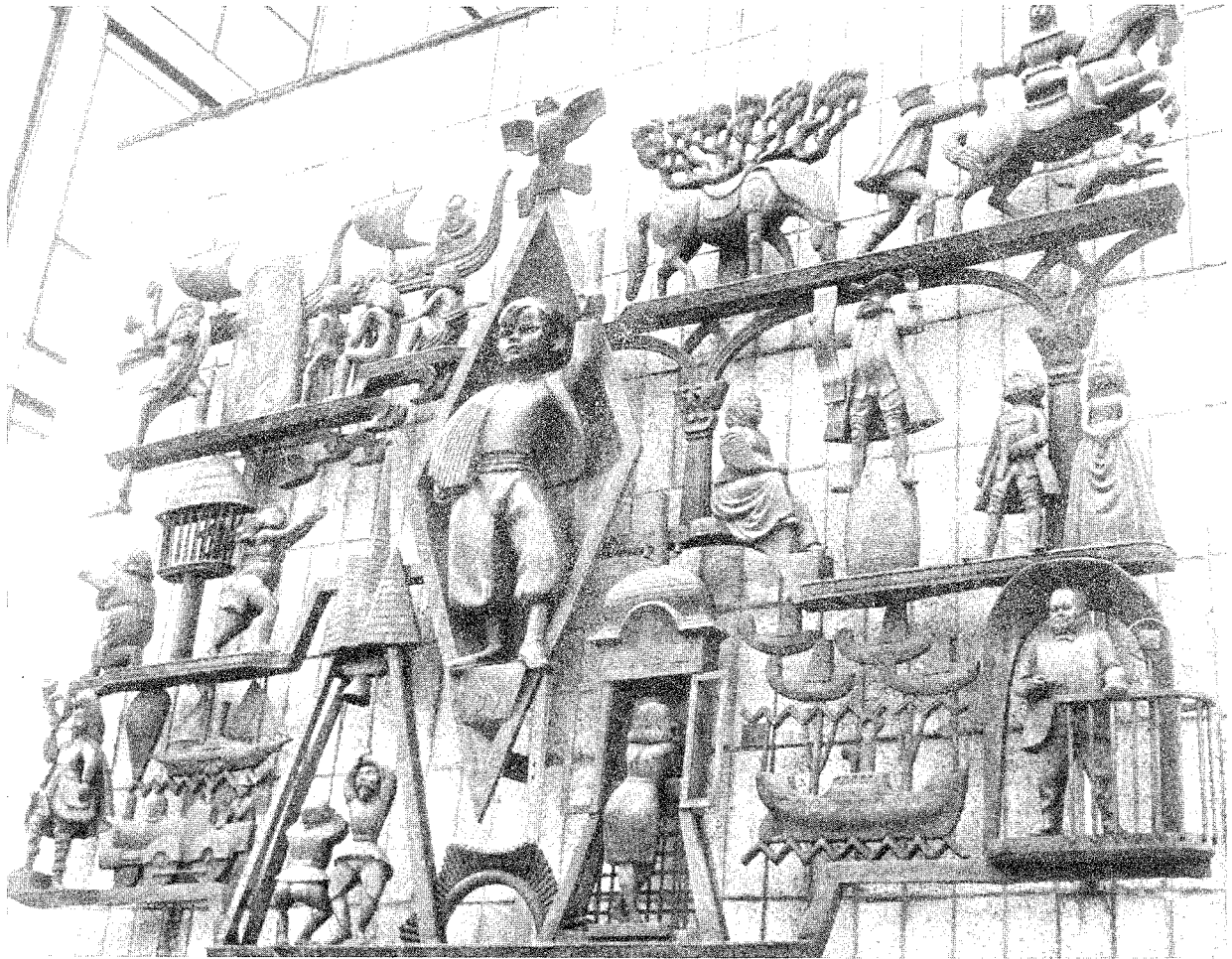


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AGMANZ NEWS

The Art Galleries & Museums Association of New Zealand
Volume 9 Number 2
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Extending Communication to our Public

Art Galleries and Museums Association of New Zealand Extended Annual General Meeting, Hamilton, 11 and 12 March 1978.

In briefing those invited to speak, the Convener, Ken Gorbey, asked, 'Communication is basic to all museums that purport to be educational institutions . . . yet do we really do a good communicating job?' Approaches to the theme ranged from the philosophical to the practical, including a demonstration of the use of tape-slide programmes, and culminated in a function at the Waikato Art Museum on Saturday night, which featured the extension of the museum's work into the fields of drama, poetry and dance.

Campbell Smith, speaking on communication in the arts, said that though for the most part communication is quiet and introverted, often lacking the exuberance of say a game of rugby, the arts have their own vitality and strength, are freely available, and can give enrichment and understanding to living. However, many people are uncomfortable in an art gallery, feeling that they require some special knowledge. 'Are not our

Communication. *Street mural, Stockholm.*

museums and art galleries a little too clinical and rarified for the great majority? We must always be reaching out, be aware of our shortcomings, and not blame the public because it is not properly informed. It is our job to offer information and we must be aware that absorption of information by the majority is a very slow process. We are . . . people with a specialist interest and knowledge of some aspect of human endeavour . . . doing a job for the community which the majority may feel is irrelevant and largely unnecessary . . . One of our most important tasks is to be aware of destructiveness and the erosive qualities of modern living. Our public — we are the guardians of its past and the holders of its future.'

Cover

Tene Waitere of Ngati Tarawhai with 'pseudo-traditional' carvings commissioned by T. E. Donne, Head of Government Tourist Department, at Whakarewarewa in 1905. Tene has taken the opportunity offered by 'secular' European patronage to experiment successfully with an oblique profile face. National Museum archives.

Obituary

Henry Devenish Skinner, 1886-1978



The death has occurred in Dunedin of Henry Devenish Skinner, CBE, DCM, MA, DSc, HonLittD, FRAI, FRSNZ, FMANZ, Director Emeritus of the Otago Museum. His death marks the passing of an earlier era both in the study of anthropology in the Pacific, and in the history of the Otago Museum.

Henry Skinner was born in 1886 in New Plymouth to a noted Taranaki family. He received his education at Nelson College and Victoria University College, reading Law. In 1910 he transferred to Otago University to take Zoology and Classics, as a first step in the study of Anthropology, which now held a much stronger attraction for him than Law had done. He graduated BA in 1912, and in that same year his formal association with Otago Museum began, when he temporarily replaced Professor Benham as curator during the latter's leave.

The outbreak of the First World War was to give Skinner the opportunity to further his studies in Anthropology in Britain, something he otherwise might not have done. He sailed with the NZEF to Egypt, where he took every opportunity to examine

at first hand the evidence of Egyptian prehistory. In April 1915 Skinner, as lance-corporal in the Otago Infantry Battalion, took part in the attack on the Dardanelles. For his activities at Gallipoli, about which he rarely spoke, he was awarded the DCM and was mentioned in despatches. After Gallipoli, Skinner spent many months in hospital in Malta and in England, before being discharged as 'permanently unfit for further service'.

Upon his discharge, Skinner moved to Cambridge, where he took up postgraduate studies in Anthropology. He met and was taught by many of the leading anthropologists of the day, many of whom had a profound effect on the formation of the young discipline of Anthropology and on their students, like Skinner, as well. As his thesis for the BA (Research) degree Skinner chose to make a taxonomic study of the material culture of the Moriori people of the Chatham Islands. The status of this group was a subject of much debate among New Zealand scholars at the time, and Skinner brought to bear an innovative approach which was to produce both a solution to the question of the Moriori, and chart the course Polynesian studies were to take for the next thirty years. His thesis was published in 1923 by the Bishop Museum in Hawaii. Over many years Skinner enjoyed a close relationship with the staff of that Museum, men such as Gregory, Buck and Emory. This went some way to relieve the isolation he must have experienced as the only teacher of anthropology in this part of the world.

After his arrival back in New Zealand in 1918, Skinner was offered a position at the Dominion (now National) Museum in Wellington. To prepare himself further for studies in Anthropology in New Zealand, Skinner planned fieldwork amongst Wanganui Maori people in order to learn their language and culture. However, before he could embark on either the museum career or the fieldwork, he was offered the position of Assistant Curator at the Otago Museum, and Lecturer in Ethnology at the University of Otago. He also took on the post of Hocken Librarian, according to Skinner in order that he might obtain an office sufficiently removed from the Museum telephone that he need not answer it.

The close association of his work in both museum administration and university teaching was to continue for many years. Former students of Skinner are today to be found all over the world, some of them having become eminent anthropologists in their own right. But it is for his achievement at Otago Museum that Henry Skinner will be chiefly remembered. When Skinner came to the Museum, it had never had a curator in Anthropology, and its anthropological collections were both sparse and poorly displayed. Skinner embarked on an aggressive acquisitions policy, both collecting material in the field himself and acquiring a wide range of contacts in New Zealand and overseas from whom to obtain objects for the collections. The wide scope of the Museum's anthropological collections is a tribute to his ability in this sphere. He transformed a mediocre collection into 'one of the best museums for a town of Dunedin's size in the world', to quote an eminent British authority.

H.D.'s collecting was not however mere mindless acquisition. He formulated clear policy and priorities for areas of the collections which needed strengthening, and then set out to fill these gaps. Very often these priorities were expressed in terms of the needs of a teaching department of Anthrology, as particularly in the collections he acquired illustrating the prehistory of Europe, and the development of civilisation in the Middle East. But perhaps more importantly, Skinner was very active in studies of the material culture of New Zealand and the Pacific, and sought to acquire material to illustrate and expound his ideas. The results of this work appear in the many scientific papers he produced over the years (some of which were collected together recently in his book *Comparatively Speaking*): they also appear in the Maori displays of the Otago Museum, where H.D.'s approach to the study of material culture is still much in evidence.

In 1928 Skinner was instrumental in the foundation of the Association of Friends of the Otago Museum, an organisation which has continued to play a major part in the development of the Museum, and has provided the pattern for numerous 'Associations of Friends' in other New Zealand museums.

Dr Skinner became Director of Otago Museum in 1938, and upon his retirement was created Director Emeritus by the Otago Museum Trust Board in 1957. Retirement did not end H.D.'s involvement with the Museum, however, since he continued to take an active interest in its affairs, and continued his writing until quite recently.

A former colleague of Skinner's has written: 'He was one of the few great men I have known, great not for his scholarship as such (though this had insights which were extremely profound), but for his sense of commitment and other personal qualities. I always feel that I have not and cannot fully repay his kindness to me, because it was so deep, wordless almost. The debt has to be repaid to others.' This debt will be felt by all who knew H. D. Skinner.

G. S. Park

International Museums Day

The International Council of Museums (ICOM) has designated 18 May as International Museums Day, starting in 1978. It is hoped that the Day will be accompanied by the opening of new museums and exhibitions, meetings with visitors, acquaintance of the public with the aims and tasks and practical activity of ICOM and its national organisations, publication of materials on this subject in the press and also by the organisation of exchange exhibitions and international forums to discuss major problems of the theory and practice of the museum profession.

ICOM is confident that the annual International Museum Day will help to increase the role played by the museum which uses the universal language of the original object in order to develop international understanding.

Captain Cook Exhibition offered for touring

To mark the 250th anniversary of Captain Cook's birth in October 1728, the Alexander Turnbull Library has mounted an exhibition which will be made available on request for showing by galleries, museums, libraries and art societies throughout New Zealand for the next two years or so.

The exhibition has been designed for easy and economical transport and display, and consists of 60 panels each 20 inches by 16 inches, bearing enlarged photographs, and some prints, of paintings, sketches and charts relating to Cook's three voyages. Some are in colour and the subjects cover scenes ranging from the tropics to the Antarctic, together with ships, portraits, natives, flora and fauna, with some particular emphasis upon New Zealand from 1769 to 1777.

Each panel has eyelets let into the upper corners for rapid hanging upon draughting pins. There are 35 horizontal panels and 25 are vertical. Mounted in triple rows the exhibition requires an area of approximately 6 feet by 40 feet; in double rows, about 4 feet by 50 feet.

The exhibition will be available from the beginning of April. Applications to show it should be made to: The Chief Librarian, Alexander Turnbull Library, Box 12-349, Wellington North.

Art Galleries and Museums Survey

As part of the wider research on the role of museums in education, recreation and tourism being carried out under the auspices of AGMANZ, the Queen Elizabeth II Arts Council and Massey University, Professor Thomson will be despatching a questionnaire to each institution in the near future. It would be gratefully appreciated if administrators could respond to the request for information as soon as possible by answering as many of the questions as possible.

From some of the information provided through the questionnaire it is hoped to produce a book which will include a directory of public museums. If individual institutions are to be included, it is vital that the questionnaire be completed and returned. Should any public museum (i.e. one administered by government, a local body or an incorporated society and open to the public on a regular basis) not receive a questionnaire by 10 June, would the person in charge please contact the undersigned.

Starting in January a survey of visitors to museums throughout the North Island has been carried out and selected South Island institutions will be surveyed in May. By 31 March, over 1000 visitor interviews had been completed.

