

AGMIANZ

JOURNAL 16:2



Quarterly of The Art Galleries & Museums Association of New Zealand

*Cover: The Transport Mural at Golden Bay Machinery and Settlers Museum, Rockville, RD1, Collingwood.
The mural is the accomplished work of local children who designed and painted it during the May holidays under the supervision of Enid Cowan. It was a project with large community input and the continued pleasure for the staff is to see the same children return two years later with visitors and relatives to explore the mural again and again.
This project was funded by the Arts Council in 1982 as a holiday project for children in a rural area.*

AGMANZ

JOURNAL

JUNE '85

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In this issue

First I would like to apologise for the confusion I have created by letting the March issue out under the guise of 16:2 which of course should have been 16:1.

The 'Small Museum' is the theme in this issue of the *AGMANZ Journal*. It explores many aspects of the small institutions initially through the eyes of the liaison officers who are responsible for the vast communication network that has provided points of contact for even the most distant outlying museums. It must be said that regardless of size a museum is a museum and the nature of its responsibilities remain the same. These responsibilities are the collection

and the people that collection serves, ie it must be relevant and useful to the community. To do this aims and guidelines are a must prior to establishment so the collection has a focus and is not an indiscriminate assortment of artefacts and bric a brac. It is the objects through interpretation that communicate. To stimulate curiosity and provoke enquiry should be the aim of every museum so that the visitor will return and not just be the one-time statistic. There is a good article by Ken Gorbey "The Organisation and Administration of Small Museums" in *AGMANZ News* June 1982 Vol 12: No 2 which is available from me for

those that did not ever see it.

The magazine goes on to look at a selection of small institutions, papers on interpretation and conservation and lastly an educational study on sport and leisure using a very successful institution 'The Otago Early Settlers' Museum'.

It is with regret that we say goodbye to Elaine Dewhirst who has taken up another appointment.

Last but not least: *AGMANZ Journal* is your magazine. Please provide me with your publications, papers or any other information you would like other institutions to know about.

Jan Bieringa

"Small Museums"

Introduction

Although there are approximately 400 museums in New Zealand today and a great number of these would probably be classified as small museums, there is no easy definition of what is a "small museum". Indeed there has been little attempt or necessity in New Zealand to select the criteria upon which such a definition might be based.

In Search of Definition

For the purposes of distributing QEII Arts Council grants AGMANZ in 1965 explicitly defined the "small museum" as, "all art galleries and museums other than Auckland, Dominion, Canterbury and Otago Museums, and the Auckland City and National Art Galleries"¹.

In commenting on this "definition" the then President of AGMANZ Mr Graham Turbott said, "... although hardly a definition, (it) provides the practical point of departure necessary if we are to examine the inter-relationships of the now many and varied 'small museums' of New Zealand: the six larger institutions are at least recognisable in scope and administratively stable and it is against these that — in New Zealand at any rate — the small museums will be judged"².

The 1967 President Dr R. R. Forster expressed dissatisfaction with the "small

museum" definition at the Association's 1967 Conference stating that — "Council had discussed the question of what is a 'small museum'. Otago Museum, for example is classed as a 'Large Museum' for the purposes of the fund, but is in a far worse financial position than 'small museums'"³.

Immediately following the Conference the Association's Council resolved to drop the "small museum" definition for the purposes of the Queen Elizabeth II grants and extend the grant to 'all' museums. The 'small museums' definition however, did remain for the purposes of grants that subsidised exhibits purchases and training schools.

Many of those museums once described as "small" have now grown and developed substantially both in their administrative and financial stability, their staffing and general scope. However, the concept and use of the term "small museum" has continued to be used in the New Zealand museological literature to collectively describe some museums. Which particular museums and on what criteria they are to be judged however has never since been specifically clarified, nor has there been any occasion or reason for this to be a necessity. "Small" too, has been used interchangeably with "smaller", "local", "new", "recent", "country" and "isolated".

Perceptions of Smallness

In a brief survey of AGMANZ literature a number of implied understandings about the concept of "small" museums can be identified. Small museums were characterised as the museums that needed assistance, they were under-financed and understaffed, their staff were under-paid, under-educated and "under-museologised", and definitely they, the small museums, were under us!

A 1963 AGMANZ survey of 36 art galleries and museums indicated that a lack of finance, specialist staff, training programmes and practical reference manuals were of primary concern. In that year Gilbert Archey gave an address on the problems of small museums and art galleries in which he suggested "... Instead of establishing a local collection why not have a museum of displays and leave the collecting to the main museums?"⁴

In his Presidential Address to the AGMANZ Annual Meeting of 1965 Graham Turbott discussed 'the formation of some policy to help in the integration of large and small museums' and identified the need for small museums to afford the kind of staff that could offer a "highly professional standard"⁵.

An alternative strategy was suggested by Mr B. G. Hamlin of the Dominion Museum. "If small museums cannot afford to pay for qualified staff would it not be better to



"Smaller",

"Small",

"Medium",

"Large" Museum

disperse their collections to centres where they can be cared for properly?"⁶

In 1968 there were suggestions that perhaps the Association should follow the example of the Museum Association of Glasgow in discouraging the formation and establishment of large numbers of small, independent and under-financed museums. The Presidential Address of that year also commented with concern on the increasing number of small museums, "... a large number of small, inadequately-financed museums must be a cause for concern. Many of these museums are established in towns which are too small to support them. When initial enthusiasm dies away, they will deteriorate, and give the whole museum movement a bad name..."⁷ There were calls too for a move "... to kill emotional and parochial amateurism and institute genuine professionalism."⁸

There was recognition also of the potential political threat these small museums presented to AGMANZ through their membership and suggestions of a need for control. An editorial of February, 1974 was faintly xenophobic: "There was a general feeling that the dangers inherent in these recent and small museums wishing to join AGMANZ and thereby forming a large pool of votes would have to be faced. Although many of these new museums had demonstrated their professional attitude it was felt that a general lowering of standards could follow the admission of a large number to membership."⁹

The 1974 AGMANZ Conference resolved that Council should be asked "to explore the question of the accreditation and categorisation of art galleries and museums with a view to restricting voting rights to accredited institutions."¹⁰

The Editorial in summary noted that "towards the end of the Conference the mood was such that the 'Professional Principle' was being stated in the negative

— it is AGMANZ's duty to discourage lack of professionalism."¹¹

Stuart Park's report to the 1977 AGMANZ Biennial Conference on his survey on the assistance being given to small museums by their "big brothers" outlined the various formal and informal ways in which the Association, individuals and "big brother" institutions had been of assistance including: the seeking of special funding from Government and other sources, schools for curators and other in-house training schemes, availability of specialists and general advisory services, administration and organisational support, preparation of loan displays, leaflets and the AGMANZ News, general contact and liaison. It is interesting to note of those institutions which supplied survey data about the forms of assistance given to small museums in their areas, some of the "big brothers" were those that were once clearly seen as "small museums". In conclusion he commented, "There is then a wealth of activity going on to provide assistance to small museums. ... There is no sign that the need for assistance is diminishing but rather the proliferation of small museums has made the need much greater."¹²

The Role Defined

A survey of AGMANZ literature also reveals parameters for the role and purpose of small museums as defined by museum professionals. Small museums could usefully be established to fill gaps in the existing museums' collections of European colonial settlement period, and agricultural and technological equipment as well as serving as repositories for local artefacts.

The Association's 1965 President Graham Turbott emphasised that small museums should not merely be smaller but should be "local" museums, he therefore preferred these "small museums" to be termed "local museums". On the role of

these museums he said, "they have an essential part to play in relation to the museum system ... (and they) can contribute to the system by filling gaps quite beyond the capacities of the large institutions ... especially to local history which is still largely untouched in New Zealand ... local museums within the system can greatly aid the larger and more comprehensive museums by local investigations producing research material which, although beyond the scope of the local museum, should be housed in a collection."¹³

Rose Cunninghame, Extension Officer for Otago Museum in 1977 also reaffirmed the important role of local small museums, "local museums are, albeit randomly, performing an important service as collecting agencies for items which are generally not collected by the major institutions."¹⁴

Quality Not Quantity

From my own experience and contact with museum staff working in the 120 institutions in the northern Liaison Service area, the question of labelling museums as "small", "medium" or "large" is unimportant. There is considerable diversity amongst these museums in size, role, collection scope, administrative structure, financial base, staffing numbers, organisation and training, facilities and applied museological skills.

The Liaison Service focus is 'to promote, foster and encourage the development of high museum standards of practice' and a range of services have been developed to facilitate this objective. Such services are based on local, regional and national resources from within and outside the museum movement.

For my purposes, for those of the public, the N.Z. Lottery Board's Art Galleries and Museums Scheme grants, and the museum movement as a whole it is the quality of the performance that counts not size.

The term "small museum" has inherited a host of associated meanings and it is questionable whether continued use of the term has much merit or purpose.

Sherry Reynolds
Liaison Officer
Auckland Institute and Museum

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Auckland Museum: 1985 (left), 1870 (right) a "small museum"?

THE AUCKLAND MUSEUM

IS NOW OPEN TO THE PUBLIC

EVERY WEDNESDAY & SATURDAY FROM 10. TO 4.

Patron,

HIS EXCELLENCY.-LIEUT GOVERNOR
WYNYARD.

THE object of this Museum is to collect Specimens illustrative of the Natural History of New Zealand—particularly its Geology, Mineralogy, Entomology, and Ornithology.

Also,

Weapons, Clothing, Implements, &c., &c. of New Zealand, and the Islands of the Pacific.

Any Memento of Captain Cook, or his Voyages will be thankfully accepted.

Also, Coins and Medals (Ancient or Modern.)

In connexion with the above, there is an Industrial Museum, to exhibit—

Specimens of building & Ornamental Stone

“ Timber for various purposes,

“ Clays, Sands, &c., &c.

“ Dyes—Tanning substances, &c.

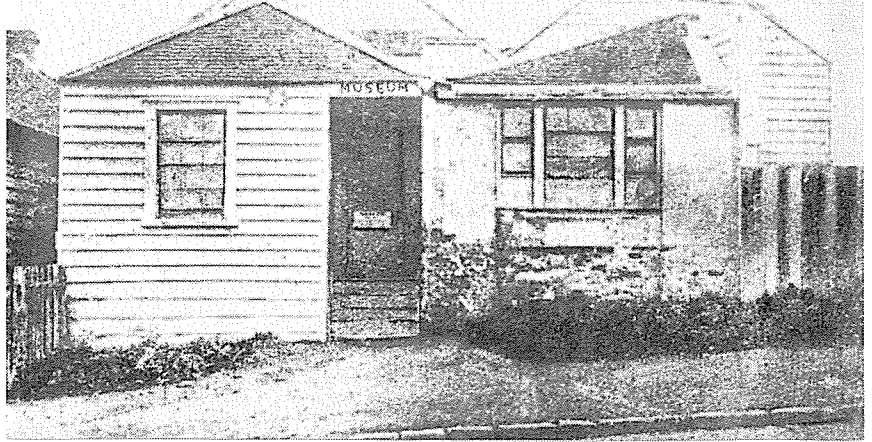
“ Gums, Resins, &c.,
“ Flax, Hemp, Hair, &c., &c.

As it is desirable that samples of New Zealand Wool should be exhibited—contributors are requested to send samples in duplicate, as soon as convenient, stating—the Sheep, where bred—of what breed—also the age—who contributed by.

Donors are requested to send their contributions directed to the Honorary Secretary, at the Museum, any day in the week, except those open to the public.—Stating the name of the contributor—where from—who contributed by—date—and any remarks that are considered necessary.

J. A. SMITH,
Hon. Sec.

Auckland, Oct. 25th, 1852.



Courtesy Auckland Institute and Museum Library

Co-operation for Shared Resources

INTERVIEWS

The aim of the three interviews below was to identify areas in which museums were assisting other museums and areas that museums most wanted assistance from other institutions.

People interviewed came from three different sized institutions, the National Museum; a provincial museum, the Hawkes Bay Art Gallery and Museum and a local museum, Wairoa Museum. All three museums had worked together on a number of occasions and had started defining areas in which they most wanted assistance and/or were most able to offer assistance.

The development of assistance programmes overseas has taken a number of different forms from the Area Museum Service programme in Britain to the Workshop Series at the Smithsonian Institution in the United States to the Museums Accreditation and Grants Programme in Australia.

To date main avenues of assistance in New Zealand are the Art Galleries and Museums Grant Scheme, Regional Labs, Liaison Officers and regional assistance that has always happened between neighbouring museums.

It is the more personal level of neigh-

bouring assistance this article explores.

National Museum — Director Dr Yaldwyn

The functions of the National Museum are stated in the 1972 act as:

- (i) To acquire, preserve, act as a national repository for, and display collections of material principally concerning New Zealand and the Pacific, relating to plants, animals, ethnology, and the history of man; and
- (ii) To provide an educational service in connection with those collections; and
- (iii) To conduct related research and to co-

ordinate such research with other research bodies; and

(iv) To co-operate with and assist other public museums and allied organisations in the performance of the aforesaid functions.

I would like to discuss the fourth function . . . "co-operation and assistance to other public museums . . ."

- In what way do you, as Director, see the National Museum fulfilling the requirements of this part of its act?

In the widest sense the National Museum can serve other museums by having material to lend and acting as an example of the way things can/should be done. People should be able to come into the Museum to see new ideas, and examples of correct professional approach to the care and research of objects. We are here as a centre for advice and information we would encourage people to come here to study, share ideas and borrow material.

- How do you see the National Museum being able to assist with the numerous requests for assistance in the future?

We could improve facilities here for people to see examples of display, storage, taxidermy or work with curators. We need space and facilities so that people could come down from other institutions and work alongside our staff on their own problems. We would also need enough staff to enable staff with the required expertise to be available to spend time working with visiting colleagues.

I would see the Liaison Service changing. It could possibly be more involved in P.R. activities of the Museum and promotion of information to other museums. It would certainly be involved in handling the practical co-ordination of visiting colleagues and setting up the appropriate learning/working situation — as it does now. We would need to continue an ongoing survey to be aware of visitor needs, especially visitors from other public institutions.

Other areas for future growth would be the publication or availability of detailed catalogue information on our holdings. This would help make our collections more available to other museums.

- With tightening of finance to the arts and sinking lid policies for staff employed by Internal Affairs the Museum has felt the pressure for a number of years. This pressure has been reflected in low growth of staff positions, battles for upgraded facilities etc. Whereabouts in the priorities does assistance to other museums stand?

It is very difficult to set out priorities. One would have to say the four main functions of the Museum are really set out more or less in priority. We must fulfil our first function properly. Personally I always try and cover all four. It's not a matter of priority. All four have to be kept going to some extent. It is terribly difficult sometimes.



New Marine Gallery, National Museum.

Assistance is very important but no more important than our other three national functions. I think one leads on from the other.

- Do you see any difference in the way the National Museum approaches its responsibilities as compared to other large museums.

To my mind a major difference is the National Museum is government funded. It is not government controlled, it is government supported, and according to our constitution the Museum is usually given national responsibility. The Museum holds government collections in many fields.

We are not a Wellington museum. We have been warned by our Board of Trustees, by the Department of Internal Affairs and in the State Services Commission Report. In the past we have shown a Wellington focus in some of our displays but all new displays and in future we will show the New Zealand story.

Presently the Liaison Service covers the Wellington district. We should have a Liaison Officer with national responsibility. Perhaps in the future we will need two Liaison Officers, one with a National responsibility and one to fulfil a Wellington responsibility. Most of our staff perform a national function. Some of our staff such as those in conservation have national titles and often advise and assist on a national basis.

David Butts, Curator, Hawkes Bay Art Gallery & Museum

- What is the Hawkes Bay Art Gallery and Museum's funding base?

Our total income for the Art Gallery, Museum and Theatre is \$381,000. A total of \$176,000 is given by local bodies — \$160,000 by Napier City Council.

- What sort of assistance is the museum able to give local museums?

Personal advice, short term visits to assist with identification of objects, cataloguing, and display work all using the skills of staff. With our present level of funding the help we are able to offer is limited. Most projects helping local museums will be done in co-operation with the Liaison Officer. Depending on the scale of the exercise presented to our Board for acceptance. The projects we can work on use the skills and resources of the Liaison Officer and/or present staff. The Liaison Officer can act as a stimulator and facilitator.

Other areas we can help in are the loan of our collections where we are confident that they can be cared for in the appropriate manner and being available for staff of local museums to come to us to learn skills, do research or have access to a study collection. At the moment our primary resources are in our staff skills. We are able to offer well informed advice on technical and photographic matters, registration, exhibition techniques and materials and the documentation of historical and ethnological collections.

- Is the assistance you give part of museum policy?

Yes. The precedent has been set already. Two staff members from Hawkes Bay Art Gallery and Museum and the Liaison Officer and a National Museum staff member spend a week at Wairoa museum assisting with displays for their re-opening and advising on the ongoing care of the collection. This museum is now being well supported by their local bodies and a small but active group of local residents. We are interested in supporting operations such as these which are self-sustaining and active.

- Do you feel an obligation to other museums in your area?

As professionals there is a commitment to care for cultural property and that doesn't stop at our front door. It doesn't matter whose care it is in. But we have a special responsibility for the care of cultural property that is in publicly owned collections in the region. Our institution has a long relationship with all regions of Hawkes Bay and part of that relationship is being able to contribute something to the life of all those communities at a local level. Part of our argument for a funding base as a Regional Museum has always stressed service to small local museums in our region.

While we recognise the varying importance of the different collections around the region, we will assist any museum that requests our help. Local museums which take care to develop a Statement of Purpose and a Collection Policy will be able to be given more effective assistance in their development. Unfortunately our current circumstances do not enable us to initiate activity and this is where the role of the Liaison Officer as a stimulator and facilitator is so valuable.



New Temporary Exhibition Gallery, Hawkes Bay Art Gallery and Museum.

- What areas in particular does your museum want assistance from the National Museum?

Two main areas. First, we would appreciate being able to loan artefacts of Maori origin from the Ngata Kahungunu area for long term exhibition and a wide range of material across all disciplines, excluding Natural History material, for temporary exhibitions, where this does not conflict with the objectives and programmes of the National Museum. To my mind this is an extremely valuable service which the National Museum can provide.

