



AGMANZ NEWS

The Art Galleries & Museums Association of New Zealand
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Editorial

'AGMANZ assistance to small museums'

'Surely, with this as the theme of the conference, it should have been of number one importance on the conference programme.' (*Eric Brockie, Dunedin Museum of Transport and Technology.*)

People from small local museums in the Otago area were asked by Stuart Park and Maureen Hitchings of Otago Museum to send in their thoughts on the conference, and eight replies were received. All made the same comment as Mr Brockie, and were disappointed that only two sessions, totalling 2½ hours, were allotted. It was regretted that Dr Yaldwyn's paper was not available to be read in his unavoidable absence.

'The forum . . . was a real disappointment. Much more preparation and direction was required. It was most worthwhile for the other areas to hear of the good work Otago Museum is doing, but the local museums were looking for further comments of support from executives of AGMANZ.' (*John Labes, Lawrence.*) 'The difficulties and problems of the small museums were, on the whole, overlooked. This was particularly frustrating when we had been led to believe that there would be considerable business involving small museums.' (*R. Carline, Alexandra.*) 'We . . . were frustrated at the continual break into educational (principally) matters as speakers on small museums sat down.' (*Enid Annan, Vincent County and Dunstan.*) 'The Education forum highlighted the need for direction and chairmanship and control of the over-enthusiastic speaker.' (*Labes.*)

The critics were not unanimous in their evaluation of the papers given, but agreed that they would have 'been of much more value if adequate time had been allowed for questions and discussions by everyone present. Instead of this, the gathering was dominated by the opinions of a few.' (*Heather Buckingham, Waikawa.*)

Nearly all appreciated the opportunity, albeit limited, to make personal contacts. 'I was surprised to discover how museums in different parts of New Zealand did not seem to be aware of what was happening in museums in other areas . . . An opportunity was lost for informal discussion, by not having lunch at the Art Gallery.' (*Buckingham,*

Joy Casey (Waikawa) also commented on the apparent lack of communication between centres. 'Progress through one conference to the next is minimized by the two-year gap. Council should look seriously at the idea of regional meetings, perhaps every six months to help bridge this span. . . . I do applaud the intention of conference proposals to make much more use of *AGMANZ News* and hope that this will eventuate.'

The conference was well attended by representatives from small museums in the area. 'I was surprised at the number, but it was a good sign as it gave confidence to many of us that we are just as important in our own sphere as the large museums, and had obviously turned out to find out what AGMANZ can do for us.' (*Brockie.*)

Mr Labes suggests this confidence should be channelled. 'As AGMANZ will be important to us for future funding and assistance, we will have to continue to participate and have our value recognized. I think it will become necessary for the Otago-Southland Museums to unite to have a member at all future AGMs.'

UNIVERSITY OF OTAGO

CONSERVATION OF ARCHIVES AND MANUSCRIPTS: A BASIC COURSE

25-27 May 1977

This course has been designed to give those persons who have charge of archives and manuscripts a basic understanding of the theory and practice of archives and manuscripts conservation. Strong emphasis has been placed on preventive techniques, while there will be opportunities to practise document repair.

The course has been organized by the Archives and Records Association of New Zealand in conjunction with the University of Otago. For further information write to the Department of University Extension, University of Otago, P O Box 56, Dunedin.

COVER

Mrs A. Lehrke
Koriniti Pa, Wanganui River. 1976
(Wanganui Regional Museum)

The Wanganui Regional Museum is building up a collection of photographs of current historical interest, and has sponsored two competitions for photographs taken in the Wanganui, Waverley, Raetihi, Ohakune, Patea, Feilding, Marton and Taihape districts. The winning print for 1977 depicts the ceremony on the marae on the occasion of the death of one of the elders, Mr Panataki Metekingi, showing the chief mourners with Mr Rangi Pokeha, an elder of the tribe, addressing the coffin. Panatahi worked practically unaided for some years restoring the three houses at Koriniti, one of which is a museum of Maori artefacts pertaining to the Pamoana Tribe at Koriniti.

Some Reason for Existence

A museum policy which directs itself towards or adapts itself to social change is politically determined.

The education departments of the museums threaten the art collections and obstruct the independent study of those collections unless . . .

Practitioners of the social sciences are welcome in the museums if they temper their language and methods.

(Discussion topics at the meeting of the Workgroup Education Services at the Hague 26.3.76)

A museum is a form of communication, and, before we plan our museums, or reorganize our museums, or set up a temporary exhibition . . . we should consider carefully what it is that we are trying to communicate, with whom we are trying to communicate, and above all, why we are communicating it. That is, 'what is the purpose of our communication?'

(H. R. Singleton — *AGMANZ News*, vol 4, no 4)

As soon as the gallery opens its doors to the public it accepts, ipso facto, that it has an educational obligation.

(T. L. Rodney Wilson — *AGMANZ News*, vol 7, no 1)

With boxes full of printed material and personal documentation about my research in Europe beside my desk I fully intended to present one more travelogue contribution to *AGMANZ News* when requested by the editor to give an account of my O.E. However the failure of the Dunedin Conference to come to grips with any topics in a workmanlike context led me to question the value of another news report. Particularly after Rodney Wilson's address, I decided to browse through some of the neglected volumes of the *News* to ascertain if Dr Wilson's initial article on museums and their public had indeed initiated any fundamental discussion around the important concepts he raised. Not surprisingly, being a nation of practitioners rather than theorists, no evidence of correspondence on the topic was detected and Rodney Wilson had to carry on his excellent monologue in an article in vol 7, no 1 (Feb. '76).

After a year's absence I naively expected the vital issues raised to have been the basis of discussion among museum 'philosophers' and information/education officers in these pages or at least a conference topic worthy of extended debate amongst museum professionals. An analysis of the *raison d'être* of small museums is, at least in some people's minds, more vital than an elucidation on the art of object-index labelling. One can only hope that the organizers of the next conference will throw us into a marae environment where lively debates can

By Luit H. Bieringa
Director, Manawatu Art Gallery

flourish (chairman willing).

Since no contribution on the specific issues raised by Rodney Wilson seems to have appeared one can only assume that we have quietly absorbed the relevant passages and put some thoughts into practice or have conveniently shelved any likely ideas on the excuse of staffing or hoping that the problems will disappear of their own accord. The continued contributions by the writer to the *News* and the recent 'conference' will hopefully act as a brainwasher in the absence of any dialogue.

Prefixing this article with a number of quotations from a variety of sources was primarily activated by: attending a one-day meeting of the Workgroup Education Services in Dutch Museums in the Hague last year;

informal discussions with Mr Singleton, Director of the Department of Museum Studies, University of Leicester and subsequent revision of his 1973 address to *AGMANZ* (vol 4, no 4, *AGMANZ News*); reading Dr Wilson's most recent *News* article; my own involvement with communication/education concepts while in Europe and the evolution of a museum policy suitable to Palmerston North.

It is no coincidence that the heavy emphasis placed upon a socially conscious policy in tune with the changes within the community loomed large as a topic during the one-day workshop of Dutch museum educationalists as it does in the Wilson articles. Many years after the fundamental 'digs' by Marcel Duchamps at art museums and their contents, museums which primarily addressed themselves to the cognoscenti have, in some cases reluctantly, become gradually interested in those visitors who at first wandered around aimlessly and finally stayed away.

Policies exclusively bound to aesthetic concerns and elitist in their interpretation were being questioned within and without the museum walls. The subsequent problems raised, while being approached and solved from a variety of standpoints — often piecemeal — continue to loom large today and will continue to do so in the future. The intensity of the problems will to a large extent depend on whether museums are prepared to cause changes or are merely content to follow the changes going on around them.

Dr Wilson, in listing the problems confronting the museum in contemporary society (particularly art museums), pinpoints the major dilemma inherent in a socially conscious museum policy, a dilemma to which even he cannot suggest a satisfactory answer. How do we reconcile our responsibility to the 'Establishment' and its political representatives (Give us our daily bread) while at the same time being responsible for a policy which may be and often is in

conflict with the values of that 'Establishment'. The Great Georges Project in Liverpool initially backed by the City lost the City Council's support when windows were being broken in the dilapidated complex threatening the property-oriented mores of the city fathers. Now an independent trust, the Project flourishes in the midst of its black and white working class community. A similar manifestation of the problem was outlined at the Workgroup session in the Hague where Mr Overduin, the Education Officer of the Municipal Museum, outlined the workings of the Museum's *Kunstkar* which takes exhibitions to or provides a venue for exhibitions organized in the city's suburbs. Before activating the *Kunstkar* a period of intensive research and discussions with a number of citizen groups was required in order to build up a trust situation since the museum was an official city institution whereas the citizen groups were essentially against the official city body. Once it had been established that the museum staff were not wolves dressed up in sheep's clothing a meaningful dialogue could come about and activate some vital activities and displays centering on a suburb's historical development and contemporary housing, environmental and social problems.

Example: (extract from the *Volkskrant* 15.4.76) Pilot project.

'From late April till late September this year the *Kunstkar* (artcontainer) will be used for an exhibition on the Hague street furniture, titled "A look at street-images, Hagenaars and their streets" . . . a small show about the shapes and forms of street objects. It concerns street-lighting, traffic signs, letter-boxes, tram shelters, public toilets but also the graffiti on empty walls, signs . . . traffic problems and art projects in the community.

'Henk Overduin: In order to establish some rapport with the public for whom the show is intended, the exhibition is a kind of process. The city doesn't offer the suburbs a ready-made product but has asked community groups and individuals to partake in the thought process and to lend materials. We have had some fairly intensive discussions with the inhabitants of some three suburbs, talked about their street environment and have taped some of the choicer dialogues for inclusion in the exhibition.

'A number of schools have also been activated. Students have gone out into the streets, written essays, made drawings of street furniture and built models. The nucleus of the show consists of photographs of the street scenery . . . and use is made of a playground project initiated by two social workers from the suburb of Zeehelden in co-operation with an artist of the Free Academy. 'We are conducting a survey in association with the exhibition (to be carried out by the Sociological Institute of the University of Utrecht) to find out what the real effect of such a neighbourhood exhibition is, what sort of people respond to it, and whether those who respond visit the actual museum.'

In comparison to the above experiment our attempts at breaching the museum walls are but pale imitations. We pre-select an exhibition from stock, fill the mobile van, rent a suitable hall — usually in a privileged area with superior amenities — issue invitations and posters and proclaim 'Here we are folks, come and digest it'. While the latter exercise might have a certain relevance in some circumstances, it hardly scratches the surface of the problem and is merely an extension of our esoteric approach to the 'great unwashed'. Despite the inherent and unavoidable political problems with the *Kunstkar* experiment (a conservative city government might withdraw its financial support) the education department's exercise will inevitably influence the museum's approach to its visitors. In many ways it will be a two-way process in that there is bound to be a new awareness of the museum's existence within the community, but more importantly and allied to it, a possibly new approach by the museum's curatorial staff to issues which traditionally lay outside their area of expertise. Whereas in the past well-researched art-historical shows would be presented to the exhibition and education officers as a *fait accompli*, exhibition ideas are more frequently being discussed and evolved on a co-operative staff level.

This happy state of affairs has of course not come about without some strong rearguard actions by certain vested interests, notably curatorial staffs, who often regarded with mistrust the manipulation of their material by other disciplines — in some instances justifiably so. With an influx of sociologists into a number of Dutch museum education departments there was at first a tendency on their part to assert their predetermined views and manipulate the contents of a collection to suit their views. However with a gradual diminution of disciplinary bias and the growth of mutual trust between the various departments within the more progressive museums the sociologist has in many cases become an invaluable partner in the communication process as they explore and answer the demands within the community and co-ordinate the museum's activity accordingly.

For many of the older museums observed by me in the Netherlands, the shift of emphasis has been, and in some instances still is, a difficult yet inevitable process. Through a variety of experimentations it has led to revitalized institutions which respond to and often initiate changes.

To what extent and how this has been achieved has been outlined more than adequately by Rodney Wilson.

How these changes of viewpoint and philosophy have affected the evolution and establishment of new art centres, community facilities and new extensions to establish museums I hope to outline in descriptions of the Lijnbaancentrum (Rotterdam), the Third Eye Centre (Glasgow), the 'Blackie', Great Georges Project (Liverpool) and the Museum of Mankind (London) in the next issue.



Olveston

By Dennis Brickell, Secretary-Manager

Solidly constructed in double brick, with Oamaru stone facings, and finished with Moeraki gravel, a warm brown colour, 'Olveston' is quite unlike any other grand home in Dunedin. It was built 1904-6, and designed in Jacobean style by a foremost English architect, Sir Ernest George. Mr and Mrs Theomin travelled widely in Europe and the Near and Far East, collecting antique furniture, silver and bronze figures, porcelain and paintings, and they also supported local artists.

The house was bequeathed to the City of Dunedin by Miss Dorothy Theomin in 1966, the terms of the will requiring that the house should be open to the public free of charge and that it should be used as a gallery for displays by artists. This was clearly not practicable, despite an endowment producing about \$5,000 a year for maintenance and upkeep, since the value of the contents requires constant security, and the employment of permanent staff would mean a burden on Council finances. Strenuous work by a number of interested citizens and groups such as the Chamber of Commerce stimulated public interest and the City Council decided to accept the gift, which would otherwise have been sold along with most of its contents, and the money used for charitable purposes.

The Art Gallery, which had been charged with the responsibility of administering the house under the original will, had neither the funds, the personnel,

nor the desire to use 'Olveston' as an extension of itself, and the problem was finally solved by forming by deed the Theomin Gallery Management Committee, comprising representatives of the Art Gallery, City Council, the Trustees, and a new body, The Friends of Olveston. The Friends pay a small annual subscription, the funds being used for cleaning and maintenance materials, staff amenities, replacement of worn fabrics, garden equipment, etc, and in return have the right to free admission on any regular tour and to attend functions such as musical evenings, which are held about three times a year.