Keith W. Thomson
Massey University

The Maori Woodcarvers of Rotorua and their Relationships with the Museums of New Zealand — an historical approach

By Roger Neich
National Museum of New Zealand

This paper was presented at an Asian Regional Symposium on *The Role of the Museum in changing Asian Societies with special reference to its role in preserving and strengthening traditional rural and tribal cultures*, held in Colombo, Sri Lanka during 10 to 20 December 1977. The symposium was organised jointly by the Department of National Museums of Sri Lanka, UNESCO and ICOM, to commemorate the centenary of the Colombo Museum.

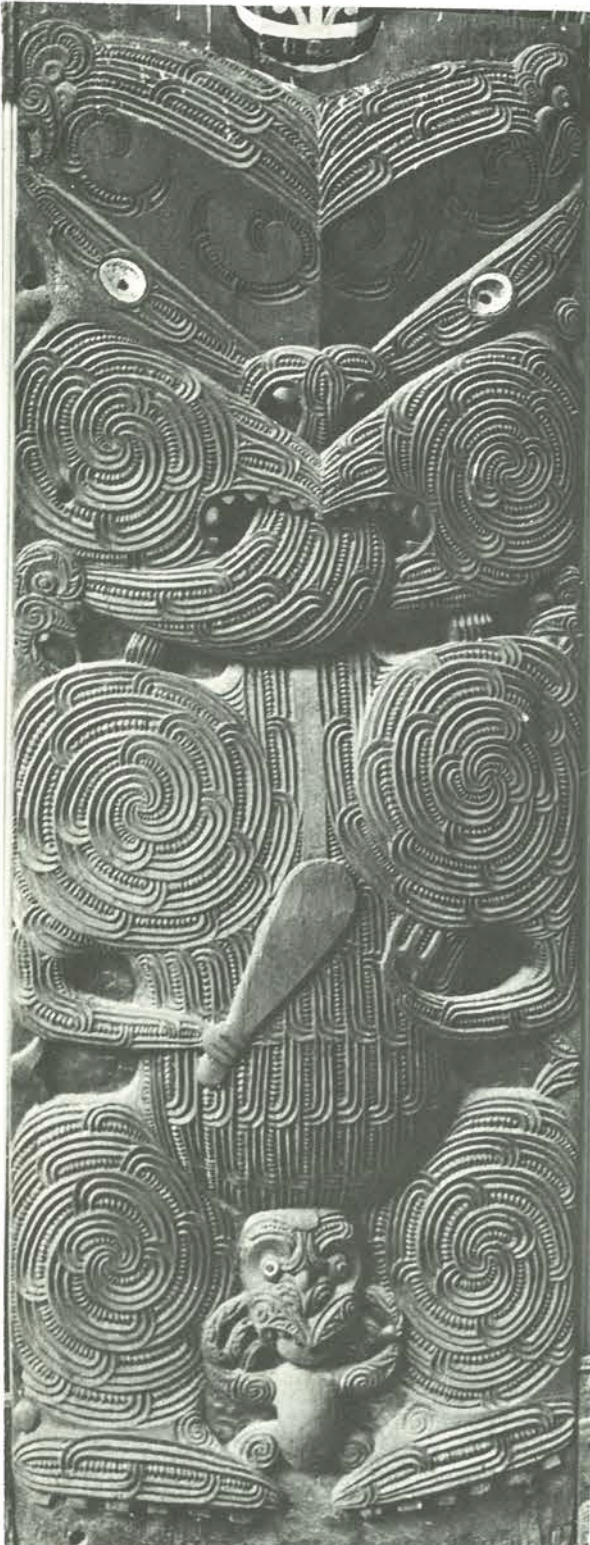
Since the later half of the nineteenth century, many museums throughout the world have acted as patrons or employers of tribal artists and craftsmen, usually in an unplanned and informal manner and for a variety of motives. An historical examination of these cases can provide some helpful guidelines for future attempts to foster tribal arts. An assessment of the artistic consequences of this museum patronage can increase our awareness of the powerful influence wielded by museums today, even though the particular situations differ.

Culture exists as structures in the minds of living people. The primary purpose of a museum is to preserve the products of cultures in all their variety. These cultural products constitute an essential part of the context to future development of the cultural text. Hence, the museum as guardian of that past context has great power to influence the text's future direction. Thus we are concerned here with the effects of the museum on the minds and consciousness of living people.

In New Zealand, the sporadic but long-standing relationship between the Ngati Tarawhai woodcarvers of Rotorua and the National Museum (originally the 'Colonial' and then later the 'Dominion' Museum) has helped to mould the nature of much of the Maori woodcarving produced since the 1890s. Sometimes by direct museum employment or commissioning of carvers and at other times by advice given to other patrons, the influence of the museum and its associates became very powerful at a critical stage in the survival of Maori carving.

Apart from any general principles that may emerge, there is an intrinsic importance to the Ngati Tarawhai case. Ngati Tarawhai are virtually the only Maori tribal group that managed to maintain their own distinctive carving style from pre-European times to the present day. As the most prolific and influential group of Maori carvers, they occupy a unique position in the whole modern history of the development and survival of Maori carving. It was the Ngati Tarawhai style that became the main

Earlier Ngati Tarawhai carving from the house carved by Te Amo-a-Tai and Wero for Arama Karaka of Ngati Rangitahi at Matata in 1870.



recognised 'tourist style' of Maori carving. I then later, through the person of a Ngati Tarawhai carver, Eramiha Kapua, employed as tutor at a Government Maori Arts and Crafts School at Rotorua from 1930 to 1939, this style accomplished the transition from a traditional tribal art to a modern 'national art'. This 'national Maori art' style still bears strong evidences of its Ngati Tarawhai style origins and is only beginning to be replaced by other revived regional styles.

Ethnographic Context

The Ngati Tarawhai are one of the tribes of the great Arawa federation centred about Rotorua in the North Island. From earliest times they developed a twin reputation as religious ritual experts and as carving experts. Carving itself was regarded as a ritual exercise and these two specialities reinforced each other. Their lands about Lake Okataina contained the major forests of large *totara* trees suitable for canoe manufacture. With their control of this timber resource, Ngati Tarawhai soon monopolised the canoe-building industry. Large, ornately carved war canoes which served as the focus of tribal group pride and prestige were the highest expression of the woodcarvers' art. They were traded widely in exchange for other traditional valuables such as woven cloaks, nephrite amulets and treasured weapons.

As soon as the first European traders and missionaries arrived in the Rotorua district during the 1830s, Ngati Tarawhai began to move away from their isolated tribal lands to live near the emerging European centres. Europeans brought Christianity, metal tools and a cash economy. Ngati Tarawhai carvers made a very smooth and rapid transition into this new world, incorporating many European elements into their cultural system. War canoes continued as the prestige item of their repertoire but from as early as 1850, payment in cash replaced traditional valuables. Production of carved war canoes ceased after the Land Wars of 1860-72 when Ngati Tarawhai fought on the side of the European Government.

The period as the wars diminished was one of intense local and regional politico-religious activity and realignment. New large meeting houses that combined the functions of church, assembly hall, chief's house and ancestor memorial were designed to accommodate all the tribal meetings and to express the historical identity of their owners. Even before the fighting had completely finished, Ngati Tarawhai carvers were being commissioned by other tribal groups to build and carve the timbers of these new meeting houses, often up to 90 feet long. Payment was by cash and hospitality to visiting carvers. The work often took several years to complete. Thus the carved meeting house replaced the war canoe as a focus of group pride. The carving art on these houses in the late 1860s and 1870s was a relevant, unselfconscious embodiment of contemporary values and concepts, regarded as truly Maori despite various European incorporated features. Soon, with surprising rapidity, the first signs of selfconscious formalism began to appear in this art by about 1890.

Traditional Maori concepts of art

Regarding art as a continuum between the two poles of pure aesthetic form and communication, the traditional Maori aesthetic emphasised the semantic communicative pole. There was very little verbal criticism of carving on formal grounds alone. The conventional nature of all artistic representation including that of realism was tacitly recognised. Maori concepts of space and time as non-absolutes existing only in relation to the action, accorded well with the non-perspective carving representation of ideal conceptual ancestors set in timeless ideal space. In Maori classification, carving was not especially distinguished from other skilled activities and carvers were not set apart from other skilled experts. Payment for art was in kind, by hospitality and by exchange of valuables (including cash) for the completed project.

Colonial European concepts of art

Based on the neo-classical idealisation of nature, colonial Europeans limited their aesthetic to the formal appreciation of beauty. Meaning was not considered as part of the aesthetic. Maori carving was often criticised as childish, ugly or grotesque and even, in confusion of religious and artistic categories, as obscene, immoral and blasphemous. Most interest in Maori carving resulted from a Romantic or scientific attraction to the exotic. European criticisms and methods of payment continually stressed the formal aspect of the art at the expense of any semantic communication. This criticism was founded in an antiquarian museum mentality attached to the forms of the past, and all new work was judged on the criteria of earlier forms. Carvers were regarded as artists in the European post-Renaissance sense, as rare souls set apart from other men. Carving was an object to be bought and sold for a certain price according to area covered or time taken, and payment could be withheld when the patron was not satisfied.

Traditional Maori Carving

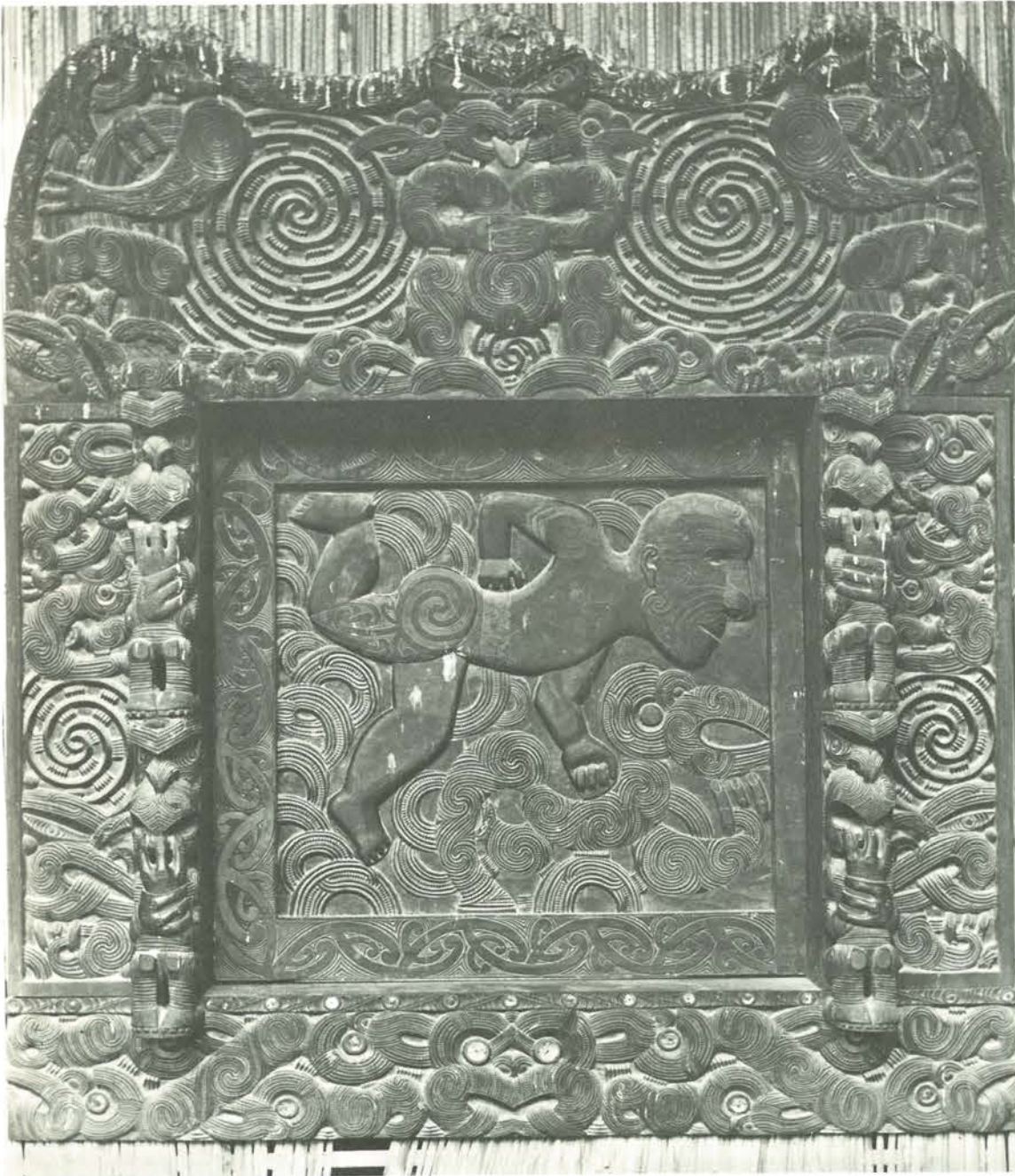
All the surviving Ngati Tarawhai carvings date from the 1860s or later. Therefore what is considered to be traditional pure classical Ngati Tarawhai carving was actually done with steel tools in a very much acculturated context. Nevertheless it retained its relevance to the society that produced it, and to varying degrees, so-called traditional carving has maintained its relevance and function in tribal society up to the modern traditional carving of today.

Maori 'Tourist Carving'

Tourism to the Rotorua district began in earnest during the 1880s. Ngati Tarawhai carvers were soon producing replicas, models and innovative items for direct sale to European tourists. At the same time, Maori people were buying similar items for their own use in ceremonies and for gifts to distinguished visitors. Therefore, 'tourist art' here was a natural smooth development from earlier commercially oriented activity of traditional carving, undergoing the usual change in size and materials.