Secondly, consultation with curators. We consult with the Ethnology and History departments frequently. We also consult with people housed at the National Museum who hold national titles such as Valerie Carson, the National Textile Conservator and Jack Fry. We expect to have access to the services of these people at least partly at our cost. From the Liaison Officer we ask for materials and information not available to us from other sources, and assistance working with local museums in the Hawkes Bay Region. We would also look to the National Museum to provide stimulus in the areas of exhibition design, museum education and other museological functions where they should be playing a leading role.

- The Hawkes Bay Art Gallery and Museum has lately been concentrating on its own in-house development with new displays and storage areas. In the future, when the development has finished, do you see any possibilities of greater assistance to local museums in the region?

Yes, we anticipate there would be. Part of our overall strategy is to become more familiar with the area beyond Napier and Hastings. We hope in the future to not only

provide more services to local museums but also to curate exhibitions to increase our awareness of the history and development of the local area. By going out to the local areas we bring back to our museum the history of those regions. This all adds to the message of a Provincial Museum. Core modules of local history exhibitions exhibited in Napier should be able to form the basis of a mobile exhibition programme which could go back to small museums and help to sustain interest and activity. But this cannot be done without increased staff and funding.

- What improvements could be made now to your institution to enable you to give greater assistance to local museums?

Part of the problem is how can we best help. At the moment we respond to requests for help rather than going out and offering assistance. We don't want to overlap with the Liaison Service. We have to sit down and discuss our roles and how we can best work together. The role of the Regional Museum should compliment the Liaison Officer. We can best assist by combining our particular skills and resources. We look forward to being able to host seminars and workshops for local museum volunteers.

- Are provincial museums serving a valuable function?

They provide a focus for people in the small communities of a region to consider their past and retain elements of their cultural heritage. They assist in coming to terms with the past in a community sense. Provincial museums have a particularly important role as the only local non-political publicly funded community facility where a continuing dialogue can be established

between the tangata whenua and the community at large using their rich cultural heritage as the means of communication.

Museums can present the cutting edge of historical research in a way that no other media can — largely because of the immediacy of the level of communication that one can attain with three dimensional objects.

- Do you think local museums are serving a valuable function?

People don't usually put energy into things that are not important to them and hence to the people involved there is a perceived valuable function. The social role is what people usually identify with, not things. The prime motivation comes from who used it, how, why, not the thing itself. The provincial role in this area is to offer expertise on the care and interpretation of the collection.

It is important when assessing the role of local museums to consider the part they play in community health and education as well as the objects. There is security in knowing your past. Small communities, perhaps more than provincial cities even, have an intimate relationship with their past. When these people initiate their small museums it is usually only an outward sign of some social change or turning point in the community that is already well underway. The delay factor is usually present because of the need for a prime motivator to actually initiate and sustain the project. Our role as professional museologists is to foster this interest in local human and natural history in a way that is sensitive to its cultural origins and benefits the community without putting the artefactual heritage at risk for future generations.

Wairoa Museum — Steve Green, Town Clerk

- Where does the majority of your funding come from?

From the two local authorities, the Borough and County Council. Lesser amounts from donations and subscriptions to the society. Most of it is public money.

- How important do you see the museum's right to community money?

We perform a role in the community from the educational and social point of view. As such we have a valid demand to funds under recreational assistance.

- What assistance does your museum want from the provincial museum in the area?

We want two sorts of assistance. The first, expertise. We are a small museum with no full-time paid curator and no funds to support one. We look to the provincial museum for advice with one-off problems.

The second area in which we ask assist-

ance is mounting displays with the provision of loan of artefacts. In both cases we have always got the support we need, and the encouragement we get for our volunteers is tremendous.

- What assistance do you want from National Museum?

Again I guess it would be in expertise for one-off situations e.g. the Liaison Officer was involved in helping re-establish the museum. The help was invaluable not only for professional input but to act as a catalyst to the volunteer group in the area. We wouldn't generally think of borrowing artefacts from National, it's a bit remote for us in terms of physical distance. Although we might consider it if something is specifically relevant to our area and National has it in the collection. But it's the use of the Liaison Service and expertise that's more important than loan material. We feel we could use staff such as the conservation staff if we have artefacts that require conservation treatment. We would look to National to provide that service.

- In the past your museum has got grants from the Lottery Board Art Gallery and Museum Grant Scheme. What right do you see to assistance from such schemes?

Because we are small our displays are very local. Ours is an historically rich area and as such there are a lot of artefacts that are housed locally we can display, either in the museum's collection or available for loan. A lot of these artefacts probably wouldn't be lent/given or sought after by larger museums.

We have a right to access to funding, not I expect to the same extent as large museums, but on a pro rata basis. We fulfil the function of a local museum in our area.

We hold important Maori artefacts that could well be lost due to poor conservation or storage. It is important that expertise from larger museums be given to local museums to show us how to properly care for and use our collections. We don't have access to professional resources and aren't big enough to find them ourselves. In geographically isolated areas people are more inclined to give to a local museum because they know it stays with the community.

Bronwyn Simes

Note: Bronwyn Simes is the Liaison Officer which covers this area of the North Island.

First Impressions

My job as liaison officer at Canterbury Museum took effect from September 3 1984, so at the time of writing I have held the position for just a little over eight months. During this period I have paid at least an initial visit to almost all the ninety-odd museums within the greater Canterbury region, which comprises Canterbury, West Coast-Buller and most of Marlborough.

This has been a completely new experience for me. And so — what *are* my first impressions?

Perhaps the overwhelming one is surprise, not only at the number of institutions throughout the region (and they're still proliferating!) but also at the vast amount of material which has been accumulated by the enthusiasts in charge, most of them working as amateurs on a purely voluntary basis. I am agreeably surprised too, at the very high standards that have been achieved by some of these museums which have had virtually no professional help or advice. This I think points to the fact that most good, basic, museological practice is, to a large extent, just common sense. To be honest however, there are, at the other end of the scale, some places which if one is to keep within the bounds of polite usage, can be best described as disaster areas.

The liaison officer's job is, of course, mainly the giving of guidance and practical assistance to the smaller museums; it is an ongoing educational process and I am essentially concerned with their problems rather than with those things they have already successfully achieved. So what do I so far see as the major problem areas within the museums of the Canterbury region?

The first is the almost total lack of storage in many places. This is clearly not just a problem of the very common recycling of old (and often wholly unsuitable) buildings for use as museums. It is very apparent that even where new buildings are being designed and built there is a great deal of resistance to including an area specifically set aside for storage, especially of fragile and vulnerable items such as archives, rare newspapers, original photographs etc.

This seems to be partly for financial reasons; building funds are often very limited and it is often felt that every bit of storage means so much less display space can be provided. What in essence many societies are saying is that if they had more

money, they would provide storage — but — they are not prepared to do it at the expense of display areas.

But it also reflects the common desire of many smaller institutions to put *everything* on display, often at the behest of the donors; some people almost blackmail a museum into displaying their contribution with threats to remove it should it be taken off display. However, it is true that there is often a general feeling among the museum committee members themselves that "display" is all that museums are about. I know that the Canterbury region does not have this problem on its own, nevertheless I find it disheartening to find so many valuable objects at risk because of this policy. Originals of rare and "one only" historic photos pass into oblivion on sunlit walls, unique items of old clothing dangle and rot off dusty pins, and folded newspapers, plans and diaries yellow and fade in showcases beneath unshielded windows.

All this, in the cause of display to an often limited, demanding public.

The matter of donors *demanding* that their material be placed, and kept, on display brings me to what I see as the second most pressing problem throughout the region — the almost *total* lack of acquisitions policies coupled in many instances with inadequate registration and cataloguing.

In the matter of acquisitions it is not merely a reluctance to sit down and formulate an adequate policy and an agreement signed by both parties, but a widespread fear that by so doing some desirable "goodies" may be lost because the prospective donor is not prepared to conform to that policy. I believe that there are very, very few items of sufficient importance that any museum should sacrifice principles of common sense in order to obtain them. It is an idea that I have the greatest of difficulty in getting across.

Meanwhile, organisations throughout the region continue to accumulate objects in the most random and haphazard fashion. There is very often no record of whether they are gifts, bequests or loans and the legal situation of many of the collections would be a lawyer's nightmare. I would in fact suspect that most places, if challenged, would have the greatest of difficulty in proving that *any* particular object actually belonged to them.

And although many places do have a

catalogue there is a wide variety in the detail recorded and some have none at all. I know of at least one quite major institution which has been collecting for some years now and houses several large storage sheds of items about which there is absolutely *no recorded data at all!* Such collections seem to me to be little more than useless.

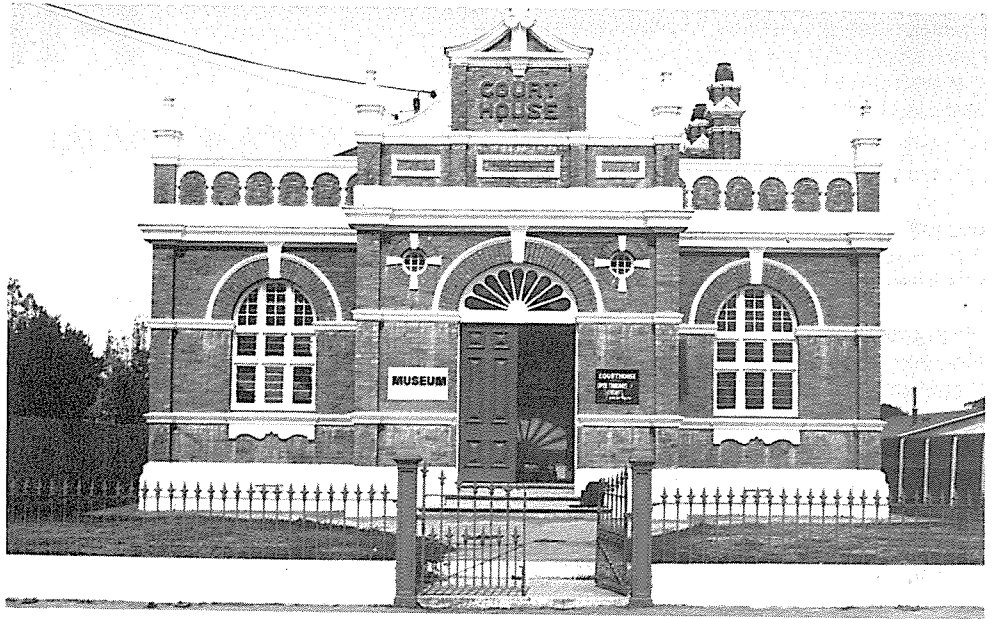
All this, and no mention of CONSERVATION! — the word on the lips of everyone in museum circles today. Sorry conservationists, but in itself conservation is not my main worry in the Canterbury region at present except in so far as conservation problems stem from the previously mentioned problem of lack of storage facilities. But as I see it, there is little point in preaching conservation *per se* without first creating the conditions which will make the time-consuming and often expensive conservation of objects worthwhile.

The same I believe applies to conserving articles which are unprovenanced, inadequately catalogued, and of doubtful ownership.

So you asked for my first impressions — and you have them. I am prepared to accept that they are the words of inexperience, and I have no doubts at all that it is going to be a long-term job convincing everyone of the right way to run a museum, even if they can afford to.

Meanwhile, I must say that there is one other impression, probably stronger than those already discussed, which is well worth mentioning. That is the wonderful welcome I have been given wherever I have gone, the goodwill, the hospitality, the overwhelming feeling that everything I am doing, or attempting to do, is so appreciated and so worthwhile. And that after all is what a Liaison Officer's job is all about.

Beverley McCulloch
Liaison Officer
Canterbury Museum



Temuka lies 19 km north of Timaru, on the boundary of central and south Canterbury. The local Historical Society runs the COURT HOUSE MUSEUM. Featured among its displays are early pieces of Temuka Pottery, for which the district is nationally known. As well, it possesses the original of the first airmail letter ever sent in New Zealand.

At the back of the museum building proper is the original toilet block and autopsy room attached to the Court. The former still contains the original fittings, including early brown earthenware toilet pans and urinals — supplied in abundance for nervous prisoners! In the autopsy room stands a stark wooden table with a wooden neck block, while rubber aprons and hoses for sluicing down still hang on the walls.

The Canterbury Liaison region extends from Haast to Karamea in the west and from the Waitaki River to Picton in the east. Of more than ninety museums within the area, one of the most specialised is COALTOWN, in Westport. Established primarily to record the history of coalmining in the Buller region, and the importance of the industry in the development of the area, Coaltown is described as "Not just a Museum, but a working, living piece of the past, an exciting audio and visual experience".

Displays include a multi-screen audio-visual presentation which takes the viewer from the early discovery of coal, right through to today's modern mining methods. Viewing this is almost an emotional experience, as is walking through the reconstructed coalmine, complete with sound effects and voices. Both give personal insight into the sheer human effort involved in the early mining methods.

Coaltown contains some of the best, modern museum displays within the region, much of the initial interior display work being done by Gary Couchman of Wellington, who later assisted with the establishment of the Military Museum at Waourou.



A Museum is a Museum

A MUSEUM IS . . . A MUSEUM

Self-evident, did I hear you say? Not at all; the word "museum" means a lot of different things to a lot of different people. To those of us who earn our living in them they are something which strives, with varying degrees of success, to match the ICOM definition; to that very large number of folk who voluntarily give their services to the hundreds of small institutions, they are an absorbing hobby and a truly public service; to the proprietors of commercial museums, they are a business like any other which will hopefully show a profit at the end of the financial year. To the public they're all of a similar ilk — places run by slightly eccentric people which may (or may not) be interesting, nostalgic, entertaining, educative (perish the thought!), intriguing, occasionally startling, frequently boring and, as a last resort, somewhere to take the kids on a wet Sunday. "Museums" can mean anything from a collection of empty beer-cans to an exhibition of Brancusi sculpture and, in many regards, our avowed intention is to convince the adherents of either school of thought that the other is equally deserving of serious attention.

"Museum" is a catch-all word which, in the public mind, defies definition; anyone can set up a collection of anything and call it a museum. By comparison, there is no such ambiguity about the term "green-grocery" or the somewhat euphemistically-described "Service Station"; within certain well-defined limits, everyone knows exactly what these are. In some few instances the initially-private, single-theme collection outgrows the individual or the organising group to become a true museum but this type of growth is the exception rather than the rule, and many "museums" remain all their lives nothing more than collections (or worse, accumulations) of curiosa, oddities and assorted bric-a-brac. A lot of these institutions have a certain charm for the visitor — after all, there's a lot of fun to be had in discovering a moa bone next to the first Mayor's teapot next to a set of Naughty Nineties postcards — but is this what museums are all about? Perhaps it is but, if we are to be seen as anything more than the slightly toffee-nosed caretakers of up-market second-hand emporiums, which is the way a lot of our public regard us, shouldn't there be something more?

Museums, particularly those in the small to very small category, have the opportunity to perform a unique public service for out-of-town and resident visitors alike — they

can, and should, describe the area in which they are situated. Perhaps it will be argued that a lot of small towns already do this adequately through the services offered by the local Visitor Information Centre, but would this claim be taken seriously? Such offices do a different sort of job entirely; they point the visitor to the local tourist sights, the pubs, the public toilets and, occasionally, at the local museum, usually in that order. The sort of description that a museum can do is something else again. It can talk about the flora, the fauna, the geology, the history (and in this respect, much more than the self-admiring account of European settlement), the socio-economic development — even, if it wishes, the local climate. What about those cliffs at the entrance to your valley that all the tourists pull off the road to gape at? Were they formed aeons ago by earth movement? By five hundred goldminers using hydraulic sluices? By the Ministry of Works when they built the new road two years ago? This is the sort of information your traveller really wants, and it's the sort of information which any museum worth its salt is morally obliged to provide. And it's interesting, far more so than the first Mayor's teapot which bears a remarkable resemblance to the next town's first Mayor's teapot which bears a remarkable resemblance etc. etc. ad infinitum.

And what about the local resident? Will all this local stuff bore him to tears and keep him away in droves?

The short answer, and probably the long-term one as well, is "no". Who, in general terms, knows less about the local environment than the local resident? He was bred and born there and, once that he had established at an early age that he could eat certain things while other, less tractable things might eat him, his house or his carpets, where did he go from there? How many people who live on a foreshore all their lives can name the common shells that litter the beach? How many thousands of New Zealanders call cicadas crickets because a parent told them so at age three? In the terms of even our short history of European settlement, how accurate are memories? How often can you find an account of local feuds without bias creeping in?

The local museum is the perfect, and probably the only, place in which this sort of information can be disseminated. It can and should describe the ordinary before it moves into the realm of the exotic; if you

doubt this, ask your next man-in-the-street to differentiate between a starling and a blackbird. By interpreting your own area accurately you are providing for both local and out-of-town visitors a painless, and possibly even entertaining, type of continuing education and, if it makes them care about what they're seeing, isn't this to some extent what museums are all about?

But there is a barb in the interpretation hook, and it's one that will, unless we are careful, frighten away far more fish than we will ever catch. Just as there can be too little information on a label ("Clay Pipe . . .", both of which are perfectly obvious, ". . . given by W. Smith", so who cares?), so there can also be too much. Information too gratuitously supplied, delving too deeply into the "ifs" and "buts", can be self-defeating and lead to consumer resistance. Isn't one of the main attractions of a museum the fact that it exhibits things, rather than words? If too few words can produce a sense of frustration, too many can result in mental indigestion; it would be theoretically possible if one were to describe the chemical processes, the history of printing, the techniques of paper production and the procedures involved in raising trees, to fill all the galleries of the National Museum with nothing more than an account of how a box of matches is produced. Is this what interpretation means, the giving out of information to the nth degree?