The early fears of the City Fathers that 'Olveston' would prove a white elephant have never been realized. Each year has seen an increase in the number of visitors, 56,000 in the last financial year, and the admission charges which are now \$1 for adults and 30 cents for children have proved adequate to clear accumulated debts for the installation of burglar alarms, conversion of servants' quarters to staff flats and similar items, met by the City Council in the first few years' operation. A modest annual surplus is lodged in the City Council Investment Account, and will be available for future major renovations if required.

'Olveston' is now staffed by two resident man-and-wife teams, who are responsible for minor maintenance, cleaning, security patrols and guiding, a full-time receptionist, full-time secretary-typist, two part-time cleaners, a part-time gardener, and a group of about 25 guides who come in on call, in the early days as volunteers, but now paid.

... and still on Conservation

By Jeavons Baillie, Conservation Officer,
National Library of New Zealand.

Last year I was invited to attend the Art Gallery Directors meeting in Hastings to discuss the Queen Elizabeth II Arts Council *Report of the Conservation Working Party*. I left with a feeling of distinct unease, uncertain that I had made myself clear or the report clearer. This feeling I attributed to the extraordinary geography of the room, a large circular chamber, a long narrow table stretched across its diameter. Arriving after the first session as I did, most of the Directors had already taken their seats, leaving space only at the sides of one end of the table. Somehow addressing people from the side of the end of a table did not seem to be very effective. However, on reading Mr K. M. Peters' remarks in his report of a study tour, reviewed in *AGMANZ News* 1, (4), '76, the real source of my unease became apparent. Several aspects of the report clearly need embellishment and emphasis.

At present in New Zealand there is no organization devoted specifically to the techniques of restoration and preservation of our cultural heritage. Many organizations are charged with the administrative responsibility of collecting, preserving and displaying such holdings, but we have seen that with the exception of paintings and documents, no custodial organization is equipped to fulfil its function to preserve its holdings in anything but a perfunctory manner.

When Dr W. B. Sutch became chairman of the Queen Elizabeth II Arts Council, I expressed my concern to him and when an approach was made from another quarter for assistance with training conservators, he decided to establish the working party. It was his intention that the document produced would be available before the General Election, as indeed it was, although regrettably to no advantage in that regard.

The situation concerning conservation facilities has not changed in the meantime and the need becomes more pressing as development and the accompanying legislation require the Historic Places Trust and museums to supervise archaeology and kindred activities on an expanded scale. In discrete areas such as the fine arts and archives, the technical and administrative problems of establishing conservation facilities are surmountable and effective units have been established to undertake this work. The proposals in the Report are to supplement and reinforce these facilities; to reinforce them in their area of legitimate concern; to supplement them with new facilities in areas more related to other endeavours of mankind. That is to say, the Report favours, for example, on the one hand, the strengthening of the facilities of art galleries at present committed to the restoration of objects of

fine art, but on the other hand the encouragement of establishing separate workshops for ethnological material at present relatively neglected. To this end the working party proposed the creation of a body designed specifically to administer the technical aspects of the preservation of New Zealand's cultural property, with no responsibility for collecting or displaying this material — no direct broad curatorial role.

It has been suggested that the Queen Elizabeth II Arts Council has a function in this area. However, it takes a circumscribed view of the arts and its activities in the area of preservation have been restricted to those objects within the limited orbit. It is my own belief that the Queen Elizabeth II Arts Council has a prime responsibility in the area of executant arts, including the fine arts, crafts and performing arts, and a secondary role in the preservation of their physical manifestation. But the suggestion that it has a part to play in the conservation of prehistoric artefacts must surely be tenuous. Whilst Dr Sutch's establishment of the working party was an indication of his own concern for New Zealand's cultural heritage, it also provided an opportunity for the Arts Council to examine its responsibility in this area. The report clearly does not support a strong reliance on the Queen Elizabeth II Arts Council for administrative assistance.

AGMANZ' own history for stimulating concern outside the profession and debate within is so despicable that its role in the administration of conservation will not be discussed further. (The working party taking a less jaundiced view did however include an AGMANZ representative on its proposed Council for conservation.)

The duties of the council are listed in the Recommendations of the Report. Directly under its control would be the National Conservation Laboratory. The staff would consist of scientists and conservators. And here I now realize lies the source of one of the chief misinterpretations and ambiguity in the report. The staff are listed in Recommendation 3 as 'a physicist, a chemist, three technical staff, two trainees and a director who would be a professional conservator'. Unfortunately the clause qualifying 'a director' has given the impression that the director alone would be a conservator. This was not the intended meaning. The qualifying clause endorses the specific function of the staff and means that the director must have a background directly related to the work of the laboratory, and not just a museum oriented career with no day-to-day experience of conservation practice and ethics. The three technical staff would also in fact be fully trained conservators. Thus, while the director would quite properly be involved in administrative and some advisory work, the main practical burden would be carried by the technical staff and trainees supplemented by the scientists.

The DSIR would be called upon to make available its facilities to the scientific staff where appropriate. It is important that scientists working on conservation problems be intimately associated with the workshop. I am convinced that the DSIR should not be wholly depended upon to provide the scientific expertise. There is a gulf between the practice of sound conservation techniques and the application of science to its problems, and an intimate understanding of the stringent requirements of long-term preservation and of the limitations of science required to bridge the gap if useful rather than disastrous results are to accrue.

Practical restoration would be carried out on objects for which no facilities exist elsewhere and which may conveniently be moved. Clearly, where circumstances are such that an object is best treated without being transported far then the work would be arranged accordingly.

The training available for conservators in New Zealand is at present far from satisfactory. Dunedin Public Art Gallery has endeavoured to gain formal recognition for its course to obtain financial assistance, but with very limited success. The working party saw it as the responsibility of the Council to encourage such programmes.

In the ethnology area conservation training is given to students of anthropology at the University of Auckland. It is important that archaeologists in the field have the necessary skills to carry out appropriate conservation work on fresh finds and that they understand the concepts and methods of long-term conservation such as are employed in a museum situation. However, no university workshop can be expected to undertake the full conservation work of a whole major museum, nor can it be expected to provide training for professional conservators on the necessary scale. The National Laboratory must have a training function.

The Laboratory would also offer advice to museums and custodial organizations, recommending where appropriate that grants be made by the Council to assist with particular pieces of conservation work. Advice on storage and display would also be available.

The Minister of Internal Affairs' grant of \$50,000 to art galleries is commendable as a measure to accelerate picture restoration. However, picture restoration is a discrete area of cultural restoration and New Zealand's physical cultural heritage extends far beyond the realm of the art galleries. The problems of physical conservation outside their precincts are more complicated administratively and in many respects technically. I believe that if they are to be dealt with effectively then the proposals of the Working Party must be implemented. By which same token I also believe that Mr Vincent need have no fear that should he find another anchor, rabid bureaucrats would have it freighted forthwith to an enclave of furtive boffins in Wellington.

You should know . . .

CONSTANCE KIRKCALDIE
Director of the New Zealand Academy
of Fine Arts



Constance Kirkcaldie has spent 25 years in arts administration in New Zealand, including (as Constance Scott) work with the New Zealand Players Foundation, the Alex Lindsay Orchestra and the Association of New Zealand Art Societies, and for 10 years was secretary/manager of the New Zealand Opera Company. She was executive officer for Arts Conference '70, and late in 1970 was invited to 'get the New Zealand Academy of Fine Arts swinging'.

She has been the driving force behind a very full and diversified programme and was able to get the Academy on the touring circuit, making it possible for Wellingtonians to see exhibitions they would otherwise have missed. She has introduced many innovations, including poetry readings and music recitals to complement the exhibitions.

She has travelled widely — Europe (living for a time in Oxford with her first husband, the late Professor K. J. Scott), North America, South-East Asia, and the Pacific, visiting theatres and galleries.

She is a trustee and member of the Board of Directors of the Downstage Theatre Company and vice-president of the Society, and a member of the National Art Gallery Council and of the AGMANZ Council.

An Antarctic Museum Centre for New Zealand

By D. L. Harrowfield, Antarctic Curator,
Canterbury Museum.

Antarctic Associations

In 1867 the geologist and first Director of the Canterbury Museum, Julius von Haast, put forward some new suggestions as to the form of Antarctica and its effect on the climate of New Zealand during the Pleistocene Period.¹ However, the Museum's associations with Antarctica really began on 29 November 1901. On that day, S.S. *Discovery* of the British National Antarctic Expedition arrived in Lyttelton the port of Christchurch, New Zealand, for maintenance, and to take on supplies before proceeding south.² The following afternoon, Dr E. A. Wilson, assistant surgeon, vertebrate zoologist and artist, visited Captain F. W. Hutton, Director of the Museum, and was given full use of the facilities. For the next three weeks while the expedition was in Lyttelton, Wilson, assisted by T. V. Hodgson, P.O. Jacob Cross and a local taxidermist named Salkeld, spent some time at the Museum cleaning eggs and the skins of penguins, petrels and skuas collected at Macquarie Island on the latter stage of the voyage to New Zealand.

The expedition sailed on 21 December, and on its return on 1 April 1904, Wilson, assisted by his wife, was again busy at the Museum attending to his collection of eggs, bird and seal skins, a selection of which were presented to Captain Hutton. Other presentations at this time included 26 geological specimens from Victoria Land collected by H. T. Ferrar, some glass specimen jars, and a sledge, skis and manhauling harness, from Commander R. F. Scott, leader of the expedition. The relief ship *Morning* also returned with a selection of Crabeater, Leopard, Ross and Weddell seal skins collected during the voyage south.

Following the death of Hutton, Dr Charles Chilton was appointed Acting Director of the Museum in 1905, and later became well known for his work on crustacea from Antarctica (collected by the *Southern Cross* Expedition 1898-1900, *Discovery* Expedition 1901-04, Scottish National Expedition 1902-4, *Nimrod* Expedition 1907-9, and the Japanese Antarctic Expedition 1911-2), and the Sub-Antarctic Islands.

By 1906, the Canterbury Museum was able to present to the public its first Antarctic display, the seals and birds having been mounted by William Sparkes the Museum taxidermist.⁴ This fascinating exhibit which according to the label was 'a representation of a portion of the shoreline in Antarctica, including the whole of the mammals and birds found in South Victoria Land' remained for many years until it was dismantled in the early 1950s during construction of the Canterbury Centennial Memorial Wing.

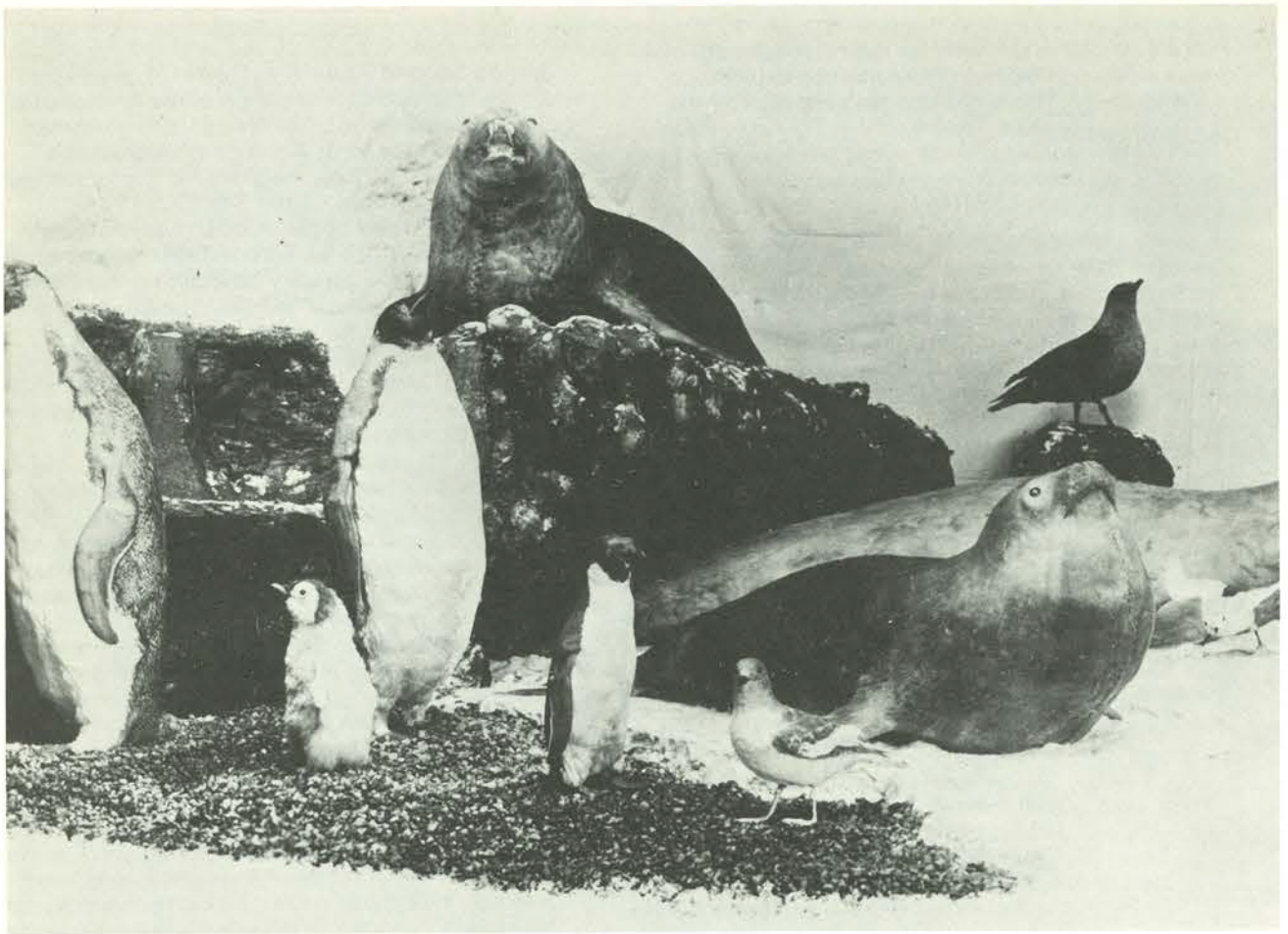
In April 1906, Edgar R. Waite, an authority on cetacea and marine ichthyology, became Director of

the Museum, and when the *Nimrod* arrived in Lyttelton on 23 November 1907 to load supplies, members of the expedition including the leader Ernest Shackleton, Captain Rupert England, and the expedition manager Alfred Reid, visited Waite who also assisted Professor Edgeworth Daid, the Australian geologist, to obtain supplies.⁵ With the return of the expedition to Lyttelton on 25 March 1909, Shackleton asked Waite to identify fish collected in addition to other specimens on loan from the Swedish Antarctic Expedition of 1901-3. The Museum also at this time received a collection of geological specimens presented by David, Priestley, and Shackleton.

