a fairly high level of cleanliness, something that is virtually impossible in the workshop.

The permanent Iban display. The gamelan instruments to the left are available to visitors to play.



Waikato Art Museum — Kees Sprengers

Exhibitions

The founding bodies that formed Waikato Art Museum were established very late in the history of the city. Unlike so many other comparably sized regional institutions we have not been collecting for a century or more and this is reflected in both the quality and depth of the collections.

The art museum therefore must concentrate a great deal of its effort on the quality of temporary exhibitions it can offer to its public. In an effort to present an interestingly diverse selection staff attempt to plan for major exhibitions two to three years ahead and to have all exhibitions finalised, or close to finalised, and confirmed a year in advance so that a detailed press release can be issued at six monthly intervals.

Over the years the art museum has presented an exciting array of exhibitions that reflect the broad coverage of human endeavours on which the concept is based. On the fine arts side such exhibitions as *The Movies* (graphics of Frank Martin), *6 x 4 Australian and New Zealand Printmakers*, the photographic work of Marti Friedlander and Max Oettli, and exhibitions of local interest featuring Buck Nin, Mary McIntyre, Ida Carey, Douglas Bright, Audrey Eagle and others. In the crafts there have been the *4 Waikato Potters*, *Japanese Kites*, the *Hamilton Motor-*

cycle Club Collection and many others.

Some of the art museums' history exhibitions have already been discussed (Ken Gorbey 1975 *Four historical exhibitions* AGMANZ News Vol. 6, No. 4: 70-77). Work is now centred on a history of the Waikato exhibition to mark the Hamilton Centennial in 1978. Two small preliminary exhibitions, the first opening in early November 1976, are planned to test ideas before the final layout is achieved.

Only two ethnological exhibitions have ever been mounted in the new building; *Balinese Folk Art* toured New Zealand in 1974 while *Solomon Island Sculpture* drew on the art museums' own collection.

In June of each year the art museum honours the participation of the guest nation in the local agricultural fair, the New Zealand National Fieldays, by mounting a special national exhibition. So far these exhibitions have been *Australian Art* (1974), *German Graphic Art* (1975), and *Japanese Contemporary Ceramics* (1976). Planning is now underway for the 1977 and 1978 Fieldays exhibitions.

A survey of the recent work of members of the Waikato-Bay of Plenty Branch of the New Zealand Institute of Architects, 1974.



Waikato Art Museum — Kees Sprengers

Collection

The development of the art museum collection has been, until recently, guided by two policy statements, now replaced by an integrated document.

The areas in which the art museum collects places primary emphasis on works and items illustrative of the development of a New Zealand consciousness, whether this be in the fields of history or art. Secondary emphasis is placed on Pacific rim countries with a small European collection expanded where possible and basically by gift.

The broad base of the art museum concept allows for a comfortable integration of many fields in the collection. For example the embryonic New Zealand ceramic and weaving collections can be regarded as an adjunct to New Zealand painting and sculpture. They also sit happily with contemporary Maori carving and weaving as a part of the overall current New Zealand craft scene, and yet these items of Maori craft are but a continuation of the traditions expressed in items in the ethnological collection.

The collection is therefore a very happy one that displays no overly artificial cut offs. The art museum being one integrated whole does not have to, in any way, limit a natural extension of some collection because some other institution in the town regards that area as falling within their preserve.

Take for example the war canoe Te Winika. This canoe was begun in the 1830s — it is firmly catalogued in the ethnological collection — and yet because it was fully restored in the 1930s it has very strong ties with the rise of things Maori in the Waikato with the re-establishment of Turangawaewae marae. Several specific pieces of carving can be attributed to individual carvers, for example the head piece to Inia Te Wiata, and are therefore important as a record of the continuing development of Maori carving and New Zealand craft.

Several people and groups have made significant gifts to the art museum and these are recognised by the Friends of Waikato Art Museum by the title Benefactor of Waikato Art Museum. So far these benefactors are Dame Te Atairangikaahu for the gift of Te Winika, Mr F.H. Canaday, the Waikato Museum Society, the Waikato Society of Arts, Dr Ferrier-Watson for his promised gift of the Ferrier-Watson Collection of Watercolours by John Kinder, and the Hamilton Motorcycle Club whose donations over the last four years have led to significant acquisitions especially in the New Zealand craft field.