Maori Pseudotraditional Carving

Following Professor N. H. H. Graburn, pseudo-traditional art is defined as 'carefully made reproductions of traditional items by artists brought



The window of Nuku te Apiapi house showing Hatupatu escaping from Kurangaituku. Carved by Tene Waitere in 1905 for C. E. Nelson, Manager of the Geyser Hotel, Whakarewarewa.

up in the traditional culture'. These are usually specially commissioned by knowledgeable outsiders and are distinguished from tourist art by their finer qualities and correctness of form. Nevertheless, the pseudotraditional arts have very different functions, being made for sale, display or to replicate traditional pieces. Almost inevitably there is some change to satisfy the new patron and since they are not made with 'the power of belief' of traditional art, their formal authenticity will be very fragile.

In 1897, C. E. Nelson the European manager of the main tourist hotel in Rotorua purchased some old carvings and employed the three practising Ngati Tarawhai carvers to erect them with new additions into a meeting house purely for display and tourist use. Nelson considered himself an expert in Maori matters and did not hesitate to correct Maori carvers and ritual experts on points of Maori culture. His new meeting house was a conscious effort to produce a better, more complete one than any Maori had ever built before. In this attempt Nelson worked closely with Augustus Hamilton, author of a compendium of Maori art and Director of the Colonial Museum. Between them, these two men set up an orthodox doctrine of what 'unchanging traditional Maori culture' should be like. Furthermore they had the

economic power and influence to enforce this orthodoxy on the Ngati Tarawhai carvers. At this same time other European experts were constructing an orthodox account of the traditional Maori discovery and settlement of New Zealand. A basic tenet of both these orthodoxies was that Maori culture had virtually remained unchanged throughout a long history and was only then becoming decadent as a result of European contact. These experts saw their mission to be the preservation of pure ancient Maori culture. So well did these orthodox views take hold that it is only now that both the Maori and European public are emerging from their sway to understand a more dynamic view of the adaptability and innovativeness of Maori culture.

Again in 1904, after selling the first house to a German museum, Nelson purchased another set of old carvings and employed the same Ngati Tarawhai carvers to complete a new meeting house. Like the first one, this house was opened with very elaborate ritual performed by tribal experts hired for the occasion. Other knowledgeable Europeans began to order meeting houses from these Ngati Tarawhai carvers who soon developed a fairly standard, small size, model meeting house that satisfied their European customers.

In 1905-6 New Zealand staged a large International Exhibition at Christchurch. Augustus Hamilton of the Colonial Museum was in charge of the erection of a complete model Maori village to be inhabited for the period of the exhibition by selected Maori groups, displaying traditional life. For three months before and then during the exhibition, Neke, Tene and Eramiha of Ngati Tarawhai were employed by Hamilton to provide the necessary carvings, mass-producing copies of museum specimens under the close personal supervision and direction of Hamilton.

At Rotorua itself from 1904 to 1910, the Government Tourist Department under the guidance of Hamilton employed several Ngati Tarawhai carvers to erect a model village for tourists. The aim here also was that selected 'natives' would live and carry on traditional activities for the interest of tourists and in the hope that this might encourage the survival of old skills such as woodcarving. But the local Maori people never accepted the village as anything other than a European display and it never became a living entity.

These are only a few of the more important instances of European patronage of pseudotraditional art. In all these projects, Nelson, Hamilton and the Government used museum collections of earlier carvings as models for copying and to set the standard for judgement of the new work. They did not understand the phenomenon of systematic age in a formal artistic sequence which explains how an art form changes through time in response to the changing artistic problems presented to the artist. Nor did these Europeans realise how much they themselves were active agents in subtly changing the artistic problems. However, despite European criticism of new forms, Maori adaptability asserted itself to produce, beneath a veil of orthodoxy, some of the most innovative carvings yet seen at Rotorua. With the new freedom of secular European

patronage, the last ties between form and content were severed, leaving the carver free to explore his new more direct relationship with nature.

The Maori Art Revival

By the 1920s, a senior Maori statesman, Sir Apirana Ngata, had realised that apart from a few carvers at Rotorua, the art of Maori carving was almost extinct. At his urging, the School of Maori Arts and Crafts was established at Rotorua in 1927 with Eramiha Kapua the last practising Ngati Tarawhai carver as tutor. Harold Hamilton, the son of Augustus and inheritor of his father's attitudes towards Maori art, became the first director. Museum collections throughout the country were studied by the pupils in a conscious revival of forgotten regional styles. But underlying this conscious revival, the Rotorua Ngati Tarawhai influence pervaded almost all the work produced by the School. Ngata himself hoped that once the School had achieved its aim of revival then new art avenues would be explored. However the influence of the Rotorua School and its present successor, the New Zealand Maori Arts and Crafts Institute, has been increasingly conservative, concentrating on craftsmanship and discouraging innovation and individuality.

The Present Situation

On a national scale, a whole new wave of Maori carvers are now approaching the museums with new and different expectations. Stimulated by the Government carving school but usually trained outside it, they are more sophisticated and better educated than the carvers of the 1920s. Preferring to make their own selections from all available resources, they require access to all the museums' collections and demand a deeper, more empathetic understanding of their cultural aspirations from museum personnel. These new demands on the museums frequently emphasise the inherent conflict between access versus security and conservation versus use of collections. Perhaps for these reasons, some measure of separation between museum and creative cultural centre may be desirable. Cheap and plentiful provision of photographs and replicas can alleviate much of this conflict.

Present-day Ngati Tarawhai people have joined this movement, to re-establish their identity as a separate entity and to rescue their own carving style from common ownership and commercial abuse. They are in the process of building a new meeting house to serve as a new focus for their scattered people.

What is Traditional?

In situations of culture contact and urbanisation, traditional tribal culture has often shown remarkable ability to change, adapt and innovate while still remaining functional for the society concerned. What actually develops, as Graburn has explained, is a temporal 'series of traditionals' each gradually replacing the other. Pseudotraditional art is readily incorporated into this series and accepted as traditional, especially by tribal people anxious to assert their identity.

Traditional art, pseudotraditional art and 'tourist art' were all being produced simultaneously by the Ngati Tarawhai carvers. But while the products of culture



Pare (door lintel) of Hinemihi house carved by Wero of Ngati Tarawhai for Aporo te Wharekaniwha at Te Wairoa, Tarawera, in 1881.

National Museum archives

can be compartmentalised, the context as signified in the minds of the carvers cannot. Therefore, the museum-oriented context to the pseudotraditional arts also becomes part of the context to the traditional arts, and so on through the series.

Although the museum can guide and influence the directions of change in a series of traditional forms, only the people themselves can be the final arbiters as to which cultural elements will attain the status of traditional.

Effects of Museum Patronage

Carvers were made selfconscious of themselves as 'artists' and of their carving as 'art' in the European sense.

Encouragement of copying from photographs and museum collections strengthened the concept of carving as formal art by stressing the value of the image for its own sake.

Selective activity of museum personnel made Maori people aware of art value of carvings.

Grading of individual carvers by European patrons made the carvers more individualistic and detached from their culture.

Helped to cause a shift in the Maori aesthetic towards certain aspects of the European aesthetic, thereby completing the disjunction of form from content in Maori carving.

Contributed towards a change in the total framework of space and time on which Ngati Tarawhai carving was based, as evidenced by carvers' experiments in perspective and narrative art. This tended to secularise and trivialise formerly sacred themes, relegating the timeless ancestors to an instant of time-past and revealing their diminishing relevance to the present.

Carvers realised the commercial value of being traditional Maoris, while also developing an ambivalence towards their traditional culture and its

synthetic revival by European experts. This ambivalence was expressed in insincere ceremonial and in their art.

As a result of all these changes, orthodox Ngati Tarawhai carving became a formal stiff academic art, with a limited vocabulary of design element causing simplified, standardised compositions. Regularity, symmetry and neatness were emphasised at the expense of bold sculptural conception.

One particular tribal style became established as 'typical Maori carving' leading to the decline and extinction of other regional tribal styles. However, museum collections are now serving as reservoirs for a new revival of many of these lost styles, initiated purely by the Maori people themselves in search of their former tribal identity.

Survival of the museum-based orthodoxy has probably aggravated the split between traditionally trained carvers (or craftsmen) and those modern Maori artists trying to express Maori values through a modified European art idiom.

Recommendations

Museums must recognise:

- the potential speed of change of traditional cultures and their art;
- the adaptability and innovativeness of tribal art and its consequent sensitivity to the power of market forces;
- this speed of change and adaptability can be guided to good purpose but it cannot be held back;
- their powerful influence on the context to traditional arts by way of any patronage of pseudotraditional art. At all times whether consciously or unconsciously the museum is selecting and guiding developments in terms of its own aesthetic concepts and preferences. The museum must be aware of its own role in the formation of subsequent series of traditionals;
- the extreme fragility of the formal authenticity of the pseudotraditional arts, and the futility of basing any attempts at preservation solely on the pseudotraditional arts. These may serve the immediate

function of the museum, but for art to remain alive and functional, it must be meaningful for its own society;
 the equal claims of all tribal and ethnic groups to be represented in any preservation programmes;
 the possible effects of their own methods of patronage and payment on the traditional cultural concepts of art and aesthetics;
 the danger of setting up a new stultifying orthodoxy;
 the need to publicise and make available in all possible ways the full range of the collections and resources of the museums so that the people themselves are in a position to make their own selection of cultural elements worth preserving.

Therefore, before undertaking any programmes to actively change or preserve traditional arts, a museum must carefully and honestly identify its own motives and attitudes towards the art in question. Is the culture to be preserved purely for its own intrinsic value or for some further instrumental purpose such as a national or tribal symbol of identity or for its therapeutic psychological value to rootless detribalised youth in the towns? The museum needs to seek out the traditional motivations for art production, and the nature and aims of any current desire for preservation expressed by the culture itself. Only when these two streams, that of the museum and that of the traditional culture, are fully compatible can there be any hope of an honest living preservation of traditional culture.

International Council of Museums

11th General Conference of ICOM, Moscow and Leningrad, May 1977.

Extracts from a report by Dr J. C. Yaldwyn, Chairman of the New Zealand Committee of ICOM.

This was held in the Central Concert Hall of the Rossia Hotel, Moscow, from 23 to 28 May, with meetings of the ICOM Advisory Committee and Executive Council, which I attended as chairman of the New Zealand Committee of ICOM, on 19 and 21 May in Leningrad and 26 May in Moscow. About 1060 participants from 68 countries (including both the PLO and Israel) attended, with three from New Zealand (John Malcolm, Ken Gorbey and John Yaldwyn) and nine from Australia. The Conference languages were English, French and Russian, and simultaneous translations into all three and into German were available at most meetings.

The Conference was opened by V. I. Popov, Deputy Minister of Culture of the USSR with a speech on *Museums as vehicles for promoting mutual understanding among nations*. He felt that we were witnessing everywhere a rapid growth of interest in museums which could be called the 'museum explosion' and that this is one of the 'central

problems of present-day culture'. The most pressing task of museology today is to make a comprehensive analysis of the museum and its role in 'science, culture and education'. He was able to quote Karl Marx on the importance of, for example, basic collections in agricultural and technological museums 'relics of bygone instruments of labour possess the same importance for the investigation of extinct economic forms of society, as do fossil bones for the determination of extinct species of animals'.

The main theme of the Conference was *Museums and cultural exchanges: the role of museums in promoting mutual cultural enrichment and understanding among nations* and the working sessions were built around three keynote speakers whose addresses were followed by prepared comments from a previously selected panel of speakers. There was only limited opportunity for ordinary participants to speak at these working sessions. The keynote and panel addresses were:

a) *ICOM and the development of international contacts between museums* by Jan Jelinek, Moravske Museum, Czechoslovakia, followed by: *Problems facing the museum profession of today's world* by H. Landais, Deputy Director of French National Museums; *ICOM's intellectual policy* by the late F. Russoli, Director of Pinacoteca de Brera, Milan; *ICOM and regional action* by N. K. Bondzie, Executive Secretary, Ghana Museums and Monuments; and *ICOM's responsibility for the progress of museological research* by H. Auer, Deutsches Museum, Munich.

b) *International museum exchanges as an instrument of mutual enrichment between cultures* by J. V. Noble, Director, Museum of the City of New York, followed by:

Exhibition exchanges by B. Piotrovski, Director, Hermitage Museum, Leningrad; *Exchanges of museum curators, restorers, trainees and publications* by K. Dabrowski, Director, State Archaeological Museum, Warsaw; and *Museums and international tourism* by S. Fukuda, Director, National Science Museum, Tokyo.

c) *Proection of cultural and natural heritage at the international level* by A. Bose, Director of Museums, CSIR, Calcutta, followed by:

Basis for an international code of ethics by T. Moulefera, Director, Mudjahid Museum, Algeria; *Documentation as an aid in the protection of the international heritage* by G. Lewis, Director, Merseyside County Museums, Liverpool; and *The museum's role in suggesting solutions to social and cultural problems* by M. Arjona, Director of Museums and Monuments, Cuba.

(Full texts of these addresses are available from the writer.)