Scott's decision to appoint Sir Joseph Kinsey as his New Zealand agent again (Kinsey also acted for Shackleton during the *Nimrod* Expedition) and to operate from Lyttelton during the British Antarctic Expedition of 1910-13, once more gave Dr E. A. Wilson, Chief Scientific Officer, an opportunity to use the facilities at the Museum. On this occasion he spent several days preparing albatross skins. Other visitors included Apsley Cherry-Garrard, the shore party zoologist, and D. Lillie the *Terra Nova's* biologist. When the expedition left Lyttelton on 26 November 1910, Waite made a recording of its departure on his Edison cylinder *Home* phonograph.

However, this has never been located. E. J. Haynes, the Museum taxidermist, also made arrangements for Wilson to collect further biological specimens for the Museum.⁶ When the expedition returned on 12 February 1913, Waite, Dr Charles Chilton, and Dr Coleridge Farr, representing the Canterbury Philosophical Institute, went out in the Harbour Board's vessel to meet the *Terra*, and the following day Waite attended a Memorial Service for Scott and the Polar Party held in Christchurch Cathedral. A week later Cherry-Garrard called at the Museum with a collection of eggs, seal and bird skins and these were prepared by Haynes for the expedition to take back to England. Meanwhile, Edward Evans presented to Waite the husky 'Seri' (Serai) one of the original 33 Siberian dogs presented to the expedition and originally named 'Falcon'.⁷ Captain H. Pennell delivered 'Seri' to the Museum on 3 March, and Waite recorded that 'Haynes took him to his house or rather the dog took him'. Seri was eventually taken by Waite to Australia.

The Museum benefited from Waite's term as Director which ended in March 1914. In addition to the Antarctic relics (many presented by Kinsey) and natural history specimens he obtained for the Museum the skeleton of an 87-foot Antarctic blue whale. This, one of only a few on exhibition in the world, was salvaged at Okarito, South Westland, New Zealand, in September 1908. Also, Waite collected many valuable natural history specimens during the four trips he made to the Sub-Antarctic Islands south of New Zealand. Most important of these was his trip on the *Hinemoa* (15-30 November



1906

(Canterbury Museum)

1907) when the *Dundonald* castaways were rescued from Disappointment Island in the Aucklands and relics including a coracle obtained for the Museum, and his trip as senior biologist on the *Aurora* during Douglas Mawson's Sub-Antarctic winter oceanographic cruise (17 May to 11 July 1912). Mawson also invited Waite to examine fish collected during his 1911-14 Antarctic expedition. Following his transfer as Director of the South Australian Museum in Adelaide, Robert Speight was appointed Director, and as a result of his expeditions to the Sub-Antarctic, made a significant contribution by describing the geology of the Antipodes, Auckland and Bounty Islands. Speight also examined the geology of Campbell Island, and did some work on specimens collected by expeditions to Antarctica.

The Museum's Antarctic associations continued, and the highly successful present era began with the appointment of a professional museum director, Dr Robert A. Falla, an ornithologist, who succeeded Speight in 1937. Falla had earlier distinguished himself by being one of two New Zealanders with Mawson's 1929-31 BANZARE Expedition, and later carried out important research into the natural history of the Sub-Antarctic Islands. When he resigned in

1947 to become Director of the National Museum in Wellington, Dr Roger S. Duff, an ethnologist already on the staff of the Canterbury Museum, was appointed Director, and the high standard of the Museum as we know it today has resulted from his own enthusiastic and dedicated foresight and interest in providing a permanent repository for the extensive Antarctic collections.

A plan is conceived

In 1958 following the opening of the Provincial Centennial Wing, consideration was being given to the possibility of setting up a special or temporary exhibit featuring some aspect of the natural history of Antarctica for the International Geophysical Year (1957-58).⁶ This scheme did not eventuate, and in 1961 with the Museum's Centenary only a decade away, and with visitor and school party attendance figures increasing each year, the Director suggested the possibility of a substantial new wing being built to commemorate the Museum's First Hundred Years. Meanwhile, the already extensive collection of historic Antarctic relics was steadily expanding.

Following the return from his research tour overseas in 1964, the Senior Preparator, the late R. J. Jacobs,

recommended to the Director the establishment of a major exhibition highlighting Antarctic exploration and research.⁹ This ambitious plan adopted by the Canterbury Museum Trust Board in February 1965, was warmly received by the public, and gained unanimous approval from the Government's Antarctic Division (DSIR), New Zealand Antarctic

Society, United States Deep Freeze Command, National Science Foundation, Antarctic Society of North America, Scott Polar Research Institute, and prominent personalities associated with global or Antarctic exploration. The project was now recognized as being one of national importance which would be unique in the world.

Between 27 September and 1 October 1970, the Museum's Hundredth Anniversary celebrations were held, and on 10 April 1972, a major appeal for funds was launched and widely supported by all members of the community. The Government also demonstrated its goodwill by providing a substantial subsidy, and on 17 July 1973, the late Prime Minister, the Rt Hon. N. E. Kirk, laid the foundation stone. Construction of the One Hundredth Anniversary Wing began on 13 September 1973.

Components of the Antarctic Centre

The Antarctic Centre which is situated on the second floor and mezzanine of the 31,000 sq ft Anniversary Wing, incorporates a major exhibition hall, reference library, audiovisual theatre and visitors' lounge with adjoining pictorial history gallery and pleasant outlook on the Christchurch Botanical Gardens. A passenger lift providing access to the complex for the first time enables visitors to have complete circulation of all the Museum galleries.

R. H. Stewart Hall of Antarctic Discovery

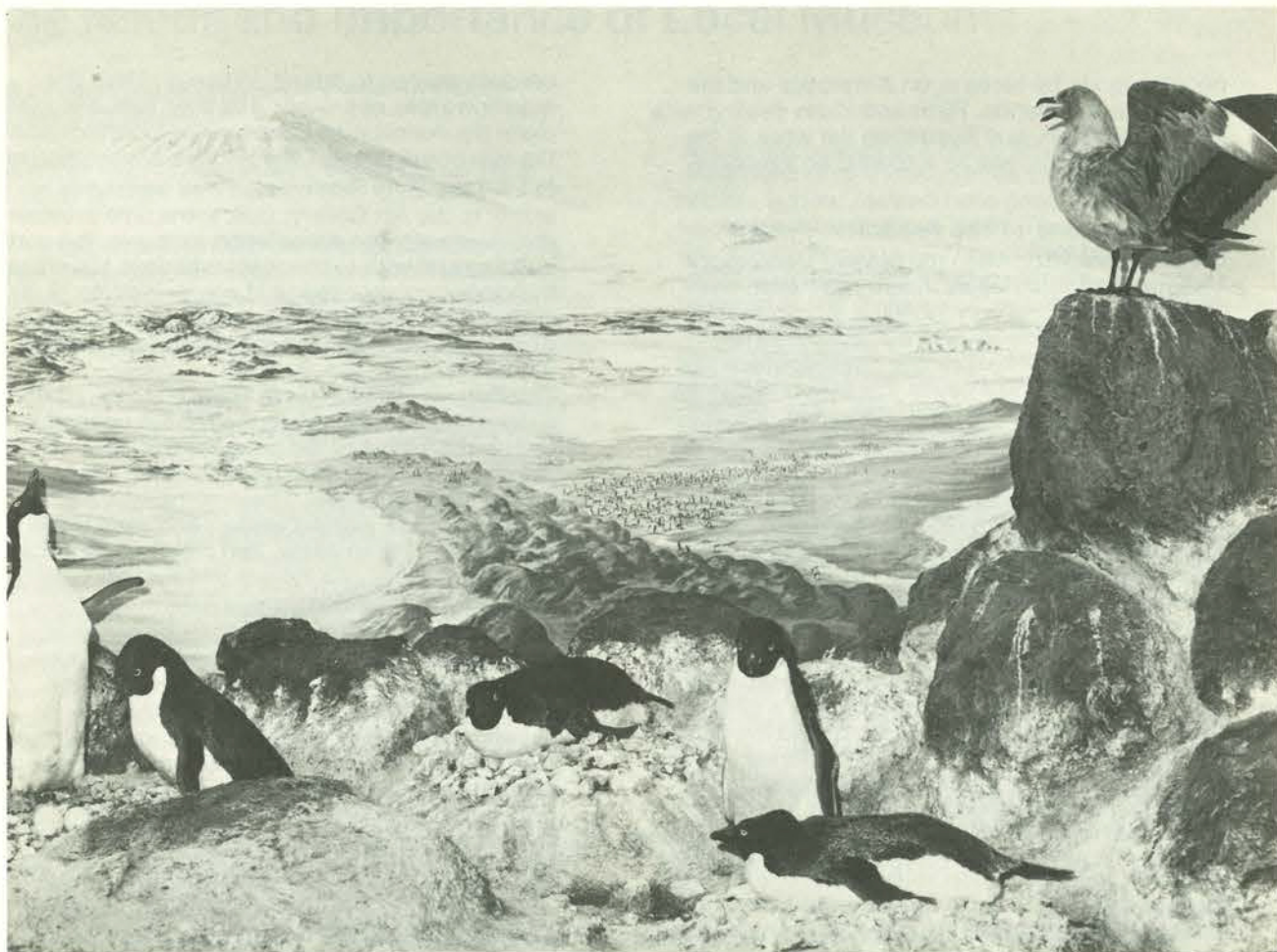
The purpose of the new 56 x 88 ft hall is to provide a series of displays which will serve as a permanent memorial to Antarctic explorers and scientists of all nations, and to convey at a popular level the continuing results of their research into the unique environment of the Antarctic and Sub-Antarctic Islands. The three sections of the hall are concerned with early exploration and discovery, scientific research and natural history.

Early Exploration and Discovery. In this section Antarctic exploration is traced from the time of Cook's second voyage (1772-73) to the early expeditions of Admiral Richard E. Byrd. The displays include many authentic relics, and special emphasis has been placed on the 'heroic era' (1901-17). Perhaps the most eye-catching aspect will be the exterior surrounds of the display cases. These are faced with cedar 'shiplap' fastened with copper nails, and separated by 4 in x 4 in oregon pillars, the main purpose being to demonstrate that before man could survive in Antarctica, he had to have protection, this being given by wooden ships and huts. Displays include three mini-dioramas portraying Cook's vessels *Resolution* and *Adventure*, surrounded by icebergs, the crew of a whaling boat harpooning a large sperm whale and man-hauling a sledge during

Scott's Second Expedition (1910-13). A unique display will give an impression of the interior of a typical Antarctic hut, and free-standing exhibits include a sledge from Amundsen's expedition (1910-12), the pioneer mechanised tractor sledge used by Shackleton's Ross Sea Shore Party (1914-17) and one of the three Massey Ferguson tractors with which Sir Edmund Hillary reached the South Pole on 14 January 1958 during the Trans Antarctic expedition (1957-58). The Museum is also fortunate to have Sir Vivian Fuch's personal command Sno-cat *Able*, which completed the crossing of Antarctica, and this valued exhibit will be installed within a special shelter in the Museum's Garden Court.

Scientific Research. Of particular interest in this section will be the many attractive and informative displays dealing with auroral physics, geology, glaciology including geomorphology, meteorology and oceanography. In each exhibit, mention has been made of early work with some emphasis given to New Zealand's involvement. Historic relics, specimens and examples of present-day equipment have been included where available. To meet the needs of the geology component, the Museum's geologist (Margaret Bradshaw) with assistance of the United States Support Force and Antarctic Division (DSIR), made a special trip to Antarctica during the 1975-76 summer season. A large collection of rocks and fossils from Central Victoria Land and Ross Island was obtained, and geological displays will include the geology of Antarctica, a detailed geology of Victoria Land including sections on the 'basement', Beacon sediments, Jurassic rocks, and the vulcanicity of Ross Island. An electronic model will be used to demonstrate Antarctica's position during the process of continental drift, and this will be supplemented with a pictorial display supporting this theory. Model reconstructions of Devonian fish and Triassic land reptiles will supply additional interest, and the main purpose of this section in the hall is to portray the variety of scientific research conducted in Antarctica.