This same continuity flows through much of the collection allowing the Exhibitions Officer a great deal of scope in presenting exciting combinations of material to the public, albeit from a limited collection.

A portion of the Hamilton Motorcycle Club Collection Exhibition 1976.



Waikato Art Museum — Kees Sprengers



Modern dance group performing in the galleries during a permanent collection exhibition.

Waikato Art Museum — Kees Sprengers

Organisation and staff

Waikato Art Museum is a full department of Hamilton City Council and is administered by the Director through the Recreation Committee. As a full department the art museum enjoys many privileges. All accounts are handled by the City Treasurer's Department and the Management Services Division is responsible for many of the more mundane aspects of staffing and salaries. Staff at the art museum can call on the services of a wide range of other departments, carpenters and engineering workshops, a paint shop, draughting department and vehicle pool that includes four-wheel drive vehicles and Hiab trucks.

The art museum, in return, frequently does work for other Council departments such as setting up displays, photography, etc. The Director sits on two Council staff committees and assists the Recreation Committee. I am constantly impressed by the degree of co-ordination achieved within this large operation.

Frequently it is stated that there are serious drawbacks to being within a local body situation. Usually salaries are the one problem area quoted. This is of course so. The salaries set within Local Government

are largely controlled by the Higher Salaries Commission which pegs upper salaries. However, beyond this it is my belief that the advantages of a local body situation far outweigh the disadvantages. Most important of all is the fact that staff are accountable. That is, if they are seen to be doing a good job and supplying a good service to the public, they will be supported by the city's elected representatives in terms of budgetary allocations. If not that support will be eroded and this will be reflected in the budget they can bring to bear on their services and problems.

Since 1970 when Hamilton City Council took over the old art gallery and museum the staff has grown from a couple of part-time to nine full-time and six part-time staff. These staff are spread through four sections, Fine Arts (2), Exhibitions (2), Culture History (2), Officer Services (2) and a Director. The part-time staff consist of four attendants who are rostered over a fortnightly period and a conservator and photographer. The last two are employed on a contract as well as salaried basis each working an equivalent of approximately 2½ days per week. The Education Board has seconded an education officer to the art museum who works a three day week and will, in 1976 handle some 7000 children.

Future problems to be resolved

I began this article with the statement that Waikato Art Museum was a rather strange institution. To most people we are strange because *we ain't where we ought to be*. The top of a shop is no place for a museum and yet so frequently museums do occupy premises designed with something other than a museum in mind. Increasingly museum authorities are recognising that to modify an already existing structure is better than embarking on a multi-million dollar building programme for which finance for the later stages is by no means guaranteed.

So there is really nothing *wrong* with being atop a shop except that the typical massive museum building up on the hill is a self advertising structure. It says *museum* and no one can miss its siting. The top floor of just another commercial building off the main street is by no means conspicuous and staff must spend a very great part of their time and budget getting the museum to the public.

A new art museum complex is planned for a quite magnificent river bank site at the southern end of the main street of Hamilton. However the cost of this complex to be built in two stages would be \$3,000,000 on present day costs. Such a cost is not beyond the average city the size of Hamilton.

However Hamilton is a very young and fast growing urban area and the demand will be for some years to come, I fear, for essential services necessary to maintain the level of expansion that Hamilton suffers.

For this reason staff must maintain an open mind on just what might constitute the next Waikato Art Museum. Already they are casting covetous eyes at several older buildings that would suit their purpose admirably. The lease on the present building has around 6½ years to run after which Waikato Art Museum must go elsewhere. If it is to be to a new building planning and construction must begin shortly.

In the meantime staff work to increase the quality of their public service.

A one day exhibition of the weaving of Rangimarie Hetet and Digger Te Kanawa in the house Te Tokanganui-o-noho, Te Kuiti on the occasion of Rangimarie Hetet being presented a Queen Elizabeth II Arts Council Fellowship 1973.



Waikato Art Museum — Kees Sprengers

book reviews

1974 *Museums and Man: a series of five sound filmstrips* Smithsonian Institution and Encyclopaedia Britannica Educational Corporation.

It has been my experience that the Smithsonian Institution, Washington DC do things well and this linked slide (or film strip) — tape series on museums is no exception. There are five in the series each introducing some aspect of museum work with pleasant background music and simple but authoritative statements by leading members of the Smithsonian's staff to complement the narrator's storyline.