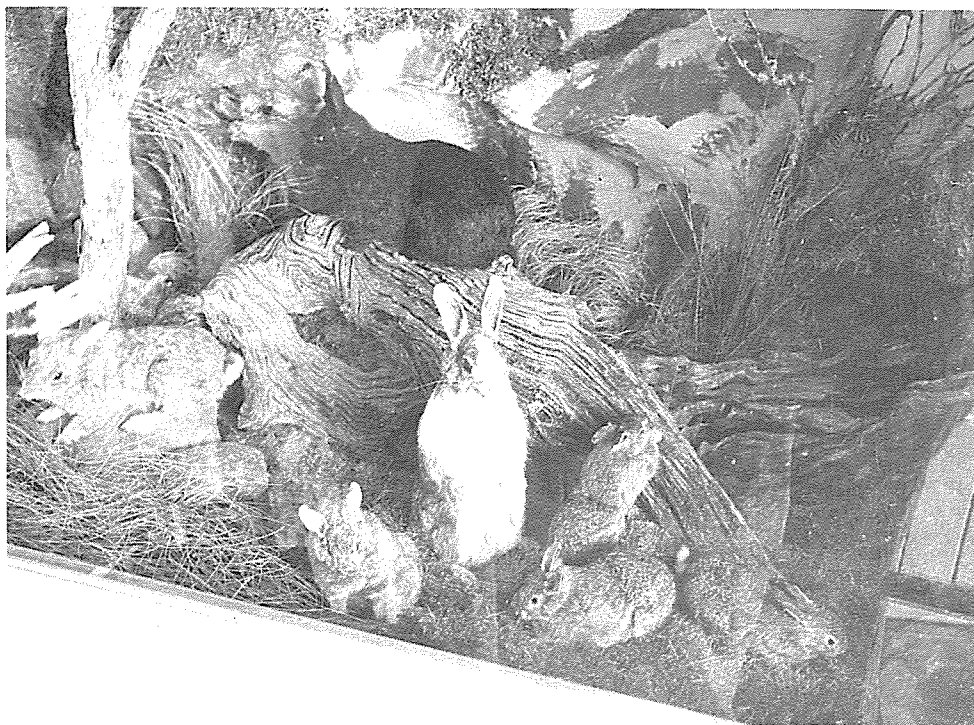
Certainly not. There just isn't enough room in museums, unless one is prepared to sacrifice space occupied by objects, to go into fulsome descriptions, even if these were desirable. Triggering a "desire to know" in the public is surely more effective, arousing a curiosity that the viewer will then pursue at his own pace and in his own time. Museums have a lot to learn from the designers of bill-board posters who argue that, unless they can get their message across in the fractions of a second that it is read from a speeding car, they have failed in their job. Not that it's suggested that museums should push their clientele through their galleries at high speed. . . . But the principle is there, and if they can rivet our attention well enough to persuade us that one particular sheep-drench or soap-powder is superior to all others, shouldn't we be able to do so much better with the beautiful, the rare and the sometimes awe-inspiring material under our control? A passing comment heard years ago . . . "It's not the things in museums that

are boring, it's all the words that go with them . . .". It's understandable, perhaps, that the enthusiast should try to convey his enthusiasm to the viewer but we, who find the "baffling-with-science" attitude of TV repairmen and plumbers infuriating in the extreme, are often guilty of the same offence in our museums. Let's interpret by all means, but let's ensure that our "not enough" is not seen by the viewer as "too much".

We are exhorted on all sides to "have a go" so let's do it. We have the resource material; let's see if we can't describe for the visitor the uniqueness of the place in which we're sited. Let's tell him why we are where we are and how we came to be there rather than somewhere else. Let's tell him our individual stories concisely, briefly, accurately and with a sense of context — and we'll be more interesting places to visit and all the more memorable because of it. In short, let's do the thing that most of us do best anyway — let's talk about ourselves.

And while we're on it; does anyone wish to have a collection of slightly-chipped, early Mayors' teapots?

Gordon White
Liaison Officer
Otago Museum



"Ordinary" animals shown in the Waikawa District Museum. Waikawa is a small rural settlement on Southland's south-east coast.

The Tawhiti Museum

Introduction

The Tawhiti Museum is a privately owned venture, situated 4 km outside Hawera, South Taranaki. The ex-dairy factory building and its adjacent house on 2 acres of land were bought by Nigel and Teresa Ogle in 1976. Since that time extensive renovations to both house and factory, now museum, have occupied most of their spare times. Both teach at the Hawera High School, where Nigel is the head of the art department and Teresa teaches english, art and craft part time. The Tawhiti Museum opened to the public in 1980.

Some Thoughts and Comments

When Teresa and I left Teachers' College, we came back to Taranaki hoping to find a cheap, old dairy factory to convert into a home and pottery. Well we found the dairy factory, but it hasn't become either a home, or a pottery! The ex-manager's residence has become our family home and the Tawhiti factory has become the "Tawhiti Museum"! Looking back, the development of the museum venture seems rather lacking in real planning or aims. With time however, ideas and schemes have a habit of developing; especially when you have countless hours of sawing, sweeping,

building, cleaning etc. to ruminate on them! If there's a philosophy behind the museum it's probably simply stated as "presenting the history of South Taranaki as visually as possible". We don't hope to 'educate' our visitors — as a teacher I know that's unrealistic! But we do hope that those passing through may have some interest sparked off. Perhaps they will feel inclined to either pick up some written information at the counter before they go — or even venture into their local library and dig a little deeper for themselves. Maybe even that's hoping for too much — perhaps they will just enjoy the feeling of being surrounded by a little slice of history — a slice of time. Maybe they can relate to their own past a little more. . . . Our pamphlet says that ". . . the Tawhiti Museum aims to bring this history alive so that we may relate our present to our past and identify with the struggles of our pioneering forbears. If our children feel this relevance, then we feel we have succeeded."

One thing I do know for sure is that for the average visitor, an "open day" at the museum is the worst possible time to "educate"! Most visitors have some time limit on them, many have children tugging them this way and that, always there's the

bustle and distraction of other people pushing past, wanting to look at the same display, wanting to talk. No, it's not the time to try to get people to patiently read labels — even essays on our favourite subject! All we can hope to do is present something in some way that interests them — maybe encouraging further reading at a more appropriate time.

My interest, above all else, is *display*. I like to present concepts, materials etc. in as interesting a way as possible. I've used models extensively, photos, lighting effects, sound effects, life size figures, working machinery and sometimes, dare I admit it, the written word! I *like* to see children afraid of passing through the dark Maori bush village — their reaction indicates an involvement at a very personal level. They can't "cruise through", remaining aloof and disinterested. Someone suggested recently that the reduced lighting level reduces the noise level of the visitors too. I'd never thought of that before, but it's very true, and an added bonus. And talking of getting kids involved — there are displays just for the kids. One is just a bit of nonsense really — press the switch and there's a cow being "milked" by a weird machine which threatens the very life of the



One of the many dioramas reconstructing aspects and incidents of South Taranaki history. This one depicts the defence of Waimate Pa by the Ngati Ruanui against Te Wherowhero.

old girl! Oh yes, there *is* some information about early dairy technology for the more serious adults above the working model too!

Movement attracts attention like nothing else. Whenever it's appropriate, we have built movement into the display. Water-wheels *should* turn and splash, pumps pump, trains chuff, engines throb, if at all possible. Sometimes, "suggesting" movement is all that's necessary. The flickering of the fires in the bush village and the blacksmith's forge *suggest* movement of the figures, giving to the whole display a bit of life . . . a good word that — "life". I think that's it in a nutshell with regard to my efforts here — giving history "life".

To more serious matters — like budget. Being privately owned means that no public funds are available to us. We spend whatever we make from admission fees. If we have a good turnout then we have more to spend — conversely, a bad turnout leaves little for development after paying rates, insurance, power etc. If ever there was a museum developing on a shoestring budget, then this is it. And yet, more than money, it's *time* that's the greatest frustration. Time to do everything, and I don't just mean building new displays — there's the floor to sweep, drains to clear of autumn leaves, hectares of glass to clean, bulbs to replace, lawns to mow, adverts to place, bills to pay, buildings to maintain . . . it certainly helps to establish priorities — both of time and money!

Having advertised "open days" on a restricted, but regular basis, is one way round this problem. Local people now largely understand that we are not open every day, or even every weekend. Advertised public open days amount to about 10–12 days per year — 5 or 6 days at Christmas-New Year, the middle weekend of the May holidays, the same in the August holidays, plus Easter Sunday. Groups (we

suggest 20 or more) are by arrangement during the day or evening. This is a good arrangement as it channels visitors in reasonable numbers at times that suit us, also leaving us with time for development, and time for the family.

We enjoy a good relationship with the Taranaki Museum in New Plymouth. The director, Ron Lambert, and his staff have been more than helpful with information, advice and even artefacts. Many visitors have commented that it's nice to see material from South Taranaki back on display in South Taranaki — and I know this sentiment is shared by the staff at the Taranaki Museum. Basically, while we remain open to the public, they are happy to have material on loan to us. A very realistic attitude which I know isn't shared by some of the bigger institutions, unfortunately.

For a relatively small community, we have been gratified by the response to the Tawhiti Museum. There have been days when we have been embarrassed by numbers — literally having to turn people away on one occasion — or rather suggesting that if they want to actually see anything, they'd be better coming back on another occasion. The development of the museum hasn't cost this community one cent, and they seem more than happy to pay the admission fee and return again and again with visitors and friends (\$1.80 adults, 50¢ children). We hope this situation will continue as it directly affects the viability and future of the project — it must remain commercial to a fair degree, and continue to pay its bills!

The future? Well, short term there are two main projects. The first is the production of full-size figures for all the full size artefact displays — more of a "Tussauds" approach. People relate well to the figures, certainly better than they relate to

machinery. This means that these displays can work at two levels — a technology display *and* a "social" display. The machinery often becomes a "backdrop" to the figures, and I aim to have the figures making some statement, some little slice of life that people can identify with, rather than mere dressed mannequins. Children especially, appreciate the human element the figures give to the displays. If I may give an example: One display started basically as two pieces of machinery facing each other; a manure drill and a seed drill — very "ho hum" sort of technology really. But standing between the shafts of these two, are two figures; one a WW.I soldier in uniform, with his bike and suitcase, talking to the local farmer, having put down his tools and now rolling a smoke, eyes downward, avoiding telling the soldier he has no work for him. The display has a simple caption — "Looking for Work". Good heavens! People have to think! — it must be discouraged!

Our second short term project is an area where there will be five areas of interest covered — local breweries, local surveying, South Taranaki Shipping Company, the wool/sheep industry and a gunsmith. As with other displays in the museum, there will be a range of presentation techniques — models, artefacts, photos, sound, life-size figures, brief notes — with further information available at the counter.

Long term, we can't forecast. We don't really want it to increase in area. It's nicely controllable within the present walls. The emphasis then will be firstly to improve on the standards and techniques of display — ensuring there's always something new to see; secondly the continued preservation of the dairy factory building and its environs as an example of that era factory — almost all in this area are either extensively modified or fallen down. It might be nice at some stage to work at the project full-time — but there're many hurdles to that move; besides it's a nice hobby — it may be a terrible job!

Are we too commercial? Do we entertain rather than educate? I don't think so. I'm sure there's room for a little more entertainment in most museums — grab the visitors' interest and they'll educate themselves. The public votes with its feet — maybe there's also room for a little more accountability in most museums too. . . .

Nigel Ogle

Waitomo Caves Museum

The Waitomo Caves Museum Society was formed in July 1973 with the object of preserving the local history. Three months later displays were set up in two rooms of the T.H.C. Waitomo Hotel. Half the displays were about caves and the other half general historical e.g. (bedroom scene). This free entry museum in the busy tourist hotel attracted 25,000 visitors annually, mainly because of its location on a corridor between the lounge and dining room. This museum was closed after three years when the rooms were required for other purposes.

From the start the Society's aim was to acquire land and erect a building. This was an ambitious project for a community with a population of less than 200. A group within the community gave total support to the project, and still do. Support and assistance was given by members of the New Zealand Speleological Society.

The most important thing we did was to seek advice and consult with other museums. Museums were visited, literature studied and the committee attended workshops on various related topics. We learnt what we hope is a professional approach to running a museum and most importantly the need to have a theme and a collection policy. We are most grateful for the advice given by Ken Gorby of the Waikato Art Museum (as it was then named).

A theme at the Waitomo Caves was obvious — Caves and Speleology. A collection policy was formulated — caves and their history and immediate local history. Ninety percent of displays relate to caves and the other ten percent to local and Maori history. The Waitomo Caves is the only speleological museum in New Zealand and has been said to be one of the best of its type in the world. The two most popular displays are the cave crawl and the A.V. show. There is a general policy to develop activity based on "hands on" displays.

Fund Raising and Building

After a couple of years of local wrangling the Hamilton Education Board were persuaded to make available a quarter-acre section in the centre of Waitomo Caves Village. This land was transferred to the Lands and Survey Department, who created a special purpose reserve and leased it to the Museum Society for a nominal rental. The Lands and Survey Department assisted with landscaping and planting. The Waitomo District Council prepared the earthworks for the building.

Fund raising began from the start and \$25,000 dollars was raised in a large variety of ways, such as:- opportunity shop days, eeling competitions, progressive dinners, catering for functions, and grazing calves. Named bricks were sold, and this raised \$6,000. The people named on the bricks wrote their biography and these have been bound in a book — a valuable history of the area. The New Zealand Lottery Board through the Art Galleries and Museum Scheme made a grant of \$10,000.

The Tourist Hotel Corporation guaranteed a \$70,000 loan for the building, from the Waikato Savings Bank, and provided the services of their architect at no cost.

A 254 square metre building based on a design in the book "The Technical Requirements of Small Museums" published by The Canadian Museum Association, was constructed and completed in May 1981. The Museum was officially opened in October that year.

The floor area is divided as follows: Exhibition space 121.50 sqm, Lecture/AV room 51.03 sqm, Storage 20.4 sqm, Workshop 10.61 sqm, Foyer, toilets 20.72 sqm. The storage and work areas are far too small and another building is used for storage. We were very aware of this problem but financial constraints left no other choice. A sufficiently large exhibition area had to be provided to attract the paying visitors.

Staffing

Four part time curators staff the museum from 8.30 am until 5 pm seven days a week. During summer months closing time is extended to 8 pm using a P.E.P. worker. The curators are each responsible for a section of the museum; Librarian, cataloguing and treasurer. The curators are paid \$4.50 per hour. A part-time Education Officer is employed for school groups. Her wages are paid partly from museum funds and partly from a 50¢ a head charge for school groups.

For the past three years thirty P.E.P. and V.O.T.P. workers have been employed, five or six at a time. The twelve-month V.O.T.P. programme is for a receptionist, working at the desk, typing and general clerical work. The P.E.P. programmes have included, gardeners, artist, osteologist, librarian, A.V. technician, electronics technician, geologist and historian. These people have gathered material for displays, constructed displays, made A.V. programmes and written booklets. The booklets cover such subjects as the New Zealand Glowworm,

History of the Tourist Caves, and cave minerals. They are quite popular with the visitors and provide some income. A Labour Department financed supervisor is also employed. Committee members spent much time setting up displays, but now the majority of work is carried out by paid staff. We were fortunate to have on our own committee Chris Templer, who set up or supervised the building of most displays.

The day to day running is met from entrance fees and other income from various sources. Last year total income was \$38,000, of which \$18,000 came from entrance fees. Other main sources of income were book sales, Labour Department overhead grants, donations and subscriptions. No financial help has been given by the local body. Interest and principal repayments on the \$70,000 loan are at present being paid by the Tourist Hotel Corporation.

Adults are charged \$1.50 entrance and children are free. 200,000 visitors see the caves annually, of these 12% visit the museum.

While school usage of the museum continues to rise, 12% seems to be a threshold which we are unable to pass. Various solutions have been suggested including changing the name away from that of the museum.

In the past 3½ years the Waitomo Caves has established itself as a centre of speleological research and a focus for community activities and a successful theme-based museum.

The Future

With future storage planned and with a planned extension to be funded by the Lands and Survey Department to interpret the local scenic reserves the museum has a bright future.

*P. Dimond
Chairman
Waitomo Caves Museum*

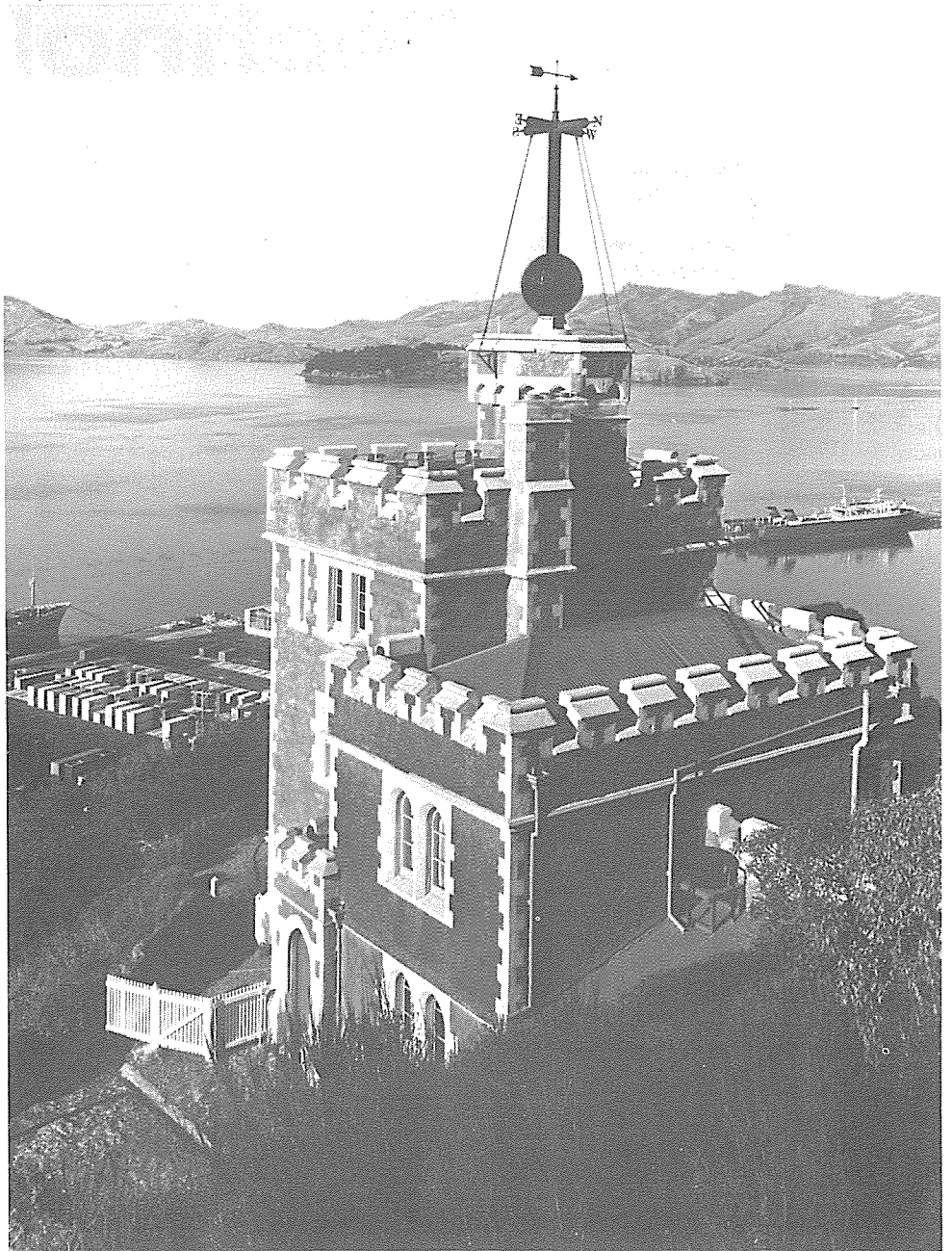
N.Z. Historic Places Trust

The New Zealand Historic Places Trust has 60 historic properties throughout the country that it owns or administers. These properties document a diversity of New Zealand's history focusing on historic events or the life or lives of a person or family.