Natural History. As a contrast to the Museum's first Antarctic display of 1906, the three large quarter-sphere dioramas portraying aspects of the natural history of Ross Island will command the greatest attention. The subjects dealt with are: emperor penguins on the sea ice adjoining the Ross Ice Shelf at Cape Crozier, adielie penguins and a skua gull at Cape Royds, and an adult female weddell seal with pup amongst the pressure ridge ice near New Zealand's Scott Base. A special feature of these dioramas is the beautiful murals which have been painted by Maurice Conly, a Christchurch artist, who visited Antarctica during the 1972-73 summer season to obtain preliminary sketches. The specimens were collected for the dioramas by the Museum's zoologist (Geoffrey Tunnicliffe) during two trips to Antarctica in 1968-69 and 1972-73, and marked the first practical moves towards setting up a biological display for the new hall. Other displays in this section include



1977

(D. L. Harrowfield)

Antarctic birds, whales and exploitation, life on the sea floor, and the complex food chain of the Southern Ocean. In an acoustics booth, visitors will be able to hear sounds obtained by hydrophone of seals beneath the ice, and the principle of echo location used by cetacea will be demonstrated with a mechanical model.

P. J. Skellerup Antarctic Library

With an area of 2000sqft and combining both reference facilities and two study rooms, the P. J. Skellerup Antarctic Library will serve as a continuing public information centre on Antarctica. The library has a special emphasis on historical material (especially the Ross Dependency) and the natural sciences including research carried out in Antarctica and the Sub-Antarctic Islands. The major component is an extensive collection of books acquired over a long period and presented by Mr P. J. Skellerup, Chairman of the Canterbury Museum Trust Board. The family of the late Leslie B. Quartermain, formerly Information Officer with Antarctic Division (DSIR) and author of two major historical works on Antarctica, presented a large and

important collection of books and manuscripts. Also held in the Library are periodicals and serials, an extensive collection of reprints and pamphlets, maps and charts, photographs, and an important collection of manuscripts including letters and diaries.

Because of the common interest in cold-region exploration, the Canterbury Museum was in 1968 chosen as the national repository for archives and relics of New Zealand alpine interest. This important section of the Library contains complete issues of New Zealand mountaineering journals, books and manuscripts. Relics include the personal equipment from Sir Edmund Hillary's successful first ascent of Mount Everest in 1953.

MacGibbon Antarctic Nations Theatre

In 1958, twelve nations signed the Antarctic Treaty, their main aim being to preserve forever, in the interests of mankind, the Antarctic continent as an unspoiled natural laboratory for peaceful research. With the entrance beneath suspended flags of the original signatory nations, the attractive theatre endowed by Alison McLeod MacGibbon will be a

popular venue for lectures on Antarctica and the Sub-Antarctic Islands. Films and slides dealing with early exploration, and illustrating the work of the Antarctic Nations, will be screened on a monthly roster system.

Main functions of the Antarctic Centre

On 1 October 1870 when the present Canterbury Museum was founded by Julius von Haast, there was a population of only 12,000 in Christchurch. However, the Museum was the wonder of its community and known as 'the finest south of the line'. Today, serving a city of 276,000, it enjoys an international reputation, and is noted for the impact of its attractive, well laid out exhibition halls, and quality of its popular education services.

With the location in Christchurch of New Zealand's Antarctic Division (DSIR), the National Science Foundation and the United States Antarctic Support Force since 1955, and with the city's long Antarctic association, Canterbury Museum is an ideal site for an Antarctic Centre which will be a permanent memorial to the early explorers. In the first instance, the Antarctic Centre will serve as a repository for historic relics and scientific specimens. It will also foster the development of research, and the natural history displays will increase public interest, especially on the need for conservation with expanding development in the region. Most important however, the Antarctic Centre will serve as a symbol of the vital role played by New Zealand in Antarctic affairs.

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Otago Early Settlers Association

By G. R. Homan, Director-Secretary

The celebrations connected with the Golden Jubilee of the Otago Settlement provided the incentive which matured in the formation of the present Otago Early Settlers Association. The inaugural meeting was convened by public advertisement for 8 p.m., Wednesday 27 April 1898, in the Chamber of Commerce Hall, when all sons of Early Settlers who arrived in Otago prior to the end of 1861, were

cordially invited to attend. When, in 1903, the question arose of providing its own halls and meeting place the Association became incorporated under the title of the Otago Early Settlers Association Inc.

In 1907 the Early Settlers Hall was erected as an annex to the Art Gallery, built some time previously and eventually the Association took over the entire building and with subsequent additions the present buildings occupy a space of approximately 26,000 square feet. Membership grew steadily and in spite of some fluctuations the roll at present stands at 2,600.

The Portrait Gallery, as we know it today, started in a very modest way. When the OESA opened its first hall on the jubilee of the arrival of the *John Wickliffe*, the photographs then in its possession were displayed on the walls. These comprised framed photographs of pioneer settlers and early views of Dunedin and its environs, and members at once saw the potentialities of a Picture and Portrait Gallery.

Approximately 25,000 visitors pass through our halls annually, including 98 school groups comprising 3,417 pupils. From an educational point of view, it is impossible to over-emphasize the value of the Museum to students and researchers. Without exception the life of an early settler in an untamed land, still covered with primeval forest, tussock and swamp differed fundamentally from anything previously experienced by him and it was inevitable that many primitive machines and implements would have to be improvised on the spot from such material as lay to hand. It is with a view to assisting present and future generations to visualize the conditions and difficulties of life antecedent to the present age of scientific discovery that the Early Settlers Museum has been established.

Here may be seen Otago's first churn, manufactured from a water cask on the *Philip Laing*; the flail used to thresh the first wheat grown on the Taieri Plain; and the actual saws used to provide the pit-sawn timber for the first wooden houses. Old-time ploughs back deliveries and chaff cutters, bullock drays and bullock wagons, home-made flour mills, water-wheels, miners' cradles and mortising adzes for making post-and-rail fences are all reminders of a bygone age. Samples of the handcraft of early cabinet makers may be seen and the first piano made in New Zealand is still played on for special occasions.

A few of the more interesting exhibits include the first manual fire appliance and the first railway engine brought to Otago, a Cobb and Co's stage coach and Dr Richardson's barrel organ, brought to Otago in 1851 and still played for school parties. Worthy of mention are the priceless pieces of china brought to Otago and cherished by their owners during their lifetime.

Included in the Archives are many valuable and interesting records, manuscripts, folios, diaries, etc, which by their nature are not suitable for exhibition but are available to researchers on request.

The Needs and Importance of Local Museums

By Rose Cunninghame, Extension Officer,
Otago Museum

A paper read to AGMANZ Biennial Conference,
March 1977.)

This nation prides itself on its local loyalties and in honouring its local heroes. These sentiments are encouraged in community and family traditions. Any suggestion that there may be too many local museums has to be reconciled with the fact that they are an expression of this otherwise acclaimed national characteristic — the pride of a community in its development and environment. The problem is not so much that there are too many local museums, but that too many of them are inconsequential.

At this point I ought to clarify what I mean by local museums, but this is difficult since the institutions to which I apply the term vary so widely. Certainly I mean those museums which claim affinity with one settlement and its environs and these are primarily historical museums. I am mainly concerned with those among them which are run by volunteer staffs and have no appreciable assured income. I am confident that no one here will misunderstand my use of the term and that you will adjust it to the context.

What is the Otago Museum's involvement with these local country museums? Our Extension Service aims to assist the smaller institutions within our sphere of influence in the performance of their functions as museums. The degree of our assistance is circumscribed by the manpower and resources which can be afforded by the Otago Museum. Our intention is to help them to help themselves. If a museum exists we hope to establish a happy working relationship with it. In approaching local museums, the major museums may be fearful of being misinterpreted as encouraging a proliferation of local museums, or of becoming too involved with them. In my view, it is far worse to give them an opportunity of thinking that large museums are antagonistic to small ones or don't care about them. If that be the case, the small museums will simply carry on in their own way without reference to their big brothers.

Local museums are important because they exist, and because they exist they must perform their functions effectively. I believe that the key to their manifold problems is in the building up of a close working relationship between professional and volunteer museums.

The fundamental problem is that it is much easier to establish a museum than to run one effectively; containment of the ambitions of the new museums within manageable limits requires museum experience — hence the need for established museums to be involved with the new foundation from the very beginning.

How important are the collections of local museums? It rather depends on how you would rate a pre-war

biscuit forcer against a Maori fish lure. Their collections of everyday articles used by the European settlers in New Zealand have great value to the knowledgeable in those fields. They collect goldmining equipment; they collect horsedrawn vehicles; they collect kitchen utensils. If one is tempted at first to dismiss the collections of local museums as irrelevant, on further thought, the problem is seen to be rather one of poor display techniques and that they do not collect systematically. We are all familiar with the jumble of odds and ends in the country museum. But if, for instance, all the varieties of mousetraps held by museums in New Zealand were seen together, they would make a respectable addition to the sum of human knowledge. No large museums that I know of collect mousetraps. The country museums receive them and are to be thanked for welcoming such everyday items.

Most local museums hold archival and library materials of some interest. For this reason it is desirable that archivists and librarians, as well as museum workers, should be in close contact with country volunteers. At least two country museums hold unique complete files of district newspapers. Some hold such things as odd volumes of local authority minute books and administrative records. They acquire the files of local businesses, occasional diaries and above all, photographs. The interest of these old photographs, many of which are unique, is always recognized by the volunteers and these are often the main items which they systematically collect. Some country museums have built up very significant photographic collections. Casual visitors enjoy the general views but it is instructive to observe how many people make special trips to local museums to search for pictures of their relatives — a very real service that is provided by the locally based museums.

The local museums are, albeit randomly, performing an important service as collecting agencies for items which are generally not collected by the major institutions. In addition, there are donors who would never wish to give their treasures to centralised institutions either because they fear that their gift may be too humble, or as is so very often the case, they do not want their possessions to leave the district.

There are many people who enjoy browsing through a country museum but who would never feel relaxed in a major institution. Country museums are expected to be different from city museums and for many people a jumble of odds and ends is far more exciting than an orderly presentation of selected items in a big museum. It is the thrill of discovery that pleases so many visitors. People recognize various things or are intrigued by them and enjoy them all the more for having found them for themselves. There are

many who are repelled by grand buildings and carefully worded labels, yet who will cheerfully stroll through an open door and say that 'mother used a washing machine like that'. The challenge for the local museums is to maintain an unsophisticated atmosphere whilst providing a worthwhile experience.

Local museums symbolize local pride and act as local collecting agencies; but it is the travelling public who look at their displays. To my mind a local museum has succeeded if a stranger emerges from the displays with a wider appreciation of what he sees in the streets and countryside immediately around him. At their best, local museums put the activities of men in their district into perspective. This can most meaningfully be done by a museum on the spot.

The needs of small museums! Their problems are legion and apparent to all of us. I will concentrate on one factor over which all of us present at this conference have some control.

If there is one single thing which can assist all local museums, it is to break down their isolation and, I repeat it again, to build up a working relationship among museums great and small. Local museums, especially those run by volunteers, are isolated from the established ones. They are rarely even familiar with the work of other museums like themselves and the total museum knowledge of their staffs is often no more than casual visits to other museums' displays. In addition, they are isolated from the pool of professional advice which those of us who live in cities take for granted. It is essential to widen the museum experience of the volunteers and to introduce them to individuals and agencies from whom they may seek assistance.

Generally speaking, it is out of the question for the major museums to offer extensive direct assistance to individual local museums and the desirability of taking over from the local is in any case debatable. It seems that a programme of education and self help is the only solution to the problems of the country museums as a whole. Local volunteers will be found to be thirsting for instruction, ideas and encouragement, and if they are physically capable of absorbing and adapting the ideas which are put in front of them by more experienced people, they will do so eagerly.

The approach must come first from the major museums. Having established contact, it is useful to be able to invite them to a group meeting or conference, but it is important that this meeting should offer information that will be of direct, practical usefulness to them. However, it must be borne in mind that if the local museums can see no direct benefit to themselves in maintaining links with their big brothers, not unnaturally they will choose to work alone.

We at the Otago Museum, believe firmly in the value of our Museums' Workshops conferences for local museum staffs. They have helped to build up a working relationship between all the museums in Otago and Southland; they bring museum workers into different museum environments; they promote personal relationships; the local museums see

themselves in a wider context; and if some particular training has to be given, fundamental practices and principles can be explained to an audience in general without any one local museum needing to feel that it is being criticized or interfered with. AGMANZ has already indicated its support for this type of training course by making grants towards these Museums' Workshops. I suggest that this is one of the most

widely beneficial ways in which AGMANZ can use its resources, and I for one would be happy to see similar instruction courses made available to all the smaller museums throughout New Zealand.

The success of any local volunteer museum depends of course, on the sense of purpose imparted by its leadership. Associated with this is the fundamental question of the reason for establishing any local museum in the first place, which one suspects has often been inadequately considered. In the early stages, the purpose of the volunteers' involvement is clear to all; to acquire a building and a collection and open a museum. But once a volunteer museum has passed its official opening it is necessary to redefine, and keep renewing, the sense of purpose. Again, regular meetings and conferences of the scattered museums can help in this respect. They are a group declaration of faith in museums as continuing bodies and they provide new goals and ideas.

Contrary to what might perhaps be thought, local museums suffer from inferiority complexes. They tend to set their standards too low and underestimate their own abilities. Particularly is this true of their display techniques. It is a question of widening their experience and giving them confidence, preferably through practical demonstrations.

As the museums become familiar with each other's displays, they come to appreciate the value of being different from their neighbours. They realize that since their income and self respect depend upon the number of visitors they can attract, they cannot survive if the public is saying 'see one, see them all'. Take a group of local museum volunteers through, for instance, the country museum at Matakohē, well known to tourists because it has so successfully concentrated on showing all aspects of the kauri industry, and they will instantly appreciate the advantages of preparing specialized displays of local significance.

Many of the problems of small museums can be attributed to lack of planning in the initial stages: for insufficient understanding of the structural needs of the museum; for failure to consider the source of a regular income and for neglecting to formulate a collecting policy. Again, it is a matter of encouraging them to seek advice from experienced museum workers and it is up to those of us with that experience to take the initiative in making it known that we are ready to give a sympathetic ear to beginners' aspirations.