During the afternoons and on some evenings of the Conference and the pre-Conference International Committee meeting period of 19-21 May in Leningrad, conducted tours were available to some of the museums and monuments in and around

Leningrad and Moscow (there are reportedly about 80 in the Leningrad area and 100 in greater Moscow).

Resolutions of the ICOM Conference

The nine Resolutions from the ICOM 11th General Conference deal with such matters as museums and cultural exchange, museums and international tourism, protection of cultural and natural heritage, museum training for developing countries, International Museum Day, International Children's Year, museological terms, museum publications and documentation. The ideas behind the Resolutions came from different committees and groups meeting during the Conference but the detailed wording came from the ICOM Secretariat.

Points of general interest from these Resolutions (in my own words) are as follows:

Resolution 1 on museums and cultural exchanges notes the growing role of museums in the cultural and social life of all nations and wishes them to promote, through public education, the right of unimpeded access for all members of the world community to treasures of national and world culture. In order to expand and improve exchanges between museums of exhibitions and displays, and to reduce the costs involved, new methods of insuring natural history and cultural objects involved in exchanges must be established. Government indemnities must take the place of commercial insurance.

Resolution 2 on museums and international tourism notes the contribution made by international tourism to the development of mutual understanding among peoples and calls on national committees of ICOM and member states of UNESCO to encourage the use of museums by tourists while ensuring as far as possible that tourism does not injure the environment and heritage of their respective countries. The use of multi-lingual literature, reproductions and labels is to be encouraged.

Resolution 3 on protection of cultural and natural heritage notes that natural history specimens and human cultural objects form inseparable parts of the world's heritage and appeals to governments in all countries to expand their activity in protecting material, natural, historical and cultural values by using the latest achievements of modern science and technology, by perfecting existing legislation and working out new laws to keep abreast of the present level of development in the field.

Resolution 4 on training museum personnel for the developing countries of Asia, Africa and Latin America requests UNESCO to arrange fast and effective training courses in the regions concerned, and in the large museums of the world, for museum staff especially conservation specialists.

Resolution 5 recommends 18 May as an annual **International Museum Day**. The slogan for IMD in 1978 should be 'Museums are an important means of cultural exchange, enrichment of cultures and development of mutual understanding, co-operation and peace among peoples'.

Resolution 6 recommends that museums all over the world participate in the **UN International Children's Year 1979** by introducing children to national culture and the problems of the environment as well as promoting children's creativity and exhibiting children's work of all types.

Resolution 7 calls for the production of an international **dictionary of museum terms**.

Resolution 8 deplores existing limits governing world-wide **distribution of museum publications** and calls for an ICOM study of the problem.

Resolution 9 on museum documentation stresses the fact that museum activities in all fields depend on the quality of the documentation available. It urges all international authorities to work for compatibility between documentation programmes at the national and local level. The ICOM documentation centre must be linked closely with the other UNESCO-associated cultural documentation centres.

12th General Conference of ICOM

ICOM General Assembly has accepted an invitation to hold the 12th General Conference in Mexico City in 1980.

WORKSHOP ON DEVELOPMENT OF SCIENCE MUSEUMS IN SOUTH AND SOUTH-EAST ASIA.

International Council of Museums (ICOM), 8-10 days in early February 1979.

The Workshop was suggested at a meeting of Asian delegates to the 11th General Conference of ICOM held at Moscow on 24 May 1977. Suggested topics for discussion are:

The objective of a science museum
Planning for a museum of science
Special requirements of a children's science museum
Training of science museum curators and technicians
Countries of South and South-East Asia may be invited to send one or more representatives, and the assistance of UNESCO has been sought.

ASIAN REGIONAL SEMINARS AND MEETINGS

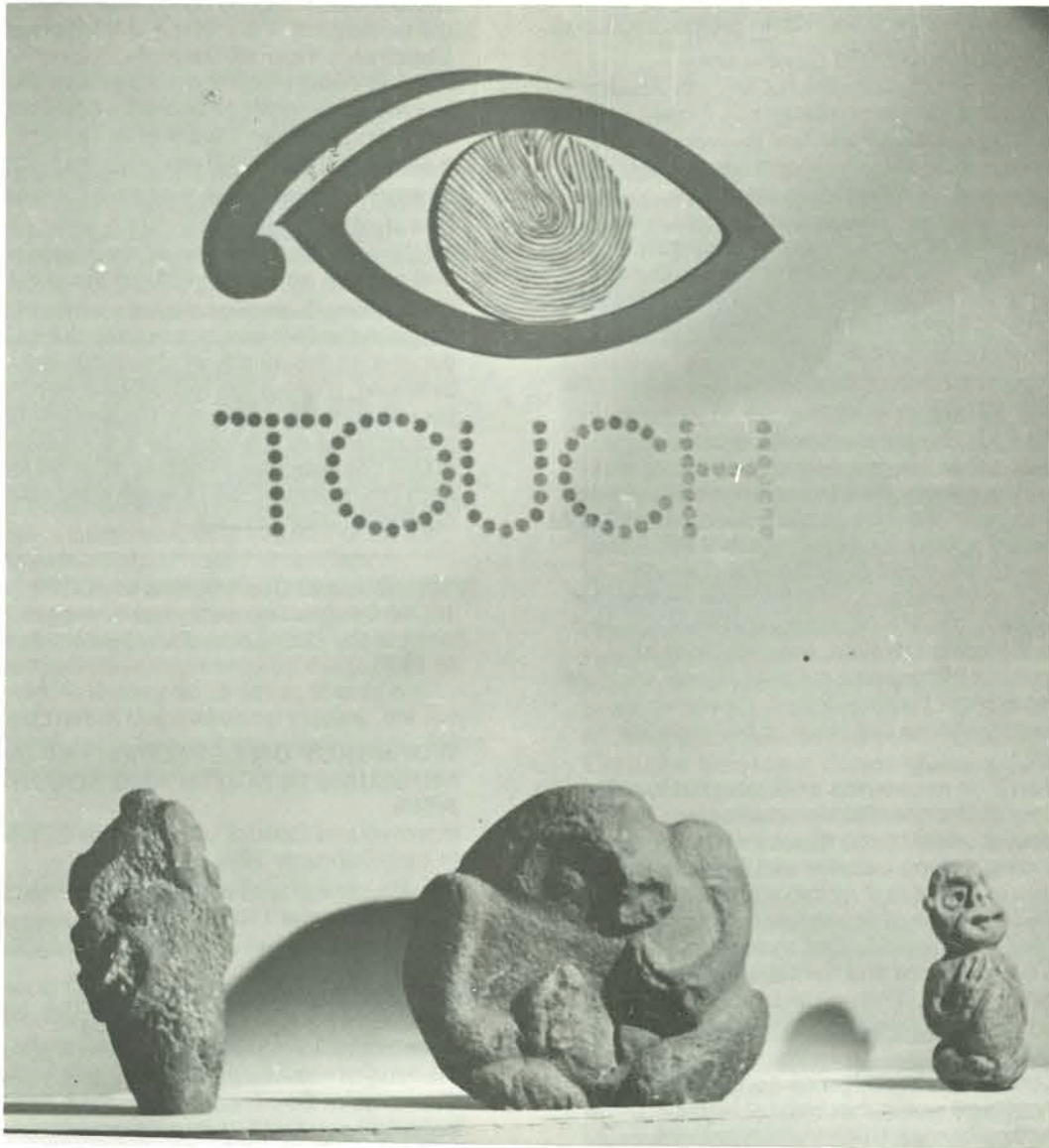
Xth International Congress of Anthropological and Ethnological Sciences and Pre-Conference on Museology, Delhi, December 1978.

Seminar on Development of Regional Museums in Asia, Iran, 1978 or 1979.

International Committee on Museum Security, India — date to be decided.

Seminar on Architecture and Museum Techniques — place and date to be decided.

Symposium on Museum Education, Museum Nasional in Jakarta, 1978.



Touch

By Georgina Christensen
Deputy Director, Taranaki Museum

The Taranaki Museum has collections of Maori History, European settlement, and fauna pertaining to Taranaki. While a major concern is with the conservation and maintenance of the collection, the museum is increasing its effectiveness by the uses made of these collections to reach out to new audiences and to present displays related to community needs. One of the first achievements with these ambitions was the TOUCH display, July-August 1977, complementing Braille Week. TOUCH was a community involvement and a community service display which aimed at — advertising to the community the needs of its blind people;

advertising to the blind the educational and entertainment facilities that the museum offers to them at all times, namely the opportunity to handle and to hear about artefacts in the collection.

The blind people to whom the museum is reaching out are elderly. The Province of Taranaki has nearly 170 blind and partially sighted persons, about 65% of whom are over 60, and many of whom have other handicaps and illnesses associated with ageing. Only some have had any experience with Braille or other forms of tactile script.

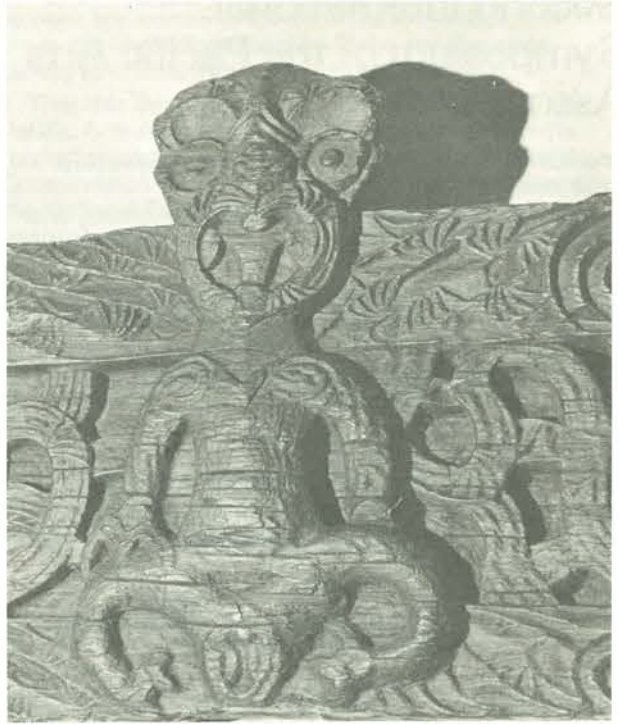
TOUCH displayed 10 categories of Maori items providing a variety of materials such as stone 'kumara gods', vine eel traps, wooden carved panels, whale-bone clubs and flax *kete*.

Outside the gallery where the items were presented was a small bowl of water for removing *tapu* as well as astringent towelettes to remove oils and dirt from the hands to lessen the chances of damage to these works. Items were inspected regularly for damage but fortunately none was noticed and all items

remained on display for the full period. It was our hope to provide a good understanding of the items to everyone and to avoid creating a guessing game. Inside the gallery the items were positioned to accommodate children and persons in wheelchairs as well as the 'usual visitor'.

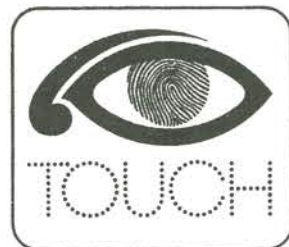
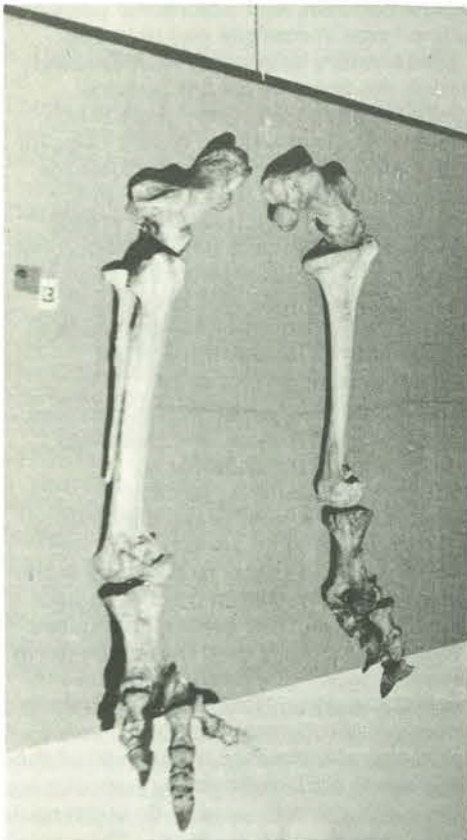
At no time was the light in the gallery completely obliterated. This would only reduce understanding of the items and possibly result in fear, especially in children. The lighting was variable. Time was scheduled for full illumination to be used to help orientate blind persons who are sensitive to light as well as to provide optimum conditions for the understanding of the artefacts by partially sighted persons. For the general public, lighting created dramatic auras around each object in a semi-darkened gallery. The purpose of this lighting was to add novelty as well as to encourage an appreciation of a sense of touch. This dimmed lighting combined with the quiet Maori chanting from taped North Taranaki *waiata* created a mystical atmosphere which had an additional effect of encouraging respect for the items.

Each item was provided with a raised and luminescent Roman numeral which corresponded to descriptions of the items found on printed and brailled programmes as well as on a slide/tape presentation; the recording of which was designed primarily to explain clearly to blind persons the objects available for touching. We did not provide textured matting and ropes for guidance. This was unnecessary in our situation not only because we



provided personal guides but also because our elderly blind visitors always had their own escorts. Publicity for the exhibition advertised Braille Week and the aims of the Royal New Zealand Foundation for the Blind. Braille Week donations were collected at the Museum. Mr Bute Hewes, Coordinator for Braille Week, spoke to a museum audience of 250 on the needs of the blind.