The inherent bias of historic preservation has been towards the grand and unique, and the Trust property holdings to some extent exhibit this bias. However as a custodian of national cultural property the Trust has to go further. It has a responsibility to identify representative examples of New Zealand's history and where possible ensure their protection. To develop representative historic preservation it will require an attempt at defining themes of New Zealand's history. Such an exercise will be equally fraught with problems of bias but by acknowledging the problem, and attempting to solve it, the achievement would be a great step forward in historic preservation.

Once a series of these are established the historic resource would need to be identified and then measured for representativeness against these themes. Identification and measurement would include the resource that is already protected and that identified but not protected. This process would highlight these aspects of our history represented in our protection system and would also highlight the gaps in our present system. Once gathered this body of information would enable a representative historic resource to be identified and ultimately protected. A daunting task . . . but a similar programme is being tackled by those concerned with the protection of the natural environment: Protected Natural Areas Programme.

The Trust has tackled this task at the micro level through development or management planning for its properties. Part of this process is to determine where the property is placed in the overall scheme of Trust properties, its historical significance and what theme of New Zealand history it portrays. The financial constraints under which the Trust operates has forced the Trust to reassess its property holdings and it is having to consider other options than "the house museum open to visitors" This need to consider other options has forced the Trust to carefully work through other acceptable uses for Trust properties. Management planning has proved to be a useful tool in helping the Trust to formulate future directions for its property holdings. Ultimately this will enable the Trust to have a clearer view of its property holdings and a more rationale approach to their management.



The LYTTELTON TIMEBALL STATION, as its name indicates, is sited on Lyttelton Harbour, and is a museum of a kind unique in New Zealand. It is in fact one of only four time-ball stations in the world which are still in working order.

The first official time-signal from the Lyttelton ball was given on December 23, 1876 and it continued to operate until superseded by radio time signals in 1934.

The station is now fully restored and administered by the New Zealand Historic Places Trust. Many of the original working components are housed in the battlemented building constructed of volcanic blocks and limestone, largely by convict labour.

Items on display include historic photographs, displays describing the time-signalling system, a fine astronomical clock made by Dents of London (makers of 'Big Ben') which is the original from 1874, and of course, the actual time-ball mechanism itself.

Photographed by kind permission of the Christchurch Press.

*Josephine Breeze
Property Officer
NZ Historic Places Trust*

Hawke's Bay Museum of Technology

Museums generally originate from the activity of a small group who have considerable energy and a vision of what can be achieved. One such museum which has been in existence since 1981 (initially at Taradale) and on its present site in central Napier since 1982 is the Hawke's Bay Museum of Technology. Since its beginning, this museum has had a small but active membership. The museum is open to the public during the week on a regular basis and visitors are often able to wander around as members work on restoring the collection.

When the museum moved onto its present site, vacated by the Education Board, the Toilet of Main School was preserved in situ. This is one of the oldest school buildings surviving in Hawke's Bay dating from 1869.

The collections are diverse and rapidly expanding. The largest display hall houses a General Store with a large collection of tins and packages still with original labelling. A chemist's shop has an interesting range of products on display. Close by the old iron lung once used in the treatment of poliomyelitis at Wairoa hospital is a sobering reminder of the suffering of earlier times. Telephones, sewing machines, irons, heaters, kettles, vacuum cleaners and radios are arranged to show technological advances. A wine making display, butcher's shop and saddlers shop all have comprehensive collections. Office equipment and computers round out this large area of displays. The IBM 370 once used by Watties, looks ancient compared with the modern computer systems.

On a rise above the displays a Printery is in the process of being established. The collection includes a line ruling machine, lino-type machines, platten press (1920), small collection of handset type and 'furniture' and a small collection of blocks.

In the machinery sheds, farm equipment (ploughs, seed sowers, discs etc) and stationary engines are the main attractions though there is a selection of cross-cut saws and early chain saws. Engines of some interest are the Canadian Massey Harris, Australian Moffot Virtue (1930's), New Zealand Anderson (made in Christchurch in 1912), and the 1919, automatic choke, Lister. Of special interest is the British National made before 1910. It was assembled in New Zealand by Niven. The members have spent hundreds of hours

restoring many of these engines into working order.

All of the collection has been donated or acquired with community support. Much of the maintenance of the buildings and construction of displays has been undertaken with the assistance of PEP and Work Skill development projects.

At present the museum is planning to move its operation to a site at Westshore. There has been considerable opposition to the establishment of the museum close to the estuary at Westshore because of fears that it will have a detrimental effect on the bird life.

However at present it appears that the move will go ahead. The City Council has given planning permission. The Museum Society plans to move old buildings to the site to house the collection and eventually a caretaker would be housed on the site.

There is a need for greater consultation and rationalisation of collection policies between the Technology Museum and the Hawke's Bay Art Gallery and Museum. The greatest area of overlap at present is in the area of household appliances. Although each institution takes a different approach there would be advantages in eliminating duplication of collections given the limited resources of both institutions.

As the Technology Museum moves towards the need for professional staff and a higher level of commercial activity on its site the membership is determined to retain

an active part in the care of the collection. There appears to be an urgent need for a greater level of communication throughout the country between museums of this type and between this type of museum and the museum profession as a whole. If technology museums are to develop to their full potential the competition for funds with the more traditional museums will increase. Inevitably technology museums will find that they are no more able to be entirely self-sufficient in financial terms than general historical museums are.

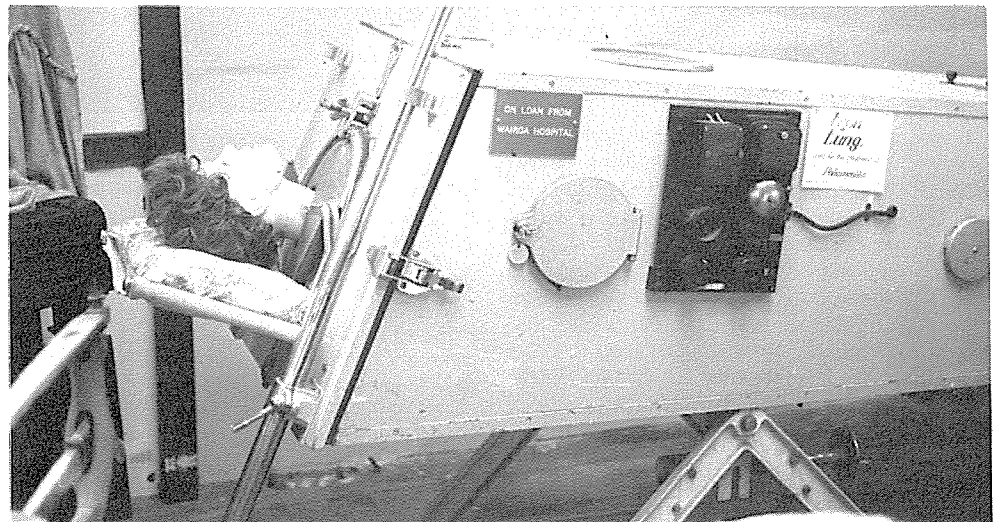
Perhaps the future will see a greater co-operation or unification at the administration level between all types of museums in any given location.

There is no doubt that technology museums fascinate a large section of the general public. Riding on the railway jigger, watching an old stationary engine or a printing press slowly turning over, or just remembering the evenings listening to an old valve radio stir memories or fascinate a younger generation in a way that few static history museums displays can.

Napier is fortunate to have had a group of people with the vision and enthusiasm to gather a collection of such importance. The challenge will be to maintain the level of advancement in the future and for members to adapt to the inevitable change in the nature of the institution if it is to become a professionally operated museum.

David Butts

The iron lung once used in the treatment of polio is a grim reminder of the past.



What is Interpretation?

Interpretation: A Motivating Force

An introduction to the concept of interpretation and its relevance to museums.

Interpretation: A Motivating Force

All of us are concerned in one way or another with explaining our heritage (natural or man-made) to others. We have the information, the background knowledge and the commitment. I have an uneasy feeling that those whom we reach tend also to be the informed, the knowledgeable, the committed . . . that we are, in fact, preaching to the converted.

What of the others? Visitors who come in from the rain, who have an hour to kill, who want to be "entertained"; captive groups of schoolchildren: it would be a sheer waste of time force-feeding information to any of these people — and yet, surely they are the ones to whom we should be directing our greatest efforts? How satisfying to kindle some latent spark of interest in such a visitor so that, despite themselves, their visit becomes an enriching experience — one which they will repeat for more positive reasons.

As I see it, Interpretation provides the vital missing link: first stimulating (even provoking) interest and then bringing awareness and understanding within reach of the layman. It is a dynamic approach to communication which places less emphasis on the information itself than on finding the most effective way to relate its significance to our own experience.

I have not yet found an entirely satisfactory definition of Interpretation. This one is an amalgam of several and will at least provide a basis for discussion: "Interpretation is an educational activity which encourages people to discover for themselves meanings and relationships which enrich their understanding of our heritage. This achieved through the use of original objects, by firsthand experience and by illustrative media, rather than by simply communicating factual information.

Its History

Interpretation is as old as the first inspired teacher. Most of us have a treasured memory of someone who infected us with their own enthusiasm for a subject. The best teachers do not offer bare facts . . . but facts wrapped up in an exciting package of story-telling, humour and love. When dry, historic dates come to life — that is Interpretation.

Formal recognition for Interpretation as a

discipline has been associated traditionally with parks; the earliest references are from the U.S.A. early this century. More recently, the interest has extended to historic places and museums. The interest is genuine but there is also a measure of wariness and suspicion that one would expect from any radically new approach.

Do Museums need Interpretation

Not so long ago, I suspect that the answer might have been "No!". Museum displays tended to be a more visible extension of storage space — a clutter of often unrelated objects, competing with each other to the extent that many visitors (particularly the less motivated) were soon overcome by "museum fatigue".

Perhaps museums were seen primarily as places where collections were built up, stored and conserved. The manner of their public display was of secondary importance and the visitor . . . well, almost a nuisance.

Times have changed. In these days of limited public funds and general belt-tightening, museums have had to work harder to justify their existence. It has become more important to increase public awareness not only of what museums do but of the relevance of their collections to our own time and culture. It is this last respect that, I believe, museums have a vital contribution to make. Society seems to have reached an unhealthy and, potentially, dangerous state of living for "self", "here" and "now". We have lost sight of our place in the continuing evolution of life on earth and our bond to the earth which supports us. North American Indian Chief Seattle provided an eloquent warning when he replied to an offer by the U.S. Government in 1854 to buy a large area of Indian land:

"You must teach your children that the ground beneath their feet is the ashes of our grandfathers. So that they will respect the land, tell your children that the earth is rich with the lives of our kin.

Teach your children what we have taught our children, that the earth is our mother.

Whatever befalls the earth, befalls the sons of the earth. If men spit upon the ground, they spit upon themselves".

The kind of awareness that I am suggesting cannot be implanted through facts and figures. It must come from within. It will grow from an appreciation not so much of "things" (artifacts) per se, but of their relationship to our own lives and those of

generations past, present and future. To nurture such an understanding, the interpretative approach offers the greatest potential.

Principles of Interpretation

Freeman Tilden, an American interpreter (some might say the "father" of interpretation), identified certain principles:¹

1. Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.
2. Information, as such, is not Interpretation. Interpretation is revelation based upon information. (However, all interpretation includes information).
3. The chief aim of Interpretation is not instruction but provocation.
4. Interpretation addressed to children should not be a dilution of the presentation to adults but should follow a fundamentally different approach.

I should like to add a few more:

5. The greater the level of visitor participation, the more effective the interpretation — and the more memorable the visit.
6. Sensory awareness is an important part of interpretation: visitors should be given the opportunity to use all of their senses.
7. The best interpretation is often spontaneous, inspired by imagination, humour and, above all, an infectious enthusiasm for the subject. It follows that the best interpretation frequently involves personal contact.

Ways and Means

Interpreters, like most other professional groups, have their own brand of jargon. In this context, we talk about "media" as specific devices or methods of communication used to interpret some aspect of natural or cultural heritage to a visitor. The outline which follows is based on a more detailed classification for the Countryside Commission (UK).²

Interpretive Media and Services appropriate to Museums¹

Personal Services

Interpretation by a guide or expert in person, by means of talking, demonstrating, illustrating, explaining and answering questions.

Examples

- Demonstrations
- Guided tours
- Lectures

Costumed guides
Period plays/Musical performances

Participatory Media

Media which encourages an element of visitor participation and use of other senses as well as sight.

Examples

Self-guided tours
Orientation displays
Guide books and leaflets
Displays which can be handled
Historic reconstructions which permit participation

'Live' Display Media

Media, including gadgets, which facilitate the display of live objects or processes with minimum effort but which do not include any appreciable element of visitor participation.

Examples

Working machinery displayed on-site
Working machinery reconstructed off-site
Display of living organisms on-site
Display of living organisms off-site
Closed circuit TV

Static Display Media

Media which facilitates the display of inanimate and silent objects or inanimate representations of live objects or processes and which do not involve any appreciable element of visitor participation.

Examples

Non-working models
Dioramas
Historical documents
Historic reconstructions
Fixed, encased exhibits
Posters and bulletins
Wallboards and panels

Gadgets

Mechanical, optical or electrical devices which introduce sound, light or movement for added realism or illustration or to improve communication with the visitor.

Examples

Portable sound guides
Listening posts and fixed message repeaters
Son et Lumiere presentation
Working models
Illuminated panels
Films strips
Slide presentation
Cine films
Videotape
Push-button devices
Optical, mirror and light effects
Electrical and mechanical quizzes
Sound effects
Movement effects
Projection onto map or models

The Interpretive Approach in Practice

Interpretation has been a key element in the development of one of Britain's newest and most ambitious museums: the *Jorvik Viking Centre* in York.

During excavations for a new shopping centre at Coppergate, the well-preserved remains of a Viking settlement were uncovered. Rather than shift everything to a museum gallery, it was decided to leave them roughly where they were, creating a museum around them, part of, but below the new shopping centre.

The visitor first enters an orientation area where common conceptions (and misconceptions) are sorted out. To emphasise the long passage of time (and also for safety reasons), 4-seater, battery driven "time cars" are used to transport visitors away from the 20th century shopping scene, down a time tunnel, back to the hustle and bustle of 10th century Coppergate. There is one complete street reconstruction with rows of timber buildings, each alive with social and economic activity. Life size, Viking figures and street sounds increase the sense of reality. The visitor then moves on to the actual excavations, conserved and replaced as closely as possible to their original site — the area is set out as if the buildings are being revealed through excavation and the relationships between these remains and the reconstructions are highlighted. (The time cars have a low level sound commentary.) The cars glide on to the 'finds' shed where registration is in progress and finally to the conservation laboratory. Visitors then continue on foot through a more conventional museum gallery where smaller artifacts are displayed.

The Jorvik Viking Centre cost £2.6 million and will depend on approximately 500,000 visitors a year with an entrance charge about the price of a cinema ticket and a profitable shop. The shop carries a range of Viking related materials, including a T-shirt emblazoned "Eric Bloodaxe rules — OK" Entertainment? Well, at least it might make the purchaser ask "Who was Eric Bloodaxe?"

This is interpretation on a grand scale, the like of which, few of us will ever know. Nevertheless, one principle emerges very clearly from the presentation — one which is of fundamental importance to all museum designers: that is, varying levels of information. An interpretive approach should not cater for one group at the expense of another; each should be enabled to select its own level. That principle is relevant whatever the size of the budget.

The Need for Evaluation

Major new museum developments like the

Jorvik Viking Centre depend in every major planning detail on careful evaluation. Evaluation reveals important information about museum visitors: who they are; why they come; what they remember about their visit. Some of the findings might shock us. The maximum attention span for the interested visitor, according to one research study,³ is 5-10 seconds per exhibit.

Every museum, large or small, needs to know whether its displays are effective and, if not, why not. Evaluation is a valuable tool both for planning new displays and managing existing ones.

Some of the more common evaluation techniques include:

- Visitor surveys (usually based on questionnaires)
- Interviews
- Observation of visitor behaviour
- Time lapse photography and video to establish patterns of visitor movement and behaviour
- Automatic counters (to record numbers and using facilities and movement patterns)
- Quiz/Questionnaire before and after seeing exhibit (to test visitor response and understanding)
- Multiple choice (could be smiling — sad faces or a list of descriptive words) to test visitors' feelings about exhibit

Back-up Services

Those who want to see a greater emphasis on interpretation in museums will need and look for support, guidance and information. At present, much of this comes from overseas. Britain, for instance, has the Group of Designers/Interpreters in Museums, and the Society for the Interpretation of Britain's Heritage (SIBH). One day, I should like to think that New Zealand will have its own representative group of interpreters. In the meantime, AGMANZ might provide a useful service as a sounding board, sharing news of interpretive ideas and developments among its members.