I have as yet said nothing about the curatorial care of the local museums' collections. Curators are made and not born. Once again, the initiative lies with established museums. They must be prepared to run training courses and ideally to provide access to

published sources. It is not sufficient merely to provide the volunteers with book lists — the books must be placed in their hands. We are talking of teaching things that professionals know are important to volunteers who are unaware of their ignorance; the onus is on the professionals.

I would add that further assistance could be given to the local museums by the bulk acquisition and redistribution of items of curatorial equipment. Three items which the Otago Museum has bought in bulk for redistribution at cost among the local museums are storage boxes, specially printed catalogue books and acid-free tissue paper.

To conclude then, we must accept the local museums as they are, with their manifold problems. It is unrealistic to expect that they will be able to function in the foreseeable future without the services of volunteers, and the volunteers must be educated in their work. Volunteers are eager to accept advice but the initiative must come from the established institutions.

I believe, although I say it from behind the hiding place of the familiar business jargon, that the operations of the small museums must be rationalized. However, the rationalization cannot be imposed on them. Instead, by widening their experience, I am confident that the local museums will eventually rationalize themselves. The law of survival of the fittest applies to them. They must adapt to an individual role within the wider museum community or be ready to co-operate or unite with other museums and similar agencies around them.

Museums' Workshop 1976

The second Museums' Workshop organized by Rose Cunningham was held at the Otago Museum on 29 to 31 October 1976. Some sixty people from museums throughout Otago and Southland attended, as well as staff members from Otago Museum and the Hocken Library of the University of Otago.

Because the first course in 1975 had attempted to cover a wide range of museum topics, it was felt that a more specialized course was appropriate this year. Problems concerning display methods are often the major concern of those involved in running small museums, and so the weekend was devoted largely to a consideration of the principles of museum display, and an examination of some practical methods to achieve these ends.

In particular, a major session was devoted to the design and construction of display cases. Many museums contain only reject shop display fittings, which are not always best suited to museum display. Otago Museum display staff presented a number of suggested designs for museum cases, in which versatility and cheap construction methods were the paramount considerations. In spite of this, the cost

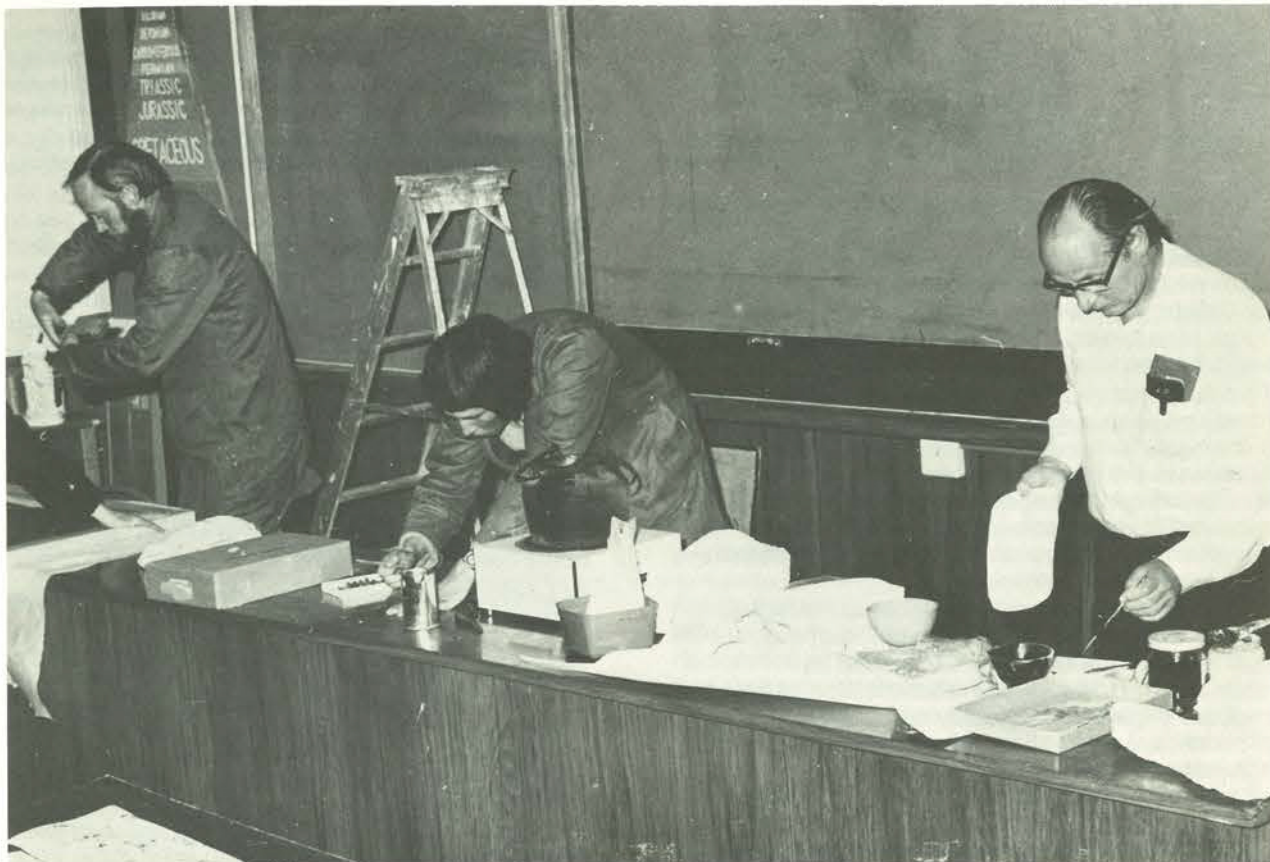
of these cases appeared prohibitively high to many of those attending. The design and cost problems of display cases suitable for use in small museums is a subject worthy of further consideration, and one on which readers of *AGMANZ News* may like to offer suggestions.

In order to examine different problems and achievements of some of the small museums a field trip was organized for Saturday afternoon and evening. This proved to be a most successful venture, particularly in the opportunities it provided for free and informal exchange of ideas and attitudes. The museum visits demonstrated that an acute lack of finance need not prevent imaginative displays. Visits were made to the Taieri Historical Society's Park and Museum at Outram, which was in the final throes of being prepared for their opening on 21 November, to the cottage belonging to the Tokomairiro Historical Society at Milton, and finally to the Lawrence Museum.

At Lawrence, members of the museum committee explained the history of the development of the museum, and their plans for its further progress. Lawrence is an interesting example of a local museum which has resisted the temptation to fill its rooms as quickly as possible in order to open to the public. Rather the approach has been to plan very carefully the layout of the museum, and carry out very systematically the collection of the material and the construction of the displays. Progress has been fairly slow, but the standard being achieved is very high. This approach is clearly not suitable to every situation, but many of the attitudes and approaches used are relevant elsewhere and many of the workshop participants expressed their feeling that they had learnt a great deal from the Lawrence visit, as well as having been sumptuously entertained by the ladies of the Lawrence Presbyterian Women's Association.

Sunday morning was devoted to a consideration of the ways in which library resources, both written and especially visual can be used to assist in display work. A practical example of the value of photographic materials as a display tool was given in a session on the use of photomurals as backdrops, in which a larger-than-life-size photograph (3.6 x 1.2m) of a prominent Chinese citizen of the Tuapeka goldfields was produced from a 7 cm original of 1910 vintage. The entire lecture theatre was turned into a photographic darkroom for the occasion, and course participants watched as Sam Chew Lain and his wife materialised before their eyes.

Another aspect of display work which was discussed was the problems involved in the display of perishable items, and especially those which are vulnerable to attack by light. Participants were interested to learn that not only the ultraviolet content of light, but the intensity of any light can be damaging to many materials which are commonly displayed in museums without any thought being given to the need to protect them.



(Otago Museum)

Messrs L. Cowell, P. Mason and B. Beatson of the Otago Museum display staff demonstrate silk screen

printing, wax casting and plaster casting, in a three-ring circus at the Workshop.

Several of the museums in the area had expressed concern about the provisions of the Antiquities Act 1975, and accordingly one session was devoted to a discussion of the provisions of the Act, and the ways in which museums can assist in its operation.

Sunday afternoon was a practical session in which many of the display techniques which had been discussed earlier were demonstrated. Various casting techniques, using plaster, wax, fibreglass and various plastics were shown, and their relevance to display work amply demonstrated. As an illustration of the use of screen printing, a number of banners reading 'Museum Open' were made by this technique and given to representatives of some of the museums attending the workshop. It was evident, perhaps not surprisingly, during this session that a wide range of expertise existed within the audience, and a steady flow of dialogue, both amusing and helpful, added immensely to the success of the session. There seems no doubt however that the weekend gave

these people new avenues to pursue, and encouraged those who had not tried them to branch out a little.

The weekend concluded with a brief discussion of the Art Galleries and Museums Association of New Zealand and its role in museums in this country. As a result of this quite a number of individuals and institutions applied for membership of the Association. This is fitting, since it is only through the support of AGMANZ that these popular weekend courses have been as successful and well attended as they have proven to be. This year AGMANZ granted the sum of \$500 towards the expenses of the course to assist in the travelling and accommodation costs of rural participants. The workshops have become the largest in-service museum training course in New Zealand.

The Director of the Southland Museum has indicated that Southland will host the 1977 Workshop. They have been set a high standard to maintain.

Museum Safari '77

By Eric Brockie, Dunedin Museum of Transport and Technology

During the 1976 weekend workshop, we had a field-trip to Taieri Historical Park and the Lawrence and District Museum, which culminated in the running of the 'Museum Safari '77'.

John Smith, Maniototo Early Settlers Association, and I got our heads together to have a weekend tour of several Otago Museums. Notices of the proposed Safari were sent to all Otago and Southland Museums, with the result that a bus-load of Museum members spent the weekend of 5-6 March touring Central Otago. We travelled to the Museum at Lawrence, then on to Teviot District Museum at Roxburgh, the Sir William Bodkin Museum at Alexandra, the Vincent County and Dunstan Goldfields Historical Museum at Clyde, the Smith's Engineering Works at Otarehu. After dinner at the Ranfurly Hotel, we departed to the Naseby area where the Maniototo Early Settlers Association

members housed us for the night. John Smith's home was certainly more like a hotel that night.

Sunday 6 March saw us away again at 8 a.m. for stops at Maniototo Early Settlers Association at Naseby, the Upper Waitaki Pioneer Gallery and Museum at Kurow, the North Otago Museum at Oamaru, the Clark's Flour Mill at Maheno, the Waikouaiti Early Settlers Association at Waikouaiti, and to Seacliff where the Dunedin Museum of Transport & Technology (Inc) will be setting up. All stops were about one hour and final comments were that the trip had been well worthwhile and much had been learnt, both from those on the trip and those who were at the Museums we visited.

Morning and afternoon teas and lunches were carried with us, and many of the Museums supplied us with other food, and of course, cases of fruit at Roxburgh. Arrangements are now under way for another Safari to another area of museums.

What the principal collecting institutions are doing for country museums and communities

By G. Stuart Park, Anthropologist,
Otago Museum

(A paper read to AGMANZ Biennial Conference, March 1977.)

AGMANZ Council asked me to prepare a survey of the assistance being given to small museums by their big brothers.

It seems appropriate to begin with an historical account of such assistance in the past, and the ways in which it has developed. As one of the (relatively) younger members of the Association, I have been unable to rely on personal experience for this survey, but have used as my source *AGMANZ News*, unfortunately only from Number 7 on, as earlier copies were not available to me.

It is clear that museums have always co-operated with one another in some areas, whilst competing in others, and that the large metropolitan museums have tried to be of assistance to the more local ones within their provincial area. However, a more formal structure for such assistance came in January 1965 (*AGMANZ Newsletter* 20) with the announcement that 'The Queen Elizabeth II Arts Council has made a grant to the Association of £2,000 for the purpose of assisting small museums and art galleries with expert advice and services.' Council called for proposals for spending that sum, and suggested guidelines for possible uses for the grant:

Preparation of small manuals dealing with matters that concern smaller institutions, for example, control of pests.

Expenses of visits by members of the staff (either honorary or salaried) to other institutions for training in particular ways.

Expenses of visits by experts to smaller institutions to advise and help in specified ways.

Grants to cover salaries for short-term projects that cannot be carried out by volunteers or existing staff. (ibid.)

The next Newsletter (*AGMANZ Newsletter* 21) reported that for the purpose of the grant "Small galleries and museums" are defined as "all art galleries and museums other than Auckland, Dominion, Canterbury and Otago Museums, and the Auckland City and National Art Galleries".

In May 1965, a further grant of £200 was received by the Association from the J. R. McKenzie Trust, and this, together with some of the QE II money was used to support a national school for 'curators of new, small and isolated galleries and museums' (*AGMANZ Newsletter* 22). This was held at Auckland Museum in July 1965, and was attended by 16 curators, from a variety of institutions (*AGMANZ Newsletter* 23). The programme for the course consisted largely in inspecting the galleries and other facilities of the Auckland Museum and City Art Gallery, and talks on aspects of cataloguing and conservation (*ibid.*).

The remainder of the initial grant was used by six institutions (Hamilton and Palmerston North Art Galleries, and Coromandel, Hawkes Bay, Nelson and Taranaki Museums) for projects ranging from

Although it was felt that the Canterbury course might have adequately filled the need for the time being (Duff, Newsletter 28) a third course was held at Otago Museum in 1967, in conjunction with the Southland Conference of the Association. Other expenditure from the grant was diminishing (it is not clear whether applications had also diminished), the major grant being to complete a cataloguing project at Taranaki Museum.