During the four weeks of the display, the museum welcomed over 5000 persons — many had never previously visited the museum. Interest was stimulated amongst the blind for further museum contacts. Much satisfaction has been expressed to the museum for initiating and coordinating many community organisations, notably the New Plymouth Lions Club, businesses and individuals, who volunteered services and finance which enabled the museum to keep within its budget of \$200. The Taranaki Museum attempt to reach out and to involve many different groups in using its collections to reduce the alienation of the blind was a successful attempt at broadening the effectiveness of its activities to meet community needs.



Second International Symposium of the Pacific Arts Association

Workshop on 'Conservation and Preservation Problems in Oceania'

Conveners: D. R. Simmons, Auckland Museum, and
G. S. Park, Otago Museum.

This workshop was a very lively and active one, which occupied three full sessions, and held an extra meeting on a free evening as well. The workshop was numerically dominated by New Zealand participants but there were also members from New Guinea, the Solomons, Japan, Hawaii and mainland USA.

We were fortunate to have a number of resource personnel attending the workshop, to give advice and comment based on their experience in conservation. The keynote speaker was Dr Anthony Werner, the Director of the Pacific Regional Conservation Centre in Hawaii. Also in attendance were Karel Peters from the Anthropology Department of the University of Auckland, and two conservators from the National Library of New Zealand, Jeavons Baillie and Tony Clark.

The workshop began with Dr Werner outlining the overall situation of conservation facilities in the Pacific. He discussed the three necessary levels of conservation:

The Curatorial level, where individual curators in museums need training in the storage and display of their objects in ways which will not harm them.

The Technical level, using local laboratories with staff trained to carry out basic conservation work on the cleaning and repair of material, and any first aid conservation necessary.

The Scientific level, with fully staffed and equipped laboratories capable of carrying out research into necessary conservation procedures, and of carrying out the work itself.

As an aside, Dr Werner noted that he would have expected each of the four metropolitan museums in New Zealand to have laboratories at this third, scientific level.

Dr Werner then described the activities of the Pacific Regional Conservation Centre in Honolulu. The centre had arisen from the need felt by some of the members of staff of the Bishop Museum, who were able to convince their director of the urgent need for conservation facilities there. Dr Werner was invited to prepare a report on the conservation needs of Hawaii and the Pacific, and then asked to direct the centre which was established as a result of his report, in 1974. The Centre is funded by the National Endowment for the Arts, a US Federal agency, and from matching funds found in Hawaii and elsewhere. At present there are four conservators at the Centre, as well as the Director, two of whom work on paper and two on ethnographica.

The Centre has 48 institutional members, most of whom are in Hawaii, but there are member institutions in Papua New Guinea, the Solomons,

Fiji, American Samoa, the Cook Islands, Tahiti and Guam. In return for a subscription based on the institutional annual budget, members receive an initial survey of the state of their collections and their conservation needs. They receive advice on specific conservation problems, both personally and through the Centre's Bulletins, and they are eligible to have work carried out for them at reduced members' rates. The Centre also offers intern training to personnel from Pacific countries, as well as running local training courses.

The workshop then moved on to consider some more specific papers on the state of conservation in participants' countries. Lawrence Foanaota of the Solomon Islands Museum in Honiara described the situation in the Solomons. The Museum was opened in a small way in 1969, but now has a new building with an air-conditioned store and conservation laboratory. Dr Werner commented that this was the best such facility in Oceania. Lawrence discussed the various procedures adopted to minimise the damage done to objects in the Museum and to control the harmful effects of the museum environment. He mentioned two specific problems the museum was having, firstly the difficulty of obtaining from overseas some of the material necessary for conservation, a difficulty other participants also reported for their own countries. Secondly, the museum was not allocated a specific sum for conservation in its estimates, but had to find the money from within its general funds.

Karel Peters then gave a report on the state of ethnographic and archaeological conservation in New Zealand. The contrast with Solomons' position previously outlined was immediate and dramatic. There are no conservators working in New Zealand museums, though the fine arts (which perhaps coincidentally are European arts largely) are much better catered for. Karel outlined the urgent need for conservation of material in New Zealand museums, in particular as a result of the great increase in archaeological excavations which had occurred in recent years. He noted that a very detailed report had been prepared in 1974 by the Conservation Working Party of the Queen Elizabeth II Arts Council, and a series of comprehensive recommendations made to Government in January 1975, just three years previously. There had been no response.

The contrast between these two accounts gave rise to much concern in the workshop, and there was considerable discussion of the need for an improvement in the New Zealand situation. In particular, it was noted that New Zealand museums contain many examples of the art and craft of the Pacific islands which are no longer to be found in the island states themselves. That such objects should be kept in a situation where they cannot adequately be cared for, when their countries or origin now have excellent facilities for looking after such objects was a point felt only too keenly by New Zealand museum personnel. A number of recommendations were made for consideration by the Plenary Session of the Symposium, and these are listed below.

Finally, Dr Werner conducted a session in which he answered specific conservation problems. These

ranged from the growth of fungus on Abelan *haus tamberan*, the deterioration of Caroline Island belts, the protection *in situ* of Maori carved houses, the consolidation of leather, the repair of glass, and the general use of consolidants and adhesives in conservation. As well as being very useful in specific instances, this session brought home, especially to the new Zealanders, the value of having expert advice easily to hand for consultation on a wide range of topics.

At the Plenary Session, six resolutions moved on behalf of the Workshop were unanimously adopted:

1 That the Second International Symposium of the Pacific Arts Association, having regard to one of its aims, to encourage higher standards of conservation and preservation of material culture in and of Oceania, and having learnt of the rapid deterioration and imminent irreplaceable loss of items of Maori and other Pacific Island material culture in New Zealand, owing to the almost total lack of conservation facilities, does urge the establishment of effective conservation facilities as a matter of paramount importance. This Association draws attention to the excellent 1975 Report of the Conservation Working Party of the Queen Elizabeth II Arts Council of New Zealand, and urges the rapid implementation of all its recommendations, in particular the establishment of the Council for the Conservation of Cultural Property in New Zealand, together with the necessary staff and funding to enable it to carry out its responsibilities in a wholly effective manner. This Association foresees that the Council will also play an important role in the conservation of the cultural heritage of the South Pacific.

2 That copies of the above resolution be forwarded to:

The Minister of Internal Affairs and the Arts
The Prime Minister
The Minister of Foreign Affairs
The Minister of Maori Affairs
The Minister of Education and Science
The Minister of Works and Development
The Minister of Lands
The National Commission for UNESCO
The Queen Elizabeth II Arts Council
The New Zealand Maori Council
The Commission for the Future
The New Zealand Historic Places Trust
The Art Galleries and Museums Association of New Zealand.

3 That this Second International Symposium of the Pacific Arts Association recommends to the Art Galleries and Museums Association of New Zealand that it or another appropriate authority convene a symposium on the conservation of cultural property, to acquaint the Government, art gallery and museum personnel, and the public at large with the extent of conservation problems in New Zealand.

4 That this Second International Symposium of the Pacific Arts Association, having regard to one of its aims, to encourage higher standards of conservation and preservation of material culture in and of Oceania, commends the Government of the Solomon Islands, and the Solomon Islands Museum

for their foresight in establishing adequate museum storage and conservation facilities in Honiara, but urges the immediate funding of the conservation facility to enable its potential to be realised.

5 That this Second International Symposium of the Pacific Arts Association notes with satisfaction the formation and development of the Pacific Regional Conservation Centre in Hawaii under the auspices of the National Endowment for the Arts (a US federal agency) and wishes the Centre continuing success in its future activities.

6 That this Second International Symposium of the Pacific Arts Association, having regard to one of its aims, to encourage higher standards of conservation and preservation of material culture in and of Oceania, notes with concern the difficulty experienced by many developing countries in acquiring modern materials necessary for the conservation of cultural property, and urges UNESCO to take the necessary steps to facilitate the supply and import of such materials.

NEW ZEALAND CONSERVATION SYMPOSIUM 1978

AGMANZ has accepted the recommendation of the Second International Symposium of the Pacific Arts Association, that the Association convene a conservation symposium, and has invited co-sponsorship from other interested organisations.

A two-day symposium is envisaged, to be held later this year, possibly in the Wellington area. Papers on the urgent need for conservation in New Zealand of paintings and works of art, Maori cultural material of all kinds, historical and archaeological sites, buildings, machinery of all types, photographs and films, archives and records, as well as printed matter in the widest sense, would be followed by demonstrations and comments by people working on various types of conservation in New Zealand and general discussion both formal and informal. A final plenary session would bring together the views and hopes of the participants and arrange for them to be passed on in the most effective way possible.

CLIMATE IN MUSEUMS

International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM) International Meeting, Rome, November 1978.

The question of climate control in museums is essential for the conservation of collections, and architects, engineers, curators, scientists and conservators are being invited to share their experiences. The participants will be limited to 40, and will be divided into two working groups during the five days of the meeting, considering museums with air conditioning, and museums without air conditioning.

The Diploma of the Museums Association

By G. S. Park, MA, AMA, Otago Museum

The Museums Association of Great Britain offers a training programme for museum staff leading to the award of its Diploma, the sole means of entry to Associateship of the Association (AMA). The Diploma is of interest to New Zealanders, since it is one of very few museum qualifications which can be gained largely within New Zealand.

The Diploma is a postgraduate qualification, though it may be attained by non-graduates under certain conditions. Candidates for the Diploma must be in full-time paid employment in a curatorial or similar capacity in a museum. The Diploma is attained by examination, at two levels. The qualifying examination is an academic test in the discipline chosen by the candidate; appropriately qualified graduates are exempt the qualifying examination. The final examination is a test of museological theory and practice, and the museum application of specialist knowledge, in the candidate's chosen discipline. Candidates must be enrolled for two years before sitting the final examination.

Candidates take the Diploma in one of the following disciplines:

Curatorial:

Art, Human History (Archaeology or Ethnography or Folk life), Natural Sciences, Science and Technology, Design.

Conservation:

Archaeology, Decorative Art, Easel Painting, Ethnography, History and Technology, Textiles, Watercolours, Prints and Drawings, Natural history Technology, Medical Museum Technology.

No tuition is offered at the qualifying examination level. This means the candidate has to use his own resources to acquire what is in effect a graduate understanding of his chosen subject — in my opinion an almost impossible task. Even with an MA in Anthropology, I would have found qualifying examinations set in Ethnography in recent years impossible. A further difficulty at this level is that the syllabi for each subject have a strong British bias — a knowledge of the prehistory of the Pacific would be no help in the Archaeology papers, nor of New Zealand painting in the Art papers.

However, at the graduate level, the emphasis is much more on the application to museums of the candidate's specialist discipline, knowledge of which is taken as read. Consideration is also given to general theory and practice of museology. Thus the final examination consists of five written papers: Museum Philosophy and History; Museum Organisation and Management; Essay topic; and two theoretical papers in the specialist discipline chosen; and then a practical examination in that discipline. Candidates are assigned a tutor, a qualified museum professional in their subject area, whose task it is to guide their reading and to set and mark essays. All the necessary written work, the written exams

and the practical exam can be taken in New Zealand. However, there is also a requirement for attendance at three ten-day practical courses, as a prerequisite to the final examination. At present, these courses are held only in Britain, (though some years ago they were organised through AGMANZ in New Zealand). At present, therefore, candidates for the Diploma would need to spend a minimum of about four months in Britain, depending on the timing of particular courses. Whilst this is obviously a drawback at one level, it has enormous rewards, in that it forces candidates to obtain a much wider experience of the museum world than is possible in New Zealand. Further, there are considerable advantages over the full-time graduate programmes like those at Leicester and Manchester Universities (and many North American universities) in that most of the preliminary work can be done in your own institution, enabling the fullest use to be made of time spent overseas. In the time I spent in Britain attending the three courses, I was able to see many more museums than any of the British students attending the courses with me had done during their whole careers.

Carrying on a correspondence course at such long distance can be difficult at times, but the Association's staff, and especially its Education Officer do attempt to smooth the way for overseas candidates. Full details of the Diploma can be found in the *Museums Yearbook* (P. J. Maliphant ed., London, The Museums Association, annually 1977-) or by writing to the Association at 87 Charlotte Street, London W1P 2BX. I would be happy to discuss the Diploma in more detail with any prospective candidates.

Postscript

Information has just been received concerning preliminary details of changes to the Diploma course structure. The number of practical courses has been reduced to two, each of two weeks duration. The practical courses will be structured around a 'Manual of curatorship and museum management' which currently consists of subject headings only, but which will be expanded into a working text book. These details, and the list of headings in the Manual, are printed in the January issue of the *Museums Bulletin* (volume 17, no. 10, January 1978, p.138-9). Advice is also contained there that the next enrolment date for intending candidates is 31 January 1979.

Oral History and Archives Seminar

Oral history has been defined as 'primary source material obtained by recording the spoken words — generally by means of planned tape-recorded interviews — of persons deemed to harbour hitherto unavailable information worth preserving.' During the weekend 12 and 13 November last year a successful Oral History and Archives Seminar was held by the Wellington Branch of the Archives and Records Association of New Zealand in conjunction with the Department of University Extension of Victoria University.