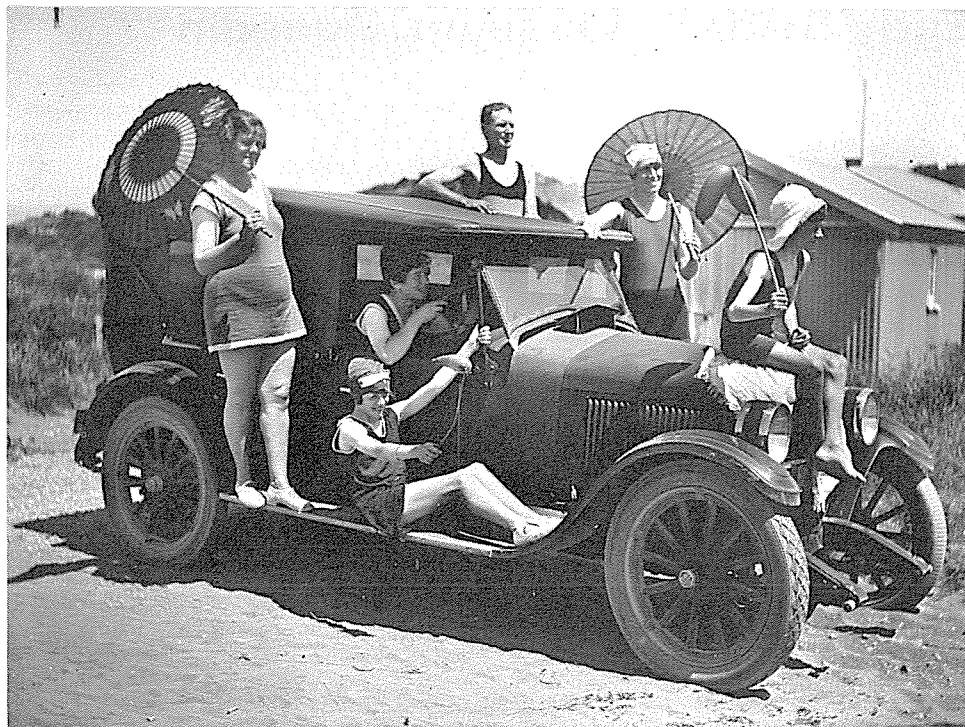
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Cathy Macfie
Consultant, Heritage Interpretation

1. Information taken from *Guide to Countryside Interpretation Part 2: Interpretive Media and Services* Keith Pennyfather (H.M.S.O. for Countryside Commission) 1975

The Regional Importance of Centralised Photograph Collections



This statement generally supports a current argument that collections¹ of historic photographs are domiciled in the place of greatest geographic relevance. Some comments support concerns for repatriation, as the National Museum's photography collection has itself benefitted from such initiatives.

The location of photograph collections is significant because they are primary source documents; the detail derived from them is unequalled by other media. While the act of photography is itself reproductive, further reproduction through conventional data storage and transmission systems is inevitably inferior due to photographs vulnerability to tonal alteration and loss of sharpness (detail). There is no substitute, in the course of critical inspection, for confrontation with original sources.

The interpretation of such sources, beyond that of general historic or aesthetic appraisal, is largely determined by the relationship of the viewer to the subjects photographed. It is quite unusual that photographs are made with the intended purpose of history beyond that possessive service of an *aide memoire* for the participants of those known to them. Few collections are annotated, even named, as this information to those involved is superfluous. As small private collections merge to

George Leslie Adkin photo, National Museum collection. Leslie, Maud, Nancy and Clyde Adkin and friends at Otaki Beach, 1924. A touring exhibition prepared by Jean Stanton and Athol McCredie partially redressed the regional dislocation of this centralised collection.

become public, a snowballing common account of popular history appears. Because of its subjectivity, it holds an incisive and important reference for the people from whom it emerged.

The "black-hole" collection policies of some centralised public institutions has the potential to unwittingly deprive and estrange small regional communities of historical and cultural links. One example to the National Museum was the difficulty that some residents of Levin experienced on an occasional visit to Wellington, in locating the G. L. Adkin photographs held at the museum.

Previously a better case existed for centralisation of important photographs collections. It rested on two major points.

1. Genuine concern for preventing total loss of a collection (e.g. the purchase of the Burton Brothers, Dunedin collection by the Dominion Museum from Somerville, Coulls, Wilkie Ltd in 1943.
2. Concern for the physical condition and safety of a collection in regard to its environmental and conservation requirements.

This is largely a financial issue as knowledge has considerably increased about how to maintain stable environments for storage or display.

A collection derives its values in part from the inherent qualities of the objects in it and in part from how widely accessible and appreciated those items are. Libraries, which also collect photographs, are this country's most well used community facilities.

Two important ways by which centrally acquired photographs can remain or be made regionally available are:

1. Circulating exhibitions among smaller centres. Three touring photography exhibitions from the collection of the National Museum include works by George Leslie Adkin,² Gordon Burt² and Alfred H. Burton³.
2. Another worthy practice is that of the permanent loan whereby the acquisition and or conservation of an item is done by a national institution on behalf of, or in conjunction with another. This practice is a palpable realisation of some implicit community responsibilities of national collections. Presently, the National Museum's photography department provides a service for large-format archival copying and printing to neighbouring borough and city museums, libraries and Art Museums, although this is on a charge-out basis.

*Mark Strange
Assistant Photographer
National Museum*

Notes

1. Because photographs are most often accumulated in multiples, the term "collection" in this context emphasises the intrinsic qualities which isolate one group of photographs from another, regardless of thematic or physical form i.e. a box, an album, the work of one photographer, or company, or predominantly one subject. Photographs of primarily historic quality are the main concern here.
2. Exhibition set purchased by National Art Gallery.
3. Exhibition set purchased by Rotorua Art Gallery.

Sport & Leisure Studies

An Educational Perspective: A Student Study Strategy at the Otago Early Settlers' Museum, Dunedin

Senior students within the Faculty of Physical Education, Otago University have the opportunity to major in a division of studies entitled "Sport and Leisure Studies". One of the courses offered is a study of the social history of recreation and sport in the colonial period with an emphasis on British values/attitudes and the extent to which they were assimilated in the antipodes. An integral part of the course is an educational visit to the Otago Early Settlers' Museum (after this referred to as OESM) where the students, utilising an individual work-sheet, analyse and examine historical processes and attempt to identify key concepts and themes. The rationale is to transform a "looking at artifacts in isolation exercise" into an experience of intellectual inquiry where New Zealand Victorian society is scrutinised from a number of angles — ideas, value systems, attitudes, beliefs and innovations. These "processes" are identified and reviewed as they originate, emerge, consolidate, resist pressure, change, adapt and/or expand. The student study is given direction by the adoption of a theoretical model or framework ("The Changing Shape of Recreation and Sport Values") — see Table 1 — and the areas of examination are:

- (a) recreation and sport and how they equate with pioneering virtues,
- (b) increasing discretionary time,
- (c) the commercialisation of leisure,
- (d) bureaucratic recreational and sporting organisations and their reflection of a frontier society,
- (e) sporting success as an indicator of regional and national identity,
- (f) the "muscular christianity" ethos and its influence on the leading schools,
- (g) the amateur ethos and its resistance to pressure,
- (h) recreation and sport as catalysts in the emancipation of women,
- (i) imported industrial technology and how it began to affect society and shape sport in terms of instrumentalisation and rationalisation,
- (j) the values attached to achievement and high performance.

For colonial Otago, there emerged a singular attitude and value system that was moulded by the classes who emigrated, their youthful vigour, and the climate and the agricultural — pastoral — rural nature of

the environment. The OESM is currently running a small exhibit entitled "Water-colours of Rural East Otago", and a series by Christopher Aubrey, done in 1877, showing the West Taieri Hotel and the Taieri Plain, capture the essence of space, countryside and relative isolation in a pre-industrial setting. Many of the photographs throughout the museum help to remind the students that up until 1860 in the major township, Dunedin, and for a much longer period in rural Otago, the preoccupation of the pioneers was coping with, and taming, if not a hostile environment, then one that necessitated a colossal drain on physical resources. The Protestant work ethic moulded the prevailing life style in many respects and consecrated the values associated with labour, dedication, commitment and unflinching resolution.

Increasing discretionary time played a marked role in creating the opportunities for involvement in recreation and sport. During the colony's "settling-in phase" up until 1860 the demands of job, home construction, land clearance, chores and so on left meagre amounts of "non-obligated" time. The OESM pioneer cottage and blacksmith's yard help to reinforce a picture of taxing and time-consuming labour for significant numbers of men and women. Recreation and sport only flourished on infrequent holidays or special occasions. Permanent settlement, legislation for the Saturday half-holiday and the eventual shortening of the working day created periods of time that were available for participation in recreation and sport.

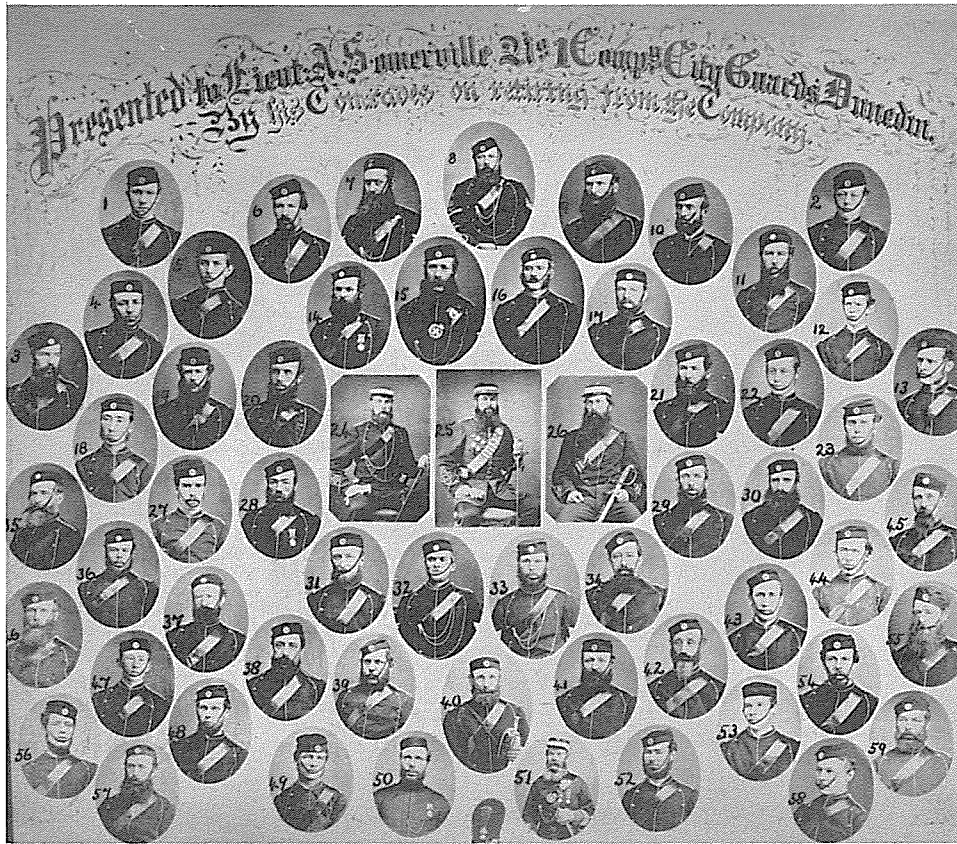
The commercialisation of leisure capitalised upon increasing discretionary time, and the considerable array of leisure options at the end of the 1860s contrasted vividly with the virtual absence of such offerings only a decade earlier. The economic impetus of the gold rushes was the major force in this development as it brought a rapid influx of immigrants, fuelled money into a depressed economy, sparked off rapid urban growth and created opportunities for working class settlers to advance themselves. The OESM has on display a "Trichord", one of the earliest mechanical pianos, invented early in the nineteenth century and an example of street popular entertainment called the "Polyphon". This "slot-machine" musical instrument was placed in a Dunedin

shopping arcade in the early 1880s and for the price of a penny delivered a barrel organ type melody.

While sport possessed its own dramatic appeal the cornerstone of popular culture may have been the music hall theatre. At the turn of the century, jugglers, acrobats, comics, freaks and thespians entertained delighted Dunedinites.

In terms of participants and spectators and in the personnel who comprised the recreational and sporting administrative bureaucracies of Otago, there was a democratic hallmark. No one social or professional group dominated the running of the diverse leisure associations. The outstanding administrators were people who were leaders by virtue of their hard work and achievements be it in education, commerce, the rural sector or in service to the community. Bureaucratic recreational and sporting organisations reflected the openness and opportunity to forge ahead in a frontier society. The OESM has an extensive collection of memorabilia to do with one of the most prominent of these groups — the volunteer movement. Not merely a collection of rifles and ceremonial swords but trophies, colourful uniforms and a wide range of black and white photographs.

In pioneering Otago recreation and sport, ranging from wagered horse race matches to the Caledonian Sports, encouraged and solidified genuine community spirit. By the 1870s team games such as cricket and, even more so, rugby, were not just symbols of unity and cohesion, but clearly operated to ameliorate class hostilities and generate a fraternal club-like atmosphere. Different occupational groups from contrasting suburbs and villages, with a limited choice of alternative cultural and recreational pursuits, found a shared, not diffuse identity and a meaning and purpose through their involvement in local sport. This created a stable sporting base for "team sport", regional loyalty and regional identity. Moreover, with no development of a significant New Zealand literary movement, but rather of international recognition for sporting success, sport was perceived as the most expressive form of cultural activity. Sporting success encouraged both regional and national identity. Writing in the "Buzzer" (an unofficial boys' newspaper at the Otago High School in the 1880s), a correspondent noted that in Scott



Bureaucratic recreational and sporting organisations reflected the openness and opportunity to forge ahead in a frontier society. The OESM has an extensive collection of memorabilia to do with one of the most prominent of these groups — the volunteer movement. Not merely a collection of rifles and ceremonial swords but trophies, colourful uniforms and a wide range of black and white photographs.

(a pedestrian), Searle (a sculler), and Keogh (a rugby half-back) "the Colonies [New Zealand] are the best places to come for the world's champions".² This particular hypothesis perhaps should be applied later in the country's history. For example, following the amazingly successful All Blacks world tour (only one defeat!) in 1905-06. In that case it may be the military field not the sports one that marks the emergence of nationhood. New Zealand wanted to send troops to India in 1885 and during the Boer War (1899-1902) Premier Richard John Seddon saw 6,500 men and 8,000 horses form the eight New Zealand contingents at the southern end of the African continent. The stark photographs of these young men have a physical stamp that is remarkable. Toughness, resilience, stamina and fortitude were more than pioneering virtues, they were critical elements in survival. Deeds, not words, actions not feelings, and battle not surrender, were the routes to security. This laconic, unemotional and combative profile lent itself to successful engagements against the Boers and to successful involvement in individual and team sports.

"Play Up and Play the Game" was one of a number of British aphorisms of the nine-

teenth century that illustrate how sport became an expression of a national and religious ethos. The athletic emphasis, however competitive the game, was to play well, not necessarily to win. The difference for the province of Otago was that the dominant social activity was not cricket, a uniquely English synthesis of sport and morality, but rugby. Cricket had always provided the analogy for the game of life — "... it's more than a game. It's an institution". Cricket became the sport of the Empire and carried its ethical values with it.

The phrases "fair play", "not cricket", and "a sticky wicket" were used as familiarly by an educated Indian as they were by an English school-boy. In Otago schools, while the "Muscular Christianity" ethos was heartily embraced, sport was taught and organised as if at British facsimile public schools, the educational values for the boys came to have a very different meaning. Otago school graduates were not going out to the massive network of the colonies and the British Empire. Being a gentleman and a good fellow struck no responsive note on the streets of Dunedin or in the rural villages. Leaving school these young men stayed in Otago, worked hard and played harder. The game

that they played hardest was rugby football. Rugby became the ethical exemplar of New Zealand social and spiritual life. The game had skill and courage, and physical violence and physical contact. Moreover, it was a game with singular structural properties. Not only did classes meet, they were crushed together and bumped about. Rugby was appropriate for, and complementary to, an Otago community forged by a democratic press of "mateship" and familiarity. The "Buzzer" school newspaper, already mentioned in this essay, has a preview of a visit by Christ's College, Christchurch to play Otago Boys' High School at rugby. The language used is not another rendition of Tom Brown's moralising on the virtues of fair play. The writer says categorically "we'll do them".³

While sport in the nineteenth century Britain lived with the paradox of W. G. Grace's technically amateur status, that allowed a considerable cricketing income to be amassed, there was no such situation within New Zealand. The dividing line in colonial New Zealand was unambivalent. Only if money were received as a fixed income, over a sustained period of time for professional services in recreation/sport, was amateur status denied. This meant that the New Zealand overseas rugby team of 1888-89 could receive expenses as it was understood that, after the tour was over they would return home and continue their normal occupations. There were not, within Otago, the occupational barriers that prohibited River Thames boatmen from sculling at the Henley Regatta in England. The amateur ethos, because it avoided any class or occupation bias, was resistant to pressure.

From the beginnings of organised sports competitions early in the nineteenth century, sport has determined that men behave in one way and women another. Sports fields, and in Otago society even more so the sports clubs, were an influential adjunct to the workplace and home in the ascription and acceptance of male-female relations. In late nineteenth century New Zealand, as elsewhere, women were kept from involvement in all leisure which did not serve their basic functions of motherhood and providing the basis for stable families. In the OESM the various glass exhibition cases showing the types of clothes worn by women in the late nineteenth century dramatically show students the physical restrictions placed on athletic movement. Various OESM stands, however, showing the expertise and intricacy of women's needlework, and other "in the home" hobbies, underscores and important caveat — there were opportunities to be creative, imaginative and gain some escape from the more mundane chores of cooking, scrubbing and cleaning. The

TABLE 1
THE CHANGING SHAPE OF RECREATION AND SPORT VALUES

Adapted from "The Changing Shape of Sport as a Macro Cultural System", K. Pearson and J. McKay (Department of Human Movement Studies, University of Queensland, Australia — 1982).

Culture of Pre-Industrial Leisure	1	1830-1860	2
Traditional elites (nobility and landed gentry) oriented to leisure field sports (riding, hunting, fishing) in context of gentlemanly lifestyle.	→	Upper class culture — Victorian legacy of humanism, gentlemanliness, manliness. The development of the amateur ethos.	
Masses oriented to festive physical recreation. Emphasis on sociability and the challenge of specific here and now "contest" situations.	→	Upper class recreational and sporting values adopted by the wealthy.	
Ideal-Type Colony (e.g. Canada, Australia, New Zealand)	→	Middle class, through the avenues of industrial and commercial wealth, entering the reformed public schools in large numbers.	
The dominant sport culture — the Victorian amateur and gentlemanly values. Existing alongside this sport culture are recreational orientations more typical of rural and "outback" areas. The culture of festive occasions and spontaneous game contests.	→	Areas of Examination for New Zealand: 1848-1907	
		(a) recreation and sport and how they equate with pioneering virtues (b) increasing discretionary time and income (c) the commercialisation of leisure (d) bureaucratic recreational and sporting organisations and their reflection of a frontier society (e) sporting success as an indicator of regional/national identity (f) the "muscular christianity" ethos and its influence on the leading schools (g) the amateur ethos and its resistance to pressure (h) recreation and sport as catalysts in the emancipation of women (i) imported industrial technology and how it began to affect society and shape sport in terms of instrumentalisation and rationalisation. (j) the values attached to achievement and high performance	

OESM has a 1912 photograph showing that even with a uniform of ankle length skirt, a hat and scarf, organised games of women's field hockey were taking place. There is then the view that recreation and sport provided *some* opportunities for *certain* women to gain a degree of emancipation. A number of OESM photographs of beach and bicycling activities show, on minute inspection, sub groups of young women.