At this period, a number of events were taking place concerning the financing of museums that are both outside the scope of this paper and rather too complex to be easily understood from the reports in the Newsletter. Nonetheless they affected the assistance to small museums, and must be briefly referred to. The Association's main financial concern became its approaches to Government and the Arts Council for either grants or subsidies for capital works, which had been expressly outside the area of the small museums grant. At the same time, the Arts Council began to curtail some of its support for museums. The purchase subsidy fund for small museums was discontinued, but the Arts Council agreed to allow the small museums grant to be widened, to include grants to all museums and also to include purchase subsidies, a practice the Association adopted. A much wider frame of reference for the Fund was published in the June 1967 Newsletter (Number 34), and included a very wide range of museum activities, the main areas excluded being purchase of equipment, and other capital expenditure. The grant ceased to have any specific provisions for small museums, beyond the continuing Purchases subsidy scheme. Increasingly, the grant was used for AGMANZ activities, most notably for *AGMANZ News* in its new format.

It is therefore an interesting quirk that the next step in the saga of grants to small museums should have arisen from the activities of the Association concerning capital grants. In October 1973 the Minister of Internal Affairs announced the establishment of a scheme to provide Government importing expert advice, sending a staff member for training and cataloguing, to bringing out an Australian judge for an art competition.

A second grant was made by the Arts Council for 1966, and once again applications were called for in the Newsletter, though this time the preparation of manuals was not listed in the suggested projects. A second school for curators was held at Canterbury Museum in May 1966, again with support from the McKenzie Trust. £100 of the QE II grant went to this school, £450 went to the Secretarial and Newsletter functions of the Association, and the remainder was granted to individual institutions, for a similar range of projects — importing experts or sending staff for training.

The Canterbury training school was a great success, and appears from the Newsletter account to have been rather more practical than the first course. Seventeen curators attended, including two overseas curators and two who had attended the previous course.

financial assistance to museums and galleries. \$750,000 was to be made available for capital works over a three-year period. Additionally, \$25,000 was made available to the art galleries and museums in Auckland, Christchurch and Dunedin for non-capital work 'to assist the smaller art galleries and museums in the respective areas of the metropolitan institutions with display and curatorial services' (letter, Secretary of Internal Affairs to Director, Otago Museum, 25 October 1973). This sum was guaranteed for the period ending March 1976, that is, was for three years initially. As members will know, the scheme was extended, and still continues, in a slightly modified form. Grants are currently being made to the Auckland, Canterbury and Otago Museum, on a project-based system rather than the flat-rate grant previously made.

Here ends the historical survey. It seems likely that the organizers of the conference had in mind, in suggesting to me the title I have, that my concern should be with the ways in which this money has been spent. However, in response to a circular letter from Mr Lloyd to members, I received replies from quite a number of institutions which have not received grants for assisting others in their area. Interestingly, and as a measure of the way we have changed since the 1960s, many of those replying were themselves 'small museums' under the definition adopted in 1965, and had staff members attend one of the curator's schools, or were in receipt of a grant for assistance. As John Yaldwyn periodically reminds us, there has been a proliferation of small museums, many of which are probably in far greater need of advice and assistance than were 'small museums' in 1965.

The information on activities which follows derives almost entirely from replies to Mr Lloyd's circular, or a more recent enquiry from me. Those replying were the Auckland, Canterbury, National, Otago, Southland, Taranaki, Waikato and Wanganui Museums, and the Dunedin and McDougall Art Galleries. Those who feel slighted for not being included here have only themselves to blame for not forwarding information.

Normally, I use the word 'museum' to include art galleries, unless otherwise indicated. Here however I must divide the two, and consider museums. I will return to the galleries later.

What is being done?

Establishing liaison. It seems fundamental that the first step in assisting small museums is to find out that they exist. Whilst John Yaldwyn's lists do include some rather imaginary museums, a very large number of them do actually exist. The simple act of establishing contact with an already established institution, and the understanding of whom to turn to for advice can be a great encouragement to a small museum in the making.

General advice on administration and organization. Auckland, Canterbury, National, Otago, Southland and Taranaki Museums mentioned this aspect of their work as important. It is likely that, at least informally, it is done by many of the other

institutions as well. One aspect that is worth mentioning has been the attempt by the Otago and Southland Museums to persuade smaller museums in their area to specialize in a subject which will make them different from the museum down the road — thus limestone at Oamaru, timber at Tuatapere, railway transport at Lumsden and so on. These subjects do not preclude the treatment of other areas of interest, but define the main theme of the museum.

Most of the remaining forms of assistance fall into the two general fields stipulated in the Government grant, curatorial and display.

Curatorial. The role of a curator in a museum is a very complex one, and is not easily described in a few words. A number of museums such as Auckland, National, Otago and Wanganui have found that one way to impart curatorial ideas is through a period of in-service training, where a staff member or volunteer from a smaller institution is attached to a larger museum for a period, to learn by observing and sharing in the duties of a staff member of that museum. A variant on this system is the seminar/workshop which both Otago and Waikato have run. At Otago, weekend workshops were held in 1975 and 1976, and were attended by over fifty people each time. Southland are to host the 1977 workshop. [A full report of the 1976 weekend appears in this *News*. Ed.] A wide range of both curatorial and display subjects were treated, and both theoretical and practical sessions were held. The much larger attendance at these seminars than those held in the 1960s, is a mark of the wide need now felt for such discussion and training sessions by local museum personnel.

One area of curatorial concern which I believe is of vital importance to all museums is cataloguing. A museum object is only as useful as the information which is known about it, and there must be some system to ensure that all the information about an object survives. In many small museums catalogues are rudimentary or non-existent. Both National and Otago Museums have assisted museums in their areas with cataloguing. At Otago a cataloguing system has been devised for use in all small museums which wish to adopt it, and catalogue books are available from the museum, as well as training in their use. In this way it is hoped that a uniformly high standard of cataloguing will be achieved.

Preserving the information already known is one aspect, another is ascertaining further information. Waikato and Otago help in this respect by the loan of books and information from their libraries, while Wanganui and Otago undertake the reference tasks of obtaining historical and other information to assist in the preparation of displays.

Displays. There are basically two sorts of assistance that can be given with displays; advice, and practical assistance. Most museums replying to the enquiry said they give advice on displays, and some practical help where they can, but that shortages of staff make this second area very difficult. Whilst agreeing that there is a need for further practical assistance to

be able to be given, I do feel that large museums must be careful here that they do not entirely take over the smaller ones, which would become in effect branch museums. Local pride and initiative must be given an outlet in the preparation of displays. There may need to be encouragement and guidance and practical help from outside, but the project must remain the responsibility of the local group concerned. However, all the museums concerned can see great potential for increasing assistance in display work, if only sufficient staff and materials were available.

One other aspect of display assistance is the loan of either circulating displays, or of objects for use in displays. Auckland, National, Taranaki, Waikato and Wanganui Museums circulate displays in their areas. (These are of course separate from the cases circulated by Schools Education Services in many museums.) Auckland, National, Otago, Waikato and Wanganui all loan material for use in displays. A further aspect of this service is the provision of casts of objects which for some reason cannot themselves be lent.

An area which does not fall easily within the display-curatorial rubric is conservation. Whilst art galleries are much better served in this respect, museums in New Zealand are very poorly off in conservation services. However, some advice is made available at Auckland and Otago Museums concerning the conservation requirements of storage and display. In general, museums are unable to carry out the conservation work necessary on their own collections, let alone offer a service to other institutions.

One aspect of the situation at Waikato that was mentioned by Ken Gorbey was his encouragement of local groups to write articles for the *News*. I suspect we have all been pressured by Ken at some stage, and I imagine our new editor will follow in his footsteps. I hope she can succeed in obtaining articles about their aspirations as well as their problems from some of the members of smaller institutions.

Two activities carried out by Rose Cunninghame at Otago deserve mention, but again don't easily fit the scheme above. Interestingly, one was on the top of the AGMANZ Council's list of recommended proposals in 1965, but seems to have disappeared without any action being taken. This is the preparation of small manuals dealing with technical questions which are of concern to small museums. There is a large body of museological literature but much of it is either not available outside the main centres, or is not suited to the situation of the smaller museums. Mrs Cunninghame has prepared, or has overseen the preparation of leaflets on the cataloguing of collections and the use of the catalogues recommended by the Otago Extension Service, on the making of plaster casts, on the treatment of rust on iron, and on insect pests; others are in preparation. Many of you will be familiar with the information sheets published by the British Museums Association. Perhaps the publication of

similar leaflets here could again become a concern of AGMANZ.*

The second activity is the work as a clearing house for information. 'Where can I get acid-free tissue?' 'Where can I get TL37 fluorescent tubes?' 'Will this varnish attack Letraset?' As in all museum enquiries, if you don't know the answer, you find out, or find someone who does know.

Finally, for museums, Otago, Southland and Waikato Museums have all been involved to some extent in discouraging local museums, or encouraging neighbouring museums to combine. This must be done with tact, needless to say, but also with a paramount concern for the welfare of the objects which form part of the existing or potential collections of groups involved, and for the local pride and self respect of the groups themselves.

Art Galleries

I turn now to art galleries, which I have divided off because I believe that the situation there is rather different. I have referred above to the proliferation of local museums, and the need they create for advice and assistance from established institutions. Small local art galleries are still relatively rare, and they certainly have not increased at anything like the rate of the museums. The two art galleries which provided information have recognized this, and whilst Dunedin does provide conservation, authentication and valuation services to other institutions in its area, both it and the McDougall have concentrated their activities around the organization of touring exhibitions, which are taken in the gallery vans to various country centres, where they are displayed in a variety of buildings, such as libraries, town halls, athenaeums, museums, or any other focal point, or the local gallery if there is one.

In addition the McDougall has arranged to loan material to the larger local galleries in its district. Whilst these services are no doubt of great value to the communities they serve, they are rather outside the scope of the Government grant, and presumably because of that they are no longer supported by funds from that source.

Conclusion

There is then a wealth of activity going on to provide assistance to small museums. As could be expected, the museums which have received Government grants for this work predominate in the above account, but it is clear that there is both a need for help and a desire to provide it in other areas. In particular, the rather anomalous position of the National Museum, which received no part of the grant, seems in urgent need of correction, if small museums in the Wellington provincial area are not to suffer.

Activities of the sort I have outlined have been going on for at least 12 years, and indeed much longer in some areas, such as Auckland. There is no sign that the need for assistance is diminishing, but rather that the proliferation of small museums has made that need much greater. The Department of Internal Affairs and AGMANZ are to be applauded for the work already done, but should be aware that the greater need I have referred to necessitates greater resources. As far as AGMANZ is concerned, the resources are not only financial, but include organizational and administrative support, and information through the *AGMANZ News* and other publications. That's something we can discuss in tomorrow afternoon's forum on this subject.

*At a later forum discussion a recommendation was formulated: 'That from this meeting and informal discussion, we resolve to ask the Incoming Council to arrange, using resources such as can be arranged for, the preparation and distribution of pamphlets covering such subjects as the formulation of a collecting policy, security policy and other subjects such as display, etc (and other papers prepared by Rose Cunningham), as an aid to smaller museums.' — Ed.

DRAFT CODE OF ETHICS

For some considerable time Council has had in mind the adoption of an AGMANZ Code of Ethics for the profession. A Draft Code has now been prepared by a subcommittee and copies may be obtained from the Convener, by writing to him at Box 12-349, Wellington. It is hoped that comments and suggested inclusions or amendments will be forwarded to him not later than 31 August, for consideration at the September meeting of Council. If possible, a revision of the preliminary Draft will then be presented to the 1978 AGM with a view to its ratification by AGMANZ, if members so desire, at that time, following full discussion after all have had an opportunity to consider it.

A. A. Stc. M. Murray-Oliver
Convener

AGMANZ Subcommittee on Code of Ethics.

Museums as Educational Partners

By Stafford M. Waterman, Education Officer,
Museum of Transport and Technology,
Auckland

I think the most important role in education is to create a climate where people care about each other, can love each other and can respect each other, where they can care about and appreciate things of the past, whether they be thoughts or tangible things, and be aware that these things were the result of people's minds at work.

Today more and more of our schools are moving out into the community. These students are learning about citizenship as they come into our museums in greater numbers each year.

In the past schools have been schools and museums have been museums, but if we look closer we find that both institutions have the same basic aims.

Today schools face the problem of time and money to cover the basics and their leaders may question the value of educational trips to museums. On the other hand, some museums are known to doubt the wisdom of devoting an inordinate amount of effort to co-operating with schools, when they themselves suffer from lack of manpower and public support to perform their traditional functions.

I was the first education officer appointed to the Museum of Transport and Technology. I felt the need for good communication between the schools and the museum took first priority. Both institutions differ basically in control, funding, and purpose, but their aims are the same.

Every museum is different yet every museum is alike in that it is a vehicle of mass education. Obviously schools and museums have much in common. Their importance in a community doesn't need stressing.

Everything a museum does is educational, even when it is not intended, as shown in: the standard of display of exhibits, the quality of thought in arrangement, the friendliness and sincerity of its staff, the design of fitment and equipment, and the text and topography of the publications issued.

The function of museums in the past was to collect and preserve things. Today the emphasis is changing to that of dynamic function, of use.

Effective communication with the public is vital. People need to be involved in a museum's activities and greater stress is being placed on contemporary subject matter being skilfully related to things of the past.

Museums today are being called upon to assist in educating the public on such things as pollution, energy, mass transportation, housing and problems affecting society.

To instruct in a museum one must be —
alive to new trends and thought,
able to stimulate thought,
able to arouse questioning
able to kindle an interest even in the disinterested, and
able to understand the essential needs of an
immature or undeveloped mind.

These five aims are the same aims we strive for in our school system.