The first 90 frame strip is entitled *What is a museum?* and to answer this draws on the diversities of not only the Smithsonian but the United States museum scene. Three prominent Smithsonian directors, Keir of Natural History, Taylor of National Collection of Fine Arts and Collins, Air and Space, give some insight into the activities both out front and back of house in the realms of natural history, fine arts and technology. One particular sequence showing the restoration of an old aircraft is quite fascinating.

The second of the series *An exhibit behind the scenes* suffers a little from Smithsonian scale for it follows the researching and constructing of the immense Natural History walk-through reconstruction of a tropical rainforest. Only such a huge national complex of museums could support the type of research and construction budget needed to finance such an exhibition. The strip follows the work of three men, two scientists who were part of the original research expedition to Guyana and who scripted the exhibition, and the designer who supervised the construction of the new hall.

The conservation strip, *Museum conservation: preserving our heritage*, expands the "normal" view of conservation that I fear most people have. Already the first strip in the series has looked at the years of work being put into conserving an old aeroplane and this theme is further expanded first in the laboratory attached to the Division of Musical Instruments at the National Museum of History and Technology where work is progressing on a 17th century Italian harpsichord and then at the laboratory attached to the National Collection of Fine Arts where the staff are concerned with a collection of miniatures, a primitive painting on a wooden panel, a large shattered plaster cast by Hiram Power and a Rubens oil. This is a simple but very complete introduction to the complexities and diversities of modern conservation work.

Zoos are the subject of the fourth of the series *The zoo: a living collection*. Drawing on material basically from the National Zoological Park in Washington DC

the zoo is presented as having a new role to play — the conservation of animals. Roles are reversing — frequently it is now the visitor who is behind bars while the animals roam free in a situation similar to their natural environment.

The last in the series *Museum: new directions* continues and expands the theme of the first filmstrip in that it explores the directions that modern museums are taking. Demonstration techniques, working museum, the projection of ethnic consciousness and neighbourhood museums show that the museum is no longer *the great grey depositories, out of touch with the real world beyond their walls*.

The five filmstrips are crammed with good information and ideas and are well presented. Each is approximately twelve minutes long with about 89 frames, that is about 8½ seconds per frame so interest is not given a chance to flag.

The series comes with a simple guide in which is the full text of the spoken narration and a series of questions that might be used to promote discussion. These filmstrips are an ideal vehicle for an introduction to museum work for a staff training programme or visiting school parties (senior classes at least) or for presentation to interested Friends groups — perhaps even the public.

I must at this point BONK state one small criticism BONK. The audible cue BONK for changing frames manually (there is also an inaudible signal for automatic projectors) BONK is very audible and somewhat disconcerting BONK.

Ken Gorbey.

PETERS. K.M. 1976 *Report to the Winston Churchill Memorial Trust on a study tour and attendance of a short course on conservation at the Institute of Archaeology, London University and British Museum*. Working papers in anthropology, archaeology, linguistics and Maori studies, Department of Anthropology, University of Auckland, 15pp.

For many years Karel Peters, the Senior Technical Officer in the Department of Anthropology at University of Auckland, has had as one of his duties the preservation of artefacts from archaeological contexts. One of the problem areas has always been swamp finds of wooden artefacts which would normally deteriorate very quickly once exposed to the air.

In 1975 Mr Peters was able to travel to Europe on a Churchill Fellowship to attend a two week seminar in conservation in London and view conservation facilities in England and the Netherlands.

Karel Peter's report deals in the main with a brief discussion of the course and places visited. However between pages 11–14 he makes some very interesting statements on the possible development of conservation facilities in New Zealand. Mr Peters makes the point that he believes that any extension of conservation facilities in New Zealand should be at a regional level and not be, as a first priority at least, a National Laboratory based in Wellington. The arguments for this are that with a technician in say three large museums, Auckland, Wellington, and Christchurch, the problems of collection deterioration could be attached *at the grass roots*. This is a very interesting proposal and one that Mr Peters has discussed with conservators at the British Museum.

I personally cannot accept this regional emphasis on a number of counts. The first concern I have is the most practical – salaries and staffing. Can we really expect to hire a trained conservation technician who must work on his own or perhaps with a trainee at the salary that such a regional post would command. Note that in 1974 the Queen Elizabeth II Arts Council working party was suggesting a salary of \$14,000 for Director, \$9,000 for a scientist and \$6000 for technicians. We might get a technician with little or no conservation training at the 1976 equivalent of \$6000 but could we hold him with no promotion possibilities in the offing?