Imported industrial technology brought about profound changes in society, expanded the scope of leisure options and made them available to a wider section of the community. At the forefront of such change was the steam engine, the bicycle, the train and the railway locomotive. The OESM "Ships and Sealing Wax Exhibition" (February-April 1985) has a number of oil paintings with the long masted sailing clipper having to take cognisance of the economic efficiency of the steamer. There is a City of Dunedin map in the OESM that gives an historical overview of the transition from steam to horse to cable to electric to diesel power for worker/commuter transport systems from 1879-1979. Clearly such systems played a vital role in taking sports spectators to various venues from 1879-1907. A collection of real bicycles (including a "penny-farthing" that the visitor can mount) give a marvellous insight into the intricacies of the industrialised era. On purchasing a velocipede a part of the sales ticket had the words: "When the machine runs away with one, steer for the nearest hedge and a soft spot to land on". The OESM has a photograph of the early 1900s symbolising the birth of "modern sport". At the Caledonian track young men on bicycles with drop handlebars, are about to begin a race with an official starter in attendance and time-keepers ready to record performance using stop watches.

The rituals, the Royal presence and the elitist traditions of the Ascot race meeting are vivid examples of the manner in which

certain British sports and their locations became considerable symbols of status. To appear at Ascot's Royal Enclosure in morning suit and top hat meant acceptance to the most aristocratic and influential circles of London society. Participation in the first eleven/fifteen at a "great" Public School had enormous life-long social status. To win an Oxbridge rowing blue was the acme of social achievement. Within Otago there was a very real sensitivity to social differentiation. This is not to make a facile case of "all men being equal" and happy with their status quo. There were clearly differences in education, income, and social aspiration. In Dunedin by the 1890s there were hill suburbs that attracted a professional middle class. Nevertheless, in recreation and sport, there was not the snobbery, upper class English accent or exclusiveness associated with British "status sport". There was, however, and this is critical to an understanding of Otago society, high status attached to, and great value placed on athletic achievement, administrative ability and high performance, in recreation and sport.

Although the OESM holds a unique collection of materials, for the university student eager to piece together today a social history of recreation and sport in a colonial milieu, there are considerable challenges. The attraction of the OESM as a research centre is that the student has to re-create the past by selecting key concepts and critical themes (identified primarily by the theoretical model) from diverse settings. The trivial and the ephemeral often rub shoulders with an artifact of considerable social significance. Moreover, recreation

and sport did not stand apart from life but were interwoven into community life as were churches, schools, gossip, newspapers, births, funerals, marriages and celebratory days. Dunedin and Otago have a fascinating past. Take the old Garrison Hall. Joe Scott used it as a venue for pedestrian competitions and in the 1880s crowds of 1,500 wooed by the blood and fire crusades of the Salvation Army, stamped their feet and raised their voices on the "hallelujah wind-up". From its stage, Henry Morton Stanley described how he met Livingstone; Richard John Seddon welcomed home the troops from the war in South Africa; Mark Twain read extracts from his works and Roald Amundsen described his trip to the South Pole. In 1900, the longest film ever made at the time screened at the Garrison Hall. It was on the Boer War and lasted more than two hours. For Otago University students, majoring in "Sport and Leisure Studies", the OESM is a study centre of the highest calibre and educational visits continue to prove of great value to a personal understanding of colonial history as well as providing the "nuts and bolts" for a research assignment.

REFERENCES

1. The OESM has a series of wall charts that present the complex issue of migration and settlement in both a cogent and artistic manner. For example, one depicts a Europe to Australia population flow and is captioned: 1847-48 . . . 506,000 people left Britain — 471,000 of them going to North America and only 28,000 to Australia. Of these, perhaps 3,000 reached New Zealand. The tempo later increased, and the overall figures for 1820-1914 show that . . . 1.4 million reached New Zealand. About 90% of the settlers were British.
2. The OESM has a framed copy of the "Buzzer" (Vol. X, No. 7482) on an open display stand.
3. *Ibid.*

AGMANZ

President's Report 1984-85

Giving some thought to what a President says in his Annual Report beyond "It's been a very busy year for the Association", I looked back to see what my predecessors had reported to you. Without exception, their reports all start with the idea that it has been a very busy year. Perhaps that's the way it always is with AGMANZ, but that notwithstanding, it has been a very busy year.

The most notable achievement of the year has been the completion of their studies by six students enrolled for the Diploma in Museum Studies of the Association. Five students will be awarded the Diploma and one the Certificate in Museum Studies at this Annual Meeting. May I offer the Association's congratulations to David Butts, Angela Burns, Anne Calhoun, Bruce McCulloch, Robert McGregor and Paula Savage.

May I also record the Association's deep appreciation of the effort which has been put into the Diploma programme since its inception in 1980 by tutors, workshop organisers, members of the Diploma Studies Committee, and the Association's Secretaries. Especial thanks must go however to Professor Keith Thomson, the convenor of the Committee for all the thought and work which he has put in to make the Diploma programme the success that it is. Some 75 students are currently enrolled in this largely self help museum training programme, and 15 workshops will be offered during 1985. This is a major achievement for the Association, and for the museum profession in New Zealand as a whole.

Another dominant feature on the 1984 landscape has been the exhibition *Te Maori*. Thirteen institutional members of the Association loaned taonga from their collections for this show, and many members of the Association have been involved in the organisation and planning of the exhibition. Often, it must be said, their role has been to prod and stimulate the interdepartmental committee organising the exhibition, and its predecessors, into action, with varying degrees of success. The late Roger Duff, Ken Gorbey and Luit Bieringa, all former Presidents of the Association played different but important roles in assisting *Te Maori* to become a reality. Dr Rodney Wilson leads the exhibition coordinating team which cooperated with American Federation of Arts personnel in ensuring the safe collection, packing and freighting of the taonga to the United States.

The Association was delighted that Government asked it to be represented officially at the St Louis opening of the show, and Vice-President Mina McKenzie attended on our behalf. We hope that this will also be the case in San Francisco and Chicago. Your President and two former Presidents of the Association were present at the New York opening, but in a private capacity.

This report is being written before the Association's conference in Napier takes place, but I anticipate that the conference will see a continuation of the consideration by the profession of many aspects of the place of taonga of Maori heritage in our museums. Inevitably, *Te Maori* has been an important event in this process, though as we are all aware, it was by no means the beginning of that consideration.

The Association's publication *AGMANZ News* underwent a transformation during the year to become *AGMANZ Journal*. Its first issue under the new title was a most stimulating and provocative one, addressing some of the issues of Maori art and artifacts in museum collections. Our Editor Jan Bieringa is to be warmly congratulated and thanked for her continuing efforts for the *Journal*, which makes a major contribution to the Museum profession in New Zealand, and is of course the principal means of communication our members have with the Association.

Sadly, the year has seen the resignation and departure from New Zealand of the Association's first full time Secretary, Judy Turner. In the period of a year and a half she was with us, Judy made a lasting impact on the Association, and an important contribution to its work. Judy, Roscoe and family take with them to Singapore our very best wishes for the future, and our appreciation to Judy for all her hard work.

Elaine Dewhirst was appointed in September to take over from Judy as Secretary. Many of you will have met or had written communication with Elaine, who has already begun to make her mark on the Association. The support of the New Zealand Lotteries Board in making possible the employment of a full time Secretary is gratefully acknowledged.

Three members of Council continue to serve as AGMANZ representatives on the Advisory Committee for the Art Galleries and Museums Scheme of the New Zealand Lottery Board. The Scheme is the major source of central government financial support for museums in New Zealand,

through its capital works subsidies and the subsidy on the employment of Museums Liaison Officers. AGMANZ representatives have drawn attention for several years to their concern that the grant was diminishing in real terms each year by virtue of inflation. This point was made to the Minister of Internal Affairs when an Association delegation waited upon him in December, and subsequently written submissions were made to Mr Tapsell and Mr Corner concerning the issue. We received a sympathetic hearing, but as yet the results of our request for increased funding are not known.

The Association's delegation to meet the new Minister of Internal Affairs raised a number of issues with him that are of concern to AGMANZ. We found him to be well informed on all of the points we raised, and well disposed towards us, albeit expressing himself constrained by economic circumstances.

One issue which the Association has been tackling for many years is the position of museum education, and specifically the placement of education officers in art galleries. This specific issue and many broader ones were raised by the Association in its policy statement on Museum Education, published in 1983. Unfortunately, little response has been received to this document from the Education Department. However, last month Dr T. L. R. Wilson and some members of the Education Committee met the new Minister of Education to discuss the document, and it is hoped that some progress will be made following that meeting.

Many members of the Association have benefitted over the years from travel grants from the Fund established through the generosity of Dr Esmond de Beer and his late sisters Mary and Dora. In recent years, Council has augmented the fund from the Association's own resources, because it is believed to make a very valuable contribution to the profession. It was with great pleasure that Council learned of a sponsorship proposal from Unilever Ltd to make a grant for a travel and study fund to augment the money available through the de Beer fund.

In conclusion, may I express my thanks to the members of Council who, especially through the very active Council committees, contribute so much to making AGMANZ a successful organisation.

G. S. Park
President

Conservation

MacDonald's Fast Serve Museum

I was sitting in MacDonald's last night, having dinner with a museum colleague. Despite what I have heard about MacDonald's, I must admit to having enjoyed it. The speed with which my food was served was impressive; unlike last week when I waited for over half an hour at "La France" for my entree. There is a lot to be said for speed-in some cases.

Of course we talked shop, "I mean really! How can you expect the New Zealand museums to ever be able to afford conservation?"

Again I found myself saying that conservation is not only a conservator treating objects in a laboratory; in fact, at this stage in nearly all of our museums, this is low priority conservation work.

"Conservation is not some luxury afforded by a few" I said, spilling tomato sauce down the front of my coat. "Conservation is the job of nearly everybody working in a museum."

"Keep your voice down George."

"Museum conservation is quite straight forward. It is to ensure that the objects collected are looked after as carefully as possible. This requires the museum to evaluate the condition of any proposed acquisition, and to estimate whether or not the museum has the resources — staff, space, money etc. — to care adequately for the object."

"And if not?"

"Don't collect it! And also don't collect it if it jeopardises the care of important objects which have already been collected. Collection's just the beginning. A museum has to document items as they are acquired not only that they may be readily identified and located at a later stage but also so their condition is known. After that, the museum must regularly check each object to determine its deterioration rate."

"A lot of damage gets done to objects when they are handled. Jeez yesterday I saw a . . ."

"Don't tell me. I hear enough horror stories. Yes, one of the major conservation jobs of a museum is to make sure that the handling procedures are at a sufficiently high standard to protect the object being handled, from further deterioration."

"I've seen some people handle objects very fastidiously — it's ridiculous!"

When I first saw an object being handled to the standards that are now being adopted by many museums around the world now, I was flabbergasted, and embar-

assed at the way I'd been handling stuff. Many people don't realise just what degree of care is necessary. Take a feather cloak for example. When handling a feather cloak there is danger of a feather coming loose and falling out; there is danger that strain might be put on some of the flax fibres which might hasten the day that they break; there is danger that salts and traces of grease and dirt from the fingers may contaminate the flax and feathers causing the cloak to become dirty and encouraging attack on the flax and feathers by mould and bacteria.

A person responsible for maintaining the condition of the cloak would handle it very gently indeed wearing clean gloves; would never crush it, shake it out, lean on it or place objects on top of it.

My most vivid lesson in handling was experienced at a lecture at the Institute of Archaeology when the speaker stopped talking, opened a small box and took out a pair of white gloves. In the subdued light of the lecture hall and under the fluorescent lectern light, those gloves seemed to dance on their own. Nobody knew what he was going to do. He then picked up a Roman sword. After his demonstration regarding the design of the sword and the sword having been placed away, he removed the gloves and put them back in the box without making a mention of them. This man was aware that even one chloride ion from his fingerprints would be sufficient to cause corrosion on the iron and bronze of that sword.

The museum's conservation role also requires it to carry out careful methods of storage and display and to take precautions against the possibility of flood and fire damage to the collection.

Unfortunately, expedience still rules the day for many of our museum activities. So much easier it is just to throw a cloak over your arm than to organise carrying trays and other people to help carry and to open doors; how simple it is just to throw an object onto the back seat of the car when taking it from A to B than to arrange careful packaging; and how easy it is to have the objects lying around on the floor while the display is being prepared.

It takes time and organisation and a concern for the wellbeing of an object to do museum work responsibly.

"Should conservators be involved in all museum activities — in loaning things out, packaging, disaster preparedness, handling, storage, display etc?"

Yes, but particularly because conservators are in such short supply it is essential that everybody in a museum carries out his or her conservation responsibilities to reduce collection deterioration and that the conservator's time be used efficiently. Conservation is very much dependent on administration. It requires all museum activities to be well administered and the work of all the museum departments, well coordinated. It is unlikely for example that a conservator can be of any assistance if he/she is suddenly asked to prepare condition reports and packaging for items which are about to leave the museum on loan in 2 day's time! Then again conservators are often not consulted at all when items are being acquired, handled, loaned out, exhibited etc.

When conservators are consulted to advise on and, perhaps to clean items to be displayed, they sometimes find themselves working on items which are relatively insignificant while more important items are being neglected.

"So you're saying that to use a conservator well, it is necessary for museums to develop institution-wide priorities and programmes which provide opportunities for conservation priorities to be met?"

"Yes; and for the museum to establish procedures wherever there is an activity involving objects, which provides high standards of handling care and sufficient time for this to be achieved."

No museum in New Zealand can afford a conservator who only treats a few objects in a laboratory.

"You know I really had to laugh at the recent AGMANZ conference when one museum director referred to conservators as "The Thought Police of the museum world."

"Yes, Mr Haldane is rather amusing."

"Conservation takes up so much of our time though."

"You could get a job at McDonalds."

Georgina Christensen

The Northern Regional Conservation Service

The Northern Regional Conservation Service started operating on 1 April 1984. There are two regional conservators. Sarah Hillary is regional conservator for paintings and Christopher Seager is regional conservator for works on paper. The service is primarily concerned with the fine arts but it is hoped that it will be a model for a network of regional conservation services which will cover the whole country and will include all other types of cultural property including Maori art and artifacts, and library and archive materials.

At present the service is advising institutions on the care of these materials in the absence of specialist conservators.

The regional conservators are based in the conservation department of the Auckland City Art Gallery. They are employees of the Auckland City Council but their salaries are subsidised 100 per cent by the Committee for the Conservation of Cultural Property. The conservation facilities have been upgraded with the assistance of grants from the committee in order to accommodate the service.

The region is the north half of the North Island and covers repositories of art in the area from New Plymouth/Napier northwards. The institutions which may use the services are museums and art galleries which are publicly funded and publicly accessible, i.e. trust board institutions, council departments and incorporated societies, but not institutions owned privately or conducted for profit purposes.

Because works of art of national importance are also held in private hands the regional conservation service may have to deal with such works from time to time, but only at the direction of the Committee.

It is not intended that the regional service become a national conservation service. Institutions outside the region which want assistance must also apply to the Committee.

The region in itself is enormous. It contains approximately half the population of New Zealand. It is hoped that the number of institutions the service has to deal with will be reduced by the introduction of other specialist regional conservation services particularly in the area of Polynesian art and artefacts and archival materials. It is also hoped that other regional services will cover the rest of the country.

The services offered include:

- The treatment of objects.
- Surveying collections of institutions to identify conservation needs.
- Advising institutions regarding specific problems. For example storage systems and Pest control.
- Educating museum personnel on conservation matters through talks, workshops,

internships and the dissemination of printed information.

As an introduction to the service each institution in the region is entitled to a free visit by the regional conservators who will do a survey of the collection and submit written recommendations for the treatment and care of items in the collection.

Apart from initial surveys and advice the services of the regional conservation service are not free but are offered at a subsidised rate to institutions which pay an annual subscription and thereby receive participating institution status.

At present the subsidised rate is \$17.56 cents per hour. A third of this charge covers overheads. The unsubsidised rate is \$27.83 per hour. Participating institutions also receive priority of service.

Priorities

In the first year of operation the regional conservators have tried to assess the needs of conservation in their region and to determine how or even if a regional conservation service could operate successfully.

It would appear that there is a need for such a service and the response to it has been very encouraging. But there are various problems common to most institutions which need to be taken into consideration to ensure that the work of the conservation service is as effective as possible.

Firstly, an overwhelming amount of material is deteriorating owing to inherent instability and to inadequate conditions. There is a large numbers of works needing treatment and an even greater number urgently requiring proper framing and matting and other preventative conservation attention.

Many institutions have inadequate environmental control, storage and transportation facilities. There is a lack of finance available for conservation and there is generally a lack of staff available to carry out basic preventative conservation tasks. Finally, there are not enough fully trained conservators to cover the needs of this region, and in the variety of specialities required.

The regional conservators believe that education is their most effective and economical function, as the teaching of preventative conservation will mean that a great deal of unnecessary and often irreparable damage will be avoided. Education is vital so staff are aware of what improvements in facilities are necessary and why. Unless institutional staff are educated in preventative conservation, treated works will return to the conditions which caused the damage in the first place. Research into economical and practical methods of improving

facilities is an important contribution.

The immediate priorities of the service are the education of staff in preventative conservation theories and procedures, the improvement of display and storage conditions, and the treatment of works of high priority. As the need for education is reduced and conditions are improved a great deal more time will be allowed for the treatment of works themselves.

What can a regional institution do to get the most out of the regional conservation service?

Here are some useful suggestions:

1. Establish Priorities Within Your Collection

The surveys done by the regional conservators give conservation priorities but these need to be related back to curatorial priorities within your collection. As it is usually impossible to have all the damaged works treated at once. This will ensure that the important ones get attention first.