An ever-present danger is the tendency to cater for the educated and informed at their various levels and to forget about the uninformed. A knowledge of the needs of the people must go hand in hand with an understanding of the subject.

Visiting a museum is basically a visual experience. Mechanical aids are a great asset together with the various audiovisual aids, but care must be taken that these aids don't become out of proportion to the basic aim. People of all age groups must be attracted, persuaded and encouraged to *look* at exhibits. Here the thoughtful use of colour and lighting is essential. Simple and colourful displays have wide public appeal.

Looking, like listening, is an art and we really need to work at this. Many people don't know how to look. We must give information but not too much, guide, but not too firmly, and focus attention without seeming to insist.

Labelling should be interesting, at eye level, and the letters of sufficient size so they can be read easily. Specimens and labels should be arranged to lead on logically from one to the other. Looking at exhibits and trying to read the captions is difficult enough without any additional hassles like poor presentation.

The display should be clear and coherent.

Technical notes about construction and preservation are interesting, as well as the date, to establish time and sequence.

A map or sketch where the object was found is very helpful.

Questions can be posed to set minds thinking.

For those with mature and intelligent minds there is a limitless array of exhibits, linked with a sufficient amount of factual information adequate for them to appreciate the reasons for display.

It is activity that earns a museum its place in public esteem. A vital need is to link whatever it aims to teach with something already familiar to its visitors. Every effort should be made to proceed from the known to the unknown. This again is our aim in schools.

The school visit

Making a reservation is important. School parties require special handling and museums must schedule the visiting school groups. Museums will want to know the number in a group, age level, special interest of a group, time of arrival and departure, luncheon arrangements, etc. Today many schools are plagued by financial problems and it is here that the education officer, or a museum official in the absence of an officer, by enthusiasm, thought and effort can make a visit worthwhile and often change points of view as regards wastage of time and money. Policies of museums differ in the handling

of school groups, but nearly all museums insist that a teacher, parent or an adult remain with a group throughout a visit. The ratio of adults to children as stated in the 1976 *Education Gazette* is 1:10. Where possible the teacher/s should visit the museum beforehand to familiarise themselves with the area they propose to study. Contact, personally or by telephone, with the education officer or other official stating their needs makes for good public relations and the teacher's needs are noted. Most officers attached to museums send out information sheets to schools in their area stating admission charges, if any, entrances for school parties, hours the complex is open, facilities available for lunch breaks and suitable times to contact the officer. Museums in return may offer information about ground plans of their complex, expected behaviour of pupils, parent ratio and special facilities available.

The planning and preparation of the visit is the teacher's responsibility. The teacher decides when the majority of his pupils are ripe for the visit. The general opinion is that the topic under study should be half completed before the trip is undertaken. Students need to know about their topic and what they are to look for. In general, a school group should not attempt to see an entire museum in one visit unless the museum is very small. Those parties wishing to look over the complex should be confined to younger children who are on an introductory visit to the museum or children from the country. It is much more profitable to concentrate on a portion of the museum's offerings that relate to specific topics being covered in class. It is better to have two groups *well catered for* with enriched experiences than ten groups that have been herded and hurried through. It is the former who will revisit the museum in their leisure time with their parents and friends. They spread the gospel and increase the patronage. Looking at static things is tiring and new impressions are always confusing. Well-planned, in-depth visits, result in people wanting to return to the museum.

Looking around a museum and *looking for something* in a museum are *two entirely different experiences*. Things to do are important. Seeing and doing are complementary activities. Sketching, oral discussion and other activities lead the student to an exhibit and focus his attention. He is then less inclined to rush from exhibit to exhibit. Orientating students in this direction will —
give rise to questions,
stimulate conversation,
give him something tangible to take away and show friends and family, and
give him more enjoyment from his visit.

Any educational activity should be the means of developing a student and giving him a closer understanding and appreciation of material. The mind then becomes more alert and receptive and enthusiasm and questioning follow logically. The *further* one departs from the usual questionnaire style the *greater* the educational value.

Discipline should be no problem when children are actively engaged upon an activity they enjoy. The poorer the child's background the greater the need for stimulation and help. *There are many adults* whose needs are the same.

The student must be encouraged to participate, to experience if possible, through his own hands as well as his ears, eyes and brain. Risk to museum material is high but if taken under supervision, understanding and appreciation will increase. When we *do* a thing when we *want* to do it, a subtly different spirit prevails. When we have voluntary attendance of students and parents in their leisure time, we know we are succeeding in our work which then becomes more exciting and challenging.

My position as Education Officer at MoTaT is a solo one. To be as effective as possible and offer the best services to schools and to promote the museum I have had to innovate. Last year our student attendances were over 30,000.

The complex I work in is made up of three old school pre-fab rooms which were given to the museum by the Auckland Education Board. The museum erected, repaired and painted the exteriors of these rooms. I was then faced with the problem of doing something with the tatty interiors.

I contacted by telephone and in person, several of the larger business firms in the city and acquired, free of charge, high quality new carpet and carpet tile, wallpaper and paint. One firm laid part of the carpet and the rest of the interior work was carried out by me. Why carpet? It is surprising what effect carpet on the floor has on noisy and excited groups of students arriving at the museum.

I visited the Auckland Public Library and selected appropriate photographs to illustrate the various forms of early transport, housing, clothing, agriculture, etc. These photographs were blown up to an effective size, mounted on cardboard and given suitable captions. Have you noticed the intense interest shown by the general public in blown-up photographs used to decorate large wall areas in pubs, taverns and restaurants? These photographs are always historically interesting. They get people talking, discussing, arguing.

Artefacts belonging to the Museum and covering a wide range of topics were displayed on the walls with the photographs. A little more decoration was done and the buildings became a pleasant place to work in and for visiting groups to walk into, and work in, as well.

I think the layout and decor of rooms where schools are addressed, or shown a film or film strip, is very important. Creating an atmosphere and a feeling for your museum makes for a good visit. A few splashes of colour; effective lighting and display, grabs the attention. Today we have to compete with colour television, colourful characters from the pop, rock and film world and flamboyancy in all manner of things. If we capitalise on our best exhibits and display interesting work sent in by schools who have visited previously we have more chance of capturing and holding the attention of school parties and more likelihood of their revisiting in their leisure hours. It is a good idea for schools to have their own entrance to a museum or art gallery.

In a party of sixty or seventy children there are often over a dozen adults, so it is up to us to cater for them too. The pattern that has emerged in our museum is that what interests children interests the adults. Good display promotes discussion and

interest and brings people back into our museums. The use of blow-up photographs and sketches are a very valuable teaching aid in a mass teaching situation, or in small group teaching. I have found that selecting photographs with people in them creates far more interest than say a photograph of an empty car. People matter more than the machine or whatever it may be. Over a period of time sets of these photographs can be built up. On open or live days, or whatever your museum goes in for, the photographs can be used to cover a specific topic and relate to special exhibits. The impact and interest of early New Zealand photographs should not be underestimated.

Schools need to know what a museum has to offer in the way of study areas. Teachers in outlying areas, and in the country have little opportunity to study the museum at close range. Many teachers in the metropolitan area find it difficult to visit a museum except at the weekend. Over the past three years, I have sent out to all schools in the board's area, cyclostyled sheets which contain background information about various sections of the museum. Both teachers and pupils can make use of these sheets. They contain information, which hopefully promotes discussion, research, map work, etc.

I have split MoTaT into eight broad study areas. Each area is covered by these information sheets and each area has a list of journals, bulletins, books, films, film strips, etc, which could be used in a specific study and are readily available to all schools. These sheets are updated to keep in line with any changes in the various school syllabuses.

Participation of parents and other adults accompanying a school party is vital. I involve these people fully. Simple handbooks have been compiled which are used by teachers and adults in a study area. For example, in our Pioneer Village there are six study areas. On arrival, the group, usually sixty or more, are addressed by the officer in his rooms and often some form of audiovisual aid is used. Then a quick explanation is given on the use of the handbooks, so adults and children know what is to happen. The officer moves out into the study area with the group. They split into their pre-arranged six groups, each adult with a handbook for his study area and the groups move off. One teacher is left free to organize the changes at a given time. The adults remain in the area and the groups of children rotate and study the six areas. This takes a morning or an afternoon. This has proved successful and the adults always enjoy the experience and learn a lot more about the museum and what it has to offer. If time permits the group returns to the officer's rooms for a question and answer session. The adult participation again is as great as the children's. This promotes our museums.

We are fortunate at MoTaT that various exhibits may be handled by all members of a party. Tactile experience is invaluable. The effect of handling an exhibit is usually quite dramatic. This can be done with small groups under supervision.

We all know that a museum visit should not end with the bus ride back to school. Classroom follow-up is essential. Again we can be of service to schools if a cyclostyled sheet is handed to the teacher before leaving, which could contain ideas on art, oral and written work, drama, music, etc, to tie in with their visit.

The loaning of exhibits to schools has a much deeper influence than that of a speaker. The choice of material to go out on loan is very vital. The points to remember on material going out on loan are that it must be presented with truth, simplicity and vividness. It is important to find out first *what* material schools want to see, so close liaison is essential.

What about the future?

Why can't we become more involved in the business community? Couldn't a public relations officer attached to the museums and art galleries be out and about promoting his museums to the outside world and gaining all manner of support, monetary and otherwise? Do we have to rely so much on hand-outs?

Many of the larger business firms issue free brochures to students visiting their factories, etc, but in the past the information has been too technical. A move in the right direction has come about with some of our Education Boards conferring with these business firms and suggesting a change in the format of these brochures to make them worthwhile. The firms have been delighted to do this. You may be surprised at the response from business firms and their interest in our museums and art galleries. We in the education field are being accused of always being 15 to 20 years behind the times. Would the same apply to our museums and art galleries . . . ? The business world is part of our community and we are supposed to offer a service to the community.

What about our display cases? The new domed-shaped ones allow visitors to look at an exhibit at all angles.

Could we bring more colour and subtle lighting into our museums and art galleries and try to cover some of those cold hard floors? Look at some of our more advanced art galleries and museums here and overseas. Compare the cost of keeping all those floors polished and, say, vacuuming once or twice a week a carpeted area.

Much, much more seating could be available to the public. People like to sit and reflect on exhibits and discuss quietly. When the new Downtown complex was finished in Auckland and the notorious walkway built across Albert Street to connect the buildings there was a public outcry. But this walkway is carpeted and filled with comfortable chairs. You can never find a seat vacant. Art displays and objects of interest are within eyes' range and create a constant flow of conversation. When people participate in discussion, they think, and from thinking, they look, and from looking they learn.

There could be more happenings in our museums and art galleries which would involve say the 14-20 year old group, both as workers, artists and onlookers.

Organizations concerned with the various arts could be involved more in a museum's and art gallery's planned year's itinerary.

Could we have more of our ethnic groups performing in our museums and art galleries for special displays?

Could we encourage more school parties into our museums to 'live out' a situation using areas and exhibits to get the feel of the real thing?

Is our selection of exhibits biased in any way? Are we over-emphasizing knowledge of the white dominant class at the expense of knowledge about other ethnic groups?

A sense of the past serves as a buffer against detachment and presentism — that is, just living for today. Many, many of our young people think like this. We could and I think should, attempt to change this outlook by looking at our work in our museums. An individual needs to establish a cultural identity.

Activity and the knowing how, will draw the public into our museums and art galleries.

Why can't the public see restoration being done on paintings and exhibits in our galleries and museums? The same would apply to framing. What frame suits what painting. How is restoration carried out?

If we have activities going on permanently in our museums and art galleries that the public can watch, then we can subtly guide them on to other exhibits and they will begin to appreciate and understand the beauty of our collections.

At the annual boat show in Auckland one of the biggest attractions for the public is watching a group of men building a fibreglass hull for a yacht.

It's movement and activity, colour and light that attract people. Why can't we show the public much more of our actual day-to-day workings of our institutions?

I think Rose Cunningham's comments are very pertinent about the public attitude to local museums and national museums. Many people do stand in awe of our larger museums. Why? Is it us? Are we too formal in our approach? Do we have the wrong look? Should we *swing* more?

Why are there so few young people at this conference? Where are the Maori people?

Finally, it is clear the increasingly rapid rate of change makes it imperative to plan and think ahead. The future is not going to be a simple linear extension of the past. What do we plan for our museums in the year 2000? Some futurists make the most dire predictions. As educators we must be hopeful. Hope and optimism have power of their own and shape the decision we make. Once we believe something is possible, the probability of such an event occurring increases. Permanence and security seem to be becoming more and more elusive. Sound educational programmes must find ways to help individuals derive personal meaning and assist people to clarify their identities, their values, so that personal integrity is enhanced. Surely the lack of these things shows in the wanton vandalism that is around us. We can help in so many ways in our institutions.

Report on visit to two American museums

By Alan M. Eyles, Assistant Education Officer, Canterbury Museum

The Morrison Planetarium, which is housed in the Californian Academy of Sciences, is a large and sophisticated machine by New Zealand standards, seating about 300 people and having many special effects projectors. The public lecture presented at the time of my visit was related to the bicentennial celebrations and dealt with various American scientists and scientific discoveries. A 16mm movie projector presented a striking simulated touch-down by a lunar landing module, and the 'street' and 'city' lights reaching far out into the suburbs gave a most realistic effect at the introduction to the lecture. I noted that all of these special effect projectors were made by the staff of the planetarium who had the finance and facilities available for such development. The lecture content was at a fairly popular level, perhaps more so than would be the case in New Zealand. Unfortunately I was not able to obtain information of practical use as the scope of such a large machine was beyond the capacity of anything which we have in this country.