The purpose of the Seminar was to provide practical advice and direction combined with consideration in depth of the use and historical value of oral history.

Under the general direction of Mr Alwyn Owen (producer of *Spectrum* radio documentaries) and experienced NZBC interviewers and technical staff, a series of workshops on recorders and interviewing skills were held. In addition Mr Tom Wilsted lectured on the arrangement of oral archives and Mr Geoffrey Newson described the Radio NZ Archives.

Thought-provoking and stimulating lectures on oral history as evidence were given by Professor W. H. Oliver, Dr Paul Harris and others. A particularly fascinating talk on the use of oral recording for ethnomusicology was given by Professor Mervyn McLean.

Ray Grover

Seminar Chairman and Coordinator

A New Zealand consciousness

A new collection policy for Waikato Art Museum

Ken Gorbey

Late in 1976 Hamilton City Council accepted a new collection policy for Waikato Art Museum (Ken Gorbey: *A Policy Statement to Regulate the Acquisition of Works into the Collection of Waikato Art Museum*; November 1976). This was the culmination of several years' intermittent work to bring together the policies of the old Waikato Art Gallery and Waikato Museum. It was by no means a solo effort, for the author collected a number of collection policy statements during his 1975 United States tour and was greatly assisted by staff. He also had long and fruitful discussions with Gordon Brown, then Director of Sargeant Gallery, Wanganui, who was engaged in a similar task and it is by no means accidental that Waikato and Wanganui should now be operating on policy statements that in parts bear a striking resemblance to one another.

The statement has four headings and three of these have somewhat detail explanations following. Although not a long document at eight typewritten pages, it would not stand being published in full. However, these three sections might be of interest to museums about to embark on their own policy statement.

The first section **Categories within the Collection** outlines the areas in which the art museum collects. These areas are ranked as *Primary*, New Zealand fine arts, crafts, Maori and European History and Maori ethnology and archaeology and *Secondary*, the same general categories for the Pacific area. The *Explanation* states:

'The collection areas set out above place primary emphasis on works and items illustrative of the development of a New Zealand consciousness whether this be in the fields of history or art. Secondary, and implicitly lesser, emphasis is placed on those geographical areas, outside New Zealand, that are nevertheless of great importance to our

development as a nation.'

In view of our pakeha origins and the already existing examples in the museum collection the art museum may collect in the field of European art though basically by gift and the Director is empowered to accept any collections of outstanding merit that falls outside the stated collection areas.

In the second section **Factors governing acquisitions to the Collection**, a number of logistical questions are discussed. Purchases are covered by the purchasing procedures policy of Hamilton City Council and as such purchases are not taken to the Council for confirmation. That is, the Director is empowered to spend up to \$10,000 on any single purchase. Beyond that his purchases must go through a hierarchy of staff and Council committees.

Donations are accepted subject to their relevance to the collection policy as well as to their worth as aesthetic or historical objects. The donor is required to sign a Certificate of Gift which states:

'I hereby unconditionally grant, give, and convey the item(s) described below to the Waikato Art Museum to be administered in accordance with its established policies. The title to the said property shall remain in the Waikato Art Museum without reservation.

'It is understood by me that:

1 because the museum cannot exhibit its entire collection at once, and makes changes in exhibits from time to time, it cannot promise the permanent exhibit of any object. Those not on public exhibition, however, are almost always available to scholars and scientists for study.

2 The museum on approval from Hamilton City Council, shall have the right to dispose of any item acquired by bequest or gift after a period of ten years, or the death of the donor, whichever is sooner. If the item is sold, any monies received from its sale shall be treated as a bequest from the original donor to be set aside for the purchase of other items for the museum's collection.'

Loans to the collection are accepted only in unusual circumstances where the object has special relevance or can be used immediately in a display situation.

The last part of this section concerns **The Ethics of Acquisition** and being a distillation of a number of more complex America policies, deserves, perhaps, to be quoted in full:

'Waikato Art Museum is professionally bound not to accept into its collection any item(s) whose acceptance might in some way encourage the unethical and often illegal traffic in cultural property. It will therefore be the responsibility of the Director and any other senior officer empowered to make accession for the collection, acting in all good faith, to ascertain whether or not any item(s) offered to the art museum can be ethically accepted into the collection. As a general guide the following will apply:

i) any item(s) which is known to be stolen will not be accepted into the collection under any circumstances;

ii) any archaeological item(s) gathered by an excavation undertaken without a licence as required under the Historical Places Amendment Act 1975 shall not be accepted into the collection;

- iii) any item(s) exported illegally from its country or origin shall not be accepted into the collection;
- iv) any known forgery or replica shall be accepted into the collection as such for study purposes at the discretion of the Director.

'Where possible staff will endeavour to achieve the return of any stolen, illicitly excavated or illegally exported items to an appropriate authority.'

The third section **De-accessioning of Works in the Collection** is of great importance. It is my impression that the museum profession is moving towards an acceptance of de-accessioning as a fact of museological life. With adequate and tight controls I personally believe it to be absolutely necessary. Already Hamilton City Council has allowed the de-accessioning of a number of objects that fall way outside our collection policy areas. I hasten to add that these have not been sold to the highest bidder but have been given to another museum. Work is now in progress to transfer portions of our weaponry collection which, as well as being irrelevant to our collection aims would be exceedingly dangerous should they fall into the wrong hands.

'De-accessioning of works in the collection:

Any policy that aims to define and encourage the growth of cohesive collections must allow for the eventual de-accessioning of items that are found to be of little or not further use. In this way items irrelevant to the collection policy can be removed to make storage space for other pieces of higher quality and great relevance. The process whereby an item is de-accessioned shall conform to the following procedures:

- a) The Director may from time to time list any item(s) which in his judgement no longer fulfil a useful function within the overall context of the collection;
- b) Where applicable the Director will make every attempt to contact the original donor, should there be one, to ascertain this person's view of the proposed de-accessioning. This clause b) shall not apply to donations for which the donor has signed a Certificate of Gift;
- c) The Director will forward this list, containing accession and catalogue numbers, titles, brief histories, etc, and where applicable the views of the donor, to the Recreation Committee for consideration;
- d) The Recreation Committee, on being satisfied that the item(s) no longer fulfil a useful function within the overall context of the collection, shall recommend to Council that the item(s) be de-accessioned;

e) The Director shall, with Council approval, arrange for the item(s) to be disposed of. This disposal could take the form of being returned to the original donor, being sold or being exchanged or gifted to another museum.

Explanation

The term de-accessioning in a museum context, is often misunderstood. Frequently members of the public view de-accessioning with concern as staff culling from the collection items that are no longer fashionable. On occasions this concern has been quite justified and for this reason de-accessioning must be a very controlled process.

To de-accession is to remove from the collection items that have been shown to have a very limited relevance to the museum involved. Often it becomes obvious that items accepted in a first flush of enthusiasm are of not as good quality as was first thought; often an item of middling aesthetic value is superseded by one or more similar works of much higher aesthetic value; often historical detail attached to some nondescript item is shown to be spurious; often it has to be admitted that staff have just made a bad choice. Most important of all is the fact that evidence now exists that shows that the operation of some museums is becoming bogged down by the maintenance and recording of vast collections that continue to mushroom due to staff not being able to control the size of the collections in their charge.

The de-accessioning process therefore sets up a system which, while allowing de-accessioning, maintains control at every point. The Director must report fully to the Recreation Committee before any item can be de-accessioned. The Recreation Committee in making its decision must be careful to examine the Director's motives in recommending de-accessioning. The following should be guarded against:

- a) some of the worst examples of de-accessioning have been politically motivated — the selling of works from the Hermitage by the new Communist regime in Russia and Hitler's sale of 'degenerate' art in the 1930s;
- b) de-accessioning to raise funds to make other purchases should be viewed with suspicion; this should only be contemplated where there are, in the collection, several examples of one item in which case the least important could be de-accessioned with a view to raising funds to acquire an item the art museum needs;
- c) the personal prejudices of staff have been known to lead to a recommendation to de-accession — this is difficult to control but in general fashion changes should not be allowed to determine de-accessioning — works should be de-accessioned only when they no longer fulfil a useful role in the overall context of the collection and not because they happen to fall within a particular aspect of social or art history that is currently unpopular.'

The final section of the report deals with Waikato Art Museum's relation with other collecting institutions in Hamilton and formalises agreements already worked out with these bodies. Hamilton Public Library is the archive centre though Waikato Art Museum with its photographic capability catalogues and copies all historic photographs. Clydesdale Agricultural Museum deals with all things agricultural though Waikato Art Museum reserves the right to hold material relevant to our historical displays. All things naturally scientific are referred to and held by the Curator of Waikato University's collection while Waikato Art Museum has undertaken to supply material for the Waikato Historical Society's period rooms in Hockin House.

If any museum at present involved in writing a collection policy would like a copy of the Waikato Art Museum document they should write to the Director. I feel sure Sargeant Gallery would also make theirs available.

Minutes of the Annual General Meeting

held in the Waikato Art Museum, Hamilton, on Sunday 12 March 1978, commencing at 9.45 a.m.

1. Welcome by the President, Dr R. Duff.

Dr Duff welcomed members expressing his pleasure at the fact that there was representation of both the large and the small Institutions right throughout New Zealand. Institute members were recognised.

2. Apologies.

Apologies were received from: Dr Brickell, Mrs A. Gale, M. Frazer, Mr and Mrs Turbott, Mrs Duff, Dr K. L. Dell, Margaret Hodgkins, S. Bagley, E. W. Dawson, L. Lloyd, D. Cimono, D. W. Arter and J. R. S. Daniels.

3. Admission to Membership.

3.1 *Motion*: That the following be admitted as Ordinary Members: Mrs Nola Barron, Director Canterbury Society of Arts, Christchurch; Mr J. H. Barr, Director Dowse Art Gallery, Lower Hutt; Mrs Margaret Taylor, Manawatu Art Gallery, Palmerston North; Mrs R. Sutcliffe, Auckland. (CARRIED)

4. Appointment of Scrutineers.

4.1 *Motion*: That Mr Neville Turner and Mr Jim Munro be appointed Scrutineers. (CARRIED)

5. Chairman's Report.

5.1 The Chairman commented on items in his written report outlining the work of the Association and stressed that, except for the National Institutions, the ratepayers bear the major brunt of the costs of running our art galleries and museums with the important addition of the Government grant implemented through the Department of Internal Affairs. This grant he considered should be increased to at least the \$300,000 per year granted by the previous Government, and should be increased by annual increments to a sum of \$500,000 per year. Speaking to the short item on Conservation in the report a number of members mentioned the services provided by individual Institutions.

5.2 *Motion*: That the report be received and that Dr Duff be congratulated for the information given and for the thoughts provided for consideration. (CARRIED)

5.3 *Motion*: That Dr Duff be congratulated on the receipt of the C.B.E. (CARRIED)

6. Minutes of the Annual General Meeting held on Wednesday 16 March 1977 in Dunedin.

6.1 *Motion*: The minutes as circulated be taken as read and be confirmed. (CARRIED)

7. Matters arising from the above Minutes.

7.1 *AGMANZ role in relation to individual staff members.*

7.1.1 *Salary and wage scale.* Mr R. O'Reilly outlined a salary and wage scale system and discussion followed.

7.1.2 Employer-employee relationships which could lead to some problems were outlined by Mr L. Bieringa.

7.1.3 *Motion*: That the incoming Council implement a salary and wage scale for the guidance of museums and art galleries and that this matter be treated as urgent. (CARRIED)

7.1.4 *Contract System.* It was requested that this system be considered and included in the report.

7.1.5 Prof. Thomson reported on the difficulties experienced by the previous committee dealing with this matter.

7.2. *Accreditation.* Defer.

7.3 *Guide to museums and art galleries.*

7.3.1 *Research.* Prof. Thomson outlined research he was doing on the role of museums in education, recreation and tourism and the possibility of this research leading to the production of a new Directory of museums and art galleries in New Zealand.

7.3.2 Prof. Thomson asked all Institutions to co-operate fully by supplying the information requested.

7.3.3 He also stressed the advantages to our organisation of the research and trusted that sections would be published in *AGMANZ News*.

7.3.4 *Attendance at Museums.* Mr Cater asked if Prof. Thomson could obtain a better indication of the total number of people visiting museums and art galleries in New Zealand as he felt that the figures in Dr Duff's report were understated. Prof. Thomson noted the request.

7.4 *AGMANZ News.* The editor thanked members for contributions. She outlined the means she had taken to increase the circulation and asked that representatives and staff of Institutions become 'Ordinary' members and receive the journal as individuals.

7.4.1 *Content of AGMANZ News.* Mr R. Richardson was critical of some contents of the latest issue as unbecoming to AGMANZ when read by non-AGMANZ members. He emphasised that no reflection was placed on the editor and that he considered the standard of the journal otherwise as excellent. The editor replied that the *AGMANZ News* was for museum and art gallery communication.

7.4.2 *Newsletter.* Mr Bieringa suggested that a newsletter of domestic matters could be made available and could be an insert with *AGMANZ News* going to members.