2. Appoint a Permanent Member of Staff as Responsible for Conservation in Your Institution

They should be responsible for regular inspections of the collection to identify conservation problems and the carrying out of preservation programmes as suggested by the regional conservators. This may include framing, matting and storage.

This member of staff should attend conservation workshops, liaise with the regional conservators and direct works needing conservation to them.

Ideally they should have no other responsibilities but to conservation, but this may be impossible at present. Unfortunately conservation still seems to be regarded as a luxury, rather than one of the essential functions of a museum.

3. Develop Long-Range Plans

These should be developed in consultation with the regional conservators with the aim of showing a commitment to conservation and to provide goals for improvement. These could include the completion of a preservation project, improvement of particular facilities or the treatment of high priority works.

4. Begin or Expand Budgeting Commitments to Conservation

and

5. Increase Public Awareness of the Needs of Collections

By encouraging component in exhibitions, publications and public programmes. This can also be useful for encouraging public donations towards particular conservation projects.

For example when a painting is treated, a

display can be made up to show the process of treatment and subsequent improvement in its condition, using photographs and diagrams as illustrations.

Another example is exhibitions of damaged works, inviting public sponsorship for their treatments. Also schedule a display for *Conservation Week*, 1986.

6. Finally Utilize the Channels of Contact Between your Institution and the Regional Conservation Service.

Feel free to telephone or write if you have any queries about conservation matters. If we are unable to answer your questions we are quite prepared to carry out research into the matter or consult other experts. Research will benefit others in the long-term. Criticisms and suggestions for the improvement of the service are also extremely useful.

In the end, it is your active participation that will make regional conservation a worthwhile service.

The Northern Regional Conservation Service

The service is sponsored by the Committee for the Conservation of cultural Property and is based in the conservation department of Auckland City Art Gallery.

The region is the northern North Island from New Plymouth to Napier inclusive northwards.

Institutions which may use the service are museums and art galleries which are publicly funded and publicly accessible including trust board institutions, council departments and incorporated societies but not institutions owned privately or conducted for profit.

Services include:

- treatment and restoration of objects
- surveying collection to identify conservation requirements
- advice and research into specific problems
- education of museum personnel concerning preventative conservation.

Each institution is entitled to one free consultation to identify its conservation needs.

Treatment is available at the subsidised rate of \$17.56 per hour to institutions which pay an annual subscription. The unsubsidised charge for treatments is \$27.83 per hour. Participating institutions will receive free information publications and have priority for services.

For more information contact:

Sarah L. Hillary
Regional Conservator Paintings

Christopher P. Seager
Regional Conservator Works on Paper

Auckland City Art Gallery
Kitchener Street/ PO Box 5449
Auckland Phone 792-020 ext. 658

DEAR DOROTHY HIX



Dear Dorothy Hix,

I am a small museum director. Everyday when I go into my storeroom I find my objects further decayed. Everytime I pick something up it falls apart in my hands. Is there nothing I can do to stop this happening.

I hear that conservators can make it last longer but I can't afford \$30 an hour plus the cost of materials for a conservator to do it.

I've given up trying to get one of those battery operated machines — a Thermaphrograph?

I have enclosed a photograph of my problem.

What can I do?

"Frustrated Bystander"

P.S. I've also got acne!

Dear "Frustrated Bystander"

You are not alone. There are many small museum directors throughout the Country, anxious about the ongoing decay of their objects.

To have a conservator apply treatments to them would be, as you say, expensive and it would also be fairly time-consuming. Such treatment is low priority for you when there is much improvement to be made to your storage, handling and display to better protect your collections. Furthermore, a considerable amount of research needs to be done before many of your objects can be directly treated with any success.

There will always be a shortage of conservation resources so the conservation of your collections will ultimately depend on your management of the collection and whatever conservation resources you have, to store, handle and display your objects in

a protected way.

Time is a factor so it is all the more urgent that you establish priorities for all of your museum activities with conservation in mind. In the short term this might require putting at a low priority activities which you are currently fond of doing.

Documentation is important if you want to carry out conservation work where it is most needed. Records should be made so that you readily know what you've got and where it can be found. The significance of your items should be noted as well as their condition and deterioration rate.

You will need to establish priorities for your conservation work and direct it to items which are of greatest significance and in most need of protective care.

Your display and other museum programmes will need to be well planned to create opportunities for improvements to the documentation and storage of high priority items.

Set realistic, but high, standards for the protective handling, storage and display of your items and do what you can to provide staff training and organisation so that these standards are met. High standards cannot be met if appropriate timetables and procedures are not established.

Limited space can jeopardise the well-being of your objects so be careful not to waste this by collecting and storing rubbish. Make sure that every acquisition can be well justified and looked after.

Dorothy Hix

P.S. About the acne — stop fiddling with your objects!



Dear Dorothy Hix,

Everytime I turn on my television it seems I must see smut!

Are TVNZ (sick) not content to relegate this filth to adult viewing hours only? Now it can be seen during the dinner hour in news and current affairs programmes!

No decent, responsible citizen would tolerate those disgusting scenes we were "treated" to last night which showed the state of a museum basement and display hall!

I want my children to see clean collections, not this dirty stuff!

Does the Minister responsible know about the state of our museum basements and display areas?

What recommendations have been made to this Minister regarding his assistance to our museums to help them clean up their act?

"Concerned Mother of 5"

Dear "Concerned Mother of 5"

The Minister for the Arts has been well informed of the serious lack of resources which are necessary if museums are to adequately care for their collections.

It has been recommended to the minister that the government take immediate action to develop these resources by providing financial assistance, particularly for:

- the training of conservators

- the development of regional conservation laboratories
- scientific research into the conservation of indigenous cultural property
- the provision of an analytical testing service, for conservators
- the bulk importation and redistribution of conservation materials
- an information/advisory service and documentation centre for cultural conservation.

It has been recommended to the Minister that this development be carried out on the basis of national planning and co-ordination. To do this, the establishment of a statutory body — a "New Zealand Council for the Conservation of Cultural Property" has been recommended.

Dorothy Hix

Dear Dorothy Hix,

Can you help me? I work in a small museum — I need help!

Although I am well organised I am impotent when it comes to raising my standards for conservation care.

Resources for this work are either unavailable or cost too much for me. I have heard that the Government is being asked to help people with my sort of problem but as I am small I feel sure I shall miss out.

Is there any hope?

"Small and hopeless"

Dear "Small and Hopeless"

It is hoped that very soon the Government will undertake to develop and distribute conservation resources to museums to enable them to carry out work to conserve our nation's cultural collections.

To be effective, this development and distribution of conservation resources will necessarily be based on nationwide surveys and inventories of our museum collections.

The size of a museum is unlikely to be the sole criterion applied to a museum seeking assistance. Size is not everything! There are many other things that would surely be taken into consideration.

High standards of care and efficient management of collections is likely to be a pre-requisite for assistance. Museums with clearly stated conservation policies and programmes would, no doubt, be favoured for assistance, for they would be prepared for the effective use of any resources they might be given.

With fewer staff and collections you may have an easier time coming to grips with this collection management for conservation than might a large institution.

As a smaller institution you could well be closer to achieving the conservation dream!

Dorothy Hix

Information

The ICOM Conservation Committee Working Group on Ethnographic Materials

At the 7th ICOM Triennial Conservation Conference held in Denmark in September 1984 discussions were held among conservators and restorers about establishing closer professional links between colleagues interested in ethnographic art and material culture.

Although a Working Group for Ethnographic Materials had been in existence for a number of years the general feeling among ethnographic conservators present was that it had not fulfilled the expectations most had of ICOM conservation conferences. The feeling expressed was that ethnographic conservation and restoration had developed to a point where it was essential that such things as international research programmes, conference themes, and a Newsletter had to be formulated to fit into each three-year programme of the ICOM Conservation Committee. It was felt that although individual papers at ICOM conservation conferences had stimulated fields of research this hit-or-miss approach no longer satisfied the professional needs of the majority of ethnographic conservators present.

To many it was frustrating to learn that some of their problems and research interests had already been extensively investigated somewhere else in the world but, because of the lack of an efficient co-ordinating committee and no newsletter, had only heard about such work at the conference itself.

To change this situation a new ICOM Working Group on Ethnographic Materials was elected at the Copenhagen Conference. The Co-ordinator is Sue Walston, the head conservator at the Australian Museum in Sydney.

In order to establish a programme for ethnographic conservators regional co-ordinators were appointed about the world to undertake a survey assessing ethnographic collections in their respective regions, the availability of conservation services to care for these collections, and the numbers of conservators and restorers working in the ethnographic field. This information is being used to focus research areas and frequently encountered ethnographic problems into programmes to be discussed at the next ICOM Conservation Committee Conference which will be held in Sydney in 1987.

The Working Group is important to ethnographic conservators in New Zealand as it offers an opportunity to hear about and contribute to advances made in the field by colleagues overseas dealing with similar materials. For example, because of contacts made at the Copenhagen Conference Auckland Museum has nearly completed a project in association with ethnographic conservators in Australia, Canada and the United Kingdom looking at the possibility of cleaning soiled ethnographic featherwork rapidly and safely with ultrasonic sound waves. Other subjects of co-operation exist such as using the work carried out in Britain on de-acidifying black dyed Maori textiles and on analysing paints decorating 19th century Maori artefacts.

It is hoped that the ICOM Working Group on Ethnographic Materials Newsletter will make interested conservators and restorers aware of projects such as these particularly as with the recent emphasis on ethnographic conservation in a number of countries more study on such materials is being undertaken than ever before.

Gerry Barton

N.Z. Regional Co-ordinator, ICOM Working Group on Ethnographic Materials

A Pronouncing Dictionary that really does

People who pick up a "pronouncing dictionary" usually have to learn a strange-looking phonetic alphabet. A new pronouncing dictionary of Maori placenames, "Nga Ingoa o Aotearoa" (The Names of New Zealand) lives up to its name: it is on cassettes, with the voices of Maori elders and experts in the language, saying the names of their own areas.

Part I, "Te Upoko o te Ika", covering Taranaki, the East Coast and the lower North Island, was launched at Takapuahia marae, Porirua, on Saturday, May 18, by the MP for Southern Maori, the Hon. Whetu Tirikatene-Sullivan.

It's the work of Radio New Zealand broadcaster Hugh Young, who took two months away from his consumer programmes "Counter Measure" and "Consumer Report" last year to travel the region, recording the elders, and another 12 months of his spare time assembling the names into an accessible form and compiling an accompanying booklet.

The first part contains 2800 names, ranging from Te Moana Nui a Kiwa — the Pacific Ocean — down to schools and parks, as well as most streams and geographic features. Hugh Young tried to include all marae, meeting houses and dining halls now in use, and these comprise 677 entries.

Hugh Young hastens to mention that it doesn't include meanings or histories of the names. "That would have taken 20 years," he says, "and it's something that doesn't need sound recording of the quality I've been aiming for. It's something too that, as a Pakeha, I didn't want to meddle in. But pronunciation involves us all, and it's something we can all do better at."

Hugh Young was well placed to undertake such a project, with knowledge of Maori language and custom, and experience in field-recording. He's already co-authored a dictionary and grammar of Solomon Islands Pidgin English, "Pijin Blong Yumi" which means "Our Pidgin").

The work was financed by a grant from the Bill Toft memorial fund, because one of the main purposes of the dictionary is to help radio and television announcers in their pronunciation. Copies will be on sale to the public at cost (\$25) from Replay Radio, PO Box 2092, Wellington.

RESEARCH INTERN AWARD for participation in

THE ARTS PROGRAMME AREA at The East-West Centre of Culture and Communication AWARD DATES: October 1, 1985 to September 30, 1986

East-West Center research internships are educational awards for which a junior-level researcher and professional is invited for specific periods to improve skills under supervised, practical training by Institute staff while participating in Institute programmes.

The Institute of Culture and Communication studies interchange across cultures and seeks to discover ways in which both the process and the substance of these interactions may be improved. The work of the Institute is carried out through five inter-related programme areas: the arts, development communication, humanities, media and international relations, and social relations.

THE ARTS: The arts have proven themselves through history to be effective means of inculcating mutual respect and appreciation among various peoples and are essential for understanding people of different cultures. The Arts programme seeks to increase inter-cultural understanding through the presentation of works of Asia, Pacific, and the United States in a manner conducive to their appreciation by both scholars and the general public of the Center's region.

The Internship: The intern will participate actively in a variety of activities of the Arts programme area under the direction of Dr John Charlot, ICC Research Associate. This participation will provide the selected intern with experience in the planning and administration of cross-cultural arts projects, conferences and related research. This includes participating in project planning, conducting programme-related research, participating in project administration and drafting reports of project results.

Qualifications:

Required Qualifications: (1) M.A. in related field; (2) Demonstrated interest in culture and the arts.

Preferred Qualifications: (1) Creative arts experience; (2) Demonstrated knowledge of languages other than English; (3) Administrative experience.

EWC Required Qualifications: Applicants must be citizens or legal permanent residents of an Asian or Pacific country or of the United States. Non-American award recipients must be in a status that permits accepting this award.

For information and application form please write to the Editor.

For Sale

Our museum has **20 South Pacific spears and two Mt. Hagen axes** that we would like to sell. These artifacts are in good condition, but do not fit in with our local history collection and our present acquisitions policy.

We will send pictures to any interested parties. If your organisation is not interested in these artifacts, do you know of any organization that might be interested in them?

Elisabeth S. Hakkinen

Curator, The Sheldon Museum and Cultural Centre P.O. Box 236, Haines Alaska 99827.

ICOM Symposium

ICOM TRAINING COMMITTEE TO STUDY MUSEUM TRAINING NEEDS IN RELATION TO THE UNDERSTANDING AND CARE OF MUSEUM OBJECTS

The next meeting of the International Committee for the Training of Personnel of the International Council of Museums (ICOM) will be in Dubrovnik, Yugoslavia, from 9 to 14 September 1985 inclusive. The meeting will be in the form of an International Symposium under the title "Do not forget the Object of Museums: Museum Objects and Museum Training", and will explore both the museological value of original objects in museum collections and displays, and the implications for training, including the value of object-handling as part of museum training, and training techniques in relation to subjects as wide-ranging as basic handling, identification, conservation, and techniques used in the training of new members of the profession in the use of museum objects in both educational and exhibition work.

PROGRAMME

A.R.A.N.Z. ANNUAL CONFERENCE

Auckland, 5-8 September 1985

Details and speakers are still being finalised, and the full programme will be included in the Conference Brochure, which will be posted to everyone who returns the form included in this leaflet.

We are arranging a full and stimulating conference, the highlights of which will include.

- Opening by the Minister of Internal Affairs, and participation by other parliamentarians.
- Seminars on legal, business and local government archives.
- The Turnbull Librarian and the National Librarian will speak about future trends and policies in their institutions; including the fate of the national newspaper collection.
- A seminar on Maori archives will focus on the Grey Collection in the Auckland Public Library, and Maori School archives in National Archives.
- The programme is being arranged so that there is a choice between alternative sessions whenever possible.
- Sessions of interest to those researching national, local, and family history. National Archives, P.O. Box 3330, Auckland.

Environmental Monitoring Equipment for Hire

You may apply to hire any of the following equipment:

- 1 or 2 thermohygrographs for 1 year
- 1 thermohygrograph for up to 3 months
- 1 psychrometer for 1 year
- 1 Humicheck for up to 3 months
- 1 ultraviolet light meter for 1 month
- 1 LUX meter for 1 month

All institutions which are members of AGMANZ are eligible to apply *except* national or large metropolitan institutions.

Priority will be given to institutions with nationally significant collections of any of the following:

- Maori or other South Pacific collections
- fine art collections
- textiles
- paper and photographic material

Assistance will be provided with the care and use of the equipment.

Charges

Institutions hiring the equipment are expected to pay the following costs:

- insurance of the equipment
- maintenance of the equipment
- replacements of consumable items
- labour and expense of any person required to install and remove the equipment or to carry out the monitoring work.

Application forms

Application forms are available from: The Secretary, ICCCP, Arts Branch, Department of Internal Affairs, Private Bag, Wellington. Ph (04) 738-699.

Application deadlines for ICCCP

The Secretary must receive applications for consideration at the August ICCCP meeting by **Friday 26th July**. Application deadline for the October meeting is **Friday 18th October**.

Topical Subject Headings Relating to Conservation Literature

The conservation of cultural property now has a considerable associated literature of interest to curators and researchers as well as conservators.

The advent of the N.Z. Bibliographic Network, a hybrid of the Washington Library Network and the Australian Bibliographic Network now means for some of us that subject searches of current monographs are really only feasible using Library of Congress Subject Headings. Searches by Decimal Classification, for example, are not possible. A list of useful headings will make it possible to utilise the new bibliographic services to the fullest extent.

Library of Congress subject headings are inclined to be pragmatic rather than philosophical, with the result that the concept of conservation is not incorporated in the first subfield of the heading, the "a" subfield. The NZBN software does not list "non-a" subfields for perusal and it is thus not possible to determine exhaustively all the "non-a" subfields. Furthermore, having found a relevant "non-a" subfield e.g. "Conservation and restoration" the system will not list all headings containing it because they are too numerous. Here we have attempted to list all of the relevant subject headings we have been able to identify.

The list is available on request to W. J. H. Baillie, Conservation Officer, Alexander Turnbull Library.

What Next?! Authentic Smells in your Museum

Bring alive the settings of your museum and let the public smell the wood smoke of the old fire, the stewing meat in the cooking pot, and the musty smell of the workers cottages. If you have "olde shoppe" settings, we have the smell to apply to most settings, i.e. ground coffee for a grocers, apples for a green grocers, wintergreen/menthol for a chemists. We have an ever growing library of smells, and can create new ones to suit any particular requirement.

AGMANZ Diploma in Museum Studies —

1985 WORKSHOP PROGRAMME

13-14 JULY

Museum Attendants:

Diploma points [2]

Venue, Auckland City Art Gallery. Registration fee of \$15 and application to organiser: Dr T. L. R. Wilson, Auckland City Art Gallery, P.O. Box 5449, Wellesley St, Auckland. To provide museum attendants with a comprehensive background to the law affecting their duties, fire and security drills, public relations and the attendant, security staff rostering, security staff and their place in the museum family.