A meeting had been arranged for me with Professor W. Bascom of the Department of Anthropology, Berkeley University, who is an authority on the Benin people. Professor Bascom displayed great interest in the present state of New Zealand and South Pacific prehistory and asked several questions concerning the ethnological collections and display techniques in the Canterbury Museum. Following our discussions he arranged for his Senior Curator of the Anthropology Department, Mr David Herod, to show me the reserve collections of their Museum of Anthropology. Unfortunately their small Maori collection is completely lacking in material from the Moa Hunter phase and the best they were able to do in the way of a *hei tiki* is an Air New Zealand plastic replica, but as Mr Herod pointed out, it at least gave students an indication of the actual article. I was particularly interested in their long-term storage techniques for textiles which appeared to be both simple and effective and which I thought might apply to New Zealand conditions. Their technique required a cardboard tube of four inches diameter, the final outer wrapping of which was acid-free paper. On top of this acid-free wrapping is a single layer of tin foil and both agents combined produce a contact surface which is completely free of contamination. The textile shown me, a Maori *piu piu*, was wrapped around the tube and finally covered by thin plastic sheeting held in place at both ends by adhesive tape. This method was the result of considerable research and was confidently expected to preserve textiles in original condition for a very long time.

I also had the opportunity to visit a small local museum in Ojai, California. The beautiful Ojai valley runs east-west between Ventura and Santa Barbara some seventy miles north of Los Angeles and in the quiet little town of Ojai can be found one of those small local folk museums which are becoming more

and more popular in country districts of New Zealand. It was typical of this type of museum that it was run by a committee of enthusiastic volunteers, was under-financed and lacked the professional standards of display which are essential in any museum. The collections dealt with regional biology, geology and also with colonial history and the Indian tribe of the locality. Display space was limited, but as there was very little storage space it followed that displays were overcrowded with material. This was unfortunate as much of this was of real interest. Perhaps this underlines much of the discussion of the 14th Biennial Conference recently held at Dunedin in that sound professional standards are absolutely essential in presenting the smaller museums to the public.

In making this brief report I would like to express my thanks to the Council of AGMANZ for their assistance.

Minutes of the Annual General Meeting of the Art Galleries and Museums Association of New Zealand (Inc), held in the Dunedin Art Gallery, Logan Park, Dunedin, on Wednesday 16 March 1977, at 7.30 p.m.

The President, Dr Duff, in the chair, welcomed delegates, and commented on the interest and enthusiasm apparent among the recently joined small institutional members in Otago and Southland.

Apologies were received and sustained from Miss R. Reynolds, Messrs Keyes, Haldane, Frazer, Eyles, Turbott, Cimino, McKinnon, Stringer, Roebuck, Mrs Duncan, Mrs Hodgkinson, and Dr Dell.

Guests: Mr Cater (Dept of Internal Affairs) and Miss Ann Calhoun (Queen Elizabeth II Arts Council) were welcomed as observers.

Recognition of Institution members and delegates.

The following were recognized:

Auckland Art Gallery, Mr E. Smith; NZ Academy of Fine Arts, Mrs C. Kirkcaldie; Aigantighe Gallery, Mr Manson; Sargent Gallery, Mr G. Brown; Gisborne Museum and Art Centre, Mr Scott; Taranaki Museum, Mr R. Lambert and Mrs A. Gale; MoTaT, Messrs R. Richardson and J. Malcolm; Auckland Museum, Mr J. Wadham; Canterbury Museum, Mr R. A. Savill and Dr R. S. Duff; Alexander Turnbull Library, Mr A. St C. Murray-Oliver; Manawatu Art Gallery, Mr L. Bieringa; Waikato Art Museum, Mr Campbell Smith; Dowse Art Gallery, Mr J. Barr; National Art Gallery, Mr N. Spill; Govet-Brewster Gallery, Mr R. N. O'Reilly; Hastings Cultural Centre, Mr R. Dixon; Wanganui Public Museum, Mr G. I. C. McDouall; Patea Historical Society, Mr Baker; Upper Waikare Museum, Kurow, Mrs B. McKenzie; North Otago Museum, Mr N. Turner; Maniototo Museum, Mr Johnson; Dunedin Museum of Transport and Technology, Mr and Mrs Brockie; Lakes District Museum, Mr Bennett; Vincent County Museum, Miss E. Annan; Southland Museum, Mr R. Beck; Nelson Museum, Mr S. Bagley; Otago Museum, Mr S. Park; McDougall Art Gallery, Mr B. Muir and Mrs H. L. Garrett; Hocken Library, Mr M. Hitchings; Manawatu Museum, Mrs M. McKenzie; Langlois Etevenaux House, Akaroa, Mrs L. Armstrong; Dunedin Art Gallery, Mr F. Dickinson; National

Museum, Dr J. C. Yaldwyn and Professor K. Thomson; Oceanographic Institute, Mr E. W. Dawson.

Appointment of Scrutineers. Mrs L. Armstrong and Mrs R. S. Duff were appointed, and retired. (Malcolm/McDouall)

Minutes. The Minutes of the Annual General Meeting held in the National Museum, Wellington, on 24 March 1976, as circulated, were confirmed. (Murray-Oliver/McDouall)

Matters arising from Minutes. The Exhibition of Maori Art, Education Officers and the Antiquities Bill were covered in the President's Report.

1) The role of AGMANZ in relation to individual staff members of a museum or art gallery. The Secretary reported that discussion of this matter had been deferred until Council had received the report of the subcommittee preparing a Code of Ethics. This has now been tabled, and will be discussed by Incoming Council.

President's Report. The President's Report, was received. (McDouall/Malcolm)

Finance. The Treasurer presented the Annual Accounts, which were received. (Gibson Smith/McDouall)

The Chairman commended the Treasurer and Secretary for their efforts in holding down administration costs, and thanked Mrs C. Kirkcaldie for her generous action in waiving a large proportion of her honorarium.

Moved that Mr Hamblin of Jaggar-Smith, Sands and Hamblin, be appointed auditor for the 1977-8 accounts, and that Council's action in asking Mr Hamblin to audit the 1976-77 accounts after the death of Mr Seal be approved. (McDouall/Yaldwyn) Carried.

Fellowship. The following Special Resolution, on the recommendation of Council, was put:

Moved that (IV) of Clause 39 of the Rules be deleted and the following substituted:

'That the maximum number of Fellows be set at 30 and that in filling vacancies strict regard be paid to the word **outstanding** in the Rules.'

(Thomson/McDouall) Carried.

Associateship. The following Special Resolution, on the recommendation of Council was put: Moved —

1) That the Rules be altered to include an additional class of membership to be known as 'Associate Members'.

2) An Ordinary Member with the equivalent of at least six years' service, paid or voluntary, to a museum and/or art gallery, or museums and/or art galleries, recognized by AGMANZ, such service to be sufficient to warrant its acceptance by AGMANZ as being of professional standard within his or her specialized museum or art gallery field, may be elected by Council, upon application endorsed by two Fellows or Associate Members, to the rank of Associate, and on election shall have the right to the letters A.M.A.N.Z.

3) That the present 'Associate Members' in the rules be known as 'Non Voting Members'.

4) That the body of the Rules be amended to cover these changes.

5) That in 36(IV) the word 'Ordinary' be changed to

'Associate'. 36(IV) would then read: 'A fellowship may be granted only to an Associate Member of the Association.'

(Malcolm/Eyles) Lost.

In discussion, the point was made, that although it was right to honour noteworthy members of the Association, it was an advantage that there were at present no barriers in AGMANZ, and that the introduction of Associate Members might cheapen ordinary membership of AGMANZ.

Moved that the proposal for this new class of Associate Membership be referred back to Council for further consideration. (Dawson/Turner) Carried.

A suggestion was received from Dr Forster that the proponents and opponents of this proposal debate it in *AGMANZ News*.

Subscriptions. The following Special Resolution, on the recommendation of Council, was put:

Moved that section 4 of the Rules be deleted and in its place the following be substituted:

'All subscriptions and other fees payable by members of the Association shall be at rates fixed by the Council from time to time, subject to confirmation at the next following General Meeting.'

(Malcolm/Murray-Oliver) Lost.

Biennial Election of Council. The meeting discussed a proposal to change the Rules to have an election for Officers of the Council every second year, to coincide with the Biennial Conference, but the general feeling of the meeting was that this proposal not be proceeded with.

Immediate Past President. The advisability of the Immediate Past President being automatically an officer of Council without election was discussed. Moved that the Rules be altered as follows:

1) To add after 'President', in the first line of Rule 9, the words 'Immediate Past President'.

2) To add before the first word 'Nominations' in Rule 12(1) 'with the exception of the Immediate Past President who shall take office automatically.'

(Thomson/McDouall) Carried.

Accreditation. The Chairman advised the meeting that Mr Turbott had recommended that the scheme should not be proceeded with in the meantime, but be left in abeyance until the next Annual General Meeting.

Guide to Museums and Art Galleries. The Treasurer reported that many requests were being received for this publication, which indicated a need for a revised second edition, and that this had been discussed at the meeting with the representatives of the Dept of Internal Affairs on 16 December 1976. She suggested that if AGMANZ undertook the preparation of the copy, that the Department of Tourism be asked to be responsible for the publication. It was also possible that other organizations, such as the AA, might be willing to assist.

AGMANZ News. The editor reported that rising printing costs meant that members' subscriptions no longer covered the cost of the *News*, which was now approximately \$1.85 per copy, and suggested some possible remedies for this situation:

1) increase subscriptions; 2) increase membership; 3) increase the number of non-member subscribers

to the *News*; 4) sponsorship for publication of one or two issues annually. Sponsorship had been obtained for 1976 from the Todd Foundation. A suggestion that informative advertising of equipment or supplies be sought was referred to Council.

Next Meeting. The meeting confirmed that the 1978 Annual General Meeting be held in Hamilton, and the 1979 Conference in Gisborne.

Mr Richardson advised that at a later stage MoTaT would be extending an invitation to host the 1981 Conference, in Auckland.

Code of Ethics. Mr Murray-Oliver informed the meeting that draft copies of the Code were available for those interested, and that submissions would be received by Council.

General Business

Art Galleries. Moved that this meeting recommend to Council that it consider whether the Art Galleries are adequately represented on Council.

(Campbell Smith/O'Reilly) Carried.

Photographing of Archive Material. Mr Bennett, Lakes District Museum, enquired whether other institutions had a policy controlling the access of professional photographers to archive material and the ownership of copyright of negatives, and a scale of fees. Mr Murray-Oliver replied that the photographer had copyright only of the negative he had taken himself, not of the original picture. Mr Hitchings suggested that AGMANZ could produce a standard form of contract which could be used by institutions throughout the country. He also suggested that a requirement could be that any negatives be deposited in the museum concerned, and that recompense be in the form of royalties rather than a fee. Mr Ernest Smith added that when works by living artists were photographed, royalties should be paid to the artist. Royalties might also be due to the heirs and assigns of artists.

Election of Officers. The scrutineers having completed the counting of votes, the following members of Council were declared elected: Messrs Haldane, Dickinson, Darby*, Lambert, McDouall, Murray-Oliver, Richardson, Campbell Smith, Turbott, Mrs Kirkcaldie and Professor Thomson. The President welcomed the members, and thanked the scrutineers.

Moved that voting papers be destroyed.

(Malcolm/McDouall) Carried.

Moved that a message of good wishes be sent to Dr Skinner, with thanks for his good work for museums in New Zealand. (Chair) Carried.

Moved that a vote of thanks be recorded to Mr Dickinson and the Council of the Dunedin Art Gallery, for providing accommodation for the Conference. (Chair) Carried.

Moved that the outgoing Council be thanked for their work. (Chair) Carried.

The meeting was declared closed at 11.05 p.m.

* Mr Darby has since resigned from Council, and the Executive has co-opted Mr A. Savill, Canterbury Museum, who received the next highest number of votes in the election.

AGMANZ (Inc)

FINANCIAL STATEMENT FOR THE YEAR ENDED 31 JANUARY 1977

	Budget General Fund	Actual General Fund	De Beer Travel Fund	Fellowship Fund	Frank Canaday Fund
Balances: 31 January 1976	\$7,314	\$4,119	\$2,102	\$72	\$945
RECEIVED:					
Subscriptions	2,500	2,727			
Subscriptions ICOM (Contra)		327			
Interest	200	161			
Todd Foundation (News)	500	500			
QE II Council (Secretarial)	1,000	1,000			
QE II (Arrears grant)		365			
Minister of Internal Affairs		7,500			
Conservation QE II (Contra)		450			
De Beer Grant			1,500		
Total receipts	\$4,200	\$13,030	\$1,500	Nil	Nil
SPENT:					
Related to 1975 year					
Secretarial Honorarium		2,100			
Treasurer Honorarium		250			
Editor Honorarium		400			
News Publication costs		396			
Administration		640			
Related to 1976 year					
Secretarial Honorarium		2,250			
Treasurer Honorarium	2,650	400			
Editor Honorarium	400	300			
News Publication	2,000	1,853			
Administration	2,250	748			
Travel/Accommodation	500	395			
Auditor 1975	150	120			
In-service Training	1,000	1,000			
1977 Conference subsidy	500	500			
Conservation ex QE II (Contra)		450			
ICOM Subscriptions (Contra)		328			
MoTaT — motor cycle purchase		500			
De Beer Fund allocation			2,000		
Fellowship Fund allocation				Nil	
Frank Canaday Fund allocation					Nil
Total Spending for year	9,850	12,630	2,000	Nil	Nil
Balances: 31 January 1977	\$1,664	\$4,519	\$1,602	\$72	\$945

AUDITOR'S REPORT TO MEMBERS

It is our opinion that full and adequate records have been kept of the Association's financial affairs. The above financial statement reflects the information recorded therein and is in our view a true and fair statement.

D. HAMBLIN
Jaggar-Smith, Sands & Hamblin
23 February 1977

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THE ART GALLERIES AND MUSEUMS ASSOCIATION OF NEW ZEALAND

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