While a national set-up can offer a hierarchy of promotional possibilities and training opportunities this is really not possible at a regional level. That is, a bright young person can come in with say a chemistry degree and see that, with training, he can progress through a defined staff structure to perhaps eventually become Director.

The second concern I have is something that Karel Peters raises himself on page 8, when he says *it is my opinion that the exchange of ideas and discussions through personal contact are essential to the conservator*. If we were to separate our conservators any interchange of information and ideas would be severely limited. On the other hand a centralised laboratory with its specialist staff will offer a climate of scholarship and discussion that will assist that staff in solving the many distinctly New Zealand problems that will come before it.

My third concern is that we must look wider than a European example to locate the type of system best for New Zealand. In Europe and, for that matter, the United States conservation facilities have developed attached to the institutions that need a particular type of work done. Perhaps, considering the cost of the development of these facilities, we should look more to the examples of say India and Canada with their strong national facilities rather than to a scattered group of small laboratories that will

probably result in some duplication of each other's efforts. I am not in any way suggesting that we do not need regional laboratories. I strongly believe that any institution that has established or is developing conservation facilities to suit its own needs should press ahead and should look to the National Conservation Laboratory for aid and assistance in furthering their regional aims (Working Party's Recommendation 2 (b) and (d) and Recommendation 4).

However I also strongly believe that we should follow the Canadian pattern of first establishing a strong national centre and then setting up regional laboratories (perhaps the six technicians in other centres referred to in the Working Party's report) when it becomes obvious they are needed.

This has been something of a critical review of a short report but the points raised by Mr Peters are deserving of a great deal more discussion.

It is obvious from this report that the conservation facility at the Department of Anthropology, University of Auckland, will, as a result of Mr Peters' study tour, be a very strong force in preserving aspects of our cultural heritage now threatened.

Ken Gorbey

SCHAFFER, D.P. 1975, *New Zealand: The Administration of the Arts*, UNESCO, Paris, 28pp, bibliography.

Between 13 October and 10 December of 1974 Paul Schafer toured New Zealand under the auspices of UNESCO to *assess the development of the arts in New Zealand from an administrative point of view*. The result of Mr Schafer's assessments are now published as the xeroxed report *The Administration of the Arts in New Zealand* available from the Arts Council at \$2.50.

The recommendations Schafer puts forward deal basically with the establishment of a training programme for arts administrators in New Zealand under the Arts Council and to establish means whereby information on the arts in New Zealand can be gathered and research encouraged. Thereby policies formulated to guide the arts in New Zealand will be based on firm data and research.

It is unfortunate that the Schafer report has appeared at a time of economic stress. While we might accept some delays in the implementation of the recommendations it is important that the report is not forgotten entirely. It is a scholarly piece of work that deserves consideration and action.

Ken Gorbey.

a year's study leave in the netherlands and great britain

Luit Bieringa

While I am still anxiously awaiting the arrival of documentary material from the separate ports of London and Rotterdam it might nevertheless be useful to give a brief description, from memory chiefly, of the activities during my sojourn in the sunny climate of northern Europe.

First of all I wish to express my thanks to the various organisations who have made my 'sabbatical' year financially possible, namely AGMANZ, the Q.E.II Arts Council, the British Council and the Manawatu Art Gallery Society.

Itinerary summary

Late September to early October — London

Visits to numerous private dealer galleries

Personal contacts established in Photographers' Gallery, Victoria & Albert Museum, Museum of Mankind, British Crafts Centre, Serpentine Gallery, Tate and National Galleries.

Discussions with Neil Duncan, Director of Regional Development (Arts Council of Gt Britain), Chris Cooper, Director in charge of art centres and education and Jonathan Harris, film librarian.

Contacts established with new projects and arts centres in Glasgow, Birmingham, Liverpool and Bristol.

Dismantling of John Panting Retrospective Exhibition at the Serpentine Gallery with New Zealand sculptors Steve Furlonger and Terry Powel in preparation for the exhibition's New Zealand tour.

October to December — Netherlands

Initial contact meetings with the directors of the Vincent van Gogh Museum, Rijksmuseum and Stedelijk Museum in Amsterdam.