JULY

Registrars Seminar:

Diploma points [2]

Convenors, Bronwyn Simes and Lee Ann Davis. Organiser, Bronwyn Simes. Venue, Dowse Art Museum, Lower Hutt. Registration fee \$15 and application to: Bronwyn Simes, National Museum, Private Bag, Wellington. The theme of the seminar will be travelling exhibitions.

JULY

Training and use of Docents and other Volunteers in Education Services:

Diploma points [2]

Venue to be advised. Organisers Gillian Chaplin and Sherry Reynolds.

10-11 AUGUST

Accessioning Procedures:

Diploma points [2]

Registration fees (to be notified) and application to: Gordon White, Otago Museum, Great King Street, Dunedin.

10-11 AUGUST

Pest Management in Museum Collections:

Diploma points [2]

Venue, Auckland City Art Gallery. 10-11 August. Registration fee of \$20 and applications to: Sherry Reynolds, Auckland Institute and Museum, Private Bag, Auckland. This workshop is concerned with identification, problems, practices and prevention for pests in museum collections including mould, insects and rodents. Health hazards for museum workers will also be discussed.

AUGUST

Note: The postponed workshop, "Storage spaces — Design and Use" will be held by Margaret Taylor in August 1985.

13-15 SEPTEMBER

Planning Displays

Diploma points [2]

Venue: Q.E.II Army Memorial Museum Waiouru; evening 13 to afternoon 15 September. Registration fee \$30 (includes accommodation and meals, final costings to be advised). Limited to 25 participants.

Organiser Gary Clayton, Bruce Robinson, Sherry Reynolds. Applications to Capt. G. J. Clayton, Q.E.II Army Memorial Museum, P.O. Box 45 Waiouru. (Tel. (0658) 56-234).

This workshop combines the proposed March Interpretation and May Planning Displays workshops previously advertised.

The workshop will explore the components of exhibitions. Discussion and activities will focus on the ways of achieving a balance between curatorial, educational, display, conservation and security objectives.

11-13 OCTOBER

Publications:

Diploma points [2]

Venue, Robert McDougall Art Gallery, Canterbury Museum Lecture Theatre. Convenor, Roger Smith, Registration fee \$30 and application to: Roger Smith, Robert McDougall Art Gallery, P.O. Box 237 Christchurch. This workshop is limited to 20 participants.

OCTOBER/NOVEMBER

Ceramics:

Diploma points [2]

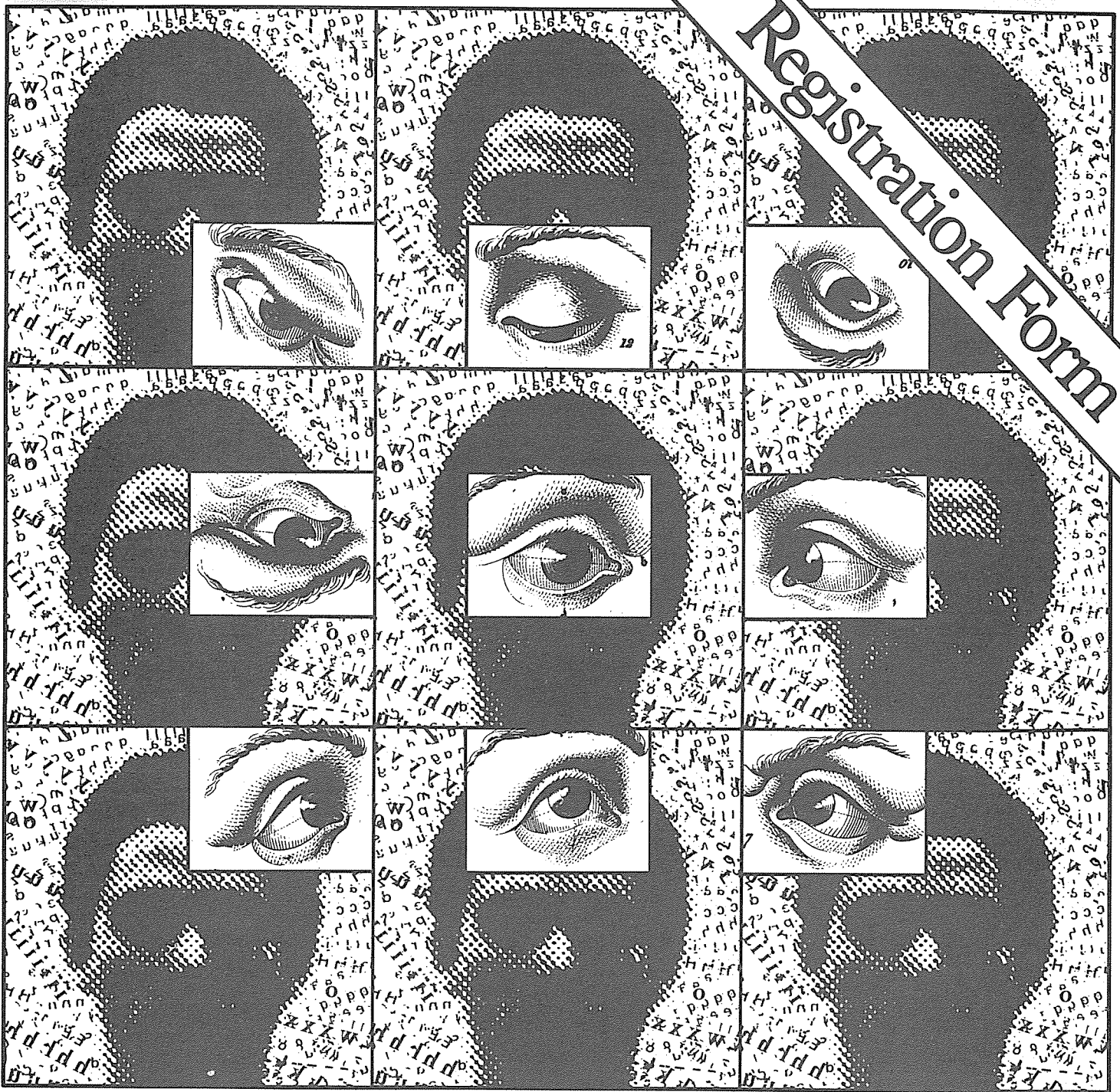
Venue, Auckland Institute and Museum, 2 days, October/November. Registration fee (to be advised) to: Sherry Reynolds, Auckland Institute and Museum, Private Bag, Auckland. To promote consideration by museum curators of policies concerning the collection of ceramics and to assist in identification of ceramic processes and the product's individual factories. One focus will be the wares of New Zealand pottery manufacturers.

NOVEMBER

Planning for Stratification and Information Management in Museums.

Diploma points [2]

Venue, to be advised. Organisers, Sherry Reynolds and Gillian Chaplin.



Museum Education Associations of New Zealand and Australia

CONFERENCE

AUGUST 26-30, 1985 Central Institute of Technology, Heretaunga, Wellington, NZ.

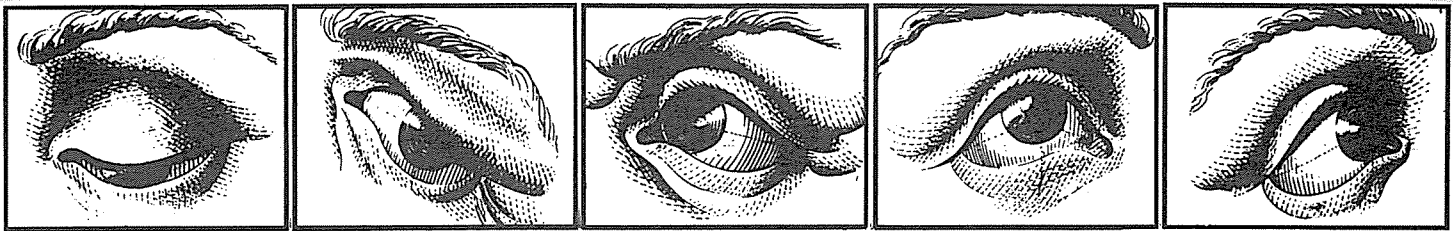
Theme: Interpreting Cultural Diversity

Topics include:

Taking the Museum to the People.
Perspectives from different cultures.
Bringing the living cultures and the museums together.
Celebrating New Zealand's Cultural Heritage.
Interpreting the culture of specific groups to the museum users.

Speakers include:

Dr Malcolm Arth, Chairman Education Dept., American Museum of Natural History, New York.
Professor Sydney Mead, Professor of Maori, Victoria University of Wellington.
John Atkinson, Manager, Aboriginal Keeping Place, Shepperton, Victoria.
Mary Cruttenden, Keeper of Education, Bradford Museum, U.K.



Interpreting Cultural Diversity

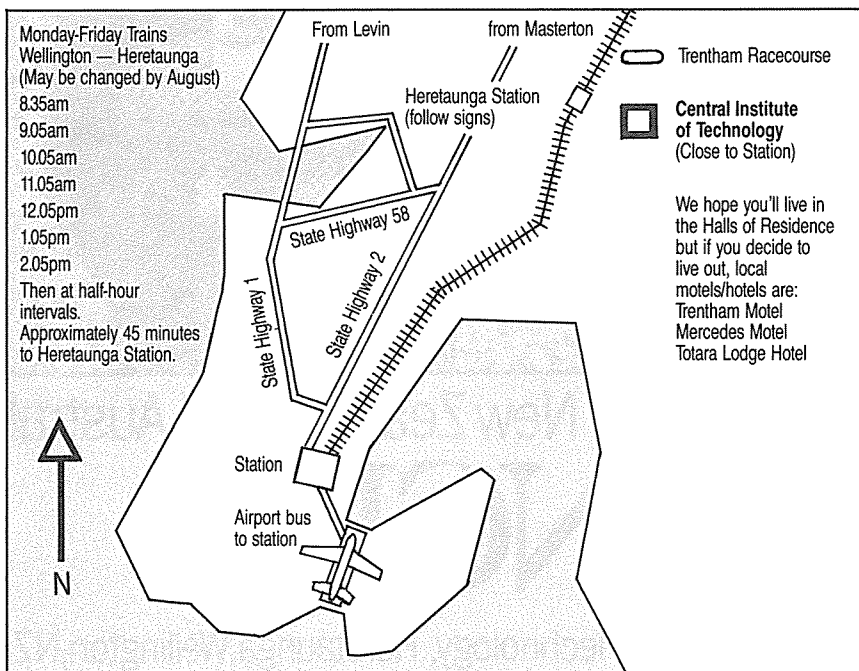
Museum Education Association Conference, Wellington, New Zealand.
 August 1985 at Central Institute of Technology, Somme Road, Heretaunga.
 Monday August 26: Registration from 9am, Welcome 11.30am
 Friday August 30: Conference closes 12 noon.

Keep this side as
your record

PROPOSED TIMETABLE — subject to alteration

MONDAY 26	TUESDAY 27	WEDNESDAY 28	THURSDAY 29	FRIDAY 30
9.00 Complete registration. View craft displays. 11.30 Welcome 1.30 Opening: Minister of Education. 2.00 Dr Arth <i>Bringing the living culture and the museums together.</i> 3.30 Group sessions Evening: Drinks at the Dowse	9.00 Professor Mead <i>Celebrating NZ's Cultural Heritage</i> 10.45 Group sessions 1.30 Plenary: <i>Resources beyond the doors of the museum.</i> 3.15 Group sessions Evening: Maori focus	9.00 Mary Cruttenden <i>Interpreting the culture of specific groups to the museum users.</i> 10.45 Group sessions 1.30 Visits: National Art Gallery — Study of contemporary New Zealand Art, OR National Museum — Maori ethnography study, OR National History reserves. Evening: Free	9.00 John Atkinson <i>Perspectives from different cultures.</i> 10.45 Group sessions 1.30 Plenary: Gaye Hamilton and Eric Wilmot from Australia. 3.15 Group sessions Evening: Conference Dinner	9.00 Dr Arth <i>Taking the museum to the people</i> 10.45 Conference closure: W.L. Renwick <i>Museum Education and its place in Taha Maori across the curriculum.</i> 12 noon: Closes.

SPEAKERS INCLUDE: Dr Malcolm Arth, Chairman Education Dept., American Museum of Natural History, New York; Professor Sydney Mead, Professor of Maori, Victoria University of Wellington; John Atkinson, Manager, Aboriginal Keeping Place, Shepperton, Victoria; Mary Cruttenden, Keeper of Education, Bradford Museum, UK; Eric Wilmot, Deputy Secretary Aboriginal Affairs, Australia; Robin Norling; Stewart Jackal; Wally Penitito; Mina McKenzie; James Mack; Cliff Whiting; Ian Watts; Ian Haldane; Barbara Allum, Anne Philbin; and others.



If you want to keep a record of your registration, note details here.

Name: _____

Address: _____

Phone: _____

Accommodation: _____ \$

Registration: _____ \$

Conference Dinner: _____ \$

Wednesday Visits: _____ \$

Conference Proceedings Ordered: _____ \$

Cheque sent: Total _____ \$

Special Notes: _____

Air NZ Group Travel voucher asked for?

Direct transport to C.I.T. will be arranged to connect with Flight 465 from Auckland, Sunday 25 August, arriving, at 6.00 pm. (Flight No. and time to be confirmed). Direct transport will also depart from the airport at 10.00am on Monday 26 August.
PLEASE STATE IF YOU INTEND TO MAKE USE OF EITHER OF THESE CONNECTIONS.

ACCOMODATION: The Central Institute of Technology has pleasant, single-room accomodation and all facilities. Linen and towels are provided. There is a shop, laundrette service and Post Office Branch.

CONTACT:

Send your completed application form and cheque before May 31 to:
 Judy Hoyle, Conference Covenor, P.O. Box 315, New Plymouth, New Zealand
 During the Conference, urgent calls only to Halls of Residence 289009.

APPLICATION

Send this side to: Judy Hoyle, Conference Convenor, Taranaki Museum, P.O. Box 315, New Plymouth, New Zealand

Closing date: 31st May (late fee \$20)

Surname: _____

Preferred First Name: _____ M/F _____

Address: _____

Home Phone: Exchange: _____ Number: _____

Please register me as a Conference Member

Signed: _____ Date: _____

Direct transport connection:
 6pm Sunday _____; 10am Monday _____; Not needed _____

REGISTRATION Closing date May 31 (late fee \$20)

All fees shown are in \$NZ. Please complete the appropriate part of this form.

A: Live-in Delegates: Accommodation and all meals.

Accommodation: Sunday \$15 _____ \$

Monday-Friday \$170 _____ \$

Registration \$60 _____ \$

Conference dinner, Thursday \$25 (all inclusive)
 Number attending _____ \$

Wednesday Visits \$10 _____ \$

Conference Proceedings \$10ea. Number: _____ \$

Total: \$ _____

B: Live-out Delegates: morning/afternoon teas and lunch.

Monday-Friday \$50 _____ \$

Registration/Fees \$70 _____ \$

Conference dinner, Thursday \$25 (all inclusive)
 Number attending _____ \$

Wednesday Visits \$10 _____ \$

Conference Proceedings \$10ea. Number: _____ \$

Total: \$ _____

C: Daily attendance:

Morning/Afternoon teas; lunches: \$10 daily

Fees: \$14 daily

All inclusive: \$24 daily

Please tick:

	Monday 26	Tuesday 27	Wednesday 28	Thursday 29	Friday 30	Total
Tea/lunch						\$ _____
Registration						\$ _____

Conference dinner, Thursday \$25 (all inclusive)
 Number attending _____ \$

Wednesday Visits \$10 _____ \$

Conference Proceedings \$10ea. Number: _____ \$

Total: \$ _____

RECEIPT

Please fill in this part and it will be returned to you as acknowledgement and receipt.

Please print clearly

		Address:	Name:

Accommodation: _____ \$

Registration: _____ \$

Conference dinner: _____ \$

Wednesday visits: _____ \$

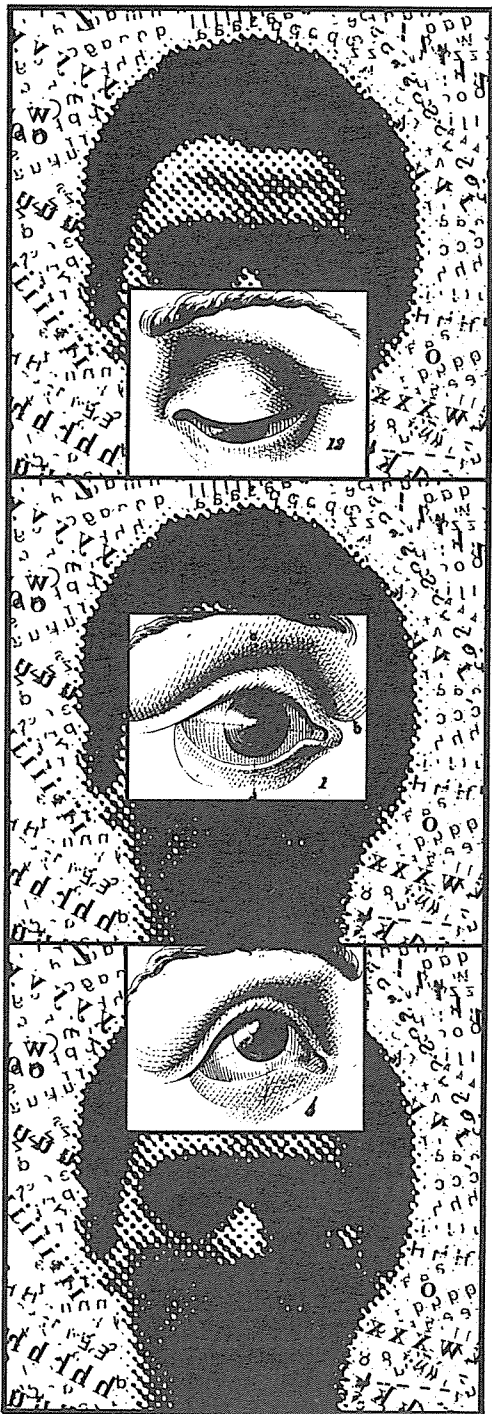
Conference Proceedings: _____ \$

Total: Cheque: _____ \$

Received: _____

Date: _____

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**Support for the Museum Education Conference
has been generously given by the following:**

ANZ Bank (NZ) Ltd

NZ Education Department

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Taranaki Museum

Art Galleries and Museums Association of New Zealand (Inc.)

PRESIDENT:

Mr G. S. Park
Auckland Institute and Museum
Private Bag
Auckland

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