7.5 *Election of Officers and Members of Council.*

According to the Rules this item is the last item on the agenda but as the scrutineers had returned the results of the election the meeting requested that the office holders and members of Council be announced. The scrutineers reported that there was a tie for the final place on Council and after discussion and with the consent of Mr Barr and Mr McDouall, it was moved:

7.5.1 *Motion*: That Mr J. Barr be elected to Council and the Mr G. I. C. McDouall be co-opted onto Council as Financial Adviser. (CARRIED)

7.5.2 *Motion*: That the appointment of Captain J. H. Malcolm as Secretary and Mrs M. Gibson Smith as Treasurer be confirmed. (CARRIED)

7.5.3 The office holders were announced as: *President* Dr J. Yaldwyn, *Immediate Past President* Dr R. Duff, *Vice President (Museums)* Mr K. Gorbey, *Vice President (Art Galleries)* Mr L. Bieringa, *Secretary* Capt J. Malcolm, *Treasurer* Mrs M. Gibson Smith.

7.5.4 Council was announced as: Mr J. Barr, Mr F. H. Dickinson, Mr J. W. Haldane, Mr I. Hunter, Mrs C. Kirkcaldie, Mr R. E. Lambert, Mr A. A. StC. M. Murray-Oliver, Mr G. S. Park, Mr R. J. Richardson, Mr Campbell Smith, Prof. K. W. Thomson, Mr R. R. Cater (co-opted — Internal Affairs Dept), Mr G. I. C. McDouall (co-opted — Finance).

7.5.5 *Motion*: That the outgoing Council be thanked. (CARRIED)

7.5.6 *Motion*: That the voting papers be destroyed. (CARRIED)

7.5.7 *Motion*: That the scrutineers, Mr Turner and Mr Munro, be thanked. (CARRIED)

7.6 *Copyright.* The secretary reported on action taken.

7.7 *Code of Ethics.* Mr Murray-Oliver outlined the Code of Ethics. Council had recommended to the AGM that the Code of Ethics be adopted. Points within the Code of Ethics were discussed.

7.7.1 *Motion*: That the Code of Ethics as approved by Council with minor alterations be adopted. (CARRIED)

7.7.2 Mr O'Reilly suggested that the Code be regarded as constantly under review.

7.7.3 Mr Park requested that the Acquisition clause be clarified. Mr Murray-Oliver explained the clause.

8. Finance.

The Treasurer tabled and outlined the Financial Report and the Annual Accounts. She commented on the late receipt of the grant from the Internal Affairs Department and the economies which had to be adopted. MoTaT was thanked for clerical assistance. Mr McDouall enlarged on the Treasurer's report emphasising the necessity for the strict

economies.

8.1 *Motion*: That the Treasurer's Statement and the Accounts for the year ending 31 January 1978 be approved. (CARRIED)

8.2 *Motion*: That the Auditor, Mr D. C. Hamblin, ACA, be re-appointed. (CARRIED)

8.3 *Motion*: That the signatories to the bank account be the same as the previous year, namely Messrs Turbott, Malcolm and Mrs Gibson Smith. (CARRIED)

9. ICOM

Dr J. Yaldwyn reported on the work of the New Zealand National Committee of ICOM. The Committee had had three delegates at the 11th General Triennial Conference in Leningrad and Moscow, USSR, in May 1977, Dr Yaldwyn, Mr K. Gorbey and Capt Malcolm.

Dr Yaldwyn drew AGMANZ members' attention to two special recommendations of the ICOM General Conference as follows:

9.1.1 *International Children's Year 1979*. Museums all over the world are asked to participate in ICY 1979 by introducing children to national culture and the problems of the environment as well as promoting children's creativity and exhibiting children's works of all types.

9.1.2 *International Museum Day*. 18 May has been adopted as an annual International Museum Day and museums are asked to include this as part of their publicity programme.

9.2 *Museum Security*. Mr Gorbey reported briefly on the International Committee on Museum Security, the manual 'Museum Security' and the proposed booklet the Committee is preparing. He requested that institutions assist financially towards its publication.

9.3 Mrs Gibson Smith who had just returned from a visit to ICOM Headquarters in Paris commented on the service ICOM can give members, particularly in connection with museum visits when on overseas travel.

10. Conservation

10.1 *Pacific Arts Association. Conservation Symposium*. Dr Duff outlined the formation and work of the Pacific Arts Foundation. The Association had requested AGMANZ to convene a symposium on conservation and Council had set up a committee to liaise with other interested bodies with the view of convening such a symposium.

10.2 *Auckland University request for financial assistance*. A request from the Department of Anthropology of the University for financial assistance for the purchase of equipment beyond that normally required within the University, to be used almost exclusively for museum conservation of waterlogged organic materials, was discussed.

10.2.1 *Motion*: That \$500 be granted to the Department of Anthropology, University of Auckland, towards the purchase of conservation equipment as detailed in their letter of 29 November 1977. (CARRIED)

10.3 *The 1975 Report of the Conservation Working Party of the Queen Elizabeth II Arts Council*.

10.3.1 *Motion*: That this meeting draw the attention of the incoming Council to the need to implement the recommendations in the Report of the 1975 Conservation Working Party of the QE II Arts Council. (CARRIED)

During the discussion on the deliberations of the Working Party its was suggested: (1) that a more specific request for the formation of a Centre be made, and (2) that members make known to their Parliamentary Representative their wish that this be placed in the Party Manifesto.

11. Items for consideration of the Incoming Council.

11.1 *W. H. Beaumont's book Education in Five Dimensions*. It was recommended that the incoming Council should consider having the book reprinted.

12. General Business.

12.1 *Education in Art Galleries*. INSEA, The international Society for Education through Art, will be holding its 23rd Congress in Australia in August 1978 and it was recommended that Council should consider reports from NZ representation at this Congress.

12.2 *1979 International Year of the Child*. Mr Cater reported that 1979 was 'International Year of the Child'. Members were asked to note this and use it as a general theme during 1979 by introducing children to their natural environment through their organisations.

12.3 *International Museum Day*. 18 May has been selected by UNESCO and ICOM as National Museum Day.

12.3.1 *It was recommended* to the incoming Council that AGMANZ do something, such as producing a poster, for use on International Museum Day.

12.4 *Introductions for Institution personnel*. It was recommended to Directors that board and staff members visiting another Institution should be supplied with a letter of introduction.

13. Thanks.

Thanks were extended to the Waikato Art Museum and to Mr Ken Gorbey and his staff for hosting the Convention and the Annual General Meeting.

Mr Dick Johnstone of Theatre Technique Trust and Mrs Whittaker and her dance group were also thanked for their contribution to the entertainment at Conference.

14. Next Conference.

14.1 *1979 Conference and AGM*. As previously advised the 1979 Conference and AGM will be held in Gisborne, the recommended days being in March. Mr W. J. Haldane suggested that the theme be 'Relationship of Museums and Art Galleries to Community Centres'. Council was requested to set the date for the Conference.

14.2 *1981 Conference*. MoTaT, the Museum of Transport and Technology of New Zealand, confirmed notice given at the last AGM of an offer to host the 1981 Conference.

15. Address by the incoming President.

Dr John Yaldwyn addressed the meeting. He noted that AGMANZ was an 'Association' and basically did what its members asked it to do, so if members wanted something done they should let Council know about it. He spoke of his interest in cultural conservation and the proposed conservation symposium. He also reminded members that he was primarily a scientist employed in a large National Institution, and had no direct first-hand knowledge of the salary, staffing, or storage problems of small museums and galleries. He would appreciate advice and information at any time on the smaller institutions' points of view.

The meeting closed at 1.15 pm with thanks to the outgoing President, Dr Duff, both for his chairmanship of this meeting and for his service as President over the past two years.

Report of the Outgoing President

1) Introduction

The Art Galleries and Museums Association of New Zealand, AGMANZ, is the professional as well as the co-ordinating body for all the public Art Galleries and Museums in New Zealand. We have, as members, all the major and most of the smaller institutions, 79 in number, as well as 152 individual members from a cross-section of virtually all the professional, technological and skilled workers who join together within the Art Gallery and Museum services to make our institutions really function. Our aim is to raise the standard of service given by Art Galleries and Museums in their respective spheres of art, science, education and cultural recreation by assistance to both the institutions and to its members and staff in every way possible.

During the year this is what we have striven to do, working mainly through committees and in close liaison with Government through the Minister of Internal Affairs. To assist us in this liaison Mr R. R. Cater from the Department of Internal Affairs was co-opted to our Council with all the rights of an elected member.

2) Officers and Members of the AGMANZ Council

President Dr Roger Duff, Canterbury Museum; *Vice President (Museums)* Dr John Yaldwyn, National Museum; *Vice President (Art Galleries)* Mr Ernest Smith, Auckland City Art Gallery; *Secretary* Captain John Malcolm; *Treasurer* Mrs Margaret Gibson-Smith; Mr R. R. Cater, Department of Internal Affairs (co-opted); Mr F. Dickinson, Dunedin Art Gallery; Mr J. W. Haldane, Gisborne Museum and Art Centre; Mrs C. Kirkcaldie, NZ Academy of Fine Arts; Mr R. Lambert, Taranaki Museum; Mr G. I. C. McDouall, Wanganui; Mr A. S. St C. M. Murray-Oliver, Alexander Turnbull Library; Mr R. J. Richardson, MoTaT, The Museum of Transport and Technology of New Zealand; Mr R. A. Savill, Canterbury Museum; Mr Campbell Smith, Waikato Art Museum; Mr E. G. Turbott, Auckland Institute and Museum; Prof. K. W. Thomson, Massey University.

3) Sub-committees and Representation

Accreditation: Messrs Turbott, Gorbey, Haldane, Savill, E. Smith, Prof. Thomson, Captain Malcolm and Mr Young (secretary).

Conservation: Queen Elizabeth II Arts Council of NZ Grant. Messrs E. Smith, Turbott with the Secretary and Treasurer. Mr K. Gorbey was co-opted.

Code of Ethics: Messrs Murray-Oliver, Baillie, Yaldwyn.

Finance: Mr McDouall, the Secretary and the Treasurer.

NZ Artefacts Overseas: Prof. Thomson, Messrs Murray-Oliver, L. C. Lloyd, the Treasurer and the Secretary.

4) Members of AGMANZ appointed to serve on committees as representatives of AGMANZ are:

Frances Hodgkins Fellowship Section Committee:

Mr Murray-Oliver (Museums Advisory Committee), Dr Dr Duff, Prof. Thomson and the Secretary.

NZ Council of Recreation and Sport: Mrs Kirkcaldie, Dr Yaldwyn and Mr Richardson.

Association of New Zealand Art Societies: Mr Campbell Smith.

Historic Places Trust: Mrs A. N. Gale. Mrs Gale has represented AGMANZ on the Trust continually since 1964 and has advised us that she is not available for nomination for a further period. We thank her for the way she has represented us over this time.

NZ National Commission for UNESCO: National Commission, Dr R. Duff; Sub-committee on Education, K. Gorbey; Sub-committee on Culture and

NZ National Commission for UNESCO: National Commission, Dr R. Duff; Sub-committee on Education, K. Gorbey; Sub-committee on National Sciences, Dr J. Yaldwyn; Sub-committee on Culture and Communications, L. Bieringa; Dr Dell's Report, Dr Duff, Messrs Richardson and J. Barr.

ICOM: The International Committee of Museums is the international organisation for museums through the world and is a 'wing' of UNESCO. AGMANZ acts as the secretariat for the New Zealand National Committee of ICOM. The 1977 Triennial Conference of ICOM was held in Leningrad and Moscow, USSR, 19-29 May and the New Zealand delegates were Dr Yaldwyn, Mr K. Gorbey and Capt J. Malcolm.

5) The Commonwealth Association of Museums

AGMANZ is a member of this organisation. Prof. Keith Thomson is a member of the executive and both he and our Secretary attended the Commonwealth Association of Museums Annual General Meeting and Conference early in May 1977. The Conference was geared to assist museums in the developing countries and a paper by Professor Thomson dealing with the major points to be noted in setting up a museum was very well received.

6) Fellowships

Our organisation has the right to confer on a member the honour being a Fellow of AGMANZ. This is granted for outstanding qualities of museum leadership or ability in the museum movement and is the highest title of merit in the gift of the association. During the year three separate functions were held to present Fellowship Certificates to

members who had been granted this honour.

Dr Yaldwyn received his Fellowship Certificate at a function organised by the NZ Academy of Fine Arts in Wellington; Mr L. Lloyd at an evening at the Dunedin Public Art Gallery; and Mr T. Bayliss at a function at the Auckland War Memorial Museum. We thank these institutions for the arrangements made for these most successful and enjoyable functions.

7) Finance

Our Treasurer, Mrs Margaret Gibson-Smith, will present the Accounts for this year. We were fortunate that following the deputation to the Minister of Internal Affairs, the Hon. Mr D. A. Highet, and a meeting with members of the Department, a grant of \$10,000 was made from the Internal Affairs AGMANZ Sepcial Account for the administration and activities of our organisation during the year. Advice of the likelihood of this grant was received early in the year but there was a delay in it being confirmed and the actual funds were not made available until the second half of the year. During the first six months of the year extreme economies had to be exercised and this is reflected in our accounts. We have to thank a number of institutions, particularly the Museum of Transport and Technology at Western Springs, for their assistance in keeping our expenditure so low.