Visits to the Kroller-Muller Museum and Groninger Museum.

Discussions with the secretary of the Dutch Museums' Association and visit to the Association's one-day meeting in Enschede.

Visit to the Ministry of Culture, Recreation and Social Work and discussions with the heads of the departments of Museums and International Relations. Probing for financial assistance amongst other items.

Visits to the newly completed Amsterdam Historical Museum and Shipping Museum.

Started voluntary work as exhibition co-ordinator for the Foundation *Musement* (created by the Dutch Museums' Assoc.) for their exhibition *From Cradle to Grave* to be held in the Vincent van Gogh Museum.

January to April — Netherlands

Almost full-time work co-ordinating materials from some 50% of the 490-odd Dutch museums for the Foundation *Musement*.

Visits to Museums throughout the country to select items ranging from sarcophagi, toys, ship-models, mummies through to Renoirs, Potters (Paulus) and Cranachs.

Visits to and discussions with education department staff at the Rijksmuseum Amsterdam, Boymans-van-Beuningen and Rotterdam Art Foundation.

Participation in the meeting of the Dutch Museum Education Officer's Association.

May to July — Great Britain

Discussions with Garth Hall, Victoria & Albert Museum.

Visits to the Courtauld Institute, education departments of the Museum of Mankind and Tate Gallery.

Discussions with Miss M. Rosen, course director in Arts Administration, Polytechnic of Central London.

Visits to community arts centres in various London boroughs.

Participation in the three-day *Education through Paintings* course for teachers at the National Gallery.

Commencement of British Council sponsored tour through Britain: Arnolfini Gallery in Bristol, Midland Arts Centre and the Birmingham City Museum & Art Gallery, Great Georges Project in Liverpool, Mr Singleton of the Department of Museum Studies in Leicester, the Gladstone Museum (pottery) in Stoke-on-Trent, the Scottish Arts Council in Edinburgh and the Third Eye Centre in Glasgow.

Respite from visual indigestion in Fife and Ireland.

August — Great Britain and Netherlands

Mopping-up operations, sun-bathing and enjoying the last weeks of leisure.

While this list is but a small (and no doubt boring) summary of some of the peaks of the tour, it nevertheless presents a broad picture of the diversity of institutions and ventures visited and observed. While most of us are aware of the work done by the super-institutions, an expanded review of the directions taken by the less renowned and often more enterprising institutions and organisations will I hope be of the greatest benefit to News readers. Broadly speaking the areas of research which I found most rewarding, apart from strictly personal pursuits, were

- (a) contemporary attitudes to educational work inside and outside the museums.
- (b) multi-functional aspects of community oriented art centres and museums.
- (c) politico-cultural artist organisations and state-funding of the arts in the Netherlands.
- (d) Arts administration courses.
- (e) the attempts by the Dutch Museums Association to research the habits, make-up etc. of the museum visitor as well as organise a combined museums exhibition bi- or tri-annually to promote museums as a whole.

I hope that a fuller coverage of the above topics and others, once my notes are at hand, will be of interest to readers as well as provide discussion materials for future AGMANZ meetings.

Otago Early Settlers' Association

The Otago Early Settlers' Association maintains a museum of historical and early Otago artefacts. As well it has extensive records dealing with early Otago and the pioneer days.

The administration is in the hands of the Director-Secretary who is retiring and who also is responsible to the Executive of the Association. The positions are being separated and applications for the position of Director/Curator are now invited.

The successful applicant will be expected to pay attention to special displays, the museum generally, and attend to the many enquiries regarding research data. The salary will be a matter for negotiation.

A schedule of duties is available from the Director-Secretary to whom application should be made.

Otago Early Settlers' Association
Lower High Street
Dunedin
New Zealand

new zealand news

Current history photographic competition

The Wanganui Regional Museum is interested in building up its collection of photographs of current historical interest and, last year, mainly as an experiment, a competition for the best photograph was organised. This trial was so successful, that the Trustees of this Museum have decided to conduct another competition, on the same lines, but one that will reach out to more prospective entrants.