8) Conservation

AGMANZ administered a grant of \$3,000 on behalf of the Queen Elizabeth II Arts Council of New Zealand to be used for conservation work by recognised conservation centres on paintings, sculpture, works on paper and works on Maori art. Instructions included that in recommending works to be subsidised we gave preference to the smaller institutions. Applications were received in excess of \$6,000 and grants were made to 16 institutions from the fund. Despite the fact that all member institutions were advised of the scheme by circular and details appeared in *AGMANZ News*, few applications were received from outside the area covered by the Extension Officer of the Otago Museum and we must thank Mrs Maureen Hitchings for the interest she displayed and for the assistance she gave to institutions in that area.

Conservation is an important fact in Art Gallery and Museum work and your Council is considering all aspects that could assist institutions. Your Council is also considering two requests, one from the University of Auckland to assist the Department of Anthropology in obtaining equipment to extend the conservation of waterlogged wood, the other is a request from the Pacific Art Association that AGMANZ convene a symposium on the conservation of cultural property, to acquaint the Government, Art Galleries and Museums and the public at large with the extent of conservation problems in New Zealand.

9) AGMANZ News

We were again fortunate to receive a second grant from the Todd Foundation of \$500 as a subsidy towards the printing of our quarterly publication *AGMANZ News*. We thank the Foundation sincerely. Your Council discussed very fully the standard to be maintained in our journal with reflects the professional status of our Association and we must thank our editor, Mrs Margaret Gibson Smith for the very high standard she has been able to maintain while still keeping costs as low as possible.

10) Director of Museums and Art Galleries in New Zealand

In 1969 Miss Brenda Gamble and Dr Robert Cooper compiled for AGMANZ a directory *Art Galleries and Museums of New Zealand*. This has not been updated, money being the main reason. This year Professor Keith Thomson is being supported by AGMANZ in a detailed study of the role of museums in education, recreation and tourism. With an expansion of this study we are hopeful that a new edition of our Directory, or a new Directory in an enlarged and illustrated form, will emerge.

11) De Beer Grant

Assistance from this fund is available for overseas travel for museum or art gallery employees provided the travel is linked with museum or art gallery activities. We receive a grant each year of \$1,500 and we must thank Dr Esmond de Beer and his two sisters Dora and Eunice, for this continued assistance.

During the year grants from this fund were made to:

Mr Anthony Murray-Oliver (\$750) to allow him to take up a Churchill Fellowship to study original paintings and drawings of the artists on Cook's three voyages and those of French explorers in the Pacific, held overseas.

Mr Ernest Smith of the Auckland City Art Gallery (\$200) to allow a longer period in Canada than originally planned to observe Conservation Centres.

Mr M. K. Fitzgerald of the National Museum (\$350) to attend a conference on Photographic Archives and for museum study in Australia. While there we asked that he report on the Tower Institute Postgraduate Course in Museum Studies at the University of Sydney. This he did, reporting back to Council.

Mr Alan N. Baker, Curator, Department of Marine Invertebrates, National Museum (\$244) to attend an International Conference in Australia. The Conference was a forum for natural historians who work on or with museum collections of echinoderms.

Mr K. Gorbey. A grant of (\$700) to assist in travel to attend ICOM Conference at Leningrad, Moscow with particular reference to Museum Security.

12) In-service Training

Grants have been made in a number of cases to assist in In-service Training, the major grant being \$500 to assist in travel to and from the 'Museum Workshop 77' held at the Southland Museum, Invercargill. The workshop attracted members from most of the museums in the area and was reported as being most successful and useful.

13) Estate Duty

AGMANZ has supported a request to the Minister of Internal Affairs made by the Auckland Institute and Museum that the laws governing estate duty be altered to allow bequests of Museum and Art Gallery Collections to be not included in the assessment of estate duty. The Minister has replied and has advised that he has referred the matter to the Minister of Finance asking him to consider the question.

14) Customs and Sales Tax

Through UNESCO we have asked that our Minister of Customs be asked to have Museums and Art Galleries written into the schedule of exempted institutions as regards Customs and Sales Tax on Visual and Auditory equipment used for education purposes under the provisions of the Florence Agreement 1950. Replies have been received and correspondence is continuing as regards audio-visual equipment.

15) Publications for Small Museums

Council is continuing with compiling a list of pamphlets suitable for small institutions.

16) Tourist Advisory Council

We made a submission to the Tourist Council that there should be co-operation between the Minister of Internal Affairs and the Minister of Tourism with a view to having adequate grants made available to cover both the requirements of the New Zealand Art Galleries and Museums for general institutional purposes and for the specialised requirements of Tourism. To date we have not heard the outcome of this submission.

17) Obituary

We are saddened at the loss through death of two members very prominent in the work of our organisation over many years. I refer to Mr Rigby Allan and Dr Harry Skinner. Both were connected for a long period with the Taranaki Museum although Dr Skinner is better known for his work with the Otago Museum and his many publications. Both contributed greatly to our museum service and knowledge in museum matters and both will be sadly missed.

Dr H. D. Skinner, MA, DSc, FRSNZ, CBE, developed an early interest in Maori history and culture acquired from his father Mr W. N. Skinner, founder of the Taranaki Museum. His appointment as Ethnologist to the Otago Museum in 1922 was the first such appointment in our Museum movement. Until he returned as Director Emeritus in 1957 he built up the incomparable anthropological collections of the Otago Museum and set new standards for the study of Maori artefacts. In addition to scores of scientific papers he published the pioneer study of the Moriori of the Chatham Islands, and played a major part in demolishing the myth of the Melanesian Maruivi as first settlers in New Zealand. *Rigby Allan* played the major part in the campaign to build the modern Taranaki Museum of which he was the first Director, and his name is a household word in the Province. The affection and respect in which he was held by the Maori community enabled him to acquire swamp-recovered wood carvings and tribal heirlooms to be held on behalf of Maori and Pakeha alike. His successors inherited immense community goodwill.

18) Congratulations

Our congratulations are extended to Mr Graham Turbott, Director of the Auckland Institute and Museum, on his appointment as a Companion of the Queen's Service Order for Community Services. It is indeed pleasing to see outstanding service within the scope of our activities recognised in this manner.

This report also records the honour conferred on the President, Dr Roger Duff. In the Queen's Birthday Honours for 1977 Dr Duff received the order of CBE (Commander of the Order of the British Empire).

19) Code of Ethics

The Code of Ethics as submitted by the sub-committee concerned has been recommended for adoption together with the addendum.

20) Museums Advisory Committee: Government Grants

In 1973 the Labour Government responded to many years of persistent urging from AGMANZ, and, for the first time since the close of the Provincial Era, set up an annual fund of \$300,000 to be on call for what then seemed to be our most urgent common problem, subsidies on building extensions and capital works. In the first three years the fund proved barely able to cope with the backlog of long-deferred building programmes, a situation compounded since 1974 by the onset of the continuing inflation of today. Considering the small amount of the annual allocation (\$300,000) it is difficult to imagine any comparable government expenditure which has given such benefit to so many for so little.

To elaborate the phrase 'so many' we emphasise that the Museums and Art Galleries in the four metropolitan centres in particular attract an annual visitor tally, conservatively estimated in 1976 at 2,500,000 without including school classes of 100,000. The numerous sub-provincial or district institutions of our 79 institutional members add at least another 100,000. In brief, our institutions *in toto* cater annually for more than the equivalent of the total population of New Zealand.

Against this background the amount of \$300,000 made available from taxpayers' money was truly minimal, representing less than ten cents per person per year. With the economy axe wielded since the advent of the present Government in 1976 the allocation available to Mr Mr Hight had been cut in half, to \$150,000. The speaker's experience as a member of the three-man AGMANZ Advisory Committee, indicates that to satisfy the current rate of annual applications would require twice the grant at present allocated. Although we are gratefully aware of the personal sympathy and understanding of the Hon. D. A. Hight, Minister of Internal Affairs, we can best show our appreciation by asking publicly that the annual allocation be restored immediately to the \$300,000 set by his Labour predecessor. To keep pace with continuing inflation we add the further request that the fund be added to at an annual rate of 15 per cent, towards a target of \$500,000.

We are constantly told of the 'economic climate at the present time' but if our concern is with continuing our community service, now is not the time to accept a down-grading of that service.

As I see it our prime responsibility is to provide popular education in the fields of natural sciences, anthropology, history, technology, and the visual arts in a manner which also provides cultural enjoyment and recreation. We aim to provide these services free, and to visitors of all ages, without consideration of class, creed, politics, or colour. These community services require that we have the physical and financial resources to store, study and display in a modern manner the priceless collections we guard for the nation.

New Formulae for Government Support

If we exclude the National Art Gallery and National Museum, the burden of establishing and maintaining the Museums of New Zealand has been almost entirely borne by the local ratepayer with negligible help from the taxpayer. Yet the taxpayer is properly concerned, as the collections of non-government museums belong collectively to the nation no less than those officially designated as such.

As regards the three Metropolitan Museums, financial support is provided by rate-levy schemes developed since 1947 by local bodies. Aimed at providing the minimum maintenance costs of large museums, these remain barely sufficient to employ a minimum staff team, at subsistence salary rates, to acquire some exhibits, to mount displays, and to provide patrol, cleaning and maintenance costs of often aged buildings. This rate-levy income was never granted to meet the costs of capital extensions, and these have only been possible when some government subsidy can be called in, as from the Minister's Museums Fund under discussion.

Our Council is well represented on the Advisory Committee to assist the Minister and could well suggest further fields of assistance through the Museums Fund from general taxes.

The subsidy of approximately \$5,000 a year each to the six large Museums and Galleries outside Wellington to assist district Museums in their area has proved itself at a cost of only \$30,000 a year from the Fund.

A similar need faced in particular by the three Metropolitan Museums outside Wellington is how to meet the university-level salaries required by Scientific Curators and the cost of

FINANCIAL STATEMENT FOR THE YEAR ENDED 31 JANUARY 1978

	General Fund	Fellowship Fund	De Beer Travel Fund	Frank Canaday Fund
Balances: 1 February 1977	5,019	72	1,602	945
RECEIVED:				
Subscriptions	3,064			
Subscriptions ICOM	392			
Interest	278			
Todd Foundations (News)	500			
News only — subscriptions, sales and advertising	477			
Fellowship		20		
Donations	9			
QE II Arts Council Conservation 1976-7	2,000			
QE II Arts Council Conservation 1977-8	2,561			
Ministry of Internal Affairs Administration Grant	10,000			
De Beer Grant			1,500	
Total receipts	19,281	20	1,500	
SPENT:				
Secretarial honorarium	3,500			
Treasurer honorarium	500			
Editor honorarium	800			
News publication	2,973			
Administration	848			
Travel/accommodation	418			
Auditor 1976	158			
In-service training	855			
QE II Arts Council Conservation 1976-7	2,000			
QE II Arts Council Conservation 1977-8	2,561			
ICOM subscriptions	438			
De Beer allocations			1,300	
Fellowship allocations		nil		
Frank Canaday Fund allocations				nil
Total spending for year	15,051		1,300	
Balances; 31 January 1978	9,249	92	1,802	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.

DENNIS C. HAMBLIN, ACA
20 February 1978

continuing scientific research which benefits New Zealand as a whole but is beyond the means of the local ratepayers to support entirely.

If Museums are to continue to serve the local community at the level of present public demand, it seems inescapable that Government must consider the incentive of a subsidy on income derived from local rates.

21) Thanks

I extend thanks to my Vice Presidents and members of the Council for the time and energy they have put into furthering the aims and objects of our Association and the assistance that they have given me right throughout the term of my office. I also thank the Treasurer, Mrs Gibson Smith and the Secretary, Captain Malcolm for the professional manner in which they have carried out their duties and the many institutions for the courtesies they have extended and the assistance they have always given.

22) Conclusion

The scope and outlook of both the Art Gallery and the Museum are changing. We realise that we are no longer just storehouses of priceless possessions but that we have a rightful place as institutions of education, culture and recreation in fields of increasing interest to every section of the public. This is marked by a greater drawing together of

the two branches of our Association as evidenced in virtually all the new buildings and extensions opened over the past year. I refer to the Gisborne Museum and Art Centre, the Hawkes Bay Art Gallery and Museum, the Hastings City Cultural Centre, and the \$1,220,000 Anniversary Wing of the Canterbury Museum with Pictorial History Lounge and Hall of Human Applied Arts. Not only is this combination of Art Gallery and Museum functions carried out successfully but all include such facilities as service counters, lounges, lecture rooms, theatres and facilities not found in our institutions only a few years back. It is nice to think the influence of our Association has helped to bring this broader outlook into existence. We need to go still further in helping our individual members towards a greater understanding of their community service.

Might we conclude by saying that there is a difference between the personal satisfaction and professional rewards of working in our Museum and Art Gallery, and the more conscious realisation that we are also contributors to the service our institution provides for its community.

ROGER DUFF, MA, DSc, FRSNZ, FMANZ, CBE
President

AGMANZ NEWS

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- 14 Second International Symposium of the Pacific Arts Association.
- 15 New Zealand Conservation Seminar 1978.
Climate in Museums.
- 16 The diploma of the Museums Association.
G. S. Park
Oral history and archives seminar.
- 17 A New Zealand consciousness; a new collection policy for Waikato Art Museum. *K. Gorbey*
- 19 AGMANZ Annual General Meeting 1978.
- 21 President's Report.

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