A prize of \$50 is offered and the conditions of entry are as follows:

1. Closing date of competition is **Friday 18 February, 1977**. Entries are acceptable any time before this date.
2. Black and white prints of a minimum size of 3½" x 3½" (no maximum size).
3. Photographs need not be mounted.
4. Photographs taken in Wanganui, Waverley, Raetihi, Ohakune, Patea, Feilding, Marton or Taihape and environs are eligible.
5. Pictures must have been taken between 1 March 1976 and closing date.
6. There is no limit to the number of entries submitted by any one person.
7. Photographs submitted must have been taken by the entrant, but printing and developing may be professionally done.
8. Entries must be posted or delivered to the Wanganui Regional Museum, Maria Place, P.O. Box 352, Wanganui.
9. Each photograph must have shown on the back - title, description (if any), date taken.
10. Prints will become the property of the Wanganui Regional Museum, which shall have the right to reproduce any prints and use them as it thinks fit.
Negatives are to be made available to the Museum for all entries. If entrants are to donate negatives to the Museum, it would be appreciated.
11. The Wanganui Regional Museum reserves the right to allocate prizes as it thinks fit, if the entries are not suitable.

Les Lockerbie retires

August of 1976 marked the end of a long and dedicated career at Otago Museum for Education Officer, Mr Les Lockerbie. Appointed to the Otago Museum in 1947 Mr Lockerbie quickly became known throughout New Zealand as one of the pioneers and leading innovators in the field of museum education.

Apart from his responsibilities as Education Officer, Mr Lockerbie is well known for his archaeological interests, being a member of the New Zealand Archaeological Association and former Council Member. Mr Lockerbie has lead a number of Otago Museum expeditions to archaeological sites in the southern regions of New Zealand and has made significant contributions to the development of methods of radiocarbon dating in archaeology. For his work in these fields, he was awarded the University of Otago's S. Percy Smith medal in 1956.

As the pied piper of the Museum world to the many thousands of school children he has taught, he will be greatly missed, by them and his colleagues at the Museum.

BMA Diploma for Stuart Park

Mr G.S. Park, Anthropologist at Otago Museum has been awarded the British Museums' Association Diploma.

New curator at Auckland City Art Gallery

Andrew Bogle has recently been appointed to one of the senior positions at the Auckland City Art Gallery. As Curator of Prints and Drawings, he succeeds Anne Kirker who has left New Zealand to study at the Courtauld Institute Galleries, London.

Mr Bogle graduated from the Elam School of Fine Arts in 1975 with a B.F.A. majoring in Printmaking and Photography, and is now completing a M.F.A. part-time. He is a printmaker himself and has work on exhibition at present in Lower Hutt and Christchurch.

He views the position of Curator of Prints and Drawings as a challenge, especially at a time when the art of printmaking is so active.

Mr Bogle is married with one child.

Visit of Susan Yecies

Susan Yecies, Programme Co-ordinator for American Association of Museums/International Council of Museums, Washington, was able to meet New Zealand museum professionals in August of this year in a tour organised by Waikato Art Museum and funded by United States Information Service, Wellington. Miss Yecies was on her way to Australia to take up a Bicentennial Fellowship in which she would be visiting Australian museums.

Susan Yecies is involved in the AAM with co-ordinating the programmes of AAM and ICOM. She also organises the yearly State Department sponsored tour for foreign museum professionals. As a result of these duties she has a very full knowledge of the museum scene in the States and is in the position to arrange contacts between people interested in related aspects of museology.

During her tour Susan visited Auckland, New Plymouth, Palmerston North, Wellington, Christchurch, Dunedin and Hamilton. It is hoped that on her return to Washington she will write an article for AGMANZ News on her impression of museums New Zealand style.

a final review

The next issue, February 1977, will be in the hands of a new editor who deserves everybody's support in making AGMANZ News a worthwhile professional journal.

Margaret Gibson-Smith is our new editor and all copy should from now on be posted direct to her (address: P.O. Box 6853, Auckland 1).

A professional journal reflects the state of the profession it seeks to further. In no way can the success or failure of such a journal be placed at the door of the editor. It is the contributors who control, by the copy they supply or do not supply, the level attained by their journal. Over the last three years I have been a little disappointed to find that contributors to the News are far too small a group. My very sincere thanks to this all too small group — they made being editor both pleasurable and easy — but I do hope our new editor will receive copy from a much wider range of people.

Further thanks must go to Raewyn Cooper for layouts and paste-ups, and to Sue Wade for all the typing.

Hon. Ed. (